

HARRY PATTERSON INTERVIEW

by FRANK HOLLAND 27 June 2002, in Harry's flat in a retirement home in Southport, north of Liverpool, England.

Harry is the secretary of the trust that runs the home.

INTERVIEWER'S VIEWPOINT

Last year, at the Memorials rededication at LIPA, the new Liverpool Institute of the Performing Arts, on 4 November 2001, my wife and I met Harry Patterson, who was being escorted by a good friend of his, Margaret Holland Pritchard (no relation to this Holland). I was amazed by his sharpness at 90/91 years old.

As you can see Harry doesn't look his age--although I see he is not wearing a LIOB tie!

I wrote to Harry that same month, and his reply included, "I would be delighted to be interviewed by you about my time at school.....I look forward with pleasure to seeing you again".

They do not make them like that anymore! So I phoned him on Sunday 23 June and visited him in Southport on Thursday 27 June 2002 with the recording kit. Harry said he was quite excited by the idea.

So off I went, Harry was waiting for me on the steps of retirement flats, and welcomed me very graciously. He took me to his flat, and helped me set up the recording kit (a Sony MD Mini Disk recorder).

Before we started the recording session, I discussed what we might cover, and it was hard stopping the flood of words, so I switched on and off we went.

- Frank Holland



TRANSCRIBER'S VIEWPOINT

Hearing that the interview subject was a 91-year old man, when Frank Holland asked me to do the transcription I accepted quite cheerfully. For I imagined a slow, thoughtful, hesitant subject, with long pauses. Easy to transcribe. Instead I heard a vibrant, dynamic, energetic subject, with a strong voice, speaking at times very fast indeed! Frank became so stimulated by the result, that many back-and-forth interchanges occurred, and your transcriber wore his finger out on the 'rewind' button. (Frank got a commercial estimate for this job, but such estimates are conditional, depending on the actual material, and the company would surely have added 50% when they listened to this -- I certainly would have! Giving a total of £225.)

A few words were lost in the shuffle of those interchanges, otherwise the transcript is as accurate as possible, with no smoothing or editing of any kind except the conventional elimination of hesitations and doubled-up words. I have attempted to use British spelling, apologies for any residual American ones.

Harry's voice is so strong, that another small transcription difficulty was that at times it was briefly unclear whether it was him speaking -- or Frank! I hope I am around to compare your voice and memory to his current one, Frank, when YOU are 93.

Is Harry's age apparent on the recording in any other way? Perhaps only in his STYLE of speech, which is a little bit formal by present-day standards, with sometimes a slightly different use of words, especially adverbs. But he is VERY well-spoken, with virtually no speech mistakes. And clearly, in the best sense of the word, a gentleman. Here's to you, Harry Patterson: the perfect reminiscences interview subject.

- Paul Rylance

HARRY PATTERSON INTERVIEW

by FRANK HOLLAND

[the transcript begins without introduction, which is a minute later]

HARRY PATTERSON: In my father's shop, you had gaslights, chains with two little hooks, and you just pulled one hook and the light came on, the gas came on, pulled the other hook and it went off:

FRANK HOLLAND: They had that in my grandmother's house, my grandmother lived on Christian Street, which is the one that runs parallel to Scotland Road

Harry: Oh, I know, I know, yes

Frank: (coughs) Excuse me. Yes, she's got the same thing. With a mantle, that glowed. And they were radioactive, those mantles, as well, made of glass, they had thorium on them. Yes. (laughs). Anyhow, let me introduce this, because the actual disk is running now, Harry.

[INTRODUCTION]

This is as informal a chat as Harry and I can make it, talking about what went on between 1920 and 1926, when Harry was at school. As an introduction, I'm Frank Holland, I went to the Institute in 1950, to 1955. So Harry went to school 30 years before me. His memory seems to be a good deal better than mine, I might add. We met at the memorial rededication service at LIPA last year. I decided then, and Iain Taylor also agreed with me, that Harry is probably the oldest Liobian, I'd say on the planet actually, Harry. But certainly that we've met, anyhow. So I asked Harry to do this chat, and I've told him that we will try to put what we collect here on disk, onto the Internet, so that all interested Liobians can pull it down and listen to, to see what happened during those early Twenties, well before most of them were at school.

Now, I've done some background research with the help of fellow Liobians, and what we'll do as we're going through, I'll pick up some of those points that have been sent to me, and that will explain why I'll say "excuse me while I see what Austin Hughes has to say", or whoever.

Right, Harry, it's over to you. Just talk to me, I mean this will pick it up anyhow, there's no problem, I mean all the time, you see it's recording quite happily, it's quite sensitive, and it is stereo, so it will hear you from that side, and me from this side.

Perhaps you'll start, really, before you went to school, when you were born and where, and some of the things you were telling me before about your father's business. And then, why you went to the Institute, yes?

H: Well... I was born in 1911, and at the age of 5, I was told that I was going to school. So having a sister who was just 18 months younger than I was, we had a housekeeper who took the two of us to school. I wasn't very happy in the infants' school, I remember that I cried all day long, and the teacher kept saying to me, "What's the matter?" And when I was taken home at lunchtime, I was cajoled into going again. And I was given a penny as a sort of reward for going. I had this penny in what was a very moist, perspiring hand, and I sucked my thumb. When the teacher came over to me and said, "What are you crying for?", I said, "I've got cancer." I'd probably heard somebody say "You get canker if you..." But she said she had never heard a child make a statement at the age of 5, that he had canker. I still remember that.

Anyway, I got over the first day, and I was at the, what was called in those days, a school behind the Philharmonic Hall called Caledonian(?) School. It was under otherwise named the National School, head teacher always went to great degrees, when we had our assemblies, to explain to us what 'undenominational' meant. But to us it was just a big word, and we thought it had something to do with the Grand National --

F: [laughs]

H: Unfortunately, not so. Er, I was there in the infant school for the first two years, and then I went into the junior school. The boys' school. The infant school was up above, and I do remember my horror once,

when one of the little girls in the room suddenly couldn't wait any longer, and wet herself. And I saw suddenly a pool appearing on the floor. And I thought to myself, I'm sure she wants to go to the toilet, so I put my hand up and said, "Miss, So-and-So has made a mess!" And things like that do come back...

But, er, I remember going to the boys' school. And the headmaster, looking back now, kept a very keen discipline with a very keen cane as well. And I was never late, but once, to my horror, I just got up to the school as they were closing the gate, and so I was not -- closing the big door -- so I was not allowed in, but I was one of ___ so we were all lined up. The headmaster came along, said, hold your hand out, and I got whacked on the hand twice, and I cried all morning, I know the pain was intense. Whether my hands were more sensitive than others, or whether I was more of a coward --

F: -- humiliated, perhaps?

H: Perhaps humiliated, because I felt it was so unfair, I'd actually put my hand on the doors; it was close.

I went there, and perhaps started to learn how to stop using a board, a slate board, and a slate, and we, for the first time were given inkwells and pens. You must remember at that time, in 1920, they were still suffering from the shortages of the First World War, and, it was known as a slate, and a slate pencil, you could draw it out, whereas, if you had to have notebooks and that, they were unavailable. Eventually we got inkwells, and I started to write in ink.

F: And you write very well! So somebody taught you very well!

H: And then I remember at the age of 9, my mother suddenly said to me, er, "I think you ought to go to the, what was then known as the high school. So I didn't quite know what was in store for me --

F: Let me butt in: you actually lived very close then --

H: I lived, I was one of the nearest, I think, I was within 2 minutes running, of the school.

F: [laughs]

H: Three minutes walk. But as you know, the people who live nearest are usually those who are last to come in, and it was always a struggle to get there in time. I haven't said of course, that my father at that time had a naval outfitting business, and he supplied everything from an enamel cup to a mattress to a uniform, and anything that was required for seamen going away to sea.

F: This wasn't a ships chandler as such?

H: No, not as such --

F: -- ropes, and ... boxes, and...

H: No, not all that sort of thing. Just the actual attire, the apparel that they had, and the needs they wanted for their welfare, for sleeping and that sort of thing. And I can remember the uniforms, and that. And one day my mother saw me going out, "Just try this on." And she put a naval hat on my head, with HMS Terrible I think, or something like that on it. And when I went out my cousins, who lived next door, started to make fun of me. So I got hold of the hat and threw it into the road, much to the disgust and the severity of the punishment that I got later.

F: But where was the shop?

H: The shop was in Nelson Street

F: Right

H: And that was the highway down to the Docks. At the bottom of Nelson Street was the Chinese quarter of Pitt Street. And now, when you go to Nelson Street, the Chinese have made a magnificent gateway.

F: Yes

H: And I notice too, the names of the streets, like Duke Street, and Berry Street, have the names in English and in Chinese. And the whole quarter has been taken over. The house that I lived in, was an early Victorian house, it's now over 200 years old, and my aunt and her family lived next door. The two houses have been joined together, and they now are a Chinese restaurant. Across the road was a tipper(?) merchants which was pulled down, and now is a tenement block. But I was brought in round that area,

most of my friends went to either a Hebrew school, or to the Caledonian School, and I was considered as one of the fortunate ones, going to the Institute.

I always remember that we were told that "you must never be seen anywhere without your cap on". And at that time there was a lot of unemployment, and there used to be processions, protest processions by all the people who were out of work. And to the headmaster's horror, a report was given that one boy had been seen in this procession with a Liverpool Institute cap on. And whether he found it in a dustbin or not... but we were all told to tell our parents to be very careful how they disposed of our caps once they were unfit to wear, you see.

Getting back to how I came to go to the Institute. My mother said to me one morning, "Come on Harry, I'm going to take you to school." So we went up Mount Street, Mount Street was at the bottom of Berry Street, nearly where I lived. We went up Mount Street, and I went up the steps into this HUGE, what I thought, HUGE school, feeling a lot of trepidation.

F: Were you just 9, or...?

H: Just 9, yes. My mother took me to the office, I remember asking all sorts of questions, and I was enrolled. I was then told that I would have to go to see a teacher, to find out what class I was fit for. And I was taken to a classroom in which there was a Miss Baker, who I think was one of the heads of the Junior, or as we knew it then, the Preparatory school. I was, stood by her desk, and she gave me some addition and subtraction sums to do, which I found so easy. And then she told me to write a few sentences, which I did, and I remember her saying, [in a female voice] "You're far too good for this class, but you're so young." Anyway, I can't remember what the alphabetical name of the class was, but I know that for two years I was in the Preparatory... and it either went from A to G, or the figures, the alphabet figures, had to do with the teachers. I wasn't sure whether Miss Baker would take 1B, or whether 1B was ... 1A, you see.

F: Let me but in --

H: I think '1' started in the Junior school. There were just the alphabetical, er, things. And I had a friend who lived next door, a 'Josie' [later he expands to 'Joseph'] Nussbaum, who later became a celebrated solicitor, and member of the Liverpool City Council. And he was very much aggrieved because I was put in a class just higher than he was. I think he was in G and I was in J, or something like that.

F: Would this be 1, or 2? What were you in, 1A or 2A?

H: Well you went into a class every term, not every year. So you would do a term say in G, and then you would do a term in H, and then bring it down to B and A, gradually.

F: Oh I see --

H: -- in alphabetical order

F: Because what's suggested in this history is, that there were Preparatory school forms 1 and 2, broken into A B C D down to F

H: That's right. They weren't known as 1 and 2, they were just known by the alphabetical names

F: Ah, I see, so it didn't just do 1A to F and 2 A to F:.. it was just A down to H

H: Then you would come into the Junior school, which started at 1 and 2, and then really the Senior school started at 3 4 and ah, the Remove came then

F: Right. So you're talking about something that was before the Preparatory school that's referred to here

H: Well there was a Preparatory school before the Junior school

F: Yes, right

H: At that particular time

F: And all this was in the same building?

H: Yes. But I think it was segregated, more or less, the classrooms were segregated, away from most of the other, senior classes, if I can remember properly. And --

F: -- and you would come into playgrounds, that we'll come to later, actually yes?

H: Yes. And I remember that each term, depending on our results, we either went up, or those who were the bottom 2 or 3 stayed another term. And for one particular time, I remember, I have a big memory of being told that I hadn't done well enough, and I had to stay another -- so my friend [Joseph Nussbaum] caught up with me, and we were great pals after that.

F: Yeah, well that's a good point, because one of the thoughts here, suggested by one of our colleagues in er, er, Australia, is that because there was this sifting up and down, you all, the implication being, you all got sort of used to sometimes being back, and sometimes being forward. So, you said the ignominy.... but was it? I mean, were you...

H: -- remained

F: Yes, you remained, sorry. But was it a big hurt, or... ?

H: Well it was a failure, I think, caused by one's parents criticisms

F: Yes, well it was the same thing --

H: A dull child may stay in the same class for 3 or even 6 terms, which would be 2 years.

F: Yes. Yes.

H: Which is a different attitude to education of today. And --

F: -- or education in my day as well, because just staying down a year, a year at a time of course, was quite a big shock to people --

H: -- they were referred to very cruelly by the teachers as the 'no-hoppers'. You know, "Well what can you expect from him, he's been in the same class for so long."

F: So they were as cruel as that?

H: Very cruel, in some particular cases. Anyway, eventually I did go into the Junior school, and in the Junior school we stayed in the one form for the 3 terms.

F: Yes.

H: So I did a year in one, I can't remember, because the classrooms went according to the teacher, so if it was Mister Stead it was '1S', or if it was Mister Ledger it was '1L' , or something like that, you see.

F: Oh I see

H: Until you got to the form which was the fifth year, and then it was either RM, Reformed Modern, RSC, Reformed Science, or RC, Classical

F: Now that's very interesting because the implication in these notes I've got from Australia is that certainly, well it might be 1930 this, and of course you're talking before the Thirties, but of course I think as it was in my day, which would be A B C D E F in each year. Now you're saying it wasn't like that at all, yours say, who's Mister Smith, it's a big 2S. For Smith?

H: No, in the Reform, when you got to the fifth year?

F: Yes

H: It would be RS for science?

F: Yes

H: But I may be wrong here, because my memory is not as clear as it should be

F: (laughs. laughs) That's pretty good, Harry!

H: [unclear] But I can't remember whether, in the first year, we had the three terms, with different form masters, it could possibly have been ... A form master for each year

F: But the form master didn't teach -- yes, yes as in my time -- but the form master didn't teach you every subject

H: Oh no, you moved from classroom to classroom

F: In the conventional way

H: In my particular days, the class would move in a file, two boys adjacent to each other, and they had to keep to the left hand side, because other boys were coming in the opposite direction. And nobody dare run, or even walk quickly, they had to move --

F: -- at the same speed

H: At the same speed. And no teacher accompanied them. But if a teacher should happen to see anybody running, they were for it straight away. And it was very well disciplined, I remember, in that particular time.

F: Can you recall, looking at the map here of school, where you were in that first year? (pause) Any idea at all?

H: No, I can't remember that, I can only come later to the fact that I remember where the Hebrew room was

F: Right, we'll come back to that ---

H: -- because there were other corridors besides these

F: Oh yes, the corridors are marked here around the hall, that's the ground floor plan, yes, and there's the first floor plan, the same corridor round, yes

H: I remember there was a corridor, and a way out there somewhere, would that be into Pilgrim Street?

F: On the basement

H: On the basement?

F: On the basement, it would be, yes

H: Where the, the...

F: Yes..... We'll talk about it a bit later on, yes.

So the discipline was the transfer from room to room, the same as in my...

H: Yes, it had to be, otherwise some clashes with each other. And we would go into a room, sit down, and the teacher would either be there waiting for us, or would come in

F: What happened when they came in?

H: Then the lesson would start!

F: You didn't stand up?

H: No we didn't stand up

F: Ah! I'm sure we did!

H: That might have come later

F: (musing) Surely we stood up

H: I can't remember...

F: Well, my colleagues of my age, when they listen to this, will correct me. But I'm quite sure that we used to stand up when a teacher came in the class

H: We had to sit up. We weren't allowed to slouch. Very often it was, "Hands behind your back! Keep your back straight!"

F: Well you still have good posture now, so it's not done you any harm!

H: No. Of course not. But I remember my late wife saying, that if a slouch was all, they got a bang on the back, and "sit up straight!". Was the attitude.

So I got to the part where I went into the Junior school. I remember --

F: That would be ... a class called '1' something

H: Yes, I was about 11 at that time. And I remember very vividly. I left the gym, and I remember the changing room, and we would always change, we had our kits with us, and we had to change into our suitable shorts and vests, for gym. And I remember, I think that the gym itself was only about 7 or 8 years old then, and everything was rather new.

F: With bars up the walls --

H: Bars up the walls, I remember I had to climb up --

F: -- ropes to the ceiling --

H: We used to climb up the ropes. Same as also the steps, the step ladders, the rope ladders going up, and there was a Mister Snell, who was more or less worshipped by the boys, they loved him, although he was quite a strict --

F: -- was he, I'm sure I heard his name recently, on the track group, was he possibly involved in the British Olympic team?

H: I think he had at one time been an Olympic runner.... You bring that back to me now, yes. I think he was. I also was so keen, that when he set up a private sort of meeting, on a Wednesday afternoon, for which our parents paid, I was very ready to be one of those. We would go through our exercises and play handball, and I loved every moment of it. Er, I also remember very vividly too, as I was learning the violin -- I started to learn the violin -- at the time that I joined the Institute. And by the time I was 12 or 13, I played it very well. But I remember that we had in those days musical singing lessons. There was no rudiments of music taught, or anything like that. But we sang songs from the national song book. A red-bound book, I remember. And we were very good at singing Rule Britannia, and Come Cheer Up My Lads, Hearts of Oak, and that sort of thing. And some we would sing with gusto, others we hated, but I always remember, I still sing Strawberry Fair, As I Was Going To Strawberry Fair.

F: (laughs)

H: Singing Buttercups and Daisies

F: I've got that one as well

H: Doc Wallace was a very strict disciplinarian. He had to be of course, because many of the boys weren't very fond of singing

F: Well let me interrupt you just a second, if you don't mind, Harry. The er, the business of music, you said you took up the violin as you went to the Institute. But this was separate from school, this wasn't --

H: -- yes, I was taught privately --

F: -- because we did comment before, when we were going round the ground floor plan, and the music room, which is where, where it is on this plan where it was in my day, next to the iron gates, you said that wasn't there at all --

H: -- I have no recollection of a music room or any music instruments --

F: -- so in that case, so you were learning violin outside of school... Where did you have these singing lessons?

H: The singing lessons were in the Hall. Doc Wallace was on the platform with the grand piano, and we would be in the nearest part, on the left hand side, facing the stage, and in the rows --

F: -- yes

H: -- and we would come in, and straight away we would start to sing. And it was just one process of singing, one song after another. The lesson would last about half an hour or so. And we would file out then, more than half of the boys very relieved, they weren't very keen. Although I suppose later in years, it was a good thing to know, all your national songs, it forms a heritage of singing, in the same way that

we were taught Shakespeare or were taught verse. Many of the things we were forced to learn off by heart, and hated having to do so at the time, became part of our knowledge of English later

F: 'The quality of mercy is not' --

H: -- and I remember when we were doing Julius Caesar, I was saying to somebody, 'I was born free as you'. You see, which is what Cassius says to Brutus. And I knew the whole speech off by heart. And I remember the times when the teachers were busy writing out our reports. And one lady in particular said, she taught us English, you can do some play reading from Shakespeare. And I loved it, and I was put in charge of handing out all the parts. And of course, eventually the other boys got fed up with all this, although I loved it --

F: -- this was after --

H: -- thought I was a failed actor.... (laughs) (inaudible)

F: (laughs) Who's to say.... One thing's just puzzled me about what you said before, though. Because you said you went into Prep school when you were 9, and then you talk about the Junior school when you were 11. Now what class were you in then?

H: Well I was for two years in the Prep school --

F: -- yes

H: And that was six terms. And then I went into '1' something

F: Oh I see, because, yeah

H: That was two years of my seven years. So the 1 2 3 4 and Remove, were the five years

F: Right...

H: Or 1 2 3 and Remove, would make up the 6 or 7 years. 1 2 3 and then the Remove, and the Sixth Form came after the Remove

F: Yes.

H: But in the Remove it was a preparation for matriculation, which would obviously be taken in the Sixth form.

F: Yes. Well let's just go back, we'll come to that when we come to that. So effectively Year 1 was Prep School, Year 2 was Prep School, and then Year 3 you were in so-called Junior school. Right, that's okay. Now, as a general thing, as we talk year to year, let's just deal with this one to try and cover perhaps the whole of the time in school. Let's talk about morning assembly. Certainly in my day that was a very big issue. What about yours?

H: Well, in my early days it was Mister Whitehouse who was the Headmaster

F: But did -- sorry to butt in again -- but did you go into the -- as a Prep student, in other words a 9-year old --

H: -- yes

F: -- or, everybody in the school --

H: -- yes, the whole school --

F: -- but -- -- the really little ones --

H: Yes. There were 800 boys, or 850 boys, we went straight in --

F: -- and all the staff

H: Yes. Many of the staff would be lined up by the Head on the stage --

F: -- oh, right --

H: -- at that particular time. Other staff would be sitting with their particular --

F: -- forms

H: Those who hadn't got forms I suppose sat on the stage

F: Right

H: And, as I was a 'Hebrew', as they called them in those particular days, I used to go to the Hebrew Room, as soon as I got there

F: And you think that is, where is that? You think that is, on the second floor? On the first floor, sorry?

H: As you came up the stairs

F: The left hand stairs, yes

H: No, from the office entrance, is on the right hand stairs, just above, on the right. So it would one of the, room 23 I should think, 24. Because I remember we went straight out of the Hebrew Room and straight into the hall.

F: On the gallery, right, where... Right, that's what we did in my day as well. So you would be in the Hebrew Room

H: I would be in the Hebrew Room for about the first ten minutes or so. And you must remember, in those days under the Education Act, every school day had to start with a corporate act of worship. So while the hymn singing and the prayers were going on, we were in the Hebrew Room. Immediately that was over, and it came to the time for the announcements and various other things, we would go into the hall, and then the Headmaster would read out his particular plans for the day, and any information that we would... And then we would all disperse, in a very orderly manner, and go to our form rooms

F: Yes. But most of us of course, as I mean you were in the situation of about 10%, in fact it was less than 10% in my day, were 'Hebrews'. Most of us of course remember everything in the Hall, but I've never found out what went on in the Hebrew Room. What did you do, what in part of satisfying the, what was to be the 1875 Education Act I suppose, or something, what did you do to satisfy -- you had a religious ceremony there?

H: No. We just sat and talked.

F: Well, hey, I'll tell you what, I could be born to the wrong religion (laughs)

H: And we compared notes, very often

F: (laughs) Honestly?

H: We made up something good, the way the Prep would be given. You know, or we'd finish up learning some poems that we'd been given to --

F: (laughing) Well obviously, it's taken me 40-odd years to find out! (laughing)

H: Then of course, having listened to what the Head had to say, we would go off to our particular rooms.

Getting back to the music. One thing that stands out in my mind, more than anything else, was the bringing in, the institution of a school song. And it was at the time when Reverend Symonds had just been appointed

F: We'll want to talk about that at some point

H: Shall I leave that until later?

F: No no, you carry on with that

H: And I remember that Mister Groome could play, this was the Vice Principal, who'd been Acting Head, could play the piano, although Doc Wallace was much better at it. And whether Doc Wallace and Mister Groome collaborated on the school song, or whether Mister Groome tried to give us the impression that he had written the school song, I don't know. But I've never found out whether Mister Groome, who was a classicist, or Reverend Symonds, wrote the words. But you remember

(Speaking very rapidly, from memory! in LATIN. Transcribed as he says it, with the spelling from a handwritten note later from Harry, with music. However, note that this turns out to contain spelling errors. For the corrected Latin version, the English translation, and the melody itself, see APPENDIX A)

"O sedales institutum, proveamus laudibus. Fortis oetas conditorum, nostre per illis erit."

Do you remember that at all?

F: Harry, I was, totally and utterly failed Latin! (laughs)

H: Well, what I did, when I was writing to Iain --

F: Oh you did, you wrote it down didn't you?

H: There is a letter. I wrote down the words. Excuse my Latin. But I also was going to put the tune in, because I wondered whether Ah, here it is, you see I forgot it here. And the tune went like this, do you remember it?

(sings)

"O sedales institutum, proveamus laudibus. Fortis oetas conditorum, nostre per illis erit."

then you get back to 'Oh sedalis'

(again, for the melody transcription etc., see APPENDIX A)

F: Now Harry, just let me -- (claps) (laughs). I don't -- think -- I've ever -- heard that before!

H: We were taught it, and taught it, and taught it. And to get it exactly right. We were supposed to sing this on any great occasion, whether it was at an assembly sometimes. But what --

F: -- Speech Days, was it?

H: Speech Days. But what put our backs up was, when we went to watch a football match, in the Inter schools, we were told that instead of shouting (chants, very slowly) "OH, AH, THERE YOU ARE, PLAY UP THE INNY, PLAY UP THE INNY, OH, AH, THERE YOU ARE, HURRAY!", instead of that we had to sing

(sings) 'O sedalis inst' --

And when people from the other school used to laugh and say --- oh the monkey....

F: (laughs, laughs, laughs) This (gasp) recording is priceless, just for (laughs) what you just talked...

F: We had a completely different, sort of rant

H: Can you imagine? We got into the final of the schools competition, and we went to Everton football ground to play off the final. Unfortunately we lost 3 nil, or something like that. But in the middle a few of the faint hearted ones, when we needed to score a goal, went

(sings) 'O, sedalis....' It sounded as though they were going to cry.

F: (laughs, laughs)

H: So after that, it died a natural death

F: Well, I think so!

H: I don't think it was, from what I can gather, it wasn't even sung very much after that. It seems as if Doctor Wallace and the others lost their keenness about it

F: I think I've heard it -- that's why I just turned over these comments here about the Seatoller place in the Lake District. Because I don't think it's in the things I've printed down, but somebody... er ...(rustle of papers) somebody certainly has referred to it... Is that it there, this is, a book, is a Latin dedication.... this is... no it's not... Certainly, I'll check who has sent material to me about --

H: I read about it somewhere, in either the material you gave me, or the materials Iain did, about the school song

F: Yes

H: But I was one of the 800 or so boys who were taught it, and those who weren't musical and had crow-like voices just went

(sings deliberately badly) 'O sedalis...'

you can just imagine, there was a mixture of er --

F: And yet, having said that, I've heard things like the Cwm Rhondda sung by all sorts of choirs, you know Bread of Heaven, and everything.... but there's nothing --

H: -- it's inspiring, isn't it? --

F: -- there's nothing that I've heard, by, you know, trained choirs and all the rest of it, that gives you such a kick as I remember, singing it, at the school hall. Because of course, we had a fantastic number of boy trebles. You think about a choir --

H: -- yes

F: I mean, you know, this is, the teachers and the 14, 15 year olds --

H: -- well we have had choir competitions you know, in our time. Did you have those at all?

F: I don't recall Harry, no

H: Each house had a choir, taken by the leader of the House, if he was musical enough, or if not by somebody else who could play the piano. And there was a set piece, or two set pieces, given by the 'self?', and we had to work at them. And that was when we were having, on the stage, we were having a practice one lunchtime, and Mister Whitehouse walked in. Tremendous silence. Carry on boys, he said. And he sat down at the piano and began to play it. And I remember that there was one note that had to be held on for a long time, and the piano tended to take the boys voices away. I held onto this note, and he patted me on the hand, and to my horror, I should think at the time, I found he only had the first finger and the thumb. And I learned later that the other three fingers had been blown off in an experiment that he had been taking, a scientific experiment at one time. So can you imagine a young boy suddenly being patted on the hand with a --

F: -- a deformed hand, ah!

H: But anyway, I was brave enough not to flinch. And he said, "Good boy, you're the only one who --

F: -- held the note --

H: -- "resisted the tendency to drop down." He went through the rehearsal with us, then grunted something, and walked off. So I don't know that he was very happy about it or not (laughs). We didn't win, I know. But nevertheless... that was one of the things... But it shows that music did take a certain amount of importance. But it became most important in 1925. At that time I would be 14, a year before I left. I was then, by then, I suppose by other standards, a reasonably good violin player, in the fact that I could read music.

F: And again, that violin teaching was outside school

H: All outside. But Doctor Wallace had a notice put up. Any boy who could play a musical instrument was to report to him. The result was that about five of us -- now I remember one of them was named Crane, who later I noticed stayed on and did very well. And, four or five of us -- two of us were made First Violinists, and the other three were made Second Violinists. And Doctor Wallace, having his baton in his hand, would conduct us through all the score of Merrie England, and, Edward Germain's (?) score. It's quite easy to play for a professional, or a very good one, but for us there were certain parts of it which took a lot of getting through. Doctor Wallace occasionally would lose his temper, because we weren't getting all the crotchets and quavers in the right order, you see. But eventually, he schooled us into it. And then I remember the great day came for the celebration of the Philharmonic Hall. And to celebrate the centenary of the school, Blackburn House girls choir and the Liverpool Institute boys choir had been practising together, and would be combined in a choral version of, a concert version of, Edward German's Merrie England. And I know too, I remember now, that the orchestra was made up mainly of

Old Boys and Old Girls, some of them professionals, some of them in brass bands and other sorts of thing. And they were all laid out for the rehearsal. And I was on the end of the First Violins, one of three boys, all reading from the same score. And our chairs were in danger of toppling over the back if we moved at all.

F: This was at the Phil?

H: This was at the Phil.

F: The old Phil.

H: Yes. We also selected soloists, and I don't know whether they were anything to do with the school, whether they were Old Boys or Old Girls, or whether they'd been brought in. The rehearsal went off very well, and it came to the actual performance. And in the performance, Queen Elizabeth sings a very soul-stirring quiet song,

(sings) 'Oh peaceful England'

-- you see, peace. And it's done very quietly. The strings muted, and that. And Doctor Wallace was taking us, the lady was pouring her heart out. And what do you think happened?

F: A string broke

H: My E string broke with a terrific clang. And the whole of the audience turned round to me. Doctor Wallace turned round and glared. The soloist wobbled a little bit, then went on with it. And from then on, I slumped down, I couldn't play because I'd only got three strings instead of four. And that was my experience of first performance at the Phil.

F: How big was the old Phil, because it was before my time

H: The old Phil had a gallery either side

F: Was it the same spec... same grand --

H: Same area, yes. But it wasn't as luscious as the tip up seats later, of the new Phil. But I remember the fire glow when I was coming home in my courting days, and it was early morning, perhaps 1 in the morning, and I saw this tremendous red glow in the sky. And as I got near, I could see the fire engines and that, and the whole place was burnt down.

F: Which year was that?

H: That would be, er, I was about 20 at the time, so that would be about '41

F: '31

H: '31 sorry, '31. Between '31 and '36, somewhere around about that time. So anyway, at least I can say, I played at the Philharmonic hall.

F: And you didn't fall through the stage (laughs), the way you wanted to ... and they'd take you away ... (laughs)

H: (laughs) But this is the Centenary, which is not recorded anywhere, I've not read anything about it

F: I don't know, I mean, we ought to take this up with Iain, I mean Iain will listen to what we're saying, and then ...

H: Of course Doctor Wallace was the conductor, so he did all the bowing and that, and --

F: (laughs) yes, of course --

H: -- and I remember the place was absolutely packed out

F: That would have had all sorts of dignitaries from the ..

H: oh yes, the mayor would be there, the Lord Mayor of Liverpool, and all the council, and various education dignitaries as well. Do you remember too that we had concerts, I don't know if you had them in your day, but we had concerts. There was a famous actress whose husband was a, I can't remember the

name now, if I could you'd know, very well. In the Thirties, the Twenties and the Thirties. Very famous. And he came and gave us a recital . And I remember --

F: at the Phil, or at school?

H: At school

F: Right

H: Not in costume. But he took excerpts from various Shakespeare plays, and other plays. And we were spellbound. Not only by the quality of his voice, but he actually acted as he was giving out these things. And then I remember another time. There was an assistant caretaker named Omera(?), I can't remember his first name, but he was assistant to the caretaker who had been there many years, his name is down... And he had a daughter who became a professional cellist. And we all went in to listen to her. She played beautifully. And he was quite proud to actually introduce his, he was allowed to introduce his daughter. On another occasion we had an Old Boy who became a professional violinist, and he gave a recital, and I remember his words when he got to -- so great an applause, that he had to send somebody to wherever he'd taken off his coat, and taken his violin, to get his piece of music, to give a fellow pianist for an encore. So things like that used to happen. And --

F: Well, sorry to butt in, but thethe musical sound, the classical music sound of the school, was actually carried on, unbeknown to me, in my day. There was a chap who your friend Margaret knows, for various reasons, as she mentioned to me the other day, and then I looked it up and commented to the group about it. A man called John McCabe. Now McCabe was born in Huyton, and presumably passed the 11 Plus like I did, and was going to come to the Institute. But he was a very delicate child, and consequently his parents moved to Mount Street, so he could go straight across to school. Now I read somewhere in one of the BBC musical things the other day, that he is considered one of the most important English composers of this (sic) century. So it's not a bad school we went to! (laughs)

H: (laughs) No, and after all McCartney went there

F: Well yes, but the other point is, this McCabe, who's another Mac, there's two Macs, this McCabe gets more mention in the music literature than the other Mac does. So I'm told, anyhow.

H: I was very interested in the story that McCartney's teacher said to him, "There are other people in this place that are more talented than you are", or something to that effect. Not knowing that eventually he'd be world famous. (laughs)

F: Well, yes, we're all world famous in one way or another, Harry! (laughs)

H: So where are we going back to now?

F: Well, I'm glad you mentioned the 25 celebration, because, as you rightly say, I've not seen that. I have been told by another one of my colleagues on the chat group, who has the Liverpool Institute's magazine for 1925, presumably referring to it. So maybe you're not quite right. He's got it certainly, I think he's sent a copy to Iain, and I've asked for a copy. So when I get it, I'll photocopy it --

H: --that'd be lovely

F: -- and I'll send it in the post to you, obviously, so you can see just erm, I was hoping in fact we might bring it today, but obviously it would have taken us both an hour to read through it, and it would disturb what we're trying to do, but --

H: -- there's one other little anecdote which might be interesting, and then you will remember. Just below the school in Mount Street there was a sweet shop.

F: yes

H: Do you remember that sweet shop?

F: Well that, I wanted to talk about the tuck shop, I want to get onto that, go back to that, that's on my, sort of header list here, to talk about, eating facilities. But I recall er, this is Pilgrim Street here, there's Mount Street, and the tuck shop, or the shop, that I used to use, we used to use, was on that corner there.

H: I can't remember that. All I can remember ... is a row of railings, and the large playground

F: Well that's right, because what you, if we, we're looking at the basement map of the Institute --

H: -- underneath it, of course

F: well no no, that is the basement, and that is the way in, that you are talking about, and the stairs are going up that way

H: I see

F: and there's the corridor there, and obviously off you go. And there's the covered yard -- but it wasn't covered. It wasn't covered in my day either. So that's, er, gym was there, you've talked about the gym, that was certainly there. But you've said the woodwork shop, I think the woodwork room, these rooms here, they weren't there

H: I have no recollection

F: all that area there, sweeping towards that wall, and if you remember rightly, the war memorials are against this wall now, aren't they?

H: that's right, yes

F: Or are they there. They're there, aren't they?

H: yes

F: Because this is still here, but it isn't the gym. That's still there, but it isn't woodwork any more, it's something else. So they put the war memorials there, and then we, you were downstairs on that level, and we were upstairs on this gallery level looking down

[referring to the 'war memorial rededication service at LIPA in 2000, where they met each other]

So all the memorials, all this area here was open, and there were just railings here, presumably (inaudible). So that's what I was referring to before, you had effectively sort of three levels, if you like, you had the upper playground, the lower playground, and was this the playground that you used when you were in the Prep?

H: The junior playground. The other playground, the higher playground, was used by the higher classes, the sixth form and the, the other people. And we used this right from the very beginning

F: Yes. So the Prep people, the real youngsters, the 9-year olds had here

H: I came up Duke Street, which was here, I think, was it, yes, and Pilgrim Street was here, and Duke Street was here

F: that's right

H: and I would go in through --

F: yes, that's the door I used to use a lot downstairs, yes

H: But if I remember rightly, I went in through the yard

F: Right

H: I went straight into the yard

F: Right, well that --

H: -- well maybe these buildings have come later

F: Oh yes, well probably. I mean, there were, certainly they were there, in my day, that was [taps map], that was [taps map]. Er, but er..

H: I'm sure the lab was upstairs somewhere at one time. I can't remember it being down below. I may be wrong you see, it's very difficult to think of the layout now

F: Well, I, er, yes, I suppose it is, quite

H: (laughs)

F: For me, and you're 30 years before! (laughs)

I can recall, when I used to come up those stairs there, into this playground, from the dungeons, the darkness down there, and the light hit me.

H: I have no recollection of being underneath there. But of course it may have been from inside the building, and I never realised it.

H: Yes, er...

H: I remember going down to the basement through the tuck shop

F: Well where is the tuck shop on this map? Because as I say, we've got a kitchen there, and the dining room there

H: I rather fancy it's somewhere where the kitchen is now

F: right. Right

H: because that canteen there, as well, isn't there?

F: Yes

H: I can remember, it was a dull place, and there was a lady behind the counter, and we used to get a pennyworth of biscuits, and some lime juice, or something like that

F: Right. Right, right. So, in terms of, er, you know, school dinners and such like, there wasn't any

H: There was no such thing as school dinners

F: No

H: The boys who stayed, who came from Crewe, and other places --

F: (startled) CREWE?

H: They used to come from Crewe, and various other places, on the train

F: Oh!

H: And they would bring a packed lunch with them, and have it during the lunch time

F: Where would they eat?

H: I don't know whether they would eat it in the classroom, or whether they would go somewhere, tuck shop or something like that

F: you ...(inaudible) (laughs)

H: I was never there, I went home for my meal, I lived so near, I could go home and come back again

F: yes

H: But school dinners only came in with the 1944 Education Act, if I remember rightly.....

F: Well that would apply to me, because I was totally educated by the '44 Act, so all I could say to that is yes, but I don't know before that

H: Because I remember that after the War, when I went back to teaching, when I was allowed to leave Rolls Royce, at '47, and I went into the first observation in school, back to... the school book, it was regular, at the morning break, it was given out --

F: -- oh yes, you're talking about the late Fifties, then

H: No, yes, this is the, the end of the Forties, towards the end of the Forties

F: Oh so IN 47, not when YOU were 47, IN 47, yes. Well, right

H: ah -- yes, ah

F: er -- ah,

H: I remember in some places, the dinners were actually taken on the boys' desks, they had no dining hall, in some of the schools, the older schools. Actually, and the teachers would sit on a cushion, or a platform, having their dinners, overseeing the children. But people were employed to look after them, there was the school canteen, and dinners were brought in from a depot, in sealed containers.

F: yes, that was certainly true in my junior school, as well. But by the time I got to the Institute, they had the kitchen, they had the dining room, and there'd be at least one member of staff prowling around on duty.

H: yes

F: So they'd make sure that, I mean it was Bedlam in there. Now I don't think, I think there were at least two sittings. Obviously, there was a thousand, in my day you see there was just over a thousand lads, you said 800 in yours, a thousand. Well all right, there'd still be some, that would eat somewhere else. But nevertheless I don't think that was big enough to put a thousand in. Certainly the hall was, but even there, on two levels. So --

H: -- it was controlled in most schools, they would have a series of dinner ladies. I remember my daughter, when she got her first job in teaching, was walking along towards the dining room, and as she went with a fellow colleague of hers, the dinner lady said, "You can't go in, Miss!" So she said, "I'm teaching here." "Oh, I'm sorry!" She looked so young! (laughs)

F: Must run in the family!

H: yes

F: So, your dining arrangements, you went home, because you say, you were just down Duke Street --

H: -- but I know there were boys who brought their packed lunches with them

F: And you don't know where they ate

H: Sorry, I have no idea where they ate

F: No, right

H: I was never there to see it, you see

F: No, no. Even the whole seven years, right. Er, well all right, so that didn't exist.... It was important to see that, because I knew, certainly, you know, all of our school years, there were dining rooms of some description

H: Oh yeah, well of course things did change, didn't they, with the --

[end of tape side 1 at Disk1-47min]

F: oh yes. And you're saying that the tuck shop that you have in mind, and this possibly, I mean George Lucy was referring to this the other day, as I said to you before, talking about Dunkirk. He talked about the tuck shop. Now I read into his message that the tuck shop was here, on the corner of Pilgrim, but it was some corner shop. But it must have been --

H: -- in the school --

F: -- in the school --

H: -- there was a shop, as I said, in Mount Street.

F: yes

H: -- a sweet shop that we used to go, to buy sweets and that. But there was a strict rule: that we were never allowed to enter that shop if there were any girls from Blackburn House --

F: -- yes. We had that as well. Yes.

H: And we were not supposed to stand talking to them in the street, either

F: Oh no, we might get infected, or something (laughs) It was a stupid business, wasn't it?

H: Wasn't it, yes

F: So the tuck shop was actually in your day certainly there was a tuck shop somewhere down here

H: downstairs... it was an integral part of the school.

F: yes

[YVONNE STARTED TRANSCRIBING HERE: at Disk1-48:00

H: And there was a lady, I can't remember her name now, but she was very good at shouting at us.... whatever we wanted "Stand there! Don't push!"

F: ... for the discipline. Well that brings me to something else actually, I mean I've got a note here, not that it applied to you of course Harry, but punishments. What sort of punishment was meted out at the school?

H: Well the main punishment was Wednesday afternoon detention. We called them 'Wednesdays'. You were given a Wednesday.

F: The significance of Wednesday afternoon being?

H: We weren't in school on Wednesday. We went to school on Saturday mornings.

The Jewish boys didn't, but the rest of the school went on Saturdays.

F: (mock indignant) I told you before I think I got the wrong religion. You didn't have to anything...?

H: On Friday afternoon in the winter time we got special leave, we got special cards to present to the teachers to get early leaving. And I remember at one time, they brought in a system. I don't know if it was just for us or generally, but you got points or marks for your work, in each subject, and these marks were totaled up. And if you got a certain number of marks you got an A. Otherwise you got a B. If you did very badly you got a C, D, or E. And on a Friday I was so keen to know how I'd done, I used to run back to school and wait for the boys to come out and ask "What did I get?"

F: (laughs)

H: It worked with us as an incentive for a time, but whether they carried that on I don't know...

F: I'll show you my school reports, I think they still used it in my day.

So it was a detention system.

H: That was. If anything serious happened, in the way of cheating or lying or that, then it was the headmaster and you got the cane. And if you got the cane, I think it was the Deputy Head. Not Mister Stell(?) what was the deputy head now? Taffy Ellis.

F: Oh I wouldn't know

H: Taffy Ellis used to stand there to make sure that when the cane was delivered it was done with the exact sort of force, there was no form of sadism or anything.

F: So it was supervised?

H: Supervised. Your name went into the --

F: -- raffle

H: I only know this from the poor unfortunates who were --

F: -- well I did preface my comments (both laugh)

H: (laughs) But I do remember as I told you before, playing football in the street on the way home down Mount Street, and we were stopped by one of the senior teachers. We didn't even know he was a teacher, otherwise we'd have run away before that. He took our names, and we were given Wednesday afternoon detention. I think I told you the story. Shall I repeat it?

F: Yes....

H: I thought that if you got a detention for a Wednesday, you did it the following week, so I didn't do my Wednesday at the time, and I was summoned to the Head, wondering why, and when you went to see Mister Whitehouse, there was thunder in the air and he would call you all sorts of.... "You little blighter you this, you that and the other. Why didn't you do your Wednesday afternoon?" So I thought of something, which I realised afterwards was an inspiration.

I said first of all, "I'm sorry Sir, but I thought one had to do it the next week but in any case, my father had bought me the complete Encyclopedia, the Children's Encyclopedia, and I was enjoying myself so much reading it all, that I couldn't bear to take myself away from it". So he said "You little imp", he said, "See you do it next week". (Both laugh)

F: You were quick witted - yes (both laugh)

H: That was a stroke of inspiration, otherwise I would have got the stick you see.

F: Now again, was there higher levels, I mean, again, something you'd know, maybe you'd heard about some... Were there any public canings?

H: No.

F: No?

H: I remember once, we were all absolutely er, supervised (*sic: he means 'stupefied'*). One boy was stood in front of the whole school, who had been caught stealing somewhere. And the headmaster: "You are looking now at a thief." As he shamed this boy.

F: This was Whitehouse?

H: Yes I think it was Whitehouse, I can't remember now. But I remember saying "Oh, I must never get into that situation." Perhaps it had a salutary effect, I don't know.

F: Well, it certainly humiliated him.

H: It would be frowned upon now as -- you know the 'do-gooders' wouldn't like that very much at all, I don't suppose.

F: Well, as we discussed before, the do-gooders have got too much their own way. They've gone a bit too far

H: But that was the only time that I can remember anybody being punished in front of the whole school

F: Right. And not the proverbial six of the best and all the rest of it. When you got the cane, not you got the cane...

[END OF YVONNE'S SECTION.]

H: I was told, it was usually three, but, from the people who told me about, what they had it. But I met a man here in Southport, who was an Old Boy, and he hated Mister Groome. He said that he was punished unmercifully that he felt he hadn't done, or wasn't worthy of it. So there may be some who really got punished --

F: got beaten, hmm

H: But perhaps it was for cheek, or something else like that, you see. But the one thing one tried to guard against, was the form master or someone saying, "I'll send you to the Headmaster, if you do that again." Or say that again.

F: Hmm. Now if you WERE sent to the Headmaster, what happened? I mean, you left your classroom, and you walked along to --

H: You walked along, yes, rang the bell, and it was either say 'Come', or --

F: Oh, that was still there then! That --

H: say 'come in ...' (inaudible)

F: (laughs)

H: or the voice says (inaudible)

F: (starts to sing, stops) those two sort of frosted glass things, how do you say, one was 'come' or something ...

H: And I was told, if it was a very serious case, Taffy Evans was already there, he'd been sent for first. But the word of the form master or form mistress was always THE word. And from what I was told, you were never given much of a chance to say, "it wasn't me". Or if you did, they didn't take any notice of it

F: There was no defence. You --

H: -- the other time I went in, of course, was when I hadn't done the detention. But I was terrified...

F: Right, right. I know this comes up in peoples' minds --

H: -- you see nowadays, to get a severe beating like that, would end up with the Headmaster in court --

F: -- oh yes --

H: -- and probably --

F: -- losing his job. Oh yes I know, it's just very very sad really

H: But caning in those days was considered a, quite a usual form of --

F: -- oh I got caned in the Junior, before I was eleven, because I was always fighting. So they stopped that. But I never got any caning at the Institute. I went in, like you when you were a nine-year old. I went in and saw this place, and I was awestruck

H: I remember when I was at the Junior school, there was a Gypsy boy, with huge boots on, and whatever he'd done I don't know, but the Headmaster came in and got hold of his hand, and was caning his bottom as he was running round in a circle, with the Headmaster after him!

F: (laughs)

H: And we were all stupefied. But it had a very salutary effect on all of us

F: You knew that it could happen

H: We knew that there was an ultimate you see, that's the difference. If there's an ultimate punishment, one doesn't go --

F: -- well yeah, you can take that into hanging, as well (laughs). I mean it's difficult, isn't it?

Well, let's have a review of perhaps what you did academically. Because you've talked about music, because that's obviously very near to your heart. But what did you have to do academically at school? I mean, er,

H: Well, you know, in those days, one had to get one's parents to buy one's own books. The books were not presented, you had to, you were given a list of books at the start of every year, and you were expected to go to Phillip Son and Nephew or one of those places in Liverpool, or to a second-hand shop, wherever you could get them. And you were supposed to have them for the proper start of the term. The first two days were registration. And I remember that my father's shop, we also had what was like a small boarding house at the top, there were young boys of 16 or 17, who'd been trained on a training ship down in Devon, and they were brought to Liverpool for their first job, and they were being trained as, er...

F: midshipmen?

H: Marconi, er, what d'ya call them, er...

F: Oh, wireless operators

H: wireless operators. And they had the miniature di-dah, di-dah, di-dah, and I got to know how to do 'Harry Patterson'. di-dah di-dah di-dah, dit-dit-dit dit-dit-dit, dah-dah-dah (*sic, this is AAASSO*), Harry and that sort of thing. And I became very interested.

F: To be able to that of course, you'd play the piano!

H: And that particular year in science I did very well, because it was all to do with electricity. And these boys, we looked after them, they lived in part of the house, and they were fed, and they would tell me all about what they had learned. And for the first time, I became really interested in science. But I was never too interested in such things as weights and measures, and strength, and all that sort of thing. But I think in the main, I loved English, and I certainly loved verse, and reciting it, and reading it

F: So you had a steady English course through school, and every year there was --

H: -- yes, every year there were different English books, the basic books

F: And different English teachers?

H: Different English teachers. Mathematics I was reasonably good at. But my sisters developed an infectious disease, it wasn't diphtheria, but scarlet fever

F: Right

H: And in those days, if any member of your family had an infectious disease, you weren't allowed to go to school, you were isolated. So I missed a whole term, much to my joy. But unfortunately it was just when they started trigonometry. So when I went back to school after a whole term, having missed the basics, I didn't know what they were talking about. I'd hear about 'cos' and that sort of thing, so I thought, that's just something like magic(?)

F: (laughs)

H: But I tried to pull up... But I never... although I got to calculus, and I had the D Y over D X, I never thoroughly mastered it at all. My tables and my basic arithmetic was very sound, indeed. And it still is, my --

F: -- well I mean, obviously, you like me, did it by rote of course --

H: We had to (half-sings) "Once two is two..... Two twos are" -- you chanted them, day after day. And the headmaster would --

F: -- but you've never forgotten them, and you're talking about something you started doing when you were five, and you're ninety---

H: -- the headmaster or the headmistress would come in, and she would say, "What are six 7's?" And you didn't know? Whoa! And we had, when I was teaching, my first teaching position, was with a C class. In those days, in the first Secondary Modern schools, it was A for the good ones, B for the middle ones, and C's were the educationally undeveloped ones

F: Yes, we're not allowed to use that expression any more!

H: So I got big cards, in which I would put in the middle, 72, I would put 9 in one corner, and 8 in the other, and I would leave that up, and they would see 9 into 72 leaves 8, 8 into 72 9, 9 times 8 72. And these cards were all over the place. And an inspector came in one particular day, and I was teaching in what had been the physics laboratory. And to my good fortune, the worst half of the class had gone to woodwork, so I had the better half of this class. And he was talking to me about tables. And he said, "Do you know the tables?" So I said, "Take over." So he started asking the tables. And the kids were jumping up, and running out ... and they all answered every table. So he says "Ufff!" And he walked out.

F: (laughs)

H: But before that he said, there's no need for them to know them these days. Because, he said, they go to the garage, they have a machine there, a register. I said, "But do they know they're getting the right change?"

F: Well that's right

H: You see --

F: -- it's the old story when you go into a supermarket these days, or a big shop, and you buy four articles, sorry five articles at 99 pence. And you've got your five pound out, ready --

H: -- exactly --

F: -- and you're extracting your five pence change, and they look at you as if to say, "How did you know that?"

H: (laughs) Yes, it's true. But I had two uncles who were wizards at mental arithmetic, simply because they'd been taught it, all the short cuts and that. But apart from that, the things I did at school were in no way outstanding. I never came top in anything, I don't think. Only the time when, as I say, in science, I was in the top three, which was a big achievement for me at that time. But if you notice, the unfair thing about giving form prizes, my sister, my daughter rather, who was at a very good school in Nottingham, the girl's public school trust. The same girl got the form prize, or whatever prize, every term. And the others never got a chance

F: So it loses its effect

H: So eventually, they stopped trying, saying, "Oh, so and so will get it." So I don't think it's a very good system. But if they have a form prize for effort, or for progress, it's a different story altogether, you see. So I never came top, not that there were any prizes to get. But I think I was middle of the road most of the time. And when it came to matriculation, that particular year when I went into the Remove modern --

F: -- let's talk about that, because there's this whole business of, as referred to, how it happened, whatever the structure through school was, just let's go back to that actually, because certainly Austin says here, that as far as he knows, that when he got in the Third form, which, when I went I joined the school in the Third form, there was a recognizable A B C D E and F: Now was there? Can you remember?

H: I can't remember

F: No? He also here refers back in the Fourth form, there was a thing called a 4X group, which would allow people to sort of, even at that level, decide whether or not they were going, where they were going thereafter

H: No, there was nothing like that, the decisions were made by the staff. I was never at any time told or knew of anything like that when I went into the Remove.

F: Yes

H: But I think the staff just weighed up who were the classicists, who were the linguists, and who were the scientists, or the people who might want to do English or languages.

F: Yes. And everybody went into the Remove?

H: Everybody. Except those who were so bad they were kept in the third year or fourth year or whatever it is, for another term --

F: Yes, but nevertheless ---- that's ---

F: H: (both at once, swamped)

H: --- were doing European history? You were doing set textbooks ready for the matriculation exam at that time. There was no CSE or CGE or --

F: -- no no, I realize that, yes

H: And --

F: -- so -- sorry -- the classification in the Removes, would that reflect whether it was Classics, in other words would RC be Classics, and RM be modernists?

H: RM was modern, RSc was science, RC or RCL was classics

F: Yes, so that would be --

H: -- those were the main things.

F: Yes. yes.

H: And I know that, unfortunately, business wasn't very good. My father was on his own, and I wanted to come away to the business to help him, and to take my music as a sideline

F: This was when you were 15?

H: When I was 15, the first --

F: -- in the Remove?

H: -- the first part of 15 in the Remove. So I, then my parents said they wanted to withdraw me. And I was given a pep talk by one of the teachers, "You should stay on and take your Matriculation, you'll regret it later", you see. But nevertheless I was anxious to get away in any case. And I did leave school then, and went into my father's business. And --

F: -- so you did matriculate, then?

H: I did matriculate. But when things were slack, there were no customers, I had a room at the back of the shop, opening onto the shop, and I think most of the people walking up and down would hear the first, the performance of the first movement of the Tchaikovsky violin concerto. Or Beethoven... But they certainly knew there was a fiddle, somebody was on the fiddle

F: (laughs long) Be careful, there's things that can be said about Jewish and fiddles! (laughs)

H: (laughs long) So I was quite ready and willing --

F: -- to leave school?

H: I wasn't very worried about whether I had any educational classifications (*sic: qualifications*), I thought more about my music. And my aim, ambition, was to be in a cinema orchestra. In those days it was the black and white (*he means 'silent'*), you remember, and every cinema of note had a large orchestra, even the small ones had a trio. And I thought, yeah, that's the way I'll earn my living, and they were doing very well with trade shows and that, and then the talkies came in and --

F: -- killed the lot!

H: There were people playing in Church Street with masks on and caps down on the street, starving practically. No Social Security in those days

F: So I mean, in one sense, your career as a musician was scuppered by technology

H: It was, in that respect, but it so happened, at the age of 15, while I was still at school, the cantor, that is the singer who takes the services in our synagogue, came to see my parents, I was upstairs practicing, and he said, "I want your Harry to be my choir master." So my mother, having been a former teacher, and very intelligently, said, "What does he know about singing?" So he said, "By the time I've finished with him, he'll be an expert."

F:(laughs) And?

H: So, at 15, I was taken into the synagogue, I'd been a regular attender, but he had all the boys round him, on the place where the prayers were said. And I was one of four adults. And he --

F: -- adult at 15?

H: Yes, well I was one of the bass baritones

F: (laughs)

H: And after a time, he suddenly brought a thin, rectangular box out, with two little curves, er, fasteners, opened it up, and took out an ivory presentation baton. Which weighed about two pounds, you see. And he put it in my hand and he said, "There you are, conduct." I said, "What, now?" And the thing nearly dropped on the floor! So anyway, tentatively I started, and that was the start of my introduction into synagogal music. From there, I was there for about four and a half years. And then I asked for a rise, because I was only getting a stipend, a very small amount. So my services were no longer required, somebody else. But within a short space, at the time, I got a phone call from that very lovely synagogue, Princes Road, in Liverpool, which is like a cathedral, it's a listed building now, and it's a copy of one of the finest synagogues in Europe. It has a very high ceiling, and above the arc they have a choir stall, and the choir master, who had a beautiful baritone voice, and when they had The Volga Boat Song, on at the Future(?) Cinema, he sang "Oh yuuu klaaa", when the mujiks(?) are pulling the barge

F: Yes, I remember

H: And I was asked if I would like to take on the job at Princes Road, at a much increased salary. Which I did. And I did that for about five years, you see. And then once again I asked for an increase in salary, and once again I was, the very person I --

F: Hadn't you learned a lesson by then? (laughs)

H: -- the very person I was teaching the rudiments of music to, I hadn't realized, was being trained for --

F: (laughs) for your pay!

H: So I finished there, and then I was employed by the CIS, the Cooperative Insurance Society, and the Cooperative Wholesale Society. They had a Liverpool society, that had an educational department. And I applied for a job as conductor of their mixed voice choir. And I had to go as one of three short-listed people. And they gave me two sheets of music, four-part song, and said "We'd like you to conduct these." So I looked at them, and I conducted, and I said to the ladies and the gentlemen, they were very beautifully sung, but they had made certain errors in judgement. And I got the job. So that, with my synagogue things -- oh, and then they built a new synagogue in Liverpool. And the very gentleman, the first one who had told me my services were no longer required because I wanted more money, then offered me the job as the first choir master there in 1937. So he said, "I'll not only take you on, but you'll have a solicitor draw up a contract." And I was getting the princely sum of £50 a year. A pound a week. Well the basic wage in those days was 30 shillings, (unclear: ?the old money, or 2 pounds?) So that was fine, I said "I'll take it on, providing I can take all the rehearsals, and not you, which he agreed to. But then the war broke out after two years. And I had to give up my musical career. But I was making quite a living at the music, without playing my violin.

F: Oh yes, of course, yes. But let's go back to --

H: -- so let me get back to --

F: -- oh yes, all right, I was going to ask you, in fact, later on, what happened afterwards, so we had to cover ground I wanted to cover anyhow, so that's fine. But let's go back a little bit, say get a feel for the social ethos of the school. You, was everybody, every pupil, were they all paid? You know, when you went to the school, your parents paid

H: (inaudible) I think only those who passed the school examination, in those days, who came, they creamed off the top, and they were supported by, probably the local authority in those days.

F: right

H: There were very few, and they had to be outstandingly --

F: -- well Austin describes them as 'city scholars'

H: That's right, er --

F: -- now you'd also have 'cathedral scholars', presumably?

H: Yes, and they were boys usually who were cathedral choir boys --

F: yes

H: -- at the same time

F: Yes, choristers, yes

H: Choristers --

F: and yourself --

H: -- so they had to be outstandingly good --

F: -- as well, because obviously --

H: -- because apart from that, the majority were fee paid. And the fees were in those days something like three guineas a term, which would be nine guineas a year, you see

F: Yes

H: Which was a considerable amount of money for an ordinary working class --

F: -- well you're talking about your £50 a, well your 30 shillings a week total, yes indeed, that is a lot. There was also of course the Margaret Bryce Smith --

H: -- they were all scholarships --

F: -- scholarship. But again, I don't know if you knew anything about this, but up to when I was 11, and actually got to the Institute, I'd never even HEARD of Margaret Bryce Smith scholarships

H: No. But I did once I was at the Institute

F: Yes. Now --

H: -- there used to be, it used to be written about in the Echo, in the local paper

F: yes

H: "So and so has just been awarded a Margaret Bryce"

F: yes. How did the, how do you feel the school itself treated people like MBS students, the city scholars and such like, who were clearly --

H: -- well I think they were expected to be outstandingly good, and they were carefully watched about their performances, but they, we didn't have I.Q. tests in those days, that came later. I remember being at school and the beginning of the first forms, we were guinea pigs for it. But I --

F: (inaudible)--

H: -- do think, they were boys who not only were very bright, intelligent, and that, but they were boys who wanted to get on, as well. I think if any of them faulted, they lost their scholarship

F: Right, so it was --

H: -- if their performances were not considered worthy of the grant that was being given, they would be warned, and then later, would lose their scholarships.

F: Right. So there was a lot of pressure on them, in that case

H: Indeed, yes

F: Did you feel the school itself, the staff and such like, favoured them? With respect, say, to the fee payers?

H: Well I never noticed that

F: Right

H: I don't think so. I don't even know whether the staff as a whole knew that they were so, unless they were informed

F: oh, I think they'd probably...

H: you see, every term there was a report, not every year but every term there was a report, which went to one's parents

F: Yes. I've got mine, I showed you that before, yes

H: And my parents, very often, I was a "Could do better" person

F: Oh! I "Could do a LOT better"! (laughs)

H: F: (laugh, laugh) (inaudible)

H: That was usually in the Headmaster's remark

F: Oh, I've got some, I'll show you next time, you know, "This will NOT DO" type of thing (laughs)

H: (laughs)

F: all the usual ones, right

H: But I do remember --

F: -- but there were class levels, as you go back to what you said before about prizes, in any particular class there was the class prize. Now did you, to your recollection at all, was it all the Margaret Bryce Smith, or the city scholarships who --

H: -- well it was usually the brightest boys who got those

F: Yes

H: But we of course, didn't know, unless they told us, that they were actually Margaret Bryce scholars. If the boys told us we would know, but otherwise

[END OF TAPE SIDE 2]

[END OF MINI-DISK 1]

F: Right, is that, er, no, it's just deciding what to do. Right. I think we're on stream now. Yes. That's the second one.

This is the beginning of the second disk. After we had a tea break! Because we needed a tea break after all that turmoil!

H: (laughs) yes. Where are we up to now?

F: Well, it's time to get a feel, really, for --

H: -- about the social side

F: Yes. The ethos of the school, I mean, whether or not, certainly as you said, the MBS and the City scholars were EXPECTED to do well. Did you feel ever getting any more attention, because --

H: -- I don't think they needed it. I think that they, in view of their high intelligence and their attitude before they got the actual award, showed that they had not only the ability, but they were using it as well

F: Right

H: I think so. I never heard of anybody being expelled, or anything like that, through lack of work

F: No, I don't think I did

H: With regard to the actual school itself, there were Open Days, when parents were invited to come in. And some of the work, particularly the artistic work, was a very high standard, I remember. I used to wonder how people could do these pencil drawings. Perhaps they were aided by the teachers, I don't know. And also, there were plays that were put on, sometimes by the staff. And I remember they put on one particular show, where it was supposed to be a radio show, they had the curtains drawn, with a horn, an old HMV horn, through, and you hear the voices coming through. And then the curtains would be withdrawn, and you'd see them actually doing it, which was a skit on I think, on what happened in the --

(phone rings) -- oh, excuse me (answers phone. Recording stopped) (resumed)

(assumed: I joined the (nursing home) committee)... at 70 years, I've been on the committee for 20 years, so I'm part and parcel of the running of the home. It looks like they wondered what had happened to me! She was just going, the paid administrator was just going off now, but she had a question, which she has just given to me.

F: Oh I see, right

H: So we were talking about not only the ethos, but the, what happened. I never knew of the pupils themselves doing much in the way of a show. But the staff very often put on a staff show. And --

F: -- you're talking about this show that was based upon a radio show?

H: Yes, things like that would have us all in tucks, to see the teachers out of our image, or context

F: incidentally, in normal teaching mode, did they wear gowns?

H: yes

F: yes, same as mine

H: not mortar boards, but gowns. The Head always wore a mortar board as well.

F: Yes, Jack Edwards did, and he used to take it off, he'd come in, then take it off

H: Apart from that, there are lot more things done these days in schools, than there were in those days, where parents and teachers get together and do all sorts of things, money-making. But it wasn't necessary in those days, as far as the funding was concerned. And my father only came once, when we had an Open Day, or an Open Afternoon, he just came once and had a look around, and said, "Oh, that's all right." Didn't bother to ask how I was doing -- thank goodness.

F: (laughs) And yet he was paying the bills!

H: That's right. It was my mother, really, who was interested in education, she'd been a pupil teacher, you see, in the days when teachers started off as pupil teachers, then eventually took an examination. And apart from that, I can't think of very much else that happened. I know I loved to go to sport. We would have, on Wednesday afternoon, they had two sports fields

F: where?

H: one was out on Merseyside, Aigburth

F: yes

H: that was a fairly new one. But before that, they had one up by Wavertree clock tower

F: Oh, did they?

H: There was a field there

F: The one at Aigburth was the one that was there in my day, I think

H: But before that, they had another one nearer the school, I can't remember where it was now. Sefton Park, I think, it was somewhere in Sefton Park. Or perhaps they hired it.

F: no no, Sefton Park, or near Sefton Park, was the one --

H: -- and I remember once, I won a medal for being first in the 220 yards, I was always a good runner, I could run away from anything! (laughs)

F: (laughs)

H: And I was very proud of that medal. I don't know what happened to it eventually, but I kept it for years and years. Bronze medal. So that's about all, regarding the actual --

F: -- because you left in the Removes, you've no idea really, what happened to people who moved up into the Sixth form, then

H: No

F: Did you have much mixing in the years? In other words, you might have known people in your year, did you know many people below or above?

H: No. There were prefects, who were very much aloof. And I don't know what system was used to appoint them. No, I think your own year, you would know people. But in the year ahead, unless you happened to be in the same congregation, and met them in the church, or chapel, you would get to know them. Or perhaps brothers and sisters. But I found, like, as I mentioned Joseph Nussbaum, who became Joseph Norton, and Albert Cohen, and all the Jewish boys knew each other irrespective --

F: -- because of the synagogue?

H: -- even the older Jewish boys wouldn't mix very much with the young ones, you know, it was a bit beyond them, they were... they felt they were the upper class

F: And how did you as pupils address each other?

H: Oh, just by our own names. But the teachers always addressed us by our surnames, never by our --

F: -- well, same in my day, but it got to the situation --

H: -- we had this situation, which was amusing. We used to have women teachers and men teachers, and we would call the women teachers 'Sir'. And when we said to Miss Baker, for the, "Please Sir", she used to say, "Yes, Miss?"

F: (laughs)

H: She hated it, you see. But that was just with -- with most of the teachers you said "Sir". And the boys got in the habit of saying "Please Sir" --

F: Of course, yes --

H: -- not thinking.

F: Well, my wife was a Primary school teacher, and she had to get over the fact that in the first, with the reception classes, the five and six year olds, would call her 'Mum'. The female in their life up that point had been 'Mum', you see, and so they had to learn that. You can see how the habits, as she always says, certainly with young children, habits are tenacious. Which is why you can remember your 'times table'. It just got knocked into you! (laughs)

H: Certain things you were taught at school -- I remember, when we were told that we were going out for, when would it be? 1911, probably at the end of the war [date conflict, born 1911, probably means 1921]. And we were having a party, that's it, we were having a party, and I remember the lady teacher in the Junior school saying to us, "Now when you get near to the end, you must always tip your plate a little away from you, to --

F: -- for your soup

H: -- not towards you. And things like that have remained with me ever since!

F: (laughs) etiquette (chokes, laughs, inaudible)

H: you never do a (slurping sound), you have to do it very quietly and gently

F: (laughs) I used to get into trouble if I was eating, you know a jam butty or something, and then before I'd finished swallowing it, I had to have a drink of tea, you weren't allowed to do that, that was all very naughty

H: (laughs) Of course. And I can remember in my Junior school days, we had a Miss Cane (?), who was Cane(?) by name and cane by nature. And she had a black velvet band round her neck. And she read to us, *The Old Curiosity Shop*, by Dickens, and we didn't know what she was talking about, we couldn't understand it. But we had to sit there very quietly and listen. So it shows how out of touch some of the teachers were, in those days, with educational methods, and what was suitable. It was only when Chennelle(?) and other people came along, Ballard(?) and others, who began to write treatises on subnormal children on how they should be taught reading, and how they should be taught to write. Taking a long sentence: "This is John. John is a boy. John is a big boy. This is a big cat." They began to work out a new system of education altogether. But I gave you the classic example didn't I before, of a person with a degree coming to teach backward boys history. You see, the idea was that, we were told, when we were taking our second, revision courses, that only, they said only the best teachers, those with high degrees, should take the backward children. Now unfortunately, they couldn't get down to their level. And their vocabulary, and their way of talking --

F: -- was too sophisticated

H: -- was too sophisticated, far too sophisticated

F: Well on that point, the teaching staff that you had at the Institute, when you were there, looking back, because you know, you've been a trained teacher and everything, looking back at those, did you feel that they were good teachers, in inverted commas?

H: I think some of them were

F: But they weren't trained, were they?

H: No, some of them were lecturers more than teachers, I think. But I remember there was Paul Duffy(?), who taught Latin, and he was teaching us a Latin lesson. He was up on the platform, he was wearing his gown, and he was teaching us the Future Participle of 'amo'. 'amorturus esse'(?). And he spoke with an Irish accent. And as he came with the 'esse' (?) he gave such a tremendous emphasis to it, that his TEETH flew out, and with one move of his gown, he caught them!

F: (laughs)

H: And he turned round, with his back to the class, and fitted them in. And the roar! He said, "That was well stopped, I should have been a cricketer!"

F: (laughs, laughs, laughs) God almighty! How much more was that?

H: (laughs) Flying up in the air! He didn't catch them with his hand, he caught them in his gown. Things like this are very amusing.

F: Stick in your mind

H: But he was a very good teacher, we liked him. Because he had an Irish brogue, but also an Irish sense of humour as well. There were some teachers we liked very much indeed, there were some teachers who perhaps were fearful of the boys, and therefore put on this rather stentorian voice, and this 'no nonsense' business

F: I like that interpretation that you've put on it, that they were fearful of the boys, not the boys fearful of them

H: I think this applies to many teachers nowadays. Even more so these days

F: Well yes, nowadays, but I mean, that's quite... discipline --

H: I've heard teachers say, "I dread going into that class."

F: Yes.... I think the teaching.... I mean... unless you've done it and I told you before, I just did this one year Postgraduate Certificate of Education. And realize, going out, it's you and 30 others, and you're supposed to be in charge. I was used to being in charge, I've been in industry all my life, I'm used to being in charge of people. But they're usually paid, and I'm the boss. And therefore, they listen. But you go into a classroom, and no one --

H: -- for the first two or three minutes, they weigh you up

F: Yes, that's right, yes

H: And then you begin to see, they'll try you out, if that's one of the cheeky ones

F: How much of that occurred then, in your day? I mean, you go into whichever room you're having a lesson, as a 12 13 14 year old, whatever you were. With that class, and you said before that you didn't stand up, I'm pretty certain we were made to stand up, actually, when a teacher came in --

H: -- of course I can't remember now, perhaps we did

F: But even so, right at the very beginning, as you said, the 'trying on' stage. What happened? I mean, was there a time lull, was discipline so hard --

H: Not in the main, I think, because every boy in the class knew that there was an ultimate punishment, and that was being sent to the Head. And if you were sent to the Head, there was no giving biscuits and being told to be a good boy, as they do now, you know, it was being whacked. And I must say that the Head that I knew, or the three Heads that I knew, supported the teachers. And therefore, that was the one punishment that everybody tried to avoid. So even if a person was a little cheeky, and some could be, one warning was usually enough. I know even myself, once or twice, I got a little cheeky, but "Any more of that, and you'll go to the Head," and that was enough to stop it.

F: Well talking about Heads, then, we've got a photograph here of two of your Heads. I thought there were two, but now you're telling me there were three

H: Well there was an Acting Head

F: I think that might be news to some of my colleagues, anyhow. This is Whitehouse. He looks very Edwardian

H: Yes, he was

F: You know, with his beard. Looks great ... with his huge mustache there

H: He was. Very strict teacher, Headmaster, very strict indeed. And I think that he was not only respected, perhaps not liked, but he was not only respected, but in many cases admired, for the fact of how he went about things. He was fair, I think, in his attitudes. I couldn't say that about Mister Groome

F: Move through the next stages please, Harry. I mean, you said his name wasn't in fact Whitehouse, to start with

H: Well I was told his name was Weiss. But at the time of the First World War, he probably changed it because of the fact that it sounded German

F: But he wasn't German

H: I've no idea where he originated --

F: But I mean when you heard him speak

H: Yes, he spoke beautiful English, yes, no touch of any foreign accent. But his father or perhaps his antecedents may have been

F: Yes. Oh quite, yes. So... I mean.. there was a strict regime in the school. The school was there for your education, do you think?

H: Definitely. Definitely

F: I'll explain why I'm asking these questions

H: There was very little signs of time wasting, or anything like that. Each teacher got down to the lesson straight away. And of course if you liked the lesson, well you enjoyed it. If you didn't like that particular subject, you nevertheless tried to do what was asked of you. I felt that, anyway

F: And did you get homework?

H: yes

F: yes. And how was that, apart from the fact that you Jewish lads could compare it while we were singing away!

H: Well, if you didn't do your homework, you were sent to the Head.

F: Right. So again, the discipline was strongly there all the time --

H: If the homework was badly done, you probably got 'lines' as well. There was a lot of 'lines' were given. And I remember that one boy found out, I don't know how he found out, you could get a four-pointed nib, or four nibs in one thing --

F: (laughs)

H: -- so he found that you could do four 'lines' at once!

F: (laughs)

H: So we all went round the stationers trying to find these --

F: (laughs, chokes) -- it was the days before photocopiers and such like, wasn't it? Carbon papers!

H: A hundred 'lines' was given out without compunction

F: Right. Right. And what sort of 'lines', were they idiotic things, or did you have to copy something?

H: "I must remember to do my homework". Some of them would just take a line, you see. Or "I must not talk in class."

F: Yes. It wasn't a case of --

H: -- or "I must obey the teacher" --

F: -- transcription from some, some...

H: Sometimes I think you were even perhaps given something to learn off by heart. But that wasn't really a punishment, because in the English lessons we were given passages of Shakespeare, or of other things. I can still remember things like *Mort d'Arthur*. And I can remember things like "more things are worked by prayer than this world dreams of", you know, various things like that. There were set books later on, of course, for examination purposes. But I began to like Shakespeare, because we acted it, so it became a living thing. But to read Shakespeare, wasn't very --

F: -- well that's right, this is what, I mean I didn't like Shakespeare at school, but we've got two copies at home, and sometimes, not so much now, but sometimes my wife and I would go through a play and read it, and just take parts. So as you said, you acted it, and it meant more, then. And I think, well, obviously, there were attempts to do this, at school, but I don't think --

H: -- the joy of it was, that when you saw '*Julius Caesar*' or something like that, done on television or done in the theatre, you enjoyed it more because you remembered these particular passages

F: I think the place to see Shakespeare is Royal Stratford. I've been there, and it's SO good. Just a little aside here, I remember taking, going with my wife, it was a local community trip, on a British Rail train, and we went to see '*Hamlet*'. And my wife and I had two children. Now my daughter was six, my son was nine, and we got three seats together, and one on its own. And my daughter being my daughter, she wanted to be on her own, so she sat over there, we could see her all the time but she sat over there. And we went through the whole of Shakespeare, and we came out afterwards, the last scene of course there were bodies all over the place, poisoned chalices and swords, the lot. And I said to Jessica, "What did you think about that then?" "Well it was a bit dramatic at the end, wasn't it?" (laughs)

H: (laughs) My daughter, at the age of six or seven, was taken to York Minster and I told her all about arches and to look for the various types of architecture. And when she came back I said, "What did you enjoy most?" And she said, "The fish cakes we had for tea."

F: (laughs) Let's go back to this, we'll have telling us off!

F: H: (laugh together)

F: Well it's all right, people will take it or not (laughs). Or just press the forward button. Er, how long was Whitehouse your Head, what age was the swap over, can you remember?

H: I think he finished in 1924, was it, 1924. But I think the swap over took something like a year --

F: -- right --

H: -- at least nine months or a year --

F: -- that's the point I wanted --

H: -- and during that time, Mister Groover (mispronounced) was Vice Principal

F: Mister Groover?

H: Grew(? he means Groome). I forgot his first initials. Grew (Groome). He was a classicist, and taught the Sixth year, the Sixth form. He acted as Headmaster, he was Acting Headmaster, took all the assemblies, and the Head's study, and I remember, during the thing I told you, I was sent once, this one time there. And he had a reputation for using the cane very readily. But perhaps the people who got it deserved it, I wouldn't know about that, you see. But, as again I say, that was the ultimate. That I think held the discipline together. And I gave you the idea of my great memory, was the fact that we learned the school song. Apart from that, I was never taught by him, I was too young to be that. And I can't say I ever liked him, he didn't have what I would call a very pleasant way of going about things. And he was very threatening at times. But, and then, after this period, Reverend Symonds came in.

F: Yes. I don't know when this photograph was taken, but he looks pretty young, actually, to me there

H: Yes, I can remember him, he may be younger than when he came. And it was very strange to see a parson, or to see the clerical collar there. I don't think it made any difference. It may have done to those who were non-Jewish, who had to go into the assemblies, and listen to perhaps his prayers, or whatever he had to say...

F: Well certainly in my day, I don't recall there were any times, it was an assembly with hymns and with some prayers --

H: -- yes we could hear the songs being sung --

F: -- yes, but there was no time for a sermon as such, if you see what I mean. Whereas of course at church, he would have more than half of the --

H: -- yes, I think he would spend a little time on moral things. Like for instance, if something, some boy had done something, but after having the boy there, he would say, "There's been a case of so-and-so, it's the last one I want to hear. It's wrong, it's very wrong, the boy knows it's wrong, he's admitted it's wrong, his parents know it's wrong. Please, don't come to me with anything of that sort again." That type of talk

F: Right. What was he like, then, he was a much younger man, look at the contrast, I mean presumably this is taken later on in Whitehouse's day, and this is very early on, I mean, this is very clean-shaven --

H: -- I never had any fear of him, as I did of Whitehouse. But then I was older by then, you see

F: Yes of course

H: It was only the last two years of my attendance at school

F: What was discipline --

H: -- discipline was still the same. Yes. At that time then Mister Groome became the Vice Principal again

F: Yes, so he just dropped back, apparently --

H: -- he was back a little bit. But there were times when Mister Groome would also take the assembly, if Mister Symonds was away at a conference, or something like that. But I found him a very likeable man, in himself, he seemed to be very temperate. I can't say that at any time I had any fear of him.

F: No, right. Going back to assemblies, did the Head, or the Vice Head, the Vice Principal always take assemblies, or did somebody else?

H: I never knew of a teacher taking an assembly, it was either the Head or the Deputy Head

F: Oh, right, because certainly I can recall, you know, we're back in the early Fifties now, some of the senior boys, the Prefects, actually taking --

H: no, part --

F: -- readings, at least readings --

H: -- part of the -- I can remember Taffy Ellis, as we called him, Taffy Ellis, would sometimes, after the Head had gone out, would read out some sort of arrangements that had been made, house arrangements or that --

F: -- of course, you weren't actually in the Christian part of the assembly, were you? So you wouldn't necessarily --

H: -- I wouldn't know about that. But I wouldn't know, of course, who would deputise for it. But I know that afterwards, there might be something, it might be something to do with Sports Day, or it might be something to do with inter-house competitions, of which there were quite a lot

F: yes. Er... (turns pages) (pause) The school we went to, eh? Yes well, again, well after your time of course, with the '44 Education Act, it meant that if you were bright enough, by somebody's standards, I mean I can't even remember TAKING the 11 plus examination, but I passed it

H: it was in three parts, you got an English part, a mathematics part, and a --

F: -- oh you supervised them of course, didn't you, later on?

H: And intelligence tests, yes

F: Well I don't remember doing it, I honestly don't

H: But a lot depended on the intelligence tests, for a start, and then we had --

F: When you say 'intelligence tests', this goes back I think to somebody like, the work that Dort(?) had done. And claiming that... Well all that was proved to be a lot of rubbish eventually, wasn't it?

H: Well we were first given these when I was at the Institute, and we laughed at some of them. "Day is to night as black is to umm, umm". See, things like that. They got complicated as you went on, but the first things were so obvious that you just --

F: -- well that was the point, to give you the confidence --

H: -- we didn't know that we were being judged on those, of course. But I remember too, that it was not in those days until later that the spelling ages came into the thing. Spelling ages, intelligence quotients, and that. But I remember the first crossword puzzles. The first crossword puzzles were introduced to us. And the boys, I remember one in particular, we were asked to make up our own, we were given a blank one, asked to make up our own and put the clues in. And one particular boy put something in, about a French legal division, what was it called now? In Paris and that, the various sections were called, I can't remember it now, anyway there's quite a long word for it, and the teacher couldn't do it. So he had to come and say, look, I'll come up after this (unclear), what is it? And he told him. Where he got it from I don't know. (laughs)

[probably arondissement]

So that --

F: (unclear)

H: -- we were learning things from that as well --

F: The Eleven-plus when I took it, having satisfied the system, whatever the system was, you decided you were capable of going to one of the Liverpool grammar schools, and some choice was made. In your case, the choice for going to the Institute was very obvious, it was just there. You know, you could just walk up to it. In my case, I was way out in the suburbs, and the difference between going to, say, the Institute or the Collegiate, was nothing, you know...

H: There would be, depending on whether there was a vacancy, if they had a full roll, they would say well, we can't take anybody else. As you say, the Collegiate, the Alsop, or one of the others

F: Yes, but it meant of course that the old grammar schools in Liverpool, the Institute and the Collegiate and so on, really had the cream of Liverpool to get at, because of the scholarship system. Now that meant that the Head when I was there knew full well he was getting a really good flock in at the bottom end, 180 coming in each year. Out of the top 10% of Liverpool anyhow. But in your day it wasn't like that, was it? In your day there was the MBS, which was only five a year, or something. There would be the City scholars, and the majority paid. This presumably meant, that if you were going to measure, in inverted commas, the success of the school, in getting some of these people through to university, and so on, I wondered whether, that's why I asked the question before, whether there was a concentration on them, or --

H: -- I would think so. I think it was, that the Headmaster, and probably the staff, would like to think that they got quite a big number of people through to university. And that would be something that people would commend. "Oh, the Institute have got so many, the Collegiate got so many as well." I think that you're right in suggesting that probably when it came to the matriculation, there would be more emphasis on the boys then to get through, and the boys themselves would work harder. Because they knew that that was the ultimate, if they didn't pass their matriculation, then the professions weren't open to them at all.

F: Yes. But again, because you left at 15, you weren't subjected to the pressures of the Sixth form and such like --

H: -- I was beginning to feel them when I went into the Remove. And I felt the wide sweep of European history, and the amount of memory training there'd have to be. And other subjects like English and that,

were becoming far more difficult to understand, and to be able to read. (thoughtful pause) But you see, many of the, I know many of the locals here, who either went to the Institute or the Collegiate, eventually became solicitors or professional men of different sorts. But if I remember rightly, they all did very well on the way up, they were all what you would call clever people, if that's the right way to call them, or intelligent people. And so, strangely enough, although in my school days, I never had any ambition to be anything but just a musician, I finished up being quite high up in education, you see. During my war years, of course, I was working on aircraft, and that, and I couldn't get a release until 1947. And if you remember, they were so short of teachers that the Emergency Training Scheme came in

F: Yes

H: So I applied for this thing, and I was given an interview, and I went into the interview room, and while we were waiting we were asked to write on various given subjects, so I wrote on something, I forget now what, about six or seven lines, when I was called in. And of course, they asked me my experiences, and everything went well, and then suddenly they said, "What about acting? Are you interested in plays, or acting?" So I said, "Well, I belong to a theatre group." "Oh!" they said, "why didn't you put it down?" I said, "I didn't think it was important." And that was it, I was accepted straight away. And I went for a year's training at Dainsell (?) College, which was near Retford in Nottinghamshire. And I did very well there, and I was given my Teachers Training Certificate. So I'd been teaching before, but 'uncertificated'. I now became a 'certificated' teacher, you see. I still went on with my musical teaching as well, so that I was working very hard, because I would be teaching all day, pupils at night, conducting choirs at the weekends, and that, and I don't know how my wife felt about it, because she had to entertain the parents of the pupils who came to the house! But I --

F: -- managed! It doesn't seem to have done you any great harm actually, does it? (laughs)

H: (laughs) So where are we now?

F: Well I think the, obviously, some of these questions that are put through follow on behind when you left school, so I don't think you're in a position really to talk about this. But I like the idea, I think, of everybody having to go into the Removes. Because what we had, in our day, and it doesn't sound as though you had it in your day, is, the school split into two parts. You see when I joined, as I say I joined in 3B, so there was A B and C, and it was quite obvious that even then, they'd separated A B and C from D E and F: And the

[end of Tape side 3]

in inverted commas, brighter ones were in A B and C, and the less bright, but still bright enough to pass Eleven Plus, were in D E and F: And that reflected right through the school. And I went from 3B, because I've got an aptitude for science, I went into 4Sc, for science, and then straight through the science

H: Yes, from 4 you went to the Remove, did you?

F: No no no. I went into 4, 5, and then straight into 6

H: I see. Well had the Remove gone by then?

F: No no no no no. It meant of course, that I took what you would appreciate existed in my day, not your day, O Level GCE --

H: -- yes. Of course they were there, in existence --

F: -- at 15, right, because I was in the fast stream. Whereas the so-called slower ones would go into the Removes, and take O Level at 16. Now then there would be clearly a difference between, the two halves of school were quite different then, weren't then?

H: Of course

F: We were the fast clever lads, and they were the thick slow ones, as you were saying before. Now to my way of thinking now, looking back, I would have thought that was detrimental to you know, a decent school spirit. But you didn't have anything like that, did you?

H: I can't remember anything of that sort

F: No, no.

H: So that would depend on the Headmaster again, wouldn't it? He in effect could change the whole system

F: Well that's really what's being implied by this chap from Melbourne, that's really, er, he's wondering whether Edwards introduced this

H: Mister Whitehouse went back to the early part of the Twenties, didn't he? Whereas when Mister Edwards came in --

F: -- well it was '35, 1935 --

H: -- there was a change of attitude, there were new laws as well, new educational laws, the 1944 Educational Act had come in

F: Well he didn't, no no, when he arrived in '35, seven years before, they might well have been thinking of '44, of course --

H: -- of course, but he was still there when it came out --

F: -- oh yes of course, yes yes, right the way through the war --

H: -- then the Secondary Modern schools came into... The result was that the grammar schools were getting the cream

F: Yes, so I said before, yes

H: So really, their worst pupils were the best pupils in the Secondary Modern schools

F: Yes, yes. Well I'm really just getting a feel for whether or not there was a fast stream and a slow stream in --

H: -- I wasn't aware of it, no --

F: -- but you weren't aware of it, no. It doesn't sound, what you were saying before, that there was

H: But when I was looking up the Green Book, and I was going through the names, I recognized quite a lot of them who had been contemporaries of mine, who had gone on. People like Albert Cohen who became a solicitor. Joseph Nussbaum, who became Joseph Norton, who became a City Councilor with Liverpool Council, and also became a solicitor, and quite noted. And Albert Cohen played, he was the chairman of the sports club at school, played for, played football for the school. He went on to play for Sefton, which was a local cricket team, and Bootle. And when he played at Bootle he gained, and he still holds, the record for taking nine wickets in the one wicket (sic: innings). He was a slow spin bowler. And that record has never been, somebody would have to take all ten wickets to beat him. But he was also given a trial for Lancashire Second

F: Right

H: But it never worked out well. But he was a good all-round --

F: -- he'd got his career to think about --

H: -- but he was a solicitor. And strangely enough, he and Joseph Nussbaum were very closely related in their professions as well. Doubtless there were others who became so ... And I told you of course there were people from the Collegiate, who in the same group, and one of them became a barrister, said, "Well, we got on not because of the Collegiate, but in spite of the Collegiate."

F: (laughs) Now, as I say, the reporting system in my day revolved around a book like this

H: Yes

F: And I just wanted to have a look at some of these, to see how this, you know, compared to yours. Clearly we'd have some designation of the class, and this is obviously, this particular term, in 1951 here, how many in the class and what the average age was, and what my age was. Why this was shown I'm not sure. And then my position in the class you see. And out of 31 there I am, best position I think I ever had was 20. Usually I was about 30 out of 31

H: (laughs)

F: I was a slow lad, you know (laughs). Perhaps not -- but again, this is what I wanted to come to here, the fact that you go through all the subjects that you were doing, and there would be various marks and such like put there, and then a comment from, one line, more or less. Now, did you get this sort of thing? And I know you didn't have a book

H: No we didn't have a book, I think we just got a plain report page. And the subjects were down one side, then the comments of the various teachers, signed, and then a comment at the end by that teacher, and then by the Headmaster

F: Well that's what I've got here. You see, look at this, "This improvement will do as a start," from Jack Edwards, you see, in other words ... In actual fact they just get worse as you go through the book, I mean he and I didn't seem to hit it off

H: (laughs) well my usual terms were either "satisfactory" or "could do better", "does not try hard enough", "expect greater expectancy (sic) required", and things like that.

F: So nothing has changed really, in the 30 years! (laughs)

H: Even in my profession, nothing's changed! (laughs) I've been retired now, 25 years, but teachers still have to write reports

F: Yes

H: And there are stock phrases, I think, that they used. Because very often, if a person is in charge of one particular subject, they can't always remember who the boy is, let alone write about him. You see this is what I... then they've got to start looking up books and seeing what the.... But I think there's more examining done these days

F: Well yes, we know the stats and all the rest of it, but nevertheless there was still, this is every term out, but the same for you as well --

H: -- yes every term, yes --

F: -- so the system was the same in that sense --

H: -- and every term I got the same lecture from my mother and father: "You'll have to work harder."

F: (laughs) Interesting, look, because my mother, you see, it was my mother's signature every time, my father didn't really know anything about my education at all

H: Right

F: And my mother had been deprived Eleven Plus pass, or at least there was no such thing as Eleven Plus when you and her were there. But she was recognized by her school, as you were by your school, that she was capable of going into a high school

H: Yes

F: But it would be fee paying. And my grandfather couldn't afford it, so she never went. What a shame. And consequently she made sure that I went to the Institute, which in her view was the best school in Liverpool, I mean I wouldn't have known

H: Well I can remember, our reports were signed by the parents, and taken back, they were never given to us to keep. They were taken back and handed in, to make sure that they'd been signed by the parents

F: Oh yes, I think I had to take this back to school

H: But they didn't have books like this

F: No no. No, effectively, this was my mother's, I suppose. But I mean, well obviously, when I left home, I took it

H: Well I suppose the teacher would just make sure that er --

F: -- she'd actually signed it, yes. Now the other thing is, there was a big issue made of the Sports and Arts club. Now was there a Sports and Arts club in your day?

H: Er.. yes, but they were run more by Houses than clubs

F: And this was a general one for the school?

H: No, I can't remember anything like that. I know that when there were competitions, or that sort of thing, they were always done through Houses. And in sport or that, when there were races, you would have either your C or your D or that. But I can't remember there being clubs that people went to. There was a chess club, that I belonged to, I remember that, definitely

F: Yeah, I was going to ask about that, because if you look in the Green Book there are lots of various, of course they made a big fuss about, in these days anyhow, university scholarships...won... your name was embossed in fame, you see, for that year. And the school prizes, the form prizes. I never got any of them

H: We never had anything like this, in our day

F: No, not a book like this, no, but it looks like that 28-day... But we'll find out from Iain. And the House competitions that you were talking about

H: Yes, they had the various ones, you see, there were chess competitions, choir competitions, er --

F: -- yes. There you are, you see, you've got the chess club, you've got athletics, we've got chess, cricket, cross-country running...

H: I remember a poetry reading competition that I went in for

F: Oh

H: But that was done by a teacher I think

F: yea

H: (reads from the book) Football, gym, hockey, swimming, mmm, you know... How many of these things did you have?

H: (pause)

F: Christian Union --

H: -- all the swimming I can think of was going down --

F: -- to Cornwallis Street baths, (laughs). Er, engineering and transport?

H: No

F: Er, geographical?

H: And you've got to remember, too, the transport had improved tremendously since my day. There was only the railway, there were very few if any buses

F: well, there were trams in Liverpool when I was a kid

H: There were trams, certainly. But those people who came from further afield had to get railway trains and then walk from the station

F: From Lime Street

H: Lime Street or Central Station. And so they would have to leave earlier and get home later, you see. But the trains were far more reliable in those days, I believe

F: (laughs) I don't know

H: I think the clubs had developed more after my time

F: Are they, right. Obviously there's things like the Literary and Debating society

H: But I do notice in there, the Green Book for 1928, that each club had two or three teachers in charge of it, as well

F: Yes

H: As well as members, and then ... and ... (inaudible)

F: Well that's right, and this is true of this one as well, isn't it? I mean, it doesn't matter what you look at, say the Historical society there. The President was the Headmaster, the Vice Presidents were two teachers there, and the Chairman was another teacher there. Then you started getting down to the Sixth Formers, who were the various bodies on the committee

H: Yes. See, I don't know, I read that there was a teacher or two in charge of absence notes, or did you hand in your absence note, but perhaps that was transferred to somebody who would log them, or something like that, I don't know

F: I don't either

H: I think that, in the Twenties, my early days, you must remember that they were still suffering from the results of the Great War, and things that were in short supply. But I think a lot had been done before the war broke out. Like the gym had been built, and other things had been done. So it seems as if there was a lot of modernisation going on in the Institute at the turn of the century, and following through, think things that were needed

F: Well that's right, it was 75 years old at the turn of the century, obviously. So I mean, er...

H: And of course, the whole outlook of education was changing as well, gradually. But I can only go from my own memory of what I took part in, and I evidently didn't belong to very many clubs. I was keen about the chess, I was keen about physical exercises. Full stop.

F: Well that's right --

H: -- music, of course --

F: -- yes yes. Well that's the point, of course. I notice anyhow in that '28 one, it was called the Officer Cadet Corps, well it would be, wouldn't it, in my day it was the Combined Cadet Corps --

H: -- well they were all dressed up in uniforms --

F: -- oh yes

H: -- with their puttees and everything else. And they would train, I don't know how many times a week, but I would stand watching them very often, and you'd hear the sergeant major or whoever it was, giving out his instructions, and they would all click together. And they were probably the future officers in the Great, in the Six Day War (*sic: Second World War*)

F: Yes. Well certainly there is quite a lot of information on that, actually --

H: -- and many became pilots, I suppose

F: yeah, I dare say, yes

H: ... and officers. And I know Milton(?) Mannheim(?), who was a solicitor here in Southport, he was a Major. And my late, he went to the Institute, my late brother in law, Newmark(?), he became a doctor, and he did the Murmansk run, you remember, the Russian one

F: Ah, the top, yes

H: Where they had the warships and that --

F: -- the convoys, yes --

H: -- and he was a doctor in charge then

F: On the ships?

H: On the ships

F: Oh Christ...

H: But he was younger than I was. And so of course I only knew him when my sister met him, and later got married

F: Yes, it's interesting looking at some of these, you know, the first comments that I got. Look at this, this is a terrible one here, isn't it? So where are we? Lower 5Sc, this is before I went into the Sixth form, er... Here we are: a note from Mister Edwards saying that "He can stay in this form until July, but unless he," er, what does it say? "improves"

H: "improves"

F: "in every subject, must certainly NOT go up with the majority of the form to the Sixth form."

H: So you weren't brilliant, were you?

F: No. Not at school! (laughs) Not by his standards! (laughs)

H: (laughs)

F: (laughing) My testimonial from him, when I left school, more or less says I'm fit for nothing anyhow (laughs)

H: But this may, if you think about it, be a reflection of the school and its teaching. Because evidently you weren't motivated enough

F: I don't know... I mean, obviously I wasn't -- the fact that I got there, somebody decided that I was intelligent enough, er, but I simply didn't fit in with the particular ethos of this school as it was at the time, you see. I mean, after all I got a PH:D. when I was 24, which was as early as you could get it anyhow! So it was there, but I mean, what, we didn't match, the expression these days is, we didn't gel (laughs)

H: The only... my only great achievement was coming third, in science

F: Well, I mean, that's --

H: -- and I told you why I, didn't I --

F: -- because you got motivated by the lads with the telegraph. Well I mean, where's my science here? I mean, you know, Physics, 34 in examination. Chemistry, which was my best subject, 61. But that you see, again --

H: -- there again, it's showing signs of what you had in you, and your possible interests --

F: -- oh of course, yeah. But it also shows signs of what you're hinting at, anyhow, is the fact that the initials there are LAN, and this is a man called Naylor. And he was a very, very interesting chemistry teacher. And so I took a lot of notice of him

H: True. You see, as we said earlier on, these people had degrees, but they weren't taught how to teach. They weren't taught the psychology of teaching. They weren't taught how to get down to the level of young people. And I don't think there were the educational books at that time. After the war, you see, there would be a shortage of that. It was the same after the Second World War. Chenelle(?) and one or two others started to write about backward children. But before that, they'd just been cast aside, and not bothered with

F: When did Piaget do his work, you remember that Swiss, that French-Swiss...? Back in the Thirties...?

H: Yes, that was round about the Thirties or the Forties

F: Yes, well he claimed he was a great teacher, wasn't he?

H: Well er --

F: -- I tried to read some of his works when I was doing a Postgraduate Certificate of Education. I'm afraid, with a PH:D. or not, I couldn't understand what he was talking about! And there used to be, I think this is true of an awful lot of teachers, there were various interpretations put on Piaget, a sort of 'Poor Man's Guide', you know! (laughs). Or 'Thick Man's Guide', perhaps!

H: But some of the problems that I met in my first years of teaching, and how I tried to overcome them, by reading Chenelle(?), and others: having boys in the class who were educationally subnormal, they'd gone right through from the Infant school and the Junior school, and come into the Secondary Modern school, barely able to write their name. And there was one particular boy who had the name, and it used to amuse me, Lancelot Stone, see. And he used to write his name, after three months of my effort, as, partly in script, partly in capital letters, Lancelot Stoned. And he left me, being able to write little sentences. When I looked at his book a year later, he'd become Lackney (?) Stoned -- with the C the wrong way round, and the N upside down. So you see he'd been neglected again in some way. Or perhaps the stress on the whole class was such that --

F: -- well yeah, because the other side of that is, was that due to dyslexia, or the fact that he was genuinely thick?

H: Yes. I don't think it was dyslexia, because eventually, I was walking through the town in which I lived, and he was standing at the base of a ladder, leaning on it, while the painter was up at the top, doing... I said, "Hello, Lance." He said, "Hello." I thought, well, there's a job for everybody!

F: (laughs) At the bottom of the ladder! Well, you know...

H: But he used to come up, and he would hold his hand up, and a rather guttural voice he had. He said, "Please sir", and he told me some little thing. But one day he came up and said, "Please sir, my mother said she used to go out with you."

F: (laughs)

H: So I said, "REALLY? Come back..." "Oh yes, she said she went out with you." We weren't quite on the same level after that.

F: (laughs long) Negative implications about 'sir'. What 'sir' gets up to, eh! (laughs)

H: (laughs) Have we got anything else to...

F: Well I think we've done very well in terms of covering the various subjects actually. Erm, I think I could honestly talk to you for hours. But first of all, it is getting a bit late, and secondly, my young lady is probably wondering where I've gone

H: Well you can call her if you like

F: yeah, it's all right, she's used to me, she's been, as I told you before --

H: -- you told her "I'll be back in an hour or two"? (laughs)

F: (laughs) She's used to me, after all she's been married to me for 40 years, as I told you before!

H: Are we recording this?

F: All the time, yes, it just goes on. Just that. It doesn't matter, I mean I think it's, a conversation like this is a conversation between two Old Boys of the same school --

H: -- that's right --

F: -- even if we're talking about the generation apart. And it's been useful to me to hear, you know, what the situation was like --

H: -- well I hope I've been able to give you a picture --

F: -- well that was the object of the exercise, I think you have. I mean, clearly there's no doubt (laughs) what's going to happen is, we'll get this broadcast on the Internet, and there'll be 20 different people come back and say, "Well you should have asked so-and-so"

H: (laughs) and --

F: -- there are lots of things we could ask, and all the rest of it, and maybe if --

H: -- well --

F: -- if you're willing we --

H: -- I'm always willing, if any of the time, if there's just one question you'll write to me, save you having to come through and back again

F: Well I think I'm going to come through anyhow, because when I said to you before, it would be very interesting for you, and interesting for me, to reverse I mean, you've helped me, let me help you, and show you what this thing, the Internet, is all about

H: Yes because, you see, I've reached the age now where I should, but I don't feel inclined, to start learning all about email and that sort of thing

F: No no no, I wasn't suggesting that for one moment. But at least --

H: -- I've got a daughter, who lives just opposite. And she's been studying it for quite a time. But I think that you've got to be able to have the time and the ability to apply yourself to it

F: Well I think in my case, er, I... I've got to have a son who can set it all up for me (laughs). Because I've got quite a reasonable system at home. But I don't know how on earth it's been set up, I just use it. And if things go adrift, I've got his telephone number! (laughs) In the phone! I just ring him up, and say "what do I do next?", you know! (laughs)

H: Anyway, if nothing else you've learnt the school song again

F: Well, I, there's certain people are going to be amazed to hear that, because as I say, we never had that in Latin at all

H: it was drummed into us, so that we could never forget it

F: and you HAVEN'T forgotten it, have you?

H: There were various verses, that we had to learn and translate. But I don't think I could remember all those. But the first verse had to be sung at every occasion, you see

F: Right. Like the first verse of the National Anthem, that's the only one we ever know! (laughs)

H: Well it's sort of like the school motto, isn't it? You know --

F: 'non nobis solum' --

H: -- 'sed mundo nati t --' -- we all learnt that of course, we had to

F: And actually, I wonder how many former members of the Liverpool Institute have actually used that, in the sense of not using the Latin, but the spirit behind it? "It's not for ourselves alone, but for the whole world". In other words, sure, it's very Victorian, that, isn't it? But nevertheless -- let's say --

H: -- it takes away selfishness, doesn't it?

F: Well it attempts to, yes, yes. So what we're doing is, we're becoming educated, to use that education to help others --

H: -- to help the whole world --

F: -- and well, I'd like to think I've done a little bit, but perhaps -- perhaps as it says in my report, "could have done more!" (laughs)

H: (laughs)

[end of interview]

APPENDIX A. THE SCHOOL SONG.

TRANSCRIBER'S NOTES

Transcribed from Harry's handwritten note, sent to Frank Holland by request, in July 2002.

"O sodales institutum, proveamus laudibus.
Fortis oetas conditorum, nostre per illis erit.
O sodales institutum, proveamus laudibus."

On attempting a translation, it appeared that the above contained several spelling errors. This made translation especially difficult. I therefore appealed to three Liobian Forum members who had earlier expressed appreciation of their Latin learning at the school. But although they all contributed some pieces to the jigsaw, no coherent translation resulted. However, I was now able to find an external expert, who quickly provided the following version instead, which she believes is exact.

O sodales, Institutum, augeamus laudibus
Fortis aetas conditorum, nostra per illos erit
O sodales, Institutum, augeamus laudibus."

translated as:

"O fellows, let's sing the Institute's praises.
The force of character of the founders will become ours, thanks to them".

Also this detailed analysis, with alternates:

O SODALES= O fellows (friends)
INSTITUTUM= the institute
AUGEAMUS= let's sing (literally, let's increase)
LAUDIBUS= praises (literally, by praises)
FORTIS AETAS= force of character (literally, the strong character)
CONDITORUM= of founders (of the Liverpool Institute)
NOSTRA=ours
PER ILLOS= thanks to them
ERIT= will become (literally, will be)

She made a surprising closing comment:

"Finally, I have to point out that this Latin is not classical, but rather a kind of rough Medieval Latin language like that of Carmina Burana, for example." (then explained that reference)

THE MELODY

The music notation that Harry sent must be transcribed into a de facto letter format for use here, as follows:

/ = bar + = up 1 octave - = down 1 octave # = sharp

Timing: quaver = duration of 1, hence D2 means note D lasting for the time of a crotchet.

In the key of G: the words follow the notes syllable by syllable

D3 D E2 D2 / C B A G F#2 D-2 / D3 B E2 D C / B2 A G...G4 /

O sodales, Institutum, augeamus laudibus

B3 B B2 B2 / A3 B G2 E2 / E+3 E+ D2 B2 / C B A G D4 /

Fortis aetas conditorum, nostra per illos erit

(repeats first line)

D3 D E2 D2 / C B A G F#2 D-2 / D3 B E2 D C / B2 A G...G4 /

O sodales, Institutum, augeamus laudibus."

[end document]