

OVERSEAS

THE JOURNAL OF THE ROYAL OVER-SEAS LEAGUE

DO YOU SPEAK
MY LANGUAGE?

From Egyptian hieroglyphics, to English and emojis,
the way we communicate never stops evolving



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The Royal Over-Seas League is a self-funded Commonwealth organisation that offers clubhouse facilities to members, organises Commonwealth art and music competitions and develops joint welfare projects with specific countries.

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“It is always such a pleasure to invite back our musical alumni for these kinds of events”

Season's greetings from all of us at ROSL. As 2017 draws to a close, it gives me the opportunity to reflect on a year of great change at the club. With the announcement of Roddy Porter's departure earlier in the year, the transition period has been a long one, but I'm delighted that Dr Diana Owen will be taking the reins in the coming days. On behalf of all the staff and members, we wish her a very warm welcome.

It is a testament to the outstanding work of the staff at the London and Edinburgh clubhouses, and volunteers at branches around the world, that ROSL has continued to provide the same level of excellent service you have come to expect, despite the uncertainty.

The changes have also given me an opportunity to get out and meet members more often, taking on some of the hosting duties the D-G would normally otherwise oversee. The New Members' Receptions, London's in October and Edinburgh's in November, were a pleasure and a great chance for me to meet some new faces. They are an excellent way for you all to learn more about how the club works and what benefits you are entitled to. If you are ever thinking of signing up your friends, it's a great idea to bring them along.

The Chairman's Dinner, held last month, was also a great success, with excellent food and conversation, and outstanding music from violinist and ROSL ARTS Annual Music Competition winner Mathilde Milwidsky, alongside accompanist Andrei Iliushkin.

It is always such a pleasure to be able to invite back our musical alumni for these kinds of events, so when it came time to celebrate 65 years of ROSL ARTS in October, we were spoilt for choice. Over three evenings, prizewinners past and present came together from around the Commonwealth to perform chamber concerts, film soundtracks, operatic arias and more, in a fitting tribute to the tireless work of the arts team now and over the last six and a half decades. Long may they continue!

Judging by the events lined up for 2018, we have nothing to worry about. I wish you all a merry Christmas and prosperous new year.

Sir David Brewer
CHAIRMAN

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From the EDITOR

Do you speak my language? If you ask that question at ROSL, the answer will more than likely be yes. A quick tally of staff members here at the London clubhouse revealed that between us, we speak an incredible 32 languages, including some exotic dialects such as Doric and Cherokee. Add to that our hugely diverse international membership and you are more than likely to find someone else with your native tongue.

That ability to converse easily with your fellow man or woman is one of the things that can bring us together and unite humanity. Equally, the way language is used can also divide us. Those two sides of the same coin are explored in this issue of *Overseas*.

One of the most obvious examples is its use in politics, where a well-delivered speech can rally the electorate behind your cause and turn the tables on your opponent. Enoch Powell's famous 1968 'Rivers of Blood' speech, which discussed immigration to the UK used incredibly evocative language and made him one of the most divisive politicians in Britain.

Decades later and with the UK's vote to leave the European Union, in part because of continuing unease over immigration, the EU has exacted its own language-based revenge, threatening to remove English as an official European language, should Brexit go ahead. Abi Millar asks how this may not mean English dying out on the continent, but instead giving rise to 'Euro English'.

The current refugee crisis in Europe, which has seen millions flee to our shores because of the ongoing conflict in Syria, has provided fuel to this fire for anti-immigration politicians in many EU member states. But, from a linguistic perspective, it has also given rise to a number of fascinating hybrid languages, like Euro English, which have grown out of immigrant communities as they attempt to integrate with the local population. Ross Davies speaks to world-renowned linguist Ghil'ad Zuckermann about their growth and variety, from widely known examples such as Chinglish to lesser-known dialects such as Belgrano-Deutsch.

Many may see these halfway houses as a terrible bastardisation of language, but from its earliest incarnation thousands of years ago, to modern street slang, the evolution in the way we communicate has been around as long as language itself, not that some quarters would have you believe that. Several countries devote entire government departments to the preservation of their national language and its perceived correct use. Miranda Moore looks at how this prescriptive attitude towards the written and spoken word came about.

However you choose to communicate, be it British English or Flemish Dutch, hieroglyphics or emojis, rest assured there's someone who will understand you.

Mark Brierley
editor@rosl.org.uk

Welcome to Director-General Dr Diana Owen

Depending on the vagaries of the postal service, by the time you read this, Dr Diana Owen should only be days away from taking up her new role as the Director-General of the Royal Over-Seas League on Monday 4 December

In the next edition of *Overseas* we will include a more detailed profile, but until she gets her feet under the desk, let us give you a preview of what Dr Diana Owen has achieved so far in her career.

Joining us from the Shakespeare Birthplace Trust (SBT) in Stratford-upon-Avon, she has spent the last ten years as CEO, overseeing the growth of the SBT's national and international profile and reputation, leading significant cultural and capital projects in Stratford and with partners worldwide. Highlights of her time at the helm include the celebration of the 400th anniversary of Shakespeare's death in 2016.

Her experience in the not-for-profit sector extends throughout her career, including working for the National Trust between 1988 and 2007, responsible for the trust's portfolio

of properties in West Sussex and Surrey by the time she left.

Today, Diana also serves as an Honorary Governor of the Royal Shakespeare Company, is a Fellow of the Royal Society of Arts, a member of the Executive Committee and Congress Committee of the International Shakespeare Association, and a judge for the annual Museums and Heritage Awards.

Speaking at the announcement of her appointment, Sir David Brewer, ROSL Chairman, said: "We are delighted to welcome Diana to the ROSL family, and believe Diana's experience, professionalism and energy will help shape a bright future for our international organisation."

In looking forward to taking up her new appointment, Diana said: "ROSL is an extraordinary

organisation with a fascinating history and, through its very active membership, arts, education and humanitarian programmes, ROSL makes a real difference to people, especially young people, across the Commonwealth. Its mission to promote international friendship and understanding is even more vital in these troubled times. I am honoured to have this opportunity and I am especially proud to continue its long-standing tradition of service to the ideals of the Commonwealth including equality, inclusivity and respect for all."

She has already met with members at the Chairman's Dinner in November and will be getting to know many of you better over the coming months. All the staff here at ROSL and the members wish her every success in her new role.

“
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A Fringe feast

August saw ROSL ARTS decamp to Edinburgh for our annual series of concerts as part of the Edinburgh Festival Fringe. This year involved 34 concerts over two weeks and followed the regular tried and tested format with a few twists! Director of ROSL ARTS Geoff Parkin tells all

I thought I would give 'Gershwin After Lunch' a try to see how that clicked with audiences, and it turned out to be the bestseller with both concerts selling out and quite a few disappointed customers. As ever our 'Bach' and 'Beethoven for Breakfast' concerts were very popular with sold-out concerts on most days. Also returning this year, we turned the Princes Suite into a late-night jazz club for two concerts given by renowned Scottish jazz musicians singer Stephen Duffy and pianist Richard Michael, both presenters of BBC Scotland's *Jazz House* programme. With lower lighting and candles on the cabaret-style tables a great atmosphere was created as Stephen and Richard took us through some of the amazing standards of the great American jazz songbook.

The concerts featured a good mixture of both recent and former

winners from the ROSL Annual Music Competition, as well as our visiting International Commonwealth Music Scholars, who had flown in from Canada, Australia and New Zealand this year. The Fringe period provides an essential part of the scholars' time in the UK as they are able to perform professional concerts in a supportive atmosphere, and get to know and perform with their UK peers.

We were also pleased to feature an exhibition of the work of Edinburgh-based artist Damian Callan, which has really enlivened the walls and staircases of the clubhouse. After giving a talk and workshop on his technique earlier in the year for members, it was a pleasure to see his completed works adorning the clubhouse. To be able to marry the music and visual arts sides of our programme over the Fringe period was a real pleasure, something that I would like to do more of in future.



The audience's view

ROSL member Stuart Lynch commented:

"Once again the ROSL presence was much appreciated at the Fringe in August this year with increasing audiences. The team worked hard over the two-week period putting on an amazing selection of music. The musicians were truly great, being finalists in the ROSL competition, and their talent was clear from their performances. It's great to see that ROSL can give such musicians a platform and even the chance to play with other musicians that they had not played with before."



The musician's view

Pianist Gamal Khamis said:

"Taking part in the Fringe was an absolute dream. It was my first visit to Scotland, and the warm and supportive audiences made us all feel so welcome. Alongside my solo performances, I collaborated with exceptional musicians from the UK, Canada and Australia, including the amazing mezzo-soprano Helen Sherman. There was time to catch Mark-Anthony Turnage's opera *Greek*, a recital by the legendary pianist Mikhail Pletnev, and fit in a trip with the wonderful Nicholas Mogg to try a deep-fried Mars bar!"

More images online

Visit our Facebook page and the ROSL website to see more photos of ROSL events, including the Evelyn Wrench Lectures. Get daily news updates on the ROSL website and by following us on Twitter.



SHAKESPEARE IN THE GARDEN: MUCH ADO ABOUT NOTHING

ROSL once again opened its doors to the Shakespeare Birthplace Trust's acting troupe. The group have visited us for the past two years with their renditions of *As You Like It* (2015) and *Midsummer Night's Dream* (2016). This year they performed for members their twist on *Much ADO About Nothing* which was set in the 1980s. Despite being performed to the sounds of Cyndi Lauper, Billy Idol and Rick Astley, Shakespeare's script, which the actors had kept mainly intact, sat well in the context of the 1980s and created a rather refreshing and interesting take on one of Shakespeare's greatest comedies. Some audience members found themselves a part of the play at various stages, adding yet another layer of depth and emotional investment into the lives of witty Beatrice, foolhardy Benedick, love-struck Claudio, and adoring Hero. The troupe will return next year with what promises to be an interesting performance of *Romeo and Juliet*.



DINNER IN THE TOWER

In August, members made their way to the Tower of London for the last time for a black-tie dinner in the Fusiliers' Mess. To mark the occasion, guests were treated to a tour of the Jewel House out of hours, where the Crown Jewels are kept, and a talk from the Director of the museum. These powerful symbols of monarchy have been around for over 600 years. Among the collection are some of the world's most exceptional diamonds, such as Cullinan I and Cullinan II, which are the largest top-quality diamonds in the world, and St Edward's Crown, which is still used in the coronations of monarchs today. Afterwards members



made their way to the mess for champagne, a three-course meal, and tales from Roddy of the soldier's life. After his speech, members toasted the outgoing Director-General and wished him a well-earned rest before joining our Yeoman on the cobbled streets to watch the Ceremony of the Keys.

Whilst we will no longer be visiting the Tower of London, it is with great pleasure we announce our new event series: The Movable Feast. Biannually members will have a chance to dine in some of London's most historic and unique locations. Check out page 48 for further information on the first edition of this new series.



HAVANA NIGHTS INTER-CLUB BALL

Once again, we welcomed younger members from clubs across London to our annual Inter-Club Ball. This year guests followed in the footsteps of some of the biggest names of the 50s such as Kennedy, Brando and Bardot, and strutted their way into our 1950s Havana Nights paradise. As members arrived, our classic Chevrolet Bel Air

waited on the red carpet for a beautiful photo opportunity and the chance to sit in this typical Cuban sight. Afterwards younger members were ushered into the Princess Alexandra Hall which had been transformed into a club retreat, complete with a cocktail barrel bar and live Cuban band. The three-course meal was a culinary delight

with traditional dishes straight from the heart of this tropical island. At the end of the meal, guests were interrupted with a tantalising display of salsa dancing, which they were then invited to join in with.

Dancing their way down the Gibbs staircase and back into

the Cuban-inspired Princess Alexandra Hall, they continued their evening of cocktails and jiving late into the night.



INDIA 70 EVENT SERIES

Throughout July and up until the date of the 70th anniversary of Indian Independence in August, the Royal Over-Seas League hosted a series of events to celebrate this unique and fascinating country. Kicking off the series was a concert by Devapriya and Samanwaya, two of India's finest classical musicians. Members had the chance to listen to the unique blend of the sitar and vocals in a very relaxed setting. In the following weeks members were then treated to a series of lectures on India's history and future by Abhaey

Singh, fellow ROSL member and founder of the Indian Debating Union. Abhaey covered a wide range of topics from Hindu philosophy to the foundations of Dharmic culture, from Modi's form of government to India's political future. We rounded off our celebrations with a unique wine tasting with Davys Wine Merchants, in association with Sophie Balanger from Château Guiraud, where members explored how well Indian spiced food goes with the sweet flavours of Southern France.

MEDIEVAL WINE TOUR

Members took to the streets of medieval London under the guidance of Dr Matthew Green to learn about the social, political and alcoholic history of the city. Starting in the shadow of Guildhall, Matthew painted a vivid picture of the type of place London once was. As we meandered down Cheapside and past the famous Bow Bells, the modern streets fell away and were replaced with our imaginings of a street bursting with people, sewage, and dead animals. After our crash course in medieval life, members stopped for their first glass of wine and suddenly our history lesson became more alcohol



focused. From discovering the impact of religious sects on wine, to visiting a medieval vineyard that was cultivated on top of the mass grave of plague victims, members began to see how alcohol impacted every aspect of medieval life. These vineyards used to be found all over London, one was even owned by Chaucer's father. We concluded our tour on the bank of the Thames, overlooking Shakespeare's Globe Theatre, where Matthew concluded with a talk about life on the river in medieval times.

Call for VOLUNTEERS

We are looking for members with professional financial experience to join the Finance Sub-committee, meeting regularly at the London clubhouse. For further information, email patodirectorgeneral@rosl.org.uk



EVELYN WRENCH LECTURE SERIES: THE POST-TRUTH PRESIDENCY

Members and guests eagerly joined us for the next instalment of the Evelyn Wrench Lecture Series, which focused on the Post-Truth Presidency of Donald Trump. Our panel, moderated by our very own Michael McKay, came from a variety of backgrounds and offered unique perspectives on Trump's presidency. During the debate panellists and members argued a variety of topics from the concept of fake news to America's future on the world stage.

A CALL FOR SUBMISSIONS

Incognito

After the success of 2016's Incognito exhibition, ROSL ARTS is delighted to announce its return in late 2018. If you are keen to get involved by making your own postcard, which will be displayed in the club and then auctioned off for charity, visit our website at www.rosl.org.uk/incognito to register your interest.



War time memories

As part of our centenary commemorations for WWI in 2018 and 70th anniversary of WWII in 2019, ROSL is creating a memory board showcasing people's stories, which will feature on the website and be displayed at our related events. Whether it's photos, letters, official documents or a retelling of what happened, we want to hear about the part your loved ones played in these monumental pieces of history. To submit something to War Time Memories either email membersevents@rosl.org.uk or post them to Jessica Harris-Edwards, ROSL Marketing, Over-Seas House, St James's, London, SW1A 1LR. Please only send scanned or copied documents and photos.



SNAPPED READING

Long-time ROSL members Ewan and Jane MacLeod celebrate their Diamond Wedding Anniversary on Thursday 28 September at San Giulio on Lake Orta in Northern Italy.

Editor Mark Brierley takes time out from this year's Fringe to read *Overseas* on the roof of the Edinburgh clubhouse. Send in your 'Snapped Reading Overseas' pictures to editor@rosl.org.uk



CRISIS OF THE BRITISH EMPIRE

ROSL Central Council and ExCom member David Nicholson spent his career in or on the edge of politics, but history is his passion. His recent book - a groundbreaking study of the period post-1880 and the decisions and events that influenced the decline of the Empire - was celebrated at an event attended by Lord Luce, ExCom members and the Marquis of Salisbury, Robert Gascoigne-Cecil, who gave a welcome speech.

Crisis of the British Empire: Turning Points After 1880 is essential reading for anyone wanting to understand Britain's position in the world on the brink of Brexit. Copies are available for sale via the ROSL shop (www.rosl.org.uk/shop)

BRIGHT YOUNG THINGS

Meet the Younger Member Committee

Our Younger Members are part of a lively social scene for the under 35s. They are organised in part by the club, but at the helm is a dedicated committee made up of younger members who have got involved with various parts of the Royal Over-Seas League, whether it's helping at events or sitting on Central Council.

The Committee exists to be both the voice of the club's younger members and a conduit through which the younger members may learn about the club's ethos and activities. Its focus is to ensure that younger members make the most of their ROSL membership. There are currently five main roles within the Committee: Chairperson, Secretary, Inter-Club Representatives and a Commonwealth Liaison. After recent elections, we are proud to announce our latest Committee:



CHAIR

Samantha Pickett

Samantha's role is to spearhead this group of bright young stars, and work closely with ROSL staff and Central Council to create the best social scene for under 35s.



SECRETARY

Malcolm Ellison

Malcolm's role is to feed back relevant information to ROSL staff, ensure the correct records are kept of all official Committee meetings, and support the Committee in their wider goals.



INTER-CLUB REPRESENTATIVES

Edmund Hastie and Samantha Pickett

The Inter-Club Group is a network of 19 London clubs that bring their younger members together for parties, socials and activities. Edmund and Samantha's role is to attend regular meetings to decide this wider social calendar and ensure the opportunities are made clear to ROSL younger members.



CENTRAL COUNCIL
LIAISON

Caroline Roddis

Caroline's job is to attend Central Council meetings to report on behalf of the Committee the Younger Members activities, and vice versa feed back to the Committee updates on general club news.



COMMONWEALTH LIAISON

Jackie Yu Hon Lam

Jackie's role is to work with the wider Commonwealth organisations to ensure Younger Members are aware of opportunities such as events, volunteer work and scholarships.



SCOTTISH YOUNGER
MEMBER REPRESENTATIVE

Alex Lamley

Responsible for younger members at the Edinburgh clubhouse and across Scotland, Alex is always receptive to younger members getting in touch.

Music from the mountains

Music will soon ring out from a hilltop centre overlooking Lake Naivasha in Kenya, which is being built in memory of Simon Ward, former ROSL Chairman, who died in 2015. Director of Humanitarian and Education Projects, Margaret Adrian-Vallance, updates us on this and other projects

The Simon Ward Memorial Music Room at St Andrew's Tarabete Secondary School in Kenya has stunning views across the valley to the lake and has been made possible from funds generously donated in memory of Simon after his funeral.

The hilltop is near where Simon, his wife Raye, and their family lived. The project and building work is being coordinated and monitored by family members who are resident in the area.

Because of the remote location, getting bricks and

other building materials up the hill proved to be something of a challenge. However, when finished, it will provide a unique and very beautiful setting for music making.

Also in Kenya, ROSL bursary recipients Beatrice Njeri and Antony Waweru are doing well at tertiary level with Antony recently achieving seven A's, in maths and commerce-related subjects.

Beatrice (pictured above) is presently on a three-month field study course and says she has been learning to ride a bike, likes films and music, and

'is in love with photography'. This is good as it enables ROSL to keep in touch visually as well as by email.

The difficulties of terrain have also been evident in Namibia where a small hostel for children, who must walk many miles to school each day to attend class, is being built at Aura Village School in the Nyae Nyae Conservancy, northern Kalahari. Here, the tyranny of distance, and the challenges of drought, heat, sand tracks, and water-hungry herds of elephants, are all being overcome.

Other good news came in the form of a most generous cheque of £1,100 for humanitarian projects from the ROSL Taunton Branch, presented in the form of a 3ft oversized cheque for presentation and photo purposes!

As ever, many members most generously take up the option of a voluntary £1 add-on to their bedroom bills at the London clubhouse, in support of humanitarian projects and this is enormously appreciated.

Find out more and donate at www.rosl.org.uk/humanitarian



"If I am to play my best, there is no way but Steinway."

LANG LANG
STEINWAY ARTIST



PHOTO: ROBERT ASCROFT, COURTESY SONY CLASSICAL

Steinway Hall 44 Marylebone Lane London W1U 2DB

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0207 487 3391 or email info@steinway.co.uk



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Where you are

ROSL NEWS

ROSL BRANCHES

Our branches provide an opportunity for members in all parts of the world and across the UK to enjoy a range of social events close to home. To find out more about getting involved, simply contact your local representative

AUSTRALIA

South Australia

Christmas lunch
Tuesday 5 December, 12.30pm, Public Schools Club
Major Reno Elms of the Salvation Army will deliver this year's Christmas message over lunch.
Price tba.

Tasmania

Christmas lunch
Wednesday 6 December, 12pm, Derwent Sailing Squadron
Festive lunch for members in Tasmania and their guests.
\$40.

Victoria

Dream lover: The Bobby Darren Story
Thursday 8 February, State Theatre, Victorian Arts Centre
Co-written by ROSL member John Michael Howson OAM, this live theatre production features David Campbell, a well-known Australian performer.
Price tba.

CANADA

British Columbia

BC Emerging Musician Auditions
Saturday 20 January, University of British Columbia
The open auditions for the 2nd ROSL UK Scholarship for a BC Emerging Musician will see Geoff Parkin, Director of ROSL ARTS, travel to Vancouver to chair the panel. The auditions will be followed by an afternoon reception.
Contact Liz Murray on evmurray@telus.net for further details.

Calgary

Lunch meeting
Tuesday 23 January, venue tba
A new branch is being launched in Calgary, its volunteer leader is Madeleine King, well known locally for her contributions as a City Councillor 2001-2006 and other community involvements.
For further information about the inaugural lunch meeting, please email madeleine.king@telus.net.

1. Christchurch Branch hosts students of Hillmorton High School's music department 2 & 3. ROSL BC Emerging Musician Scholar Kristen Cooke with Dr Richard Kurth, Director UBC School of Music and Liz Murray, BC Branch President 4. Victoria Branch members celebrate the centenary of the House of Windsor



UNITED KINGDOM

Bath

Monthly coffee mornings
Wednesday 13 December, 10 January, 14 February, 10.30am, Abbey Hotel
The long-standing monthly meet ups continue at the Abbey Hotel.
For more details contact Harry Penberthy on 01225 330 737 or harry.penberthy@yahoo.co.uk

Bournemouth

Christmas lunch
Wednesday 6 December, 12.30pm, The Marriott Hotel
Join members and guests to see out 2017 with a two-course festive lunch, followed by coffee and mince pies.
£25.

Weekly coffee morning

Thursday 7, 14, 21, 28 December, 4, 11, 18, 25 January, 1, 8, 15, 22, February, 10.30am Mayfair Hotel
Get to know fellow members at this regular event, now at a new location, the Mayfair Hotel, Bath Road, Bournemouth. All ROSL and ESU members and their guests welcome.
£3.

Cheltenham

Christmas lunch
Wednesday 20 December, Matchams at the Everyman Theatre
Join fellow members for a two or three-course festive dinner at the usual meeting spot.
£17.50 two courses. £19.95 three courses.

Keeping in touch

Have you been receiving our new e-newsletters and events updates? If not, please email membership@rosl.org.uk, quoting your membership number, so we can update your email address in our database.

Edinburgh

Coffee morning and carol singing
Saturday 9 December, 10.15am, Over-Seas House, Edinburgh
Coffee followed by mulled wine and carols with St Andrew's and St George's Choir.
£10.

Coffee morning
Saturday 13 December, 10.15am, Over-Seas House, Edinburgh
Speaker tba.
£5.

Coffee morning
Saturday 3 February, 10.15am, Over-Seas House, Edinburgh
With guest speaker and journalist Hamish Coghill.
£5.

Arts lunch
Monday 27 November, 12.30pm, Over-Seas House Edinburgh
Enjoy a lunch at the clubhouse with Susan Wilson of the American Consulate.
£18. Guests £24.

Glasgow

Any members living in or near Glasgow would be welcome to join in or suggest possible branch events.
Please contact William Agnew on 0141 884 6342 to find out how to get involved.

Christmas lunch
Friday 8 December, 12.30pm, The Western Club
A three-course festive lunch to sign off the year, at the usual meeting place.
£30. Call William Agnew on 0141 884 6342 for further details.

Taunton

Coffee morning
Wednesday 6, 13, 20, 27 December, 10, 17, 24, 31 January, 7, 14, 21, 28 February, The Boathouse
Friendly, informal gathering, potential members and guests welcome.
Pay for your own refreshments.

Christmas Lunch
Wednesday 6 December, 11am, Bridgwater & Taunton College
Enjoy lunch and a talk from Captain Alex Morrice RN entitled 'Climate change and the bumble bee'.
£20.

Lunch and talk
Wednesday 7 February, 11am, Bridgwater & Taunton College
Bethany & Anthony Askew discuss 'Counting The Days – letters, diaries and photographs from World War 2'.
£16.50.

West Cornwall

The Washington Embassy
Thursday 14 December, 2.45pm, Carbis Bay Hotel
Members and guests can enjoy a talk by Alison Latham on the Washington Embassy, followed by Cornish Cream Tea.
£6. Please RSVP at least 48 hours beforehand.

The Cornish in Mexico
Thursday 18 January, 2.45pm, Carbis Bay Hotel
A talk, followed by Cornish Cream Tea, from Jean Charman on the Cornish in Mexico.
£6. Please RSVP at least 48 hours beforehand.

Morocco
Thursday 15 February, 2.45pm, Carbis Bay Hotel
Meet fellow members and

guests at the usual spot for a film on Morocco by John Potter.
£6. Please RSVP at least 48 hours beforehand.

West Sussex

Christmas lunch
Wednesday 6 December, 12.30pm, Windsor Hotel, Worthing
A festive two-course lunch with fundraising raffle.
Price tba. Call Marilyn Archbold on 01444 458 853 for details.

NEW ZEALAND

Christchurch

Christmas lunch
Wednesday 13 December, 12pm, Double Tree Restaurant
Join us for our annual Christmas gathering
\$31 includes complimentary drink. Contact Angela Parks 03 332 3340 or Judith Leckie 03 357 2041 to book.

AGM & NZ Director talk
Wednesday 14 February, 10am, Holly Lea Retirement Village
NZ Director Lyn Milne follows the AGM with a talk on her canal travels in Europe.
\$7. Members and friends welcome.

Southland

Christmas meeting
Wednesday 6 December, 10am, Club Southland
Christmas Gathering with vocal and spoken word.
\$8. Contact Ann Burnett 03 218 4115 to book.

AGM
Wednesday 7 February, 10.20am, Club Southland
AGM followed by morning tea.
\$7.

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ON SPEAKING TERMS

DOES THE INCREASING USE OF THE GLOTTAL STOP OR A DROPPED 'T' IN SPEECH MEAN WE'RE LAZY, OR IS JUST PART OF THE **EVOLUTION OF LANGUAGE?** MIRANDA MOORE ARGUES THAT THESE CHANGES ARE AS OLD AS LANGUAGE ITSELF

Emma Thompson's visit to her former secondary school a few years ago launched a widespread debate in the UK media about young people's so-called 'lazy' use of the English language. The British actor told pupils how "sloppy" language drives her "insane" and warned that using slang made them "sound stupid". Of course, this attitude is nothing new – according to the renowned British linguist David Crystal, it goes back hundreds of years. Most of us were chastised in our youth for 'incorrect' usage, and we probably go on to do the same to our own children in later life.

At times, the *Telegraph* seems to have waged its own private war against linguistic change, with columnists decrying a "decline in proper language skills" and bemoaning "that ghastly estuary sludge", characterised by the glottal stop and intrusive 'r' (as in 'drawing'). Even June Brown, known for playing cockney treasure Dot Cotton in the long-running soap

EastEnders, has described Estuary English as "slovenly speech".

Yet language change is as old as language itself; 'wench' once referred to a girl, 'flirt' meant 'to flick away' and daughter (like other 'gh' words) had a guttural 'kh' sound in the middle. So where does this idea of 'correct' versus 'lazy' usage come from? According to the Dutch linguist Anne-Sophie Ghyselen, it is bound up with Victorian ideas of decorum and 'civilised' behaviour. "Language standardisation forms part of a broader civilising process, during which more strictly regulated manners came into fashion... stimulated by the idea that 'uncivilised behaviour' results in shame."

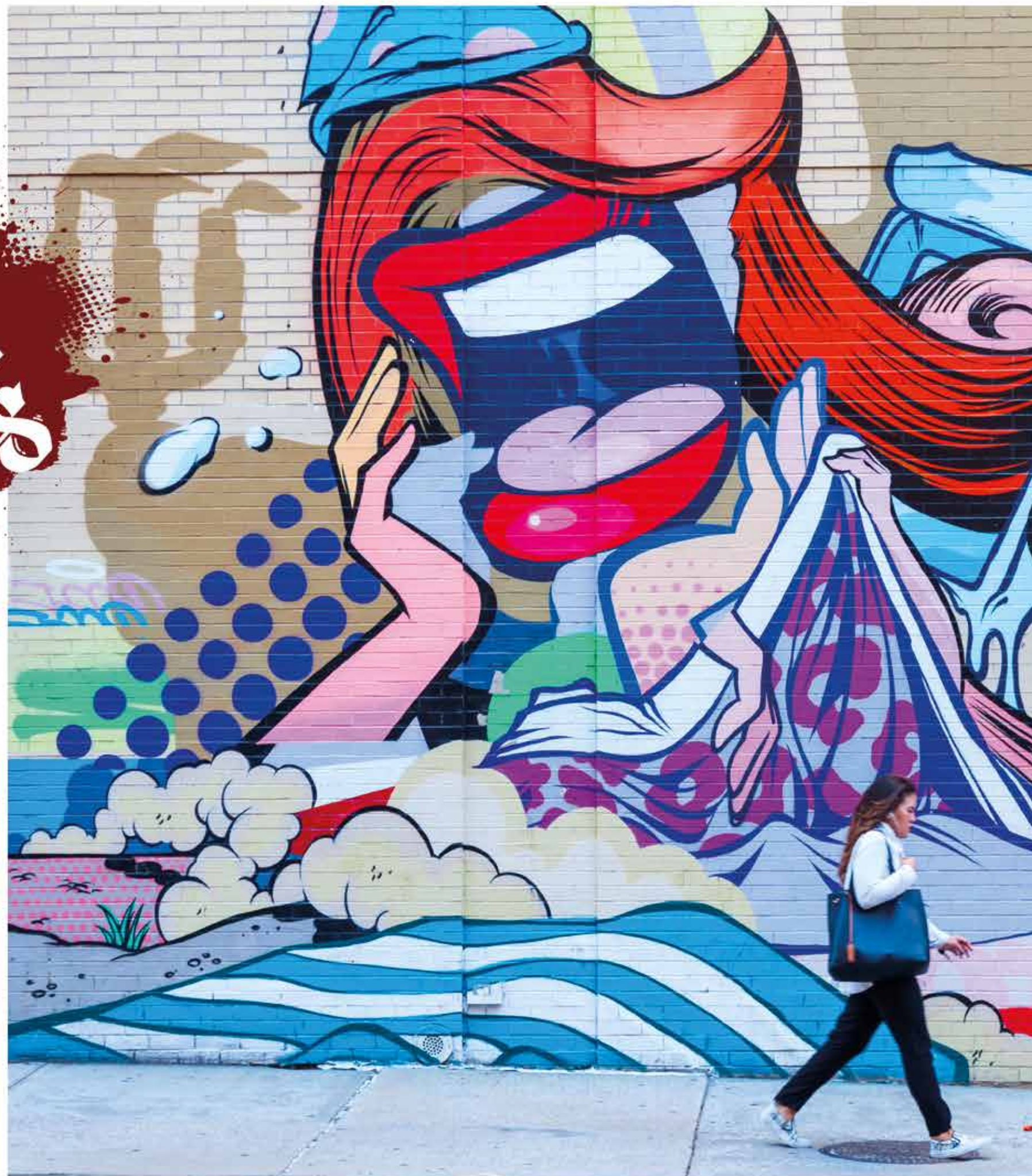
Victorian standards

Standard English developed in the 18th century, most overtly with Dr Johnson's great dictionary of 1755. It was based on the regional dialect of London not because it was inherently 'better' than any other, but simply

because it belonged to the capital.

"There's a general societal tendency to hierarchise different forms of behaviour, and at some point we started making hierarchies of sounds and said this one is nice and proper, and this one is bad and lazy – that's a pure product of standardisation," explains Dr Ghyselen, a Post-Doctoral Researcher at Ghent University. The glottal stop, so frowned upon by self-proclaimed traditionalists, "is just a sound, as worthy as any other, if we look at it purely objectively."

This linguistic hierarchy is just one of many social filters we use to sort the 'uneducated' working classes from the educated upper classes. As the rapper and screenwriter Doc Brown has said: "The fear of slang is in my opinion a manifestation of a latent fear of the working classes – a closeted sense of foreboding that our children may be corrupted by an army of hooded Eliza Doolittles raping our green and pleasant land in some kind of grotesque, inverse *Pygmalion*." ♦



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Education is an important factor here, according to Professor Crystal. As one caller to his *English Today* radio programme explained: “I suffered for my language: when I was at school – one split infinitive, one whack; two split infinitives, two whacks.” Hard-learned rules may be hard to give up, says Crystal, “but language keeps going on like nothing’s happened”. Even in France, a country notorious for its fierce defence of standard usage, the language continues to evolve. The Académie française can coin all the neologisms it wants, but it cannot prevent them from being shunned in favour of English alternatives. After all, what French teen wants to send a *courriel* when they can write an *email* instead?

Government regulation

There are now regulatory bodies attempting to control the development of at least 113 languages, including Afrikaans, Latin, Manx, and Arabic. Yet it is a lack of regulation that may be the key to English’s success as a global lingua franca. Here is a language founded on linguistic invasion and theft, on mistakes and localised interpretation. “The vigour of English is very much based on how widely it has stolen words. It’s taken words from everywhere and anywhere,” concedes journalist Matthew Engel, whose

book *That’s the Way It Crumbles* denounces the encroachment of Americanisms into British English.

Compare that with French, a language that Susan Sontag famously noted “tends to break when you bend it”. “The French tried to control the language and then got upset when they realised that parts of the world didn’t want to use French any more,” explains Crystal. “English has never been in that position; the language has been allowed to develop individually in different circumstances.” This plasticity lends itself to a natural human desire to make language our own – to adapt it to our culture and societal needs, to imprint our identity on it – which has seen multiple world Englishes emerge, from Nigerian to Indian. As Crystal points out, “This is local dialect writ large: exactly the same issues drive local dialect differentiation – the need for identity – as international differentiation.”

This has led to a glorious multiplicity of slang, much of it celebrated in Tony Thorne’s *Dictionary of Contemporary Slang*. “All groups – it doesn’t matter whether they are soldiers, policeman, criminals or whatever – always generate to some extent their own language. It’s not just to communicate information, it’s in order to include people into your group and exclude people out of your group,” explained Thorne. It seems the need to

hierarchise – to sort the ‘right sort’ of people from the rest – is as responsible for language change as it is for resistance to change. Either you identify with the existing standard and resist change, or you identify with a new, emerging usage and delight in it.

Becoming uncivilised

If prescriptive attitudes towards language originate from Victorian-era values, then as society becomes more open, so the language bends to the new social order. The trickle of Americanisms that made their way across the pond in the 19th century fulfilled a need: “The American language was much freer, had a freshness to it, which Victorian English didn’t really have,” explains Engel. More recently, an increasing use of the progressive – ‘I’m loving it’, ‘I’m thinking that...’ – reflects our appetite for dynamism, while the autocratic ‘must’ is gradually being replaced by a gentler ‘have to’. “We’ve seen society become less hierarchical and more tolerant of variation,” says Crystal. Where once the only acceptable accent for newscasters was RP (received pronunciation), now regional accents reflect the diversity of language use across the nation.

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Organic development

“We live in a kind of age in which it’s very important to express your personal identity, so the emotional lives of individuals are very important and traditional etiquette is not,” explains Ghyselen. In Dutch, this can be seen in the rise of Tussentaal – the ‘in-between’ language of Flanders – seen as cool, trendy and dynamic compared with standard Dutch. In the UK, the growth of Estuary English serves a similar need, with Standard English appearing stuffy by comparison; so you hear former Prime Ministers Tony Blair and David Cameron dropping their ‘t’s with abandon, as it becomes more important for politicians to identify with ‘the people’ than the ruling classes. “We no longer all want to speak like [traditional] newscasters, but we still have interest in norms about how you should speak or how you should not speak,” says Ghyselen.

In this context, Engel lambastes the incursion of American English as a denial of self-expression. The average person in the UK now uses 300–400 Americanisms every day. His fear is not change in itself, but a “loss of identity” implied by the adoption of words simply because we hear them so often, rather than for any purpose of utility or identity. While Delingpole describes the emerging multicultural London English (MLE) as “even ghastlier” than Estuary English, Engel sees it as a source of hope – a form of speech influenced by non-native English speakers that is developing organically among British youth to reflect London’s multicultural society and needs. Why Delingpole finds MLE words such as ‘bare’ (‘lots of’/‘very’), ‘ends’ (‘neighbourhood’) and ‘aks’ (‘ask’) so offensive, but not other adapted words, including ‘egregious’ (which once meant ‘remarkably good’), ‘silly’ (formerly meaning ‘worthy’) and ‘newt’ (once pronounced ‘ewt’), is surely only a matter of time.

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THE INTERNET HAS NOT ONLY
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The problem may be that, in a globalised, technological world, where a novelty can spread almost overnight, change is happening too rapidly for some to cope with. Or, as Thorne puts it: today “it is much more in your face”. The internet has not only increased the pace of change but it has also magnified the generational gap, explains Crystal. “There are people like me, who had no internet until 20 years ago and are therefore having to adapt to it and learn it; and then there are the kids who have been born since 1991, who have never known a world without the internet, and who are very definitely native speakers of it.”

Know your audience

Emma Thompson’s concern was that young people should be fluent in standard English as well: “There is the necessity to have two languages – one that you use with your mates and the other that you need in any official capacity.” It is reassuring, then, that the evidence suggests young people do, indeed, distinguish between formal and informal speech, have a sense of what is linguistically appropriate, and are aware that language is connected with identity. Studies from Coventry University, King’s College London and the University of Hawaii are supported by a recent survey from Mencap, which found that the internet generation is bilingual in standard English and ‘text-speak’. Doc Brown has witnessed this first hand in his work with young offenders, who

naturally switch to ‘correct’ English when addressing staff. “Any kid with half a brain will know the difference between pens and keypads,” he said. “As with all forms of language, there is a time and a place for slang. It is worthy, even vital, in some arenas, useless in others.”

Britons have always had a playful attitude towards language, with punning and wordplay a proud part of our cultural identity – from Chaucer to Lear. While the younger generation has a tendency to extend this to everyday language use, there is an equally entrenched history of resistance among an older generation, wedded to the rules they struggled to learn as children. While traditionalists may be driven “insane” by the dropped ‘t’s of Estuary English, despise the reversed meaning of ‘wicked’ (from ‘evil’ to ‘wonderful’) and deem ‘economies of effort’ (the linguistic term for ‘lazy’ usage), such as ‘wiv’ for ‘with’, to be inferior, they happily accept the dropped ‘k’s and ‘w’s of yesteryear (as in ‘knife’ and ‘wrangle’), earlier inversions such as ‘egregious’ and universally accepted economies like ‘don’t’ and isn’t. So the next time we start to painfully recoil at a split infinitive, freak out when hearing an Americanism, or get bare vexed at young people’s untraditional language use, we would do well to remember that the language we now call ‘standard’ sounded just as odd, just as grating, just as ‘wrong’ to native speakers not so very long ago.

TONGUE TIES

Serving both to retain ties to the old country and help integration into new cultures, hybrid languages are a vital mainstay for immigrant communities. With the current European refugee crisis still ongoing, we can expect more to emerge, as world-renowned linguist Ghil'ad Zuckermann tells Ross Davies

“Let’s be clear on one thing – there is no such thing as a pure language,” affirms Professor Ghil’ad Zuckermann. Zuckermann is speaking to me over the phone from his office at the University of Adelaide, where he is Chair of Linguistics and Endangered Languages.

“If a language is considered pure, it cannot be a real living language,” he continues, not even a minute into our interview, and well into his stride.

“Even C++ is not a pure computer programming language. Every language is mixed.”

Some languages, however, have enjoyed an organic evolution over the course of centuries. English is a good example, the traditional lexicon of which derives from Latin and French – with an ample dollop of German thrown in – that has gradually been sustained across history.

Israeli Hebrew, on the other hand, is the result of what Zuckermann defines as “hybridic genesis”; a tongue born out of unique context, as opposed to the simple passing of time.

“No one spoke Hebrew at the *fin de siècle*,” explains Zuckermann. “For nearly 1,800 years, it was sleeping beauty of a language, if you will. Then, suddenly, with the migration of Jews into Palestine, people sought to reclaim Isaiah’s Hebrew.

“Except they couldn’t lose their mother tongues. So what we got instead was the fusion on all levels – from grammar and lexicon to vocabulary – of the likes of Yiddish Russian and Polish, creating a new language in the process.”

For Zuckermann – who is fluent in 13 languages – Israeli Hebrew is the *par excellence* definition of a hybrid language, or ethnolect. While impossible to put a number on, Zuckermann’s studies point to there being “hundreds” of mixed languages in use today.

Some are better known than others. Originally coined in the 1940s in reference to a hybrid language used by Mexican migrants living in Texas, “Spanglish” has grown in both its number of users and importance in the US.

In line with the swell of Hispanic people – who account for over 17% of the country’s population – ‘Spanglish’ is today

spoken in cities as diverse as Miami, New York and Boston. According to one study, roughly 6.2% of songs featured in the Billboard 100 during the 2000s contained Spanglish lyrics.

In Zuckermann’s adopted homeland of Australia (where there are over 300 languages currently spoken, according to the Bureau of Statistics), new ethnolects have also sprung up, including the likes of Warlpiri – a mix of indigenous Warlpiri, Kriol, and Standard Australian English.

Established only four years ago, Warlpiri Rampaku is spoken exclusively in the small village of Lajamanu, an isolated village of about 700 people in the Northern Territory. Its 350-or-so speakers are exclusively under 35 years old.

Other more established ethnolects in Australia are the likes of ‘Greeklish’ and ‘Taglish’ – a mesh of English and Tagalog, an indigenous Philippine tongue.

According to the last taken census, over 378,000 people in Australia are of Greek ancestry – making it one of the largest Hellenic communities in the world. Following continuous migration during the 1980s, Filipinos are now considered to be one of the largest immigrant groups residing in the country.

Like most hybrid languages, Greeklish and Taglish began as a means of both holding on to one’s own mother tongue – and heritage – and assimilating a new culture.

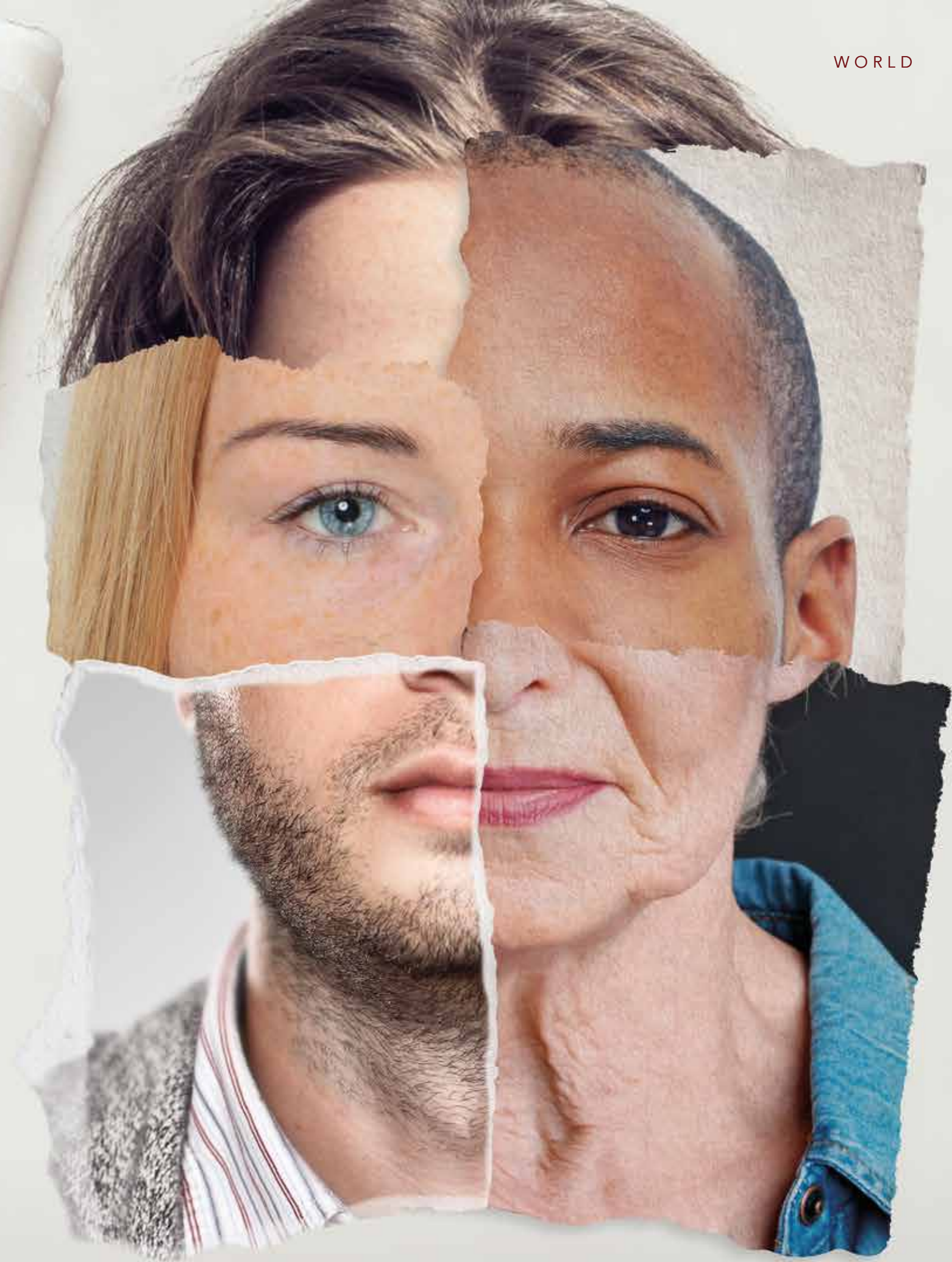
Such ethnolects have the potential to enrich the lives of both the people that speak them and the local, wider communities in which they are spoken.

“I’ve seen this first hand,” says Zuckermann. “Every week, my family and I go down to buy our fruit and veg from the local market, and the Greek stall owner will greet with us ‘goomorni’ – a hybridisation for good morning – and my kids will say it back.

“I think it’s a beautiful thing.”

According to Zuckermann, the benefits of speaking a hybrid language are almost endless. Those that speak them, he says, can achieve “cultural autonomy, intellectual sovereignty, and even improve their mental health”. ♦

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Yet, hybrid languages remain a bugbear within stiffer intellectual circles. These detractors see the fusion of languages as an inadequacy on the speaker's part; a tumble between two linguistic stools, in which neither language is spoken as it should be.

Zuckermann bristles at this, invoking the short shrift levelled against creole languages that are still mistakenly confused for pidgin.

The difference? While both stemming from two different languages, pidgin is simplified form of communication without formal grammar; a creole language has fully formed syntax, and is acquired by children as a native tongue.

"The idea in some traditional schools of thought that creole is simply pidgin with native speakers that has sprung up from nowhere is straight-up racist," says Zuckermann.

"If you look at its use in Caribbean, these languages are often dismissed as they deviate from proper English. But what is that anyway? Let's not kid ourselves that people in England, Wales and Scotland speak the Queen's English themselves."

'Chinglish' is one such hybrid language to have been met with a mix of contempt and derision.

Burgeoning in line with China's rise to global economic superpower status, there are purportedly more English speakers in Asia than in any other part of the globe. No longer the preserve of colonials, it is a language that has become the lingua franca of trade and commerce.

Yet Chinglish remains synonymous with lost-in-translation peculiarity. Any visitor to China will be familiar with gnomish signs in hotel rooms, such as "don't put your shoes on my face", or "do not disturb: room is sleeping".

Admittedly, such examples can be amusing – while conjuring up some odd imagery – but should not be dismissed out of hand as translation gone horribly wrong, warns Zuckermann.

"I think people are missing the point if they see Chinglish as a reflection of stupidity or lack of skill," he says.

"Instead, I would argue that rather than be chastised or lamented, it should be celebrated. It's also a social reflection of the reality of 21st century, in which people are moving from one country to the other.

"In China, we have seen the growth of a middle class that travels a lot, and are bringing with them this hybrid language. Yes, it might seem funny to native English speakers, but they are actually speaking a beautiful heritage ethnolect, rather than failing to acquire perfect Queen's English."

The mention of a transient global population is especially

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prescient in light of the on-going refugee crisis in Europe. According to figures released by the UN Refugee Agency, over a million migrants – principally driven by the Syrian conflict – entered Europe in 2015 alone.

With the situation showing no sign of abating, and a swollen backlog of asylum applications still to be processed, is there a chance we might see new hybrid languages – such as Arabic-German, or Tigrinya-Danish – emerge in the near future?

"I have no doubt that this is already happening," says Zuckermann. "And as long as these crises exist, we will not only see more ethnolects, but more multi-ethnolects, which are several languages of ethnic migrants hybridised together.

"This could be several forms of Arabic combined with, say, Pashto and Dari [the two main languages of Afghanistan] and then German, Danish or Swedish."

And what ensures such languages remain in active use? For every Spanglish or 'Wenglish' (the favoured tongue of this writer's Welsh parents) is a 'Belgrano-Deutsch' – a hybrid language once spoken by German immigrants in the Belgrano neighbourhood of Buenos Aires that is now all but extinct.

It is often down to generational discretion as to how a hybrid language is sustained.

While first-generation speakers, new to a country – often working in blue-collar jobs – might lean on, say, Taglish to better integrate themselves, their children might be encouraged to speak a purer form of English in the hope of improving the prospects of a better life and career down the line.

"It's known as glottophagy, by which minor languages or dialects are eaten by larger ones," explains Zuckermann.

"So parents, who might want their children to be doctors and lawyers, discourage the second generation from speaking the hybrid language, which can then become a kind of secret tongue."

But while hybrid languages are born out of necessity and a desire to retain one's natural tongue, for later generations they can represent something just as deep: a connection to what Zuckermann describes as "heritage soul". The desire to know where one comes from.

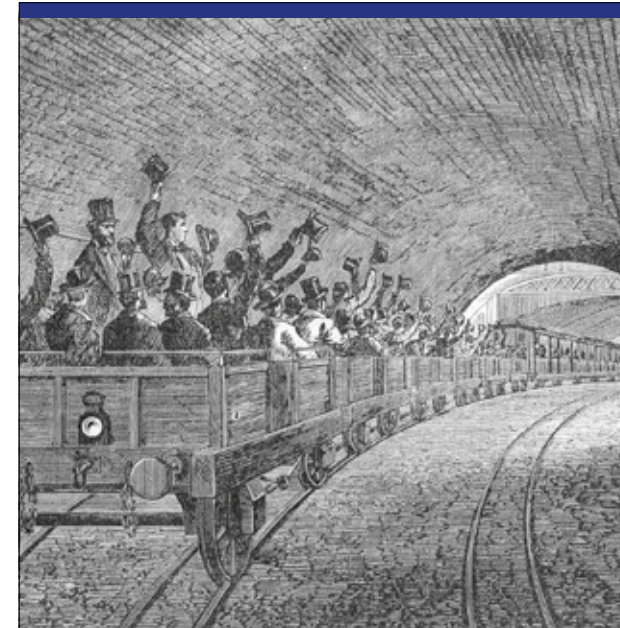
"A language such as Greeklish might well remain dormant, in terms of familial use, for years, and then a generation pops up and wants to know about their grandparents, and the language they spoke," he says.

"It is often related to emotions, too. You might feel somehow different to those around you and want to know why. It's like that feeling of missing home only when you are sad. You never miss it when you are happy."



PROFESSOR GHIL'AD ZUCKERMANN

Professor Ghil'ad Zuckermann is Chair of Linguistics and Endangered Languages at the University of Adelaide, Australia. He has previously taught at the University of Cambridge, and written several books, published in English, Hebrew, Italian, Yiddish, Spanish, German, Russian, Arabic and Chinese.



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ENGLISH *without the* ENGLISH

With Brexit negotiations under way, English may be removed as an official EU language. Could this be just what it takes for a new form of English – Euro English – to evolve? Abi Millar chats to Dr Marko Modiano, author of a recent paper on the subject, about the link between politics and language change

On Friday 24 June, 2016, the British woke up to the news that their country would be leaving the European Union. With so many questions on their minds – not least what Brexit would mean for the economy, or their ability to work abroad – it was easy to miss the revelation that English might be removed as an official EU language.

Speaking at a press conference, MEP Danuta Hubner explained that each EU country had the right to select one official language. And while English is officially spoken in Ireland, Malta and Britain, only

Britain had picked English. “If we don’t have the UK, we don’t have English,” she said.

She added that, while English is one of the working languages of European institutions – and actually the one most used by civil servants – the only way to preserve its status would be through a unanimous vote by member states. Alternatively, the regulation could be changed to allow each country an extra language.

A number of EU politicians weighed in, which suggested, if nothing else, that language politics is a serious issue in Europe. The far-right French politician

Robert Menard claimed ‘the English language no longer has any legitimacy in Brussels’, while his left-wing counterpart Jean-Luc Melenchon stated ‘English can no longer be the third working language in the European Parliament’.

As we head towards the end of 2017, there is still no final word on the matter, although the prognosis may seem grim for Anglophones. If EU documentation stops being translated into English, might this lead to further decline – affecting whether English is taught in schools or used as a lingua franca of business?

Dr Marko Modiano, a Linguist at Gavle University in Sweden, thinks quite the opposite. His new paper, ‘English in a post-Brexit European Union’, suggests that, far from quashing English on the continent, Brexit might give it the push it needs to thrive.

“My analysis says that English is going to be stronger in Europe in the future, and that was going to happen regardless of whether or not Britain stayed in the EU,” he says. “It’s also the case that, now the British have left, the Europeans will all be on the same footing. They may become even more confident about using English because now

they have a language where nobody has an unfair advantage.”

Modiano’s paper, published in October in the journal *World Englishes*, makes a fascinating and provocative case for the continuation of European English.

He suggests that Euro English will evolve into its own distinct variety, similar to the way that postcolonial versions (e.g. Nigerian or Indian English) have sprung up around the world. And without the Brits’ moderating influence, linguistic ‘errors’ that are already commonplace will become standard forms.

“What we’re seeing is something called a transference, where non-native speakers take features from their native languages that they’re literally translating into English,” says Modiano. “Very often this turns into something that is not idiomatic and sounds strange to a native speaker. But when we study the way that English evolves, we see that this is indicative of a new variety of English in the process of coming into its own.”

Modiano’s confidence makes sense when you look at the statistics. Around 38% of European adults are proficient in English as a second language, a figure that continues to rise. In 2013, the proportion of European secondary school pupils studying English, apart from in a few countries, was close to 100%.

Aside from what young people learn in schools, they are immersed in English via the media. Factoring in TV programmes, films and online games, the average North European teenager spends more than two hours with the English language every day.

Then there’s the widespread use of English as an international language of business. This is a matter of pragmatism, not politics, and is unlikely to change because of Brexit.

“Because of globalisation, there’s every reason to assume that continental Europeans are going to feel that English is a required language,” says Modiano. “Many countries in the EU require knowledge of English if you’re going to university, and this is even more so in the Master’s and PhD programmes. So there are many reasons why the status, use, and functions of English will increase in future.”

He feels that, to date, Euro English has been so in thrall to British and American English, its potential as a new variant has been kept in check. However, without any native speakers around to correct mistakes, the crucial process of transference will accelerate.

“The fact there won’t be any native speakers present opens the gate for an increase in creativity, because you don’t have that nagging schoolteacher who’s upset every time you make a mistake,” he says.

So how might this work in practice? Modiano’s paper mentions a number of changes already under way. For instance, many continental Europeans currently use ‘Berlaymont’ to mean bureaucracy, ●



‘conditionality’ to mean conditions and ‘semester’ to mean six months. There are new forms of pronunciation too (for example, co-operation pronounced as ‘corporation’) and a drift towards non-standard grammatical forms (for example ‘I am coming from Spain’ as opposed to ‘I come from Spain’, or ‘we were five at the party’ rather than ‘there were five at the party’).

Although those forms sound jarring to a native speaker, it may be helpful to think less in terms of correct and incorrect, and more in terms of what will be understood.

“People try to use language in a way that will give them the greatest success with the person they’re talking to,” says Modiano. “So Euro English is basically developing as a grass roots movement where a very large number of people are making small changes, and they’re experiencing this as being useful in cross-cultural communication.”

Of course, there is a top-down aspect to language change too, in that actual forms of usage are often stigmatised until they develop more prestige. Modiano suspects that the Europeans – like the Americans in the early 1800s and the Australians at the end of the 20th century – may decide to make their own dictionary, which would enable them to set conventions on their own terms.

“If the EU began to develop its own standards, and eventually began issuing some kind of guidance material, that would mark the beginning of a phase where people said, ok we can use this in schools,” he says. “This is what happened with Indian English, where people started suggesting it could exist alongside standard English in education.”

Here, Modiano is borrowing from the Indian Linguist Braj Kachru, who wrote a number of papers in the 1980s and 1990s about postcolonial language policies. Kachru, who coined the term ‘World English’, believed that local forms of English should be appreciated, encouraged and taught in schools – a radical view at the time.

While mainland Europe is hardly a postcolonial society, Modiano sees similarities from a linguistic point of view.

“We can use a postcolonial framework nevertheless, and we can also describe the influence of the Americans and the British as a form of cultural imperialism,” he says. “I think for continental Europe, having their own variety of English is one way of dealing with this, because if everyone speaks British or American English they become subordinate members of our sphere of influence.”

Evidently, if Euro English does emerge as a standardised form, it will raise all kinds of questions about identity, and may help to bolster people’s sense of being European. Are we right to expect such an eventuality, given

the number of different communities (each with their own first languages) involved?

Modiano says this question was raised in some of the responses to his article.

“There’s a perspective that says there’s no consensus among the Europeans, that they want to have their own variety – there’s too much regional variation and no one group that has enough power,” he explains. “But it’s always the case that people speak differently in different parts of a geographical region. We’re now seeing people who speak this kind of general European English that’s difficult to locate geographically, and I would argue that that’s a very strong indicator that there is something called Euro English that’s moving forward.”

Not everybody in linguistics is convinced, and Modiano says his argument swims against the tide of mainstream opinion. However, he is pleased to see Euro English attracting so much attention, and credits Brexit with reviving interest in the topic.

“It was difficult to discuss making any kinds of changes to the way English is conceptualised within the EU, so long as the British were members,” he says.

“Although a lot of non-native speakers in the EU were using features of Euro English, this had no support whatsoever from any people in positions of power. Then the British decided to leave the EU and that changed the sociolinguistic conditions radically for what we can expect to happen going forward.”

In short, anyone concerned about the status of English on the continent needn’t be too worried, even if it does end up being ‘officially’ removed.



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BODY TALK

The written and spoken word is only a part of the way in which we communicate. Body language expert India Ford tells *Overseas* just how important non-verbal communication is when trying to make a good first impression



Whether you're on a blind date, at a job interview or meeting the in-laws, first impressions count. You can say all the right things and still not win a person over, that's where non-verbal communication comes in. Making the most of your body language and being able to read it in others is key to many of life's face-to-face interactions.

India Ford is a body language expert and Director of Talkbodylanguage. As the name suggests, her work focuses on teaching leaders how to improve their body language in order to power up their ability to connect, inspire and negotiate.

Ford quotes the statistic that "55% of face-to-face communication is delivered through your body language". She believes that before you've even opened your mouth to speak, it's already too late. From

the way you walk, sit, stand, gesture, your facial expression, your posture, and your eye contact, all will communicate powerful, subliminal messages about your levels of confidence, trustworthiness, credibility, and attitude. This will then dictate – for better or worse – how other people will perceive, respect, and ultimately treat you.

"Your date, your potential employer, whoever it may be, will be unconsciously picking up on your non-verbal communication, looking for clues of credibility, confidence, trustworthiness and passion – and these important traits can only be projected through your body language – it's not what you say, it's how you say it that matters," Ford explains. According to Ford, the three biggest body language errors people make are often in their smile, handshake, and eye contact.

The smile is the antidote for your default face and a powerful component for building relationships, be they personal or business. "It is the one gesture that translates across all international borders" says Ford. But, once again, there is balance to be struck: "A disingenuous smile is very off-putting and will make you look very submissive, much like a puppy eager to please, so don't overdo it."

Ford describes a person's handshake as their personal

“**YOUR DATE, YOUR POTENTIAL EMPLOYER, WHOEVER IT MAY BE, WILL BE UNCONSCIOUSLY PICKING UP ON YOUR NON-VERBAL COMMUNICATION, LOOKING FOR CLUES OF CREDIBILITY, CONFIDENCE, TRUSTWORTHINESS, AND PASSION**

chip-and-PIN, but most people get it wrong. She suggests that as you approach the other person, ensure your hand is held vertically, ready to make palm-to-palm contact with the other person. (A palm facing downwards is submissive, while a palm facing upwards sends a message of superiority.) Connect with the web area between the thumb and forefinger and then shake two to three times, and, regardless of whether you are shaking hands with a man or woman, ensure the firmness of your grip during the handshake matches that of the other person. The handshake must always be accompanied with effective eye contact and a genuine smile. Being aware of these very simple techniques can have a dramatic impact on how you are perceived and ultimately received when meeting new people.

In the Western world, people are expected to make effective eye contact for 60-70% of the time, according to Ford. Eye contact is important because it is the most powerful way in which we connect with each other, but it's a fine balance: "Too much eye contact makes you look aggressive. Too little makes you look insecure."

Ford suggests when first meeting someone, notice the colour of their eyes. You don't have to remember it, just look enough to notice it. This will form an immediate connection and send all the right messages. Then she suggests using the 'business gaze triangle' method to help understand where to look during an interaction.

More complex than it sounds, all you need to do is imagine a triangle on the other person's face; the apex of which must be around the middle of the forehead and the base of the

triangle on the nose. Keep your gaze within that triangle – so look at one eye for two to three seconds, the same for the other eye and then briefly look around the forehead area for one to two seconds. The trick is learning to do this naturally.

Cultural considerations

Even though eye contact is a very subtle form of social interaction, it should never be underestimated, especially when abroad, because what is acceptable in the Western world may cause great offense in a different country.

For instance, in the Middle East, there are strict gender rules, whereby women should not make too much eye contact with men as this could be misconstrued as romantic interest. In countries such as China and Japan, eye contact is not considered to be vital to social interaction, and indeed, too much eye contact can be

considered wholly inappropriate. In fact, pointing your eyes downward when someone is speaking to you, can be a sign of great respect, which will earn you many brownie points.

"If there's one thing you should be aware of when travelling, it should be the way in which you make eye contact" agrees Ford. "What we consider to be effective eye contact can be considered inappropriate, and worse, disrespectful, in other parts of the world, so always be aware of the rules surrounding eye contact before you head abroad."

So, next time you're interviewing for your dream job or potentially meeting the partner of your dreams, just remember the eyes, the smile, and the handshake. Getting these right could get you over that crucial first hurdle, giving you time to allow your personality to shine through.

THE MERKEL-RAUTE

German for "Merkel Rhombus", but often termed the Merkel Diamond in English-speaking media, the hand gesture often employed by German Chancellor Angela Merkel is a famous example of body language. How it is perceived though, depends on which side of the political spectrum you fall. Her supporters see the Merkel Diamond as standing for calm and power, while her opponents deride the gesture, especially its use in campaign advertising (above), as something akin to a personality cult, with some commentators going as far as to say it represents the infamous symbol of the illuminati.

Speaking AS ONE

In 1918, the shared language between England and America was the starting point for the English-Speaking Union, ROSL's sister organisation, but that was just the beginning, as the ESU's Director-General, Jane Easton, explains

A shared language is a powerful thing. It helps make meaning clear, and aids communication and understanding. But, however helpful it may be, language rarely can give us the full picture. So much of language is cultural. It is context that conveys true meaning. Even within the same country, amongst our neighbours, we can speak the same language and yet have an experience of life and its possibilities that is entirely distinct from one another.

Sir Evelyn Wrench, founder of both ROSL, in 1910 and, eight years later, the English-Speaking Union, understood this. As a young boy growing up in County Fermanagh, in what is now Northern Ireland, he had seen first-hand the cultural, political, and economic divides between the Protestant and Catholic communities there despite the common language and, identifying with both Ulstermen and the Southern Irish, tried twice, in 1917 and 1919, to help bring the two sides together.

His mother believed strongly in the educational value of travel, and the family journeyed widely. In Scotland, aged seven, Wrench met his first

'real-life' Americans, much to his delight. 'I regarded them with considerable awe,' he recorded in his writings. 'They told me of the land out west where just a few years earlier redskins had been chasing bison on the plains – just as I had seen them doing in the picture books.' In his teenage years, the family ventured east – to Eastern Germany and Poland in 1898 and then across Russia and back via Constantinople, Asia Minor and Greece the following year – with Wrench taking charge of both the money and the logistics. The trips made a deep impression. The overflowing churches and many pilgrims of Russia instilled in him a religious tolerance which was to last his life, and the lack of beggars and drunks in Germany and Holland – a stark contrast to the bawdy scenes at the Glasgow, Liverpool and Dublin docks – made him question the policies of the British government of the time. In short, he discovered that 'the world was much more varied than I expected and that British influence was not as all-embracing as I had thought. Hitherto, when I had thought of the world it was a world in which, for the most part, Pax Britannica held sway... but in Russia, metaphorically speaking, I was pulled up with a bump'.

Rather than be overwhelmed by his discovery, Wrench started to dream of a world in which nations everywhere could understand each other better, fuelled by several further trips to America and Canada. In 1910, he founded the Over-Seas Club (later ROSL) as a means of embracing the British Empire, not just as a political and economic network, but also as a 'far-flung brotherhood of individual men and women of diverse creed and races living widely apart under differing conditions in different latitudes'.

The idea caught on swiftly, with 12,000 members by the end of that year alone. But by July 1918, with

the carnage of World War One still ongoing despite America's recent involvement, Wrench wanted to do more than increase global understanding; he wanted to try to ensure world peace, and to do that, the US would need to be courted. Wrench's new organisation, the English-Speaking Union, aimed to do just that, repairing links severed in the Declaration of Independence of 142 years earlier, bringing the 'two great sections of the English-speaking world, the British Commonwealth and the United States', into closer alignment and, on a more personal level, repaying in some way the great kindnesses he had received from ordinary Americans on his visits there.

Yes, the nations shared a language but Wrench was always at pains to point out that the ESU was 'founded in no narrow attitude of race pride, in no spirit of hostility to any people' and, from the beginning, cultural exchange was at its heart. As early as 1923, the Walter Hines Page Scholarship (still going strong today)

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allowed British teachers to undertake research in the States, hosted by local branches of the ESU. By 1928, a scheme was in place enabling British schoolboys orphaned in the war to spend a year at a US school, with American schoolboys invited to attend school here. Now called the Secondary School Exchange, this remains at the heart of our work, enabling participants to truly 'get under the skin' of American culture and delivering indelible memories and often life-changing experiences.

To give just a few examples: in 1955 Dick Clement, who went on to write *Porridge*, *Auf Wiedersehen Pet* and *The Likely Lads* with his partner Ian La Frenais, watched baseball at Ebbetts field with the witch from *The Wizard of Oz* (whose son had also been an ESU scholar that year). In 1962, Simon Claxton tracked down the famously reclusive William Faulkner and persuaded him to let him interview him, a feat which subsequently earned him a university place, while in 1968 Daphne James slept under the stars in Montana, crossed the Rio Grande, and most memorably, heard Martin Luther King speak in Washington DC four days before he was assassinated. KT Tunstall, the multi-award winning singer-songwriter known for her hit songs *Suddenly I See* and *Black Horse & The Cherry Tree* formed her first band while on the exchange in 1992, and was struck by the different perspective from which World War Two was taught in her history class. Other programmes have had a similar impact, too: Quentin Letts, the recipient of an undergraduate scholarship in 1980, now a political journalist, had his left-wing views challenged when he saw his hard-working fellow students at Bellarmine College, Kentucky, holding down part-time jobs in order to pay their college fees, a total contrast to the generous grants available in Britain at the time. ▶



A CENTURY OF ORACY

2018 is the ESU's centenary year.

There are many ways in which you can help us to further our work.

Become a member, volunteer, donate, hold an event in Dartmouth House, sign up to our newsletters, or join us for one of our celebrations. Please visit esu.org and be part of our story.



Exchanges such as these are still a vital part of our work. However, the world is now a very different place to that of the early – and even late – 20th century. Travel and the ability to experience other cultures is much more easily accessible to young people than it ever has been. The ESU is now a global organisation, with branches from Turkey to Thailand and Sierra Leone to South Korea, and English is now a global language, spoken by an estimated 1.5 billion people around the world – and yet world peace remains an elusive dream. Since the fall of the Berlin Wall in 1989, globalisation has spread apace and increasingly, companies value communication skills as never before, ranking them even above qualifications, according to the The Communication Trust. Conversely, oracy – speaking and listening – receives much less attention in the school curriculum than literacy and numeracy. Indeed, a recent study estimated pupils contributed on average just four words per lesson (National Literacy Trust, 2011).

As the world has changed, so we too have shifted our focus, and we now also actively encourage the development of these skills among young people. We work to put oracy at the centre of the school curriculum and run fun, games-led debate, and public speaking curricula and workshops in schools; guide schools on setting up and maintaining their own debate clubs; and provide a range of Continued Professional Development (CPD) opportunities in the fields of speech and debate for teachers.

In doing so, we ensure young people are equipped with the skills to engage with the world and the issues affecting us all, and feel confident in expressing their opinions. We show them the benefits of listening to the opinions of others, even when they are at odds with their own. In addition, our debating and public speaking programmes and competitions encourage research, reflection, and evaluation, not to mention a knowledge of history and current affairs. The skills gained

“
ORACY –
SPEAKING AND
LISTENING
– RECEIVES
MUCH LESS
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THE SCHOOL
CURRICULUM
THAN
LITERACY AND
NUMERACY

are powerful agents of social mobility, enabling children from all backgrounds to think critically and to live their lives as fully as possible. We teach young people how to make up their own minds and through that, give them the power not to be ignored.

In this way, we hope to get a generation talking and cooperating for the common good, just as Wrench tried to do 100 years ago. And when people can discuss their differences calmly and with mutual respect; when we truly have a shared understanding of our diverse cultures, problems and potentialities then, perhaps, his dream of world peace might finally become a reality. After all, as Prince Philip, the ESU's former president once cautioned: 'The ability to communicate is not enough in itself. More important is the content of the messages that a common language allows to pass between us. It is, come to think of it, just as easy to curse someone in English as it is to bless him.'



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My city CALGARY

To celebrate the launch of the new ROSL Calgary Branch, Chair Madeleine King gives us the skinny on her hometown

How long have you lived in Calgary?
36 years – having moved from London when my first child was five months old.

Describe the city in three words.
Dynamic, young, community-minded.

What advice would you give to a first-time visitor?
Discover the mountains a short drive to the west. The Canadian Rockies represent a vast area of stunningly beautiful scenery with unlimited recreational opportunities.

In the city, enjoy excellent restaurants, many of which have been created by new Canadians from all over the world who've chosen to make Calgary their home. Walk or cycle the hundreds of kilometres of pathways throughout the city and along our two rivers, the Bow and the Elbow.

Many people's knowledge of Calgary may come from the Winter Olympics or the Calgary Stampede. What other highlights should visitors take in when visiting?
There's so much more to Calgary! The Stampede is still our key annual celebration every July, and the '88 Olympics gave us great athletic facilities and provided a base for



MADELEINE KING

Originally from the UK, Madeleine has lived in Calgary for nearly 40 years, serving as a Calgary City Councillor from 2001-2006

the city's sporting, related academic expertise and international hosting. Both are well loved.
Calgary has a population of 1.25 million and is constantly growing. It has the second highest number of head offices in Canada, exceeded only by Toronto. The shiny glass towers downtown, many of which are focused on the energy industry, are linked by pedestrian footbridges at the 1st floor level. The city's population is among the most highly educated.
Take in some live theatre, musical performances of all genres, some museums, art galleries and great shopping. You might also note the impressive public art, especially in the downtown core. The number

of theatres, concert halls and art galleries have all increased in the past few years – and there are some fine examples of modern architecture.
Canada Olympic Park now boasts a sports Hall of Fame, visitor luge runs, and numerous other winter sports. The Calgary Tower offers breathtaking views. The Glenbow Museum provides fascinating insights into local history and sociology. Of course, there's also ice hockey and other professional sports to enjoy. During the summer months Spruce Meadows hosts international equestrian events at its beautiful location.

Given Calgary's varied seasons, when is the best time to visit?
July, August and September are the warmest months. However, many international visitors come in winter for the nearby ski slopes. October is beautiful with fall colours. Calgary does not really have a well-defined springtime – as it can snow a lot until mid-May and then suddenly become hot and summery (and then revert back temporarily!).
In winter, the city is blessed with 'chinook winds' that blow in from



the mountains melting the snow and bringing temperatures up to about 20°C in a few hours. On the other hand, it can be very cold (as low as minus 40°C on very rare occasions). Because the air is always very dry, the cold is much easier to tolerate, and in summer it always feels fresh.
Buildings are very well insulated so that locals often wear similar indoor

The annual Calgary Stampede, the Calgary Tower and of course, ice hockey are just some of the attractions on offer here

clothes year round. The best idea is to layer one's clothing to accommodate the changes. Calgarians are generally cheerful, polite, and relaxed. We treasure our reputation for making guests feel welcome!
To find out more about ROSL Calgary Branch events, contact Madeleine on madeleine.king@telus.net



THE PUNDAMENTAL HISTORY OF *British* humour

From Chaucer, via Shakespeare and Austen, British humour can trace its roots back a long way. To celebrate the visit of improv troupe Austentatious to ROSL in February, Jessica Harris-Edwards looks back at what makes our literary heroes funny

With the popularity of shows such as *Whose Line is it Anyway?* and the increased number of improv troupes at this year's Edinburgh Festival Fringe, it often comes as a shock to discover this beloved form of entertainment is a relatively new phenomenon. Considering its humble beginnings as a mere drama exercise for children in the early 20th century and being illegal up until 1968 in the UK, improvisational theatre now has many forms. However, whether it is an actor giving an unscripted monologue when lost in the moment, or a whole play such as *66 minutes in Damascus* where audience members are expected to jump into the action, improv tends, for the most part, to be a comedy performance.

Joining us here at the Royal Over-Seas League on Friday 2 February is Austentatious, an improv troupe which creates an entire play in the style of Jane Austen, based on nothing more

than a title suggested by the audience. Performed in full Regency costume with live musical accompaniment, the group have a record number of sell out shows and the Chortle award for Best Improv under their belts.

But why Austen? In a recent interview with the cast, they admitted an improvised Austen novel was just meant to be one part of a wider literary series. It took five months of performances for cast member Graham to sit down and actually read *Pride and Prejudice*. But for the rest of the group Austen was an obvious starting point:

"We thought it worked because it was popular with all the TV adaptations and films, but really it was because the books themselves are funny."

Austen's popularity came posthumously following the publication of her nephew's *Memoir of Jane Austen*, which turned her into an endearing personality. Since then, competing groups of admirers have sprung up to worship her. Asking these groups the difficult question of what makes Austen as esteemed a writer as Shakespeare will produce a variety of responses. Her style of writing, her ability to create realistic and relatable characters, the romance or her strong female characters, were just a few reasons given by both fans and scholars in the last year. When Austen's humour features on these lists, it is often not given the credit and attention it deserves. Mr Collins'

Austentatious: Sold out at the Fringe for the past four years, *The Times* called them 'A potboiler of a parody, joyously performed'.

proposal to Elizabeth Bennett becomes an awkward relatable situation for anyone who has suffered unwanted affections and characters like Mrs Palmer remind the audience of their own interfering mothers or in-laws. But her sarcasm and the connotations behind the writing are sometimes lost.

It was French philosopher Bergson Le Rire who said in 1900 that 'laughter is one of society's greatest weapons', and yet until very recently comedy was thought to be the lowest form of writing. It is hardly surprising such a mindset exists when only examined at face value. With over-the-top characters, puns, and plots that focus on the everyday, it seems hardly surprising they get swept aside in favour of highbrow tomes such as *Anna*

Karenina or *Moby Dick*. Yet it was because humour was discarded by self-proclaimed literary elites that comedy became an author's favoured genre when writing some of their most scathing criticisms of society.

Austen's books are a perfect example. During the Regency and Victorian periods, they were thought to be pleasant, frivolous pieces of fiction - the sort many genteel women read to pass the time. However, Austen's use of wit and sarcasm, overlooked by her contemporaries and only recently studied by modern scholars, reveals that her books can be read as scathing reviews of her society. Take for example this line from *Mansfield Park*:

"A large income is the best recipe for happiness I ever heard of."

It is easy to assume Austen was writing what she believed to be the truth here, which many of her contemporaries did. After all, Austen's books always end in a happy marriage which involves a wealthy groom: that is surely not mere coincidence. Yet, there are marriages throughout Austen's book that involve wealthy gentlemen and are not happy. The marriage between Mr Collins



and Charlotte Lucas in *Pride and Prejudice* for example, is not a happy one. Charlotte herself admits she is merely content with life and that contentedness is all she could have hoped for in the marriage.

What differs in the marriages between Charlotte Lucas and her dear friend Lizzie Bennett is love. Elizabeth marries Darcy because he has won her heart through his troubled past and assistance in her sister's misadventures, not because of his vast fortune. In fact, a cursory glance at Austen's other heroines shows that they all marry for love. Marianne and Edward, Emma and Mr Knightley, Anne and Captain Wentworth: the gentlemen's wealth is always only eluded to or briefly mentioned. All the evidence of Austen's main characters therefore glaringly contradicts the idea that a large income is the best recipe for happiness. For her to have written it, the reader who knows Austen would know to read such a sentence sarcastically. The reader is then able to laugh with Austen as she mocks one of society's glaring flaws.

Sarcastic comedy is just one method of finding and understanding an author's true opinion. Shakespeare, writing in highly censored times, dangerous for those not toeing the line, used comedic devices such as puns to hide his true motives. The pun is probably one of Shakespeare's most famous comedic devices. Often crude, vulgar or spoken by a Fool, they passed through censorship with ease, yet carried some of Shakespeare's most dangerous messages to the ears of the masses.

Falstaff from *Henry IV* is the most obvious example of political puns. Take the following passages between Falstaff and the Lord Chief Justice:

LORD CHIEF JUSTICE: *Well, the truth is, Sir John, you live in great infamy.*

SIR JOHN: *He that buckles himself in my belt cannot live in less.*

LORD CHIEF JUSTICE: *Your means are very slender, and your waste is great.*

SIR JOHN: *I would it were otherwise; I would my means were greater and my waist slenderer (1.2.137-42)*

Falstaff turns an attack on his slender means and wastefulness into a joke about his waistline. To Shakespeare's contemporaries, Falstaff was a coward with the luck to be able to spin bad situations into good ones: a piece of light-hearted humour in a serious historic play. What Falstaff actually does within the play is highlight Shakespeare's concern of whether politicians – and especially monarchs – would keep their word. It is worth bearing in mind that when the play was first performed in 1598, Elizabeth I had promised a series of reforms, peace treaties and stability, which had not been forthcoming. Shakespeare very cleverly uses the pun in *Henry IV* through the overlooked comic Falstaff

Above: Falstaff with pewter and wineglass Eduard von Grützner
Right: Chaucer portrait from the Ellesmere Manuscript



to mock Elizabeth in the art she used so very often to give herself political manoeuvrability.

Given Elizabeth's unpopularity among the tradesmen, lawyers and businessmen who frequented Shakespeare's Globe, the link and commentary would have been an obvious one. Yet, because they were deemed 'illiterate' and comic characters being thought of as nothing more than fools to keep the masses entertained, these puns slipped through the censorship process.

Shakespeare went to such great lengths to get around censorship, even going so far as to create new words that would enable his punning, that many scholars have become guilty of attributing the first political comedies

to the great bard and forgetting his medieval inspiration: Chaucer.

Chaucer not only put the written English language on the literary map, but he also gave it its own unique blend of humour. His *Canterbury Tales* are a mix of all the comedic devices that are still used today, such as internal rhyme, run on lines, satire and puns. Irony is the most featured form of humour in his writing, especially when describing characters who do not stand up to convention. Take for example his introduction of the Knight:

*"This like worthy Knight had been also
Some time with the lord of Palatie,
Against another heathen in Turkie:
And evermore he has a sovereign price
And of his port as meeke as is a mayde"*

The irony of the Knight's description is that despite having fought in the Crusades and supposedly conforming to the chivalric code of honour of the time, he was in truth as gentle as a maid. Chaucer paints a picture of each of his pilgrims in a similar pattern and by doing so holds up a mirror to various sections of society, including the clergy and the nobility; two very important and dangerous groups of people. Yet, he escapes prosecution perhaps for the same reason scholars today still fail to take him seriously. Firstly, he mocks himself, and it is assumed nobody who mocks themselves is jesting in any seriousness. Secondly, those who face the most scathing attacks, whilst literate in Latin and French, tended to be illiterate in written English.

The art of comedy may have become subtler by Shakespeare and Austen's time, but it would seem that Le Rire was right; Britain's greatest and oldest weapon is a special blend of comedy that takes the form of biting sarcasm and self-deprecation.

To book your place on Friday 2 February for *Austentatious*, visit www.rosl.org/events or email memberevents@rosl.org.uk

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LONDON

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1 December 2017 - 6 January 2018,
Wilton's

The Box of Delights is a magical and festive adventure like no other, in which one boy must enlist the help of the heroes of the past, to defeat the evil in his present.

From £15. wiltons.org.uk/whatson

LONDON

SATYAGRAHA

1 - 27 February 2018,
English National Opera, London Coliseum
Depicting Gandhi's early years in South Africa, the opera traces the origins of his non-violent protests, which created a nation.

From £30. eno.org/whats-on



EDINBURGH

WINTER WINDOWS

Until 6 January 2018

A collection of artworks spread across Edinburgh, 25 in all, each designed by a budding young artist from Edinburgh's school to the theme of the 2050 Edinburgh City Vision.

Free. edinburghschristmas.com/whats-on



EDINBURGH

THE NUTCRACKER

9 - 30 December 2017,
Scottish Ballet, Festival Theatre

The family favourite, choreographed by Peter Darell, will see the Sugar Plum Fairy visit Edinburgh throughout December to get you in the festive spirit.
From £31.50. scottishballet.co.uk/event/the-nutcracker

EDINBURGH

A NEW ERA: SCOTTISH MODERN ART 1900-1950

2 December 2017 - 10 June 2018,
Scottish National Gallery of Modern Art
An alternative view of modern art in Scotland, from leading and lesser-known artists. Over 80 works by some 50 artists will be on show challenging the accepted views of this period.

£10. nationalgalleries.org/exhibitions/whats-on

EDINBURGH

SPLENDOURS OF THE SUBCONTINENT

15 December 2017 - 15 April 2018, *The Queen's Gallery, Palace of Holyroodhouse*
The treasures presented to the Prince of Wales on his tour of India, Sri Lanka, Pakistan and Nepal in 1875 make up this fascinating collection of artefacts from the subcontinent while under British rule.

£6.30, concessions £5.70.
royalcollection.org.uk



Northern STARS

Looking beyond our London and Edinburgh-based work, ROSL ARTS is heading northwards in 2018. Arts Coordinator Eilidh McCormick looks at some of the north of England's arts and cultural highlights for the next year

As creative career paths go, London has long been seen as the 'place to be' to immerse yourself in the worlds of art and music, but at ROSL we are looking north. Even with our headquarters in central London, ROSL ARTS is keen to look outside the bubble that the capital city can become, and the North of England has had quite the creative moment in 2017 that is set to continue into the new year.

On Tuesday 31 October, we ventured north to showcase recent winners of the ROSL Annual Music Competition (AMC), who are all current students or alumni of the Royal Northern College of Music (RNCM). The concert was held in the Carole Nash Recital Room, one of the leading international conservatoires, located in the heart of Manchester. Saxophonist Huw Wiggin, Gold Medal winner of the 2014 AMC, performed *Albatross* by Sally Beamish, as well as *Fugata* and *Oblivion* by Astor Piazzolla. Since his win three years ago, Huw has developed his career and gained experience through ROSL, including a tour of New Zealand in November as one of the Ferio Saxophone Quartet. 2014 was a very successful year for RNCM at the AMC, as double bassist Toby Hughes also competed in the Grand Final, having won the Strings Section Final. Performing in the showcase, Toby delighted the audience with *Adagio and Allegro in A flat major Op. 70* by Robert Schumann and *Prélude and Scherzo Op. 32* by Reinhold Glière, accompanied by pianist Benjamin Powell. Our latest AMC Keyboard section winner, Dominic Degavino performed *Sonata in A minor K 175* by Domenico Scarlatti and *Études Book 2 Nos 8, 11 and 13* by György Ligeti. We expect to hear a lot more from him in the

future as the 22 year old continues his studies while performing his growing repertoire. The RNCM also has a further connection to ROSL as Geoff Parkin, our Director of Arts, studied his Postgraduate Diploma and Master's at the institution, which has a respected reputation for attracting talented students, teachers, conductors, and composers from all over the world.

“
LOOKING NORTH
ACKNOWLEDGES THE SPREAD
OUR ROSL UK MEMBERS,
ALUMNI AND FRIENDS WHO
ALL CONTRIBUTE TO THE
CREATIVE SUCCESSES OF ROSL
ARTS. SHARING THIS CREATIVITY
IS FURTHERING THE ROSL
AMBITION TO ESTABLISH AND
MAINTAIN SOCIAL AND
CULTURAL LINKS WORLDWIDE

City of Culture

Around 100 miles east of the city of Manchester sits Hull, which currently holds the grand title of UK City of Culture 2017. The award is granted every four years to a city that demonstrates the belief in the transformational power of culture. Those behind the bid have worked hard to deliver 365 days of cultural activity over the past year, which celebrates the unique character of the city, its people, history and geography. Not only were hundreds of new events developed for the occasion but the established Turner Prize is also currently on display in the city until Sunday 7 January

2018. The controversial art prize is awarded annually and is built up by presenting the work of the four finalists in a popular exhibition that attracts thousands of visitors. Historically held in London, the exhibition left the capital for the first time in 2007 to go to Liverpool to celebrate the city's then-appointment as the City of Culture. Following this the prize has left London every second year since 2011 and has returned to the North of England for the third time in its history.

Liverpool Biennial

In 2018, Liverpool Biennial will celebrate 20 years of commissioning contemporary art in the region and the tenth anniversary of the city's appointment as the European Capital of Culture. This rendition of the large-scale international art exhibition is titled *Beautiful world, where are you?* The artistic concept and title derive from a 1788 poem by the German Poet Friedrich Schiller, later set to music by Austrian composer Franz Schubert in 1819. The years between the composition of Schiller's poem and Schubert's song saw great upheaval and profound change in Europe, something that is paralleled in the present day. The Liverpool Biennial has a wide-reaching impact on audiences, communities, the city, and the wider cultural sector. Over one million people experienced a Liverpool Biennial exhibition or public artwork in 2016 and at ROSL we are proud to be supporting this fantastic celebration of art in 2018. Working with the Biennial team, we are enabling the participation by the artist Madiha Aijaz from Pakistan, through our Visual Art Scholarship. Aijaz is a photographer and filmmaker whose work



Clockwise from top left: RNCM and AMC alumni pianist Dominic Degavino, Fiona Grady at the Art House, *Dazzle Ships* at the Liverpool Biennial by Sir Peter Blake and Carlos Cruz-Diez, *A Hall for Hull* by Pezo von Ellrichshausen

has been shown in India, Pakistan, the United States, South Korea, and South Africa, with her photographic work being published internationally. In September, Aijaz completed her one-month residency with Hospitalfield in Scotland and will be returning next year to present a final work in the Biennial, continuing our legacy of supporting artists from around the Commonwealth.

Wakefield

Our respected and sought-after Visual Art Scholarships will also soon be looking north as ROSL ARTS begins a new venture with The Art House in Wakefield. Established in 1994 in response to the lack of facilities for disabled visual artists, The Art House provides a collaborative and accessible programme of training, mentoring,

residencies, and commissions promoting equality and diversity. The organisation's mandate to make art accessible and diverse is something that ROSL ARTS is proud to endorse. In 2018, ROSL will afford two Commonwealth artists the opportunity attend a two-month residency in the facilities that provide time, space, and support for artists to develop their critical practice and professional careers. The residencies will focus on the progression of an artist's career through the creation of artwork and networking rather than the climax of an exhibition. We intend to host open events where the artists can meet our membership, with our ambition being to follow and support their careers in a way that parallels that of our musical alumni. The networking focus of the residency will take full advantage of the city's strong

creative community, hosting The Hepworth Wakefield, Art Fund's 2017 Museum of the year and in close proximity to the internationally respected Yorkshire Sculpture Park, as well as many grassroots creative projects in the region. The city is also perfectly located to enable travel to all the major cities in the UK, opening up the creative community of the entire country from this central base.

Looking north acknowledges the spread of our ROSL UK members, alumni and friends who all contribute to the creative successes of ROSL ARTS and the wider organisation. Sharing the creativity of the diverse regions with visitors and artists is furthering the ROSL ambition to establish and maintain social and cultural links worldwide, and the North of England is the perfect place from which to embrace all that is Great in Britain.

ROSL EVENTS

Just some of the highlights over the next few months, followed by the full calendar

A ROSL & KIRKER TOUR ART & MUSIC IN VIENNA

Friday 11 May – Wednesday 16 May 2018

Vienna established itself as the undisputed centre of Europe's musical life from the middle of the 18th century. A hundred years later, the city's reputation as an artistic melting pot was consolidated and strengthened by the works of artists such as Klimt and Schiele, and the architect Otto Wagner. This creative genius was added to what was already there – an Imperial capital city adorned with grand and beautiful architecture, including Emperor Franz Josef's famous Ring, lined with the great buildings of state. For all its pomp and magnificence, Vienna has somehow kept the atmosphere of a small city, simultaneously imposing and intimate. It is the perfect destination for everyone with in interest in art, music, and history.

Join ROSL members for a fascinating holiday that combines guided visits to Vienna's great galleries and museums with a series of world class opera and music performances.

The Itinerary

DAY ONE: We fly to Vienna from London Heathrow with British Airways and transfer to our hotel, the 5* Grand Hotel Wien. Dinner will be included at a local restaurant this evening. Depart London Heathrow 11.35am, arrive Vienna 2.55pm.

DAY TWO: We begin our stay in Vienna with a visit to the Belvedere Palace. Today, this houses an important collection of works by Austrian artists, including Gustav Klimt's iconic painting *The Kiss*. This afternoon, we will visit the Hofburg, the palace from which the enormous empire was managed. We'll also get a chance to see the tombs of every Hapsburg monarch nearby.

DAY THREE: This morning, we visit the magnificent collections at the Kunsthistorisches Museum. Here we find one of the most important collections of Old Masters in the world alongside dazzling decorative arts, including Benvenuto Cellini's famous *Salt Cellar*. The afternoon will be free.

DAY FOUR: We drive out to Schönbrunn this morning. This was the summer palace of the Imperial family. Here we will see the State Rooms and have time to enjoy the park that surrounds the palace. Back in Vienna, we'll go to the magnificent Museum of Applied Arts where the full glory of Vienna's creative genius can be enjoyed.

DAY FIVE: We begin the day with a visit to the Mozart House, where *Le nozze di Figaro* was composed. Next we go to Stefandom, the city's cathedral and afterwards there will be free time to explore on your own. The Jewish Museum and the Albertina, one of the world's greatest collections of drawing, are both highly recommended.

DAY SIX: We will depart from the hotel in the late morning for the airport and the flight back to London. Depart Vienna 2.15pm, arrive London Heathrow 3.45pm.

Music Programme

12 MAY: CONCENTUS
MUSICUS WIEN

Brahms Hall at the Musikverein.

Works by Purcell, Vivaldi, and others.

13 MAY: VIENNA
STATE OPERA

Simon Boccanegra by Verdi.

Conductor: Evelin Pido

Thomas Hampson sings the title role, Marina Rebeka is his long-lost daughter, Amelia. The cast also includes Dmitry Belosselskiy and Francesco Meli.

14 MAY* - OPTION 1:
VIENNA STATE OPERA

Don Pasquale by Donizetti.

Conductor: Frederic Chaslin

Danielle de Nise sings the role of the naughtiest minx in all opera, Norina. Nicola Alaimo is the duped Don and Adam Plachetka is his friend, Malatesta.

OPTION 2: KONZERTHAUS

Royal Concertgebouw Orchestra.

Conductor: Daniele Gatti

Danil Trifonov is the soloist in the Piano Concerto No. 3 by Prokofiev. The programme also included Symphony No. 1 by Mahler.

15 MAY: MUSIKVEREIN

The Great Hall English Baroque Soloists and the Monteverdi Singers.

Conductor: Sir John Eliot Gardiner

Four Cantatas by JS Bach:
BWV Nos. 19, 78, 101 and 140

**Please choose which performance to attend on Monday 14 May to attend and advise at time of booking.*

£2,573 per person with £398 single supplement for five nights including flights; accommodation with breakfast; two dinners; tickets for four performance; all sightseeing; entrance fees; and gratuities and the services of a member of ROSL staff and a local guide.

To reserve your place, contact Ellie Seaton or Oliver Coulson on +44 (0)20 7593 1896 or email ellie.seaton@kirkerholidays.com or oliver.coulson@kirkerholidays.com

RA ROSL
ARTS

RS ROSL
Scotland

LG London
Group

ME Members'
Events

YM Younger
Members

For booking information, see page 49.

Annual Music Competition 2018

It is almost that time of year again, in its 66th year, the ROSL Annual Music Competition returns as the centrepiece of ROSL ARTS' year-round programme. The competition offers more than £75,000 in awards to any Commonwealth musician under the age of 30, with section finals beginning on Tuesday 13 February and continuing every Tuesday until Tuesday 20 March with the Overseas Final taking place on Thursday 22 March.

Tickets may be purchased for each concert individually or we are offering a fantastic ticket for the whole season.

This is your opportunity to see the ROSL AMC 2018 winner first and get a glimpse of the fantastic future stars of the classical music world. Concerts all take place in the PAH at Over-Seas House, London, begin at 7pm and include a wine reception during the judges' deliberation.

Single concert tickets general admission £15, Friends of ROSL ARTS £12, Students £5.

Season ticket general admission £75, Friends of ROSL ARTS £60, Students £25. Tickets available at www.rosl.org.uk/events, or contact roslarts@rosl.org.uk or +44 (0)20 7408 0214 x 219.



THE MOVABLE FEAST

After the success of our black-tie Dinner in the Tower, we're taking this show on the road with a new series of culinary delights: The Movable Feast. Twice a year, we shall pry open guarded doors and reveal London's secret treasures exclusively to members for an evening of intrigue, fine dining and entertainment.

Our first destination will be the Armourers' Hall this February, an exclusive livery hall that has been around since the 14th century, whilst in August we shall take to the high seas on one of Britain's fastest clippers: *Cutty Sark*. To find out more about our upcoming event at the Armourers' Hall read our full event listing on page 48.

No two events will ever be the same with our strict no rerun policy, so ensure you book early to avoid disappointment at these sell-out events.



DECEMBER

RS
ST ANDREW'S NIGHT DINNER
Friday 1 December, 7pm, Over-Seas House, Edinburgh

Starting with a drinks reception to the back drop of Edinburgh castle, celebrate St Andrew's Night in style with your fellow ROSL members. Accompanying the

three-course meal with wine will be a talk from The Rt Hon the Lord Hope of Craighead KT PC FRSE. With an interesting career, which includes time in the Queen's Counsel and as a Senator of the College of Justice, this promises to be a speaker not to miss.
£30. £35 guests.



LG
LONDON GROUP CHRISTMAS LUNCH
Tuesday 5 December, 12.30pm, Over-Seas House, London

One of the most popular events in London Group's annual calendar. The lunch, to be held in the Hall of India and Pakistan, will include a

wine and soft drinks reception, and a three-course christmas lunch with wine, followed by coffee. Musical entertainment will be provided and there will be a free prize draw for attendees with some excellent prizes to be won.
£50. £55 guests.

ME
FESTIVAL OF CAROLS
Sunday 10 December, 3pm, St George's Church, Hanover Square & Over-Seas House, London
ROSL's Christmas celebrations wouldn't be complete without our annual Christmas service. This year, enjoy performances by ROSL ARTS musicians and the wonderful ROSL Christmas Choir during our festive service at our parish church, St George's, in Hanover Square. Members are then invited back to the clubhouse for a delicious Christmas afternoon tea in the Hall of India and Pakistan.
£25. £30 guests.



RS
CLUBHOUSE CAROL SINGING
Saturday 9 December, 10.15am, Over-Seas House, Edinburgh
Get into the festive spirit with the Edinburgh branch's coffee and carol morning. After a relaxed chat over coffee, gather around the Christmas tree and sing some of your favourite carols with other ROSL members. Spend the rest of the day in our Drawing Room with a glass of mulled wine and a good book.
£10.



RA
LUNCHTIME RECITAL
Monday 11 December, 1.10pm, St James's, Picadilly
ROSL brings our Keyboard Section Final winner, Dominic Degavino, to our local church for a programme of Brahms Klavierstücke, Op.119 and Ravel Miroirs.
Free.



RA
HEATWAVE ALBUM LAUNCH
Monday 11 December, 7pm, Over-Seas House, London
Former ROSL Annual Music Competition winners, oboist Daniel Bates, flautist Juliette Bausor, and pianist Simon Lepper, launch their new album *Heatwave*. The trio will perform music from the album including composers Delius, Michael Tippett, Malcolm Arnold, Madeleine Dring and Iain Farrington.
Free. Includes wine reception.





ME

BOXING DAY WALKING TOUR: BRITAIN'S WRITERS

Tuesday 26 December, 2pm, Over-Seas House, London

On this crisp winter morning, walk off those turkey sandwiches with our Boxing Day literature-themed walking tour. Starting at the London clubhouse, join fellow members in a walk that encompasses St James's Place, St James's Street, King Street, Pall Mall, St James's Square and Piccadilly, and discover



the connections with some of Britain's most famous writers with the local clubs, hotels and shops. **£18.**

YM

YOUNGER MEMBERS' CHRISTMAS DRINKS

Tuesday 12 December, 6pm, Over-Seas House, London

Join your fellow younger members for an evening of mulled wine and mince pies before you depart on your Christmas holidays. In the relaxed setting of the Duke of York Bar, this is the perfect event to hear about the upcoming socials in 2018. After the drinks, why not join in our Christmas Quiz at 7.30pm? **Free. Please RSVP.**

ME

CHRISTMAS QUIZ

Tuesday 12 December, 7.30pm, Over-Seas House, London

Can you name Santa's reindeer? Are you a serial Christmas film buff? Do you know who introduced the Christmas tree to England? Well grab your pens and your fellow Christmas enthusiasts and come along to our Christmas-themed quiz

to end the year. With a glass of wine and the opportunity to order some festive delights, this is the perfect way to round off your ROSL social calendar. **£5.**

ME

CHRISTMAS LUNCH

Monday 25 December, Over-Seas House, London

Sparkling wine reception, traditional three-course lunch, wine, coffee mince pies and a visit from Father Christmas. **£105. Can be booked as part of a package. See www.rosl.org.uk for details.**

RS

CHRISTMAS LUNCH

Monday 25 December, Over-Seas House, Edinburgh

A three-course festive lunch overlooking the spectacular Edinburgh Castle. **From £19.95. Can be booked as part of a package. See www.rosl.org.uk for details**

ME

BLACK-TIE DINNER AND CEILIDH

Friday 26 January, 7pm, Over-Seas House, London

Celebrate Burns Night in style with our annual black-tie dinner and ceilidh. Start the night by raising your tot of whisky during the address to the haggis, before sitting down to a delightful three-course meal. Afterwards, join our talented musicians in the Princess Alexandra Hall and dance the rest of the night away at our ceilidh.

Don't worry if you've never tried these highland favourites before, our caller will take you through all the steps.

Ceilidh and dinner ticket: £80. £85 guests. £700 for a table of ten. Includes drinks reception, three-course meal with wine and entry to ceilidh dance. Includes glass of wine.



JANUARY

ME

THE ART OF MINDFULNESS

Monday 15 January, 6.30pm, Over-Seas House, London

Blue Monday was the name given to this day in January after experts claimed it was the most depressing day of the year. Since its founding in 2005, Blue Monday has become a day to raise awareness and improve mental well-being. This year, ROSL's very own Dr Henry Ford will explore how the art of mindfulness can help us to understand and manage stress, build resilience, and enjoy the fullness of life's experience. Henry will provide an insight to the neuroscience underlying Mindfulness and give practical tips to bring Mindfulness into your daily routine. Come and enjoy networking, wine and refreshments at the end of the session. **£10.**

RA

RBA STAR STUDENTS PRIVATE VIEW

Tuesday 23 January, 6pm, Over-Seas House, London

We are pleased to launch our new exhibition, RBA Star Students, a selection of artwork by talented school students all under the age of 18. Developed by two respected and prestigious organisations, The Arts Society (formerly NADFAS) and the Royal Society of British Artists (RBA), the exhibiting artists were chosen

for their exceptional works, which combine the highest levels of skill, expression, and draughtsmanship. This is the second year that this exhibition is coming to Over-Seas House, and we are once again excited to offer our members and friends a glimpse into the future of fine art.

Free. Please RSVP.

Includes wine reception.



RS

BURNS NIGHT DINNER

Saturday 27 January, 6.30pm, Over-Seas House, London

Want to celebrate Burns Night but London is just too far? Or perhaps you fancy a change of scenery? If so join in with our Edinburgh branch's Burns Night black-tie dinner. Along with the traditional address to the Haggis and toast to the Lassies, Alex Neil MSP SNP will be the guest of honour. **£35. £40 guests.**



FEBRUARY



ME

AUSTENTATIOUS: AN IMPROVISED JANE AUSTEN NOVEL

Friday 2 February, 7pm, Over-Seas House, London

It is a truth universally acknowledged that Jane Austen did in fact write 796 novels during her lifetime. Tonight, one of those long-forgotten masterpieces will be making a comeback. Join us for a pun-tastic night of wit, sarcasm, and Austen's

undeniable brand of humour with Austentatious. This entirely improvised comedy play in the style of Jane Austen creates a riotously funny new literary masterpiece, based on a title suggested by the audience. **£40. £45 guests. £30 younger members.**



RA

AMC WIND AND BRASS SECTION FINAL

Tuesday 13 February, 7pm, Over-Seas House, London

Join us for the first section final of the 66th competition, traditionally beginning with woodwind and brass. This year promises to be very exciting as 2017 saw James Buckle on bass trombone become the first Gold Medal winner from this section. Previous section winners in this category have included

Amy Dickson, Huw Wiggin, Juliette Bausor, and Leslie Neish.

£15. £12 Friends of ROSL ARTS. Students £5. Includes wine reception.

RA

AMC VOCAL SECTION FINAL

Tuesday 20 February, 7pm, Over-Seas House, London

Opera, Lied, English song and jazz all meet in the vocal

section final, which in 2017 took us from Mozart, Strauss and MacMillan to Schubert, Britten and Rossini. There really is something for everyone here! Previous winners include sopranos Lucy Crowe, Elizabeth Watts, and Gillian Keith, and baritones Nick Mogg, Jonathan Lemalu, George von Bergen, and Morgan Pearse. **£15. £12 Friends of ROSL ARTS. Students £5. Includes wine reception.**

LG

LONDON GROUP VISIT: PURCELL MUSICAL TOUR OF WESTMINSTER ABBEY

Saturday 24 February, 6.45pm, Westminster Abbey
Join the London Group and members of the Purcell Club, most of whom are ex-choristers of the abbey, on this musical tour. Our guide will describe the history and architecture of the abbey, moving from one location of interest to the next, including

the Quire, Sacrament, High Altar, the Cosmati Pavement, St Edward the Confessor's Shrine, Henry VII Chapel, and Poets' Corner. At various points there is a pause for the club to sing suitable musical items.

The tour ends with the choir singing an appropriate piece around the Unknown Warrior's Grave as the lights dim.

Please note that no photography is allowed and that members with restricted mobility should be aware there

are several flights of stairs with no alternative access.
£35. £40 guests. Latest date for bookings is Friday 19 January 2018.

RA

AMC STRINGS SECTION FINAL

Tuesday 27 February, 7pm, Over-Seas House, London

From violin to double bass, lovers of solo strings will delight in this superlative concert. All chosen from several weeks of intense auditioning, the breadth and variety of these performances is always hugely impressive, as the musicians compete for the £5,000 prize. Previous winners include Emily Sun, Michael Foyle, Sean Shibe, John Myerscough, Tamsin Waley-Cohen, and Gemma Rosefield. **£15. £12 Friends of ROSL ARTS. Students £5. Includes wine reception.**

The remaining AMC section finals listed overleaf.

ME

THE MOVABLE FEAST: THE ARMOURERS' HALL

Friday 23 February, 6.30pm, The Armourers' Hall

For our first instalment of The Movable Feast, members have a chance to explore the exclusive Armourers' Hall. Join fellow members for a three-course fine dining experience in the illustrious Livery Hall, with its bold mottoes and rich display of 16th and 17th century arms and armour. Throughout the evening, members will be entertained with stories of the past by the hall's keeper and two historic guests, but who could they be? **£145. £150 guests. Includes wine reception, three-course meal with wine, and entertainment.**



CONTACT DETAILS AND BOOKING INFORMATION

Visit www.rosl.org.uk/events for more information on the full programme of events

ROSL ARTS

+44 (0)20 7408 0214 x219; rosarlarts@rosl.org.uk

ROSL SCOTLAND

+44 (0)131 225 1501; reception@rosl-edinburgh.org

MEMBERS' EVENTS

Book online at www.rosl.org.uk

To reserve a ticket for popular events or if you have trouble booking online, contact Jessica Harris-Edwards: membersevents@rosl.org.uk; +44 (0)20 7016 6906.

To pay by cheque, send separate cheques (sterling) for each event, payable to 'ROSL', to Members' events, Marketing Department, Over-Seas House, Park Place, St James's Street, London, SW1A 1LR.

YOUNGER MEMBERS

For members aged 35 and under. Book online at www.rosl.org.uk/events. Inter-Club events must be booked independently via www.inter-club.co.uk.

For information about the ROSL YM programme, join the Facebook group [facebook.com/groups/roslym](https://www.facebook.com/groups/roslym) or contact Jessica Harris-Edwards: membersevents@rosl.org.uk.

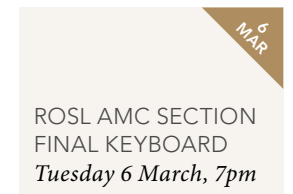


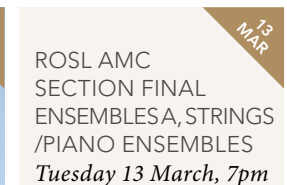
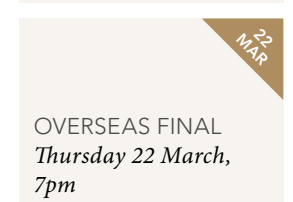


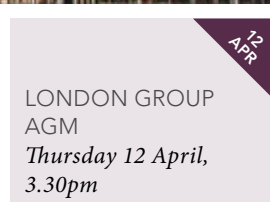












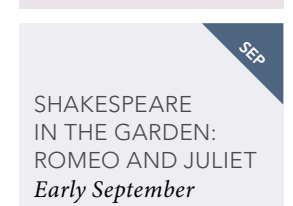

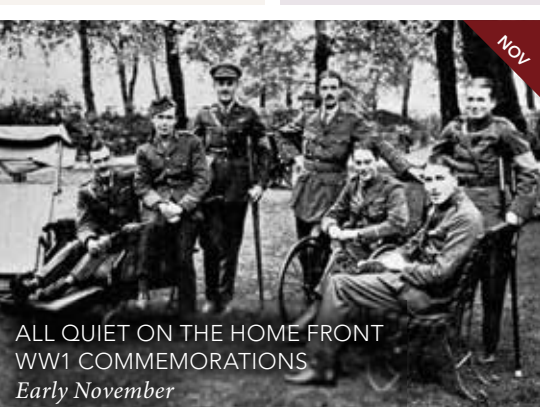


LONDON GROUP

For London Group members, their guests and ROSL members staying at Over-Seas House, London. No booking is required for talks. To book outside visits, send a cheque payable to 'Royal Over-Seas League' and a stamped, addressed envelope to Maureen Howley, London Group, c/o Porters' Desk, Over-Seas House, Park Place, St James's Street, London, SW1A 1LR. The London Group is a voluntary organisation and unfortunately cannot take bookings by email or telephone.

Confirmation is sent approximately ten days in advance. Cancellations and refund requests must be made at least two weeks before the event. Contact howleymaureen@hotmail.com

To attend London Group events, you must be a London Group member. To join, speak to the Membership Team on +44 (0)20 7408 0214 x214/216 or email membership@rosl.org.uk.

DATES FOR YOUR DIARY...

 <p>ROSL AMC SECTION FINAL KEYBOARD Tuesday 6 March, 7pm</p>	 <p>INTERNATIONAL WOMENS DAY DEBATE: WOMEN IN POLITICS Thursday 8 March, 7pm</p>	 <p>COMMONWEALTH DAY SERVICE AND RECEPTION Monday 12 March, 10am, Westminster Abbey & Over-Seas House, London</p>	 <p>ROSL AMC SECTION FINAL ENSEMBLES B, MIXED ENSEMBLES Tuesday 13 March, 7pm</p>
 <p>OVERSEAS FINAL Thursday 22 March, 7pm</p>	 <p>LONDON GROUP OUTSIDE VISIT: CUTLERS HALL Monday 26 March, 11am, Cutlers Hall</p>	 <p>TOWARDS A COMMON FUTURE CHOGM 2018 Throughout April</p>	 <p>LONDON GROUP AGM Thursday 12 April, 3.30pm</p>
 <p>CHAIRMAN'S LUNCH & AGM Thursday 10 May, 12.30pm</p>	 <p>ART AND MUSIC IN VIENNA Friday 11 May – Wednesday 16 May</p>	 <p>CHELSEA FLOWER SHOW Thursday 24 May – Saturday 26 May</p>	 <p>TROOPING THE COLOUR Saturday 26 May, 2 and 9 June</p>
 <p>WUTHERING HEIGHTS SUMMER BALL Saturday 16 June, 6.30pm</p>	 <p>HOUSE OF LORDS AFTERNOON TEA Tuesday 26 June, 3pm</p>	 <p>MAYFAIR ART WEEKEND Friday 29 June – Sunday 1 July</p>	 <p>AMC GOLD MEDAL FINAL Monday 4 June, 7pm</p>
 <p>NEW MEMBERS' RECEPTION Thursday 4 October, 6.30pm</p>	 <p>THE LAND OF LEGEND: A WEST COUNTRY TOUR Mid – Late October</p>	 <p>BATTLEFIELD TOUR: THE 100 DAY ADVANCE Friday 6 July – Monday 9 July</p>	 <p>ROSL ARTS MUSIC & MORE EDINBURGH FESTIVAL FRINGE Monday 6 August – Friday 17 August</p>
 <p>SHAKESPEARE IN THE GARDEN: ROMEO AND JULIET Early September</p>	 <p>CHAIRMAN'S DINNER WITH ROSL ARTS CONCERT Tuesday 13 November, 6.30pm</p>	 <p>ALL QUIET ON THE HOME FRONT WW1 COMMEMORATIONS Early November</p>	 <p>FESTIVAL OF CAROLS Sunday 9 December, 3.30pm</p>
		 <p>INCOGNITO 2018 December 2018 – January 2019</p>	

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Enjoy a series of exclusive chamber music concerts by internationally acclaimed artists on board Fred Olsen's Black Watch during our twelfth season of music cruises in 2018. The music is planned by violist and composer Simon Rowland-Jones and a range of optional shore excursions will be available at selected ports of call.

ATLANTIC DISCOVERY

A FOURTEEN NIGHT CRUISE ON BLACK WATCH | 4 MAY 2018

Liverpool – Horta, Azores – Ponta Delgada, Azores – Funchal, Madeira – Lisbon – Oporto – Liverpool

with The Castalian String Quartet; Janis Kelly soprano; Gary Mattheuman, piano; and four young singers selected from the country's leading conservatoires

Departing from Liverpool we will sail directly for the unspoiled Atlantic archipelago of the Azores, where we shall visit several different islands, including the pretty port of Faial on Horta and Sao Miguel, the largest island, where we see a dramatic volcanic landscape. Heading back east we will find a veritable floating garden on the lush, sub-tropical island of Madeira, before calling at Lisbon and then Oporto on the Portuguese mainland.

Prices range from £2,640 per person for an inside cabin to £4,995 per person for a Superior Suite and all include full-board, private drinks parties and admission to all the concerts.



SPITSBERGEN & THE ARCTIC CIRCLE

A FIFTEEN NIGHT CRUISE ON BLACK WATCH | 27 JUNE 2018

Liverpool – Leknes, Lofoten Islands – Tromso – Honningsvåg (North Cape) – Pyramiden

Longyearbyen, Svalbard – Klaksvik – Torshavn, Faroe Islands – Liverpool

with The Sacconi Quartet; Tim Horton, piano; and Gary Ryan, guitar

From Liverpool we will round the coast of Scotland and enjoy some of the most dramatic scenery in the world along the Norwegian coast, before we cross the Arctic Circle. We then call at Leknes on the Lofoten Islands; Tromso, the "Gateway to the Arctic"; and Honningsvåg on the North Cape, but the real adventure begins at the glorious but remote Svalbard Islands. We will stop at two evocative ports: Longyearbyen, and the abandoned Russian mining town of Pyramiden, and take in magnificent views before returning south, via the Faroe Islands.

Prices range from £3,125 per person for an inside cabin to £5,895 per person for a Superior Suite and all include full-board, private drinks parties and admission to all the concerts.



THE WEST COAST OF SCOTLAND AND ORKNEY

A SEVEN NIGHT CRUISE ON BLACK WATCH | 15 SEPTEMBER 2018

Liverpool – Kirkwall – Invergordon – Ullapool – Tobermory – Greenock – Liverpool

with The Gould Piano Trio and Robert Plane, clarinet

This shorter sailing takes in some of Europe's most spectacular coastline. After cruising the Sound of Canna and picturesque Loch Dunvegan our first port of call will be Kirkwall on Orkney, home to Neolithic villages and ancient stone circles. Next is Invergordon, gateway to Loch Ness, and then Ullapool, whose historic buildings clutch the water's edge. Sailing south, we stop at the Isle of Mull, and Greenock on the Firth of Clyde, before returning to Liverpool.

Prices range from £1,530 per person for an inside cabin to £2,995 per person for a Superior Suite and all include full-board, private drinks parties and admission to all the concerts.



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