

"You shall go to the ball"



The proudest and most surprising moment of my time at Prep School was when I won the cup for Best Actress. We had just finished a production of 'Cinderella' in which I had played the ghastly step-mother. Unlike most of the girls in my class, I hadn't bothered to audition for the part of Cinderella, recognising that my short reddish hair and chubby build ruled me out of the leading role. I was happy with the comic part that I landed, and had great fun playing the character boldly and broadly. But I was sure that my friend Jane, blonde and with the face of an angel, who swept the stage and sighed so winningly before her Fairy Godmother came and sorted things out, was bound to win the cup. She had the main part, after all. So I was shocked but thrilled when my name was announced, particularly since my mother, a professional actress, was sitting in the audience at prize giving.

I have been in many school and university productions since then, and have also directed plays and worked backstage in various ways. One of my most challenging tasks was during rehearsals of a University of Missouri production of 'The Importance of Being Ernest' when I had to teach the mid-western cast to speak with upper class English accents: we never could get rid of their rolling 'r's.

It has also been a great joy to me over the years to sing in choirs. Although I am not a particularly accomplished singer, I have very much enjoyed taking part in a variety of choral productions and even had a short spell directing a student choir in Kenya. They had entered the national choral competition and the required pieces were always traditional English songs; that year they had to sing 'Early One Morning,' which seemed rather incongruous in an African setting. They thoroughly enjoyed performing it, however, along with songs from their own culture.

I believe that education and the performing arts go hand in hand. Every teacher is a performer: standing in front of a class,

delivering a lesson using rhetorical techniques, voice, body language to engage an audience. Every child needs to learn how to present their ideas in a compelling, confident way and to give their creativity expression. Moreover, we all need to recognise that however small or insignificant our parts may be, what is important is how effectively we perform them.

At College, I am delighted that we give all our pupils opportunities to perform, whether it be reading in Chapel, taking part in public speaking competitions, singing in the choir, playing in the orchestra, representing their Houses in music and drama, preparing LAMDA and Associated Board examination pieces, or simply speaking up in class. Standing in front of an audience of fellow pupils and parents can be daunting for them at first. However, in a supportive community, where their efforts are applauded, they grow in confidence and flourish. The transformation may not involve pumpkins and white mice, but it is just as magical.

Dr Sarah Welch
Principal



Welcome to Billboard,

the bi-annual newsletter of the Barrovian Foundation. The Foundation was launched in 2007 with the aim of bringing the KWC and Buchan family closer and involving alumni, parents, friends and pupils in the life of King William's College. There are, of course, several societies within the College community which

share this aim and we hope that the Foundation can work in conjunction with these organisations to keep links alive. The Foundation is an Isle of Man registered charity and one of its objectives is to raise funds for major projects which will ensure the future of King William's College. It is difficult to choose a safe investment in these troubled financial times, but education never loses its value and the Foundation, with the help and support of all those who wish College well, will ensure that educational needs are met by encouraging both companies and individuals to invest in facilities for the school.

The prestigious Sunday Times International Baccalaureate School of the Year award has helped to raise the profile of King William's College and we want to keep you informed of our ongoing efforts to maintain this high standard but we would also like you to let us know what you're doing. We're proud of our traditions and you are part of them so we need your input. The last edition of Billboard, which was distributed in October 2008, contained articles written by well-known alumni sharing their memories of their school days. This edition has a theme which is

very relevant in view of the proposed building of a Performing Arts Centre as former students recall their days treading the boards at King William's and, importantly, how the confidence this gave to them has helped them in their careers. Billboard in the autumn term will have a sports theme, giving alumni an opportunity to recall their favourite sporting memories. Please let us have photographs, recollections, stories of cross-country runs in the wind and rain, triumphs and defeats. Get in touch with Margaret Mansfield, Foundation Manager, on 07624 480368 or e-mail foundation@kwc.sch.im. If this is your first copy of Billboard you can see earlier editions on line, following the link to the Barrovian Foundation from the College website.

We have so many plans for the future which will, we hope, encourage alumni and friends to keep in touch with all of the organisations working to ensure the ongoing success of KWC. Please keep us informed of what you're doing – we'd very much like to know and so would your classmates. It's only as we get older that we realise schooldays are, if not necessarily the best days of our lives, certainly very special times which help to make us the people we are.

Keep in touch!

Margaret Mansfield

KWC HAS TALENT

You know that this is true but we're going to prove it! Well-known members of the KWC and Buchan community have been persuaded to participate in a very special concert on 5th September 2009. This concert was originally planned for March 2009 but we postponed it to allow time to include more of the talent available and to ensure that the production lives up to the standard of performance our audience expects. Drawing on years of experience, some of our most successful and distinguished alumni will show the young pretenders of the present day how it should be done. Captains of industry will perform alongside academics in a programme ranging from the sublime to the (deliberately) ridiculous. This will be no ordinary concert and we're offering you the opportunity to participate. The word talent derives from the biblical reference in Matthew XXV, the parable of the talents, when three servants treat their monetary gifts in very different ways. There's no monetary reward here but there's certainly a chance to show what you can do. This might be a fun event but, in the true tradition of King William's productions, it will be professional, entertaining and well rehearsed, with considerable input from both the Drama and the Music departments. There'll be dancing, singing,

production numbers a couple of surprises but we need you. Don't hide your light under a bushel, if you'll forgive the mixed parables, let us know what you can do. Can you dance, sing, play the accordion, whistle, declaim a Shakespearean soliloquy in a manner worthy of Olivier, sing like Freddie Mercury or Madonna, dance flamenco? We would like to put a full range of talent on display. This concert will be a milestone in the history of KWC productions and you can be part of it. Please call or e-mail as soon as you can because we need plenty of time to plan our programme and to prepare to cast a spell of delight on our audience. Don't miss this opportunity to be part of something unique.

We'll send out a special newsletter before the summer so those of you who are not brave enough to be on stage can come along and be amazed. Make sure you get your tickets in plenty of time as there will be unprecedented demand. Put the date in your diary now and call or e-mail the Foundation Office if you'd like to know more.

Margaret Mansfield

What the Performing Arts did for me

Some parts of my job I love. Others are testing. Today is one of the demanding days. I'm waiting outside the boardroom. My legs have turned to jelly, I feel faintly nauseous and I'm sitting on my hands so nobody can see them shaking. What on earth possessed me to volunteer? At least I took care picking my outfit this morning, I'm dressed for the part, looking smart and efficient, even if I don't feel it.

Then I fall back on the routine. I'm back at Buchan, 8 years old, dressed as a camel waiting in the wings at the nativity play. "Deep breath, relax the shoulders, look confident" a voice prompts from all those years ago. The door opens: "We're ready for you now" I walk in, giving myself a final reminder about the pitch of my voice and clarity of diction "The tip of the tongue, the lips and the teeth!" It's just like it used to be walking on to the Villa stage at the Guild. "Engage your audience. Smile" says the voice.

"Good morning, gentlemen." I rapidly assess the group seated round the table. Grey suited, grey hair, thank God for the twinkle-eyed Irishman in the corner. I switch on the projector. Up comes the first slide. I make a mental note of thanks to Tony McEvoy, stage manager at the Gaiety who drummed into me the principle of testing and rechecking all props and equipment before every single performance.

They look at me expectantly, these captains of industry and creators of wealth.

Again the voice, this time giving advice before a Speech & Drama exam. "Don't use direct eye contact unless for specific emphasis. Project your voice to the back of the room. Articulate. Slow down. Breathe." The slides flow on, the room falls quiet. Are they listening or asleep? Time to vary the



pace and lighten things up. Not the easiest topic from which to elicit a laugh. Maybe now's the time for a bit of eye contact. Deliver the punch line. Flash a conspiratorial glance: come on Irish, give me a hand here! "Wait for the laugh. Pause. Listen for the sound to start subsiding before you speak again."

I start to relax, things seem to be going well. "Concentrate! Think about what's coming next. Look up. Get your nose out of your notes!" I've made it to the questions now. A miserable looking banker puts me on the spot. I fold my arms defensively while I consider my response. "Body language! Don't let them see they've got you rattled. Shoulders back. Arms relaxed. Brazen it out. Breathe!" Now I remember I was once Titania (KWC, 1976), drawing myself to my full height to summon all the authority my 5' 2" frame can command, in order to tell Oberon where he gets off. Last question. Applause. Thanks. I leave the room.

Outside, a colleague is waiting to go in, perspiring and slightly pale. "How on earth did you stay so cool?" he asks. "I don't think I can face it."

"Take a deep breath, relax your shoulders and smile" I say, delivering a silent blessing on Col McHarrie, Mike Hoy and all the other voices who over the years had worked so hard on me. A bit of fun, I had thought at the time, a welcome change from serious academic work. But all that gadding about on the stage I now know had taught me some of the most valuable and enduring lessons – discipline, teamwork, meticulous preparation, voice production, presentation, confidence.

And in the best stage tradition, now it's over, I'm off for a stiff gin.

Elaine Higgins
KWC pupil 1964 - 1971

KWC to MLC



In 1986 we were just saying goodbye to the Commodore 64 and moving on to Amiga computers. Nobody then could have dreamed about the technology that would assist the performing arts. If anyone had described in 1986 the high-end facilities and IT programmes now

used in the performing arts, it would have been laughed off as something from James Bond and labelled 'pie in the sky'.

I longed to be a musician but it wasn't for me. I had a go at learning saxophone – disaster, I was all fingers and thumbs and just didn't get it. Piano - started to learn as a child but couldn't read the music quick enough. Drums - my feet copied my hands and I couldn't get them to work independently. I just made a racket but it was exceptionally good fun.

It was, however, the technical elements which attracted me to get involved with various productions at during my time at KWC, although I did dabble on stage. I felt my performance as Pike in Raglan House's play 'Dad's Army' was particularly embarrassing as, during rehearsals I couldn't remember my cues let alone my lines and when I did remember my lines I had them in the wrong order! To overcome this I embarked on an action that would make any amateur exam cheat cringe – I wrote them on the palm of my hand. Well you've probably guessed that I didn't have many lines. Nevertheless I can trot out the

trusted cliché; 'it was all right on the night'.

With the West End most definitely not on my radar, nor did I think that I was even a distant blip on theirs, I decided that my forte was more of a technical nature and became involved in the sound production of future epics on the Big School stage. I was one of the sound engineers for the production of Buggy Malone, KWC's big production. Although a technology anorak, my involvement was motivated by a little crush I had on one of the extras in the chorus group and no, I'm not giving any secrets away here! I was one of the team running the sound desk and sound effects and other audio clips were played off carts, a feature of radio studios and now long defunct since the introduction of hard disc.

In late 1988 I was fortunate enough to be offered some weekend work by a chap at Manx Radio called Austin Powell, wasn't there a movie about him being a spy? I expected to make tea and wash Stu Lowe's car but to my surprise the work involved actually operating the studio desk and there was a fee of £5 per hour!

Cliff Walters, my History teacher and careers advisor at KWC encouraged my interest in working for radio, sourcing a book entitled 'Broadcasting and How to get in' and making me aware of a BBC training course which, Alan Partridge fans will be interested to know, was run by BBC Radio Norfolk at a regional studio somewhere near Diss, a godforsaken place to get to when you are travelling by car from the Isle of Man, especially when I had to persuade the parents to take me there.

All went well until Manx Radio had a programme change and in 1990 I had my big break in radio. Unfortunately the programme was on Saturday afternoon and clashed with an activity they tell me is called Rugby. I'm sure that in the annals of KWC's sporting greats there are

many members of the Turner family but none called Juan. Sport just wasn't my thing and everyone knew it. Eventually, through, I suspect, the intervention of Cliff Walters, I was allowed to leave at 12.40pm each Saturday. Had permission been denied, I might never have been offered the full time job which eventually led to my launching my own commercial radio station, Energy FM.

Performing in front of an audience terrifies me. I can sit in a radio studio and talk to thousands without a problem but ask me to address 20 strangers face to face and I freeze! During my radio years I also was the Isle of Man based provider of ITV's news output. Having trained as a cameraman, I provided the news to ITV Border and ITN for 6 years, followed by a spell at the BBC, talking to camera without a problem.

So how did I cope when I stood up for the first time in Tynwald?

In 2007 I was privileged to be elected to the Legislative Council branch of Tynwald. During the first sitting of the Court I was working up to my planned speech when a debate about dog fouling in the Claddags stirred me into action and I signalled to the President that I wanted to speak. When he called me up I had no choice but to speak so jumping in at the deep end cured my apprehension.

KWC gave me the opportunities that I wouldn't have had if I'd been educated elsewhere, especially as I had a careers adviser who recognised what I wanted to do and who encouraged and supported me so that I had the confidence and background knowledge to seize the moment when it arrived. Thank you, Mr Walters

Juan Richard Turner MLC
KWC pupil 1986 - 1991

*'All the world's a stage,
and all the men and
women merely players'*
Discuss.

*Use both sides of the
paper if necessary.*



To be kind, some of us receive more applause through life than others. Some of us feel we should receive more applause than we do. Some stir greater. some stir lesser emotions. Some are doomed or is it blessed? to go through life as bit players and are quite happy as such. Others yearn for, though do not necessarily fill the great roles.

The majority of radio broadcasters are tender plants and that includes those (and I have met them) who seem to have hides of steel. They may be Captain America on the outside but inside is a trembling ego, waiting to be bruised. If every trip to the microphone is a public performance, every trip back to the wings includes a fearful glance over the shoulder.

As a journalist, I frequently come into contact with those consummate performers, the politicians. Well, hopefully, consummate performers. A few are a joy to watch in perform-

ance. Others? Like some broadcasters, a bit more time in rehearsal would be time well spent.

I once worked with a "Radio 1" DJ. When the "mike" was off, he was stern faced, business-like. As soon and whenever the "mike" was open, a smile lit his face and, bless me, you could hear that smile on the radio. He was the consummate professional but he was an actor. And his audience loved it.

There are many instances when we call on our acting skills. An interview for a job. That first date.

A meeting with the tax-man. The result will hinge upon our ability. There is an actor in us all waiting to be either drawn smoothly out or wriggling or kicking. We need him to appear when he gets his cue. So what you learn on "the boards", you take out into life. And your life will be the poorer or richer for it.

Yes, lovaduck, we are actors all, so prick us and we bleed, dear boy. Any actor who may feign contempt for critical comment is hiding behind a carapace, fearful of the agony of rejection. Or am I being pretentious?

Anyway, I'm off to my dressing room, I feel an 'eadache coming on.

John Moss
KWC pupil 1966 - 1970

ROCK 'N' ROLL SAM

A life in the Music Industry

A resume of a talk given by Sam Alder to Sixth Form pupils in February 2009

Sam's lecture coincided with his award of Honorary Doctorate of Arts for philanthropy and services to music from City University, London and he took the opportunity to illustrate how music can touch everyone and the millions of pounds raised by the charity Nordoff-Robbins Music Therapy is evidence that the music industry is not selfish although often the image portrayed by the rock stars is one of excess and indulgence.

Sam's own love of rock music is all down to Elvis Presley – “the first white man to play black music successfully”. The daily grind of life as a boarder in the 1950's was lightened by rock 'n roll and the prefects' room had a huge record player which meant that Sam and his fellow junior boarders could crank up the volume and listen to their favourite hit records whilst sweeping the nearby corridors. This area of KWC was always the most spotless!

Taught classical music in school, Sam was ready to be led astray by popular music – especially Elvis! The Principal of KWC at that time was Geoffrey Rees-Jones, who introduced a more liberal approach to education and actively encouraged the boys to play music that was popular at the time. Sam was a member of the school band, “The Embers” and he and his band performed Elvis' “One Night” at the school ball. This typifies the “broad brush approach that King William's College gives you ... it suits you for the wide world and doesn't overspecialise and make you precious – it prepares you for most things.”

In his career as a chartered accountant, Sam became involved with solving the financial problems of a successful rock band and threw himself body and soul into the job of managing rock bands. Within a few years, his company, EG Management, had signed up

King Crimson, Bryan Ferry & Roxy Music, Emerson Lake and Palmer, Toyah Willcox and T.Rex. In fact, Sam is the “Telegram Sam” in the well-known song of that name by T.Rex! He was given this name by Marc Bolan because in those days of pre “hole-in-the-wall” cash machines, money was moved around the country by telegraphic transfers – and it was Sam who made it possible. He believes that it was his well-rounded education at KWC which made him comfortable around luminaries such as David Bowie and Andy Warhol



Sam firmly believes that if you are passionate about something, follow that interest. Although he followed a musical path at KWC, he certainly did not expect to make it his career, a view shared by his family. Again, the qualities needed to succeed in music - talent, ambition and a certain amount of toughness - are those encouraged and nurtured in the KWC environment.

What performing did for me



What a question?

If I say it allowed me to see naked men and women behind the scenes at some of the most famous theatres in London and having to dress them, you could think I am a little odd. In actual fact I

am not - those of you who know me, please don't laugh at this statement; I can hear the giggling now - I will explain.

As some of you who read these words may be aware, I am the new teacher of IB Theatre and GCSE Drama at KWC. Nine years ago, who would have thought that I would be up to my eyes in school paperwork and back at my old beloved college? Yes, that's right; I have given up my London lifestyle to come back and help guide the students of King William's

College through the world of theatre, having been a student here before. I say London lifestyle, I must clarify, I was teaching and not out all the time.

I would like to say I started performing at the age of three and I was born to act, this again is not the case. I can tell you this for a fact, because of the horrid rising sick feeling I get before I have to perform in front of an audience and that includes the bible readings in Chapel. College gave me an interest in the theatre and this interest grew into a passion. I was involved in College productions, notably, Sally Bowles in “Cabaret”. This part, dare I say it, changed my life. It gave me the self confidence to go out and find my own way in life, without my hand being held by College anymore. I became fully involved in the Manx Operatic Society and went on to study at the Guildhall School of Music and Drama where I gained a Stage Management and Technical Theatre BA (Hons) Degree.

Which in turn launched me into a network of people and jobs ranging from Follow-Spot Operator at the Albert Hall to....here's where my first statement comes in.....changing men and women from scary oversized padded doll costumes into corsets and underwear in a matter of 17 seconds behind a thin piece of cloth in the dark. (I'm starting to realize perhaps my friends are right...odd!) Who would do this?

Answer: Someone who's gained self confidence to carry on regardless...as what happens in theatre all the time...hand over their knowledge to help others and display an energy and passion for life. This, in turn gives a sense of achievement and well-being.

Claire Ledger

KWC pupil 1994 - 2001

WHAT THE PERFORMING ARTS DID FOR ME

From an early age, music has been an important part of my life. It all started in Ballagarey Sunday School, St Marks where at the age of five I insisted on playing the harmonium for the hymns by ear and in a variety of interesting keys! However it allowed me to perform to others from an early age which was later to become an integral part of my life.

During my years at Ballasalla Primary School, I continued to be actively involved in all aspects of music making, playing the piano for assembly, flute in the orchestra and singing in the choir. During this time I would take every opportunity to be involved in every local event including the Manx Music Festival and all the local Eisteddfods whilst continuing to play for the Sunday school in St Marks and later various local churches in the area. Moving onto Castle Rushen High School in 1996, I took part in the Orchestra, Wind Band, Blues Band, and Choir, later accompanying all choral groups. This gave me a huge opportunity to develop my accompanying skills and build a basis for choral training. Alongside school and church I became a member of the Manx Youth Choir. These were fantastic times and a huge deal of fun especially all the accompanying for various soloists, choirs and organisations throughout the Island.

At the age of 18 I left the Island to study Organ at the Royal Northern College of Music where I found a wider scope for



performance and music making. Suddenly I had the opportunity to hear some of the world's most talented musicians performing everyday either in concerts or as part of masterclasses and absorb their love and interest in their varied fields. As an organist this gave me the opportunity to develop my organ playing in a wide range of styles and to gain specialist teaching from some of the world's most experienced organists. Suddenly the organ went from being a

'hymn machine' to an instrument within its own right. During these four years I became passionate about organ music particularly as I had a wonderful instrument on which to play it. Alongside the organ, I took on more choral accompanying for various choirs and founded my own student choir 'The Booth Street Singers' (aptly named due to all its members living at the time on Booth Street West!). Not only was this great fun, it gave me the opportunity to perform in the Bridgewater Hall and other concert halls in the area.

I returned to the Island in 2007 as Organist in Residence at King William's College, playing for all the college services and teaching organ, piano and singing. I quickly felt 'at home' within the college and was proud to have the opportunity to be a part of the talented music scene the college holds. In September 2009 I will continue my study, this time with a Music PGCE. It is a privilege to be involved in performing arts. It has given me so much and I feel honoured to be able to help others express and develop their musical talents.

Gareth Moore
Organist and Teacher of Music

Col McHarrie Award 2008

Last year an astonishing act of kindness and generosity epitomised all that College seeks to engender in our pupils. When Suzanne (Susu) Kaulvers was awarded the Col McHarrie prize for Effort / Achievement in the Arts, she requested that her cash prize be donated to the Performing Arts Centre.

Col would have applauded this splendid act. She would also have loved Susu's versatility and raw talent on stage. Her performance in Mother Courage and her Children was mesmeric – and all the more laudable as she tackled this intense, demanding role in her second language. No mean feat! Equally, few will forget her extraordinary performance and excellent delivery of Shakespeare's blank verse in The Tempest: she took the role by the scruff of the neck and gave it a good shake!

We await our new Performing Arts Centre with barely concealed anticipation. The need for a performing space has become clear as Big School is now used as an Examination hall for all but two weeks of the Summer Term. The legendary team of Mike Hoy and Col McHarrie had a longstanding dream of a dedicated

performance space (with an electronic lighting gantry which does not involve risking life and limb whilst precariously dangling from a long ladder to change a gel or, equally embarrassing, getting stuck in the hoist for hours whilst changing the direction of a spotlight!). Their dream is getting ever closer.

As many will remember, Col McHarrie loved every aspect of the Arts, encouraging everybody to join in the fun. With her mother, who made costumes for many of her productions, she instigated the Molly Armstrong Award which is given to the pupil who, throughout their career at College, has shown loyalty and commitment without ever having enjoyed the glory of a lead role. Moving to the stars, the Col McHarrie awards, presented by the family in Col's memory, are given to those who not only excel in every aspect of the Performing Arts (Music, Art and Drama) but who have also grown, improved, been brave, imaginative and creative...Susu fitted the bill perfectly last year.

Zoe McAndry
Teacher of Drama

FAMILY TREE

Those of us who are lucky enough to be involved with King William's and Buchan are entitled to think of ourselves as part of an extended family. With this in mind, we'd like to use Billboard as a vehicle for tracing various branches of this family tree. Don't worry, we're not looking for skeletons in cupboards, nor are we running a version of Friends Reunited. We would just like to know about your family connections with both schools. The photograph of Buchan V1th Form published in the autumn edition of Billboard certainly stirred a few memories and I'm sure these will do the same. Where are these girls now, do any of them still have contact with the school, any memories they'd like to share with us? It's not all about the past, of course. Many of these girls have children at KWC, some of them have parents who attended KWC or Buchan, in some cases both, and we'd love to hear about them. I

wonder who has the longest connection with the two schools – I think mine goes back quite a long way but I know there are others who have an even longer history. Please share your stories with us. All great institutions have their own traditions, the word itself is derived from the Latin word *traditio*, referring in Roman law to the act of handing on, passing on possession and parents, even grandparents of present day pupils have handed on their experiences to their offspring. Tell us your stories about your time at KWC and Buchan and how your experiences have shaped your life.

Traditions have their very important place in society but we are building for the future. No building can stand without secure foundations and this is what the past has given us. It is now up to us to carry on those traditions and add more branches to the KWC and Buchan family tree.



King William's College Society

The Society, which was established in 1889, exists solely for the benefit of the alumni and staff of College and the Buchan School, and all alumni are automatically members unless they specifically opt out in their second term at school. The precise *modus operandi* can be found in the 1989 KWC Register and in the 2002 KWC Constitution, but in general terms the primary function of the Society is to keep the alumni (and the staff) in touch with College and with each other, and to provide assistance where possible to present and former pupils. It has a very strong relationship with College and maintains links with the kindred societies, namely the Barrovian Society, London OKW and Buchan Society, Liverpool and Manchester OKW Society and the Friends of King William's. The Executive Committee consists of up to twelve members and meets about four times each year. The AGM is held in December.

This framework has been broadly adhered to over the past one hundred and twenty years, but it necessarily required change from time to time - for example, the amalgamation with the Buchan School. Also, fears of possible litigation became relevant, so the 2002 Constitution was drawn up which included transforming the Society into a limited company.

The Society welcomes donations which can be made through:

1. The General Fund which helps to pay for the Magazine, website,

and running the Alumni Office which is located at KWC and contains records of former pupils and staff.

2. The Bolton Bursaries Fund (formerly the KWC Society Appeal Fund) which supports a limited number of small bursaries for parents of current pupils.
3. The Lottery - which is a fun way to contribute. Profits from this fund go into the Bolton Bursaries.

Until recently, the Society produced the Magazine three times annually but, because of the hugely increased costs, can now only publish it in hard copy format once a year. However, the website - which contains "hot" news such as family occurrences and other events - is updated throughout the year. To access the Society's website go to the home page of KWC and click on "useful links".

The Society aims to organise a reunion every two years at KWC and the next one is over the weekend of 28-30 May 2010, coinciding with Founders' Day.

Edwyn Green
President KWC Society

COLLEGE & BUCHAN SOCIETIES & ORGANISATIONS

Many are confused by the various groups and organisations that support College and The Buchan, and I have been asked to explain them briefly and their aims.

The King William's College Society (founded 1889) is the official membership organisation for alumni of both College and The Buchan, and current pupils automatically become life members for a one-off fee in their second term at College. The database currently records details of over 4,000 members. The KWC Society organises reunions, publishes the Newsletter, a magazine for alumni, and raises funds specifically to provide bursary help to pupils. It aims to keep in touch with alumni, encouraging communication with the College and other alumni, maintaining these links as they develop their careers.

The KWC Society effectively has three regional branches. The Liverpool and Manchester OKW Society (founded 1905), The London OKW and Buchan Society (with London meetings dating from at least 1883) and the

Barrovian Society (founded 1924) are three groups of former pupils covering specific regional areas, the first two in the UK, and the latter on-Island. These 'kindred' societies maintain links with other alumni and organise events such as annual dinners and other regional activities of a sporting and social nature.

The Friends of King William's College (Friends of KWC) and the Friends at Buchan (FAB) are two volunteer groups of hugely supportive Parents who organise regular events as part of the social calendar at both College and The Buchan, and in so doing raise funds for specific items which will be of direct benefit to each school.

The Barrovian Foundation, for which this magazine is the regular newsletter, is a Charity officially launched eighteen months ago by the College to form the main fund-raising vehicle for the School, increasing communication at all levels with former, or current, pupils, parents and staff, and indeed all those who have an interest in College and The Buchan. It shares the same

database as the KWC Society, and promotes interest in the School at all levels, including developments, thereby also having a marketing function.

The School is immensely proud of its heritage and the generosity of former pupils, parents and friends. Their giving provides an important part in the matrix of delivering both the much needed improvements to infrastructure and those little extras that are so important to everyday life on campus.

It is however, paramount to recognise that as College and Buchan mature, the School needs to embark upon a sophisticated program of infrastructure regeneration and improvement. This will involve huge capital sums over the next ten years. It is for this reason that the Foundation will encourage a culture of benefaction and fund raising that will seek to raise the bar of awareness and requirement, not seen since the School's genesis.

John Oatts - Bursar