	**Price's Who's Who?, Part 2** **"O" Surnames**

Oxford	Michael	
Owen	Alison Mary	
Ozzard-Low	Patrick	

Oxford	Michael	Dates	

Bob Grimble's memories:

I remember well the day when, in morning assembly, 'Gash' informed us in his inimitable –'what what what' sort of way that we had a Biology teacher and would any boys that wanted to do Biology come down to the front of the assembly. Well, I thought, could be interesting, let's give it a whirl, and joined the small group of boys at the front.

I can't remember who was in that group. Some of the names on Mike Oxford's list ring a bell, McLarty for instance who went on to be a GP. Mike Oxford is nearly right about me, I'm Grimble not Brimble. There was also King, who had a hook for a hand, having blown off the original while preparing a pipe bomb.
We weren't quite as brilliant as Mike thinks but did achieve 'O' level from scratch in a term. We did 'A' level Biology in two years I think and I also whiled away my three years in the sixth form by doing Zoology as well. I must say that I'm really glad that I made that spur of the moment decision to join

the 'Biology boys' down at the front of the hall that morning. Mike was a fantastic teacher and inspired us all. I remember, under his guidance, unofficially dissecting a dead mouse I had found. The smell put me off eggs for a while, but not off Biology. Dogfish, worm, frog and rabbit exposed their innermost secrets to us under Mike's guidance.

The aroma of formalin and xylene is still evocative to me.

The reference to Flatford Mill rings a bell as well. We went there on our first field course and the following year to Dale Fort in Pembrokeshire. At Flatford Mill we did a lot of tromping about the countryside collecting unfortunate species which crossed our path. We also did transects of a river involving wading in with bamboo poles, to profile the river bottom. Some of us made intimate contact with the river bottom, taking the aroma of black slime back to the hostel. The boys had a dormitory in the Mill building and the girls in Willy Knott's cottage - Constable must be turning in his grave. His revolution rate must have increased still further during our stay because of the nightly riot which occurred in the dormitory. A purple faced warden (new species maybe?) made his feelings loudly felt saying that our nightly behaviour was putting the Mill in danger of falling into the river. What would the National Trust have said!

The trip to Dale Fort was an equally wide-ranging experience. Days were spent squelching about on the rocks identifying *Fucus vesiculosus*, *Chondrus crispus* etc. and digging in the sand. Again we hauled lots of wild life back to the centre's lab for identification at the end of the day. Razorshells were a great favourite. They announced their presence by squirting water up out of the sand. They had a phenomenally fast rate of burrowing when disturbed. One had to pounce and dig fast to catch them. Those we caught were in a foul mood as was apparent when we got back one evening from a trip down to the village (I think to the pub—Red Dragon or something like that) and found the razor shells merrily hosing seawater out of the specimen tanks they had been put in. In these safety conscious days I feel so sorry for the present kids doing biology. They do not have the same free rein of experience and imagination that I had under Mike's guidance.

I went on to do Biochemistry and Physiology at Cardiff University, and am now about to retire at Southampton where I am a Professor of Nutrition in the medical school. In between I researched and taught on Nutritional problems in Uganda and Ghana for a couple of two year spells. Otherwise I

have spent my time researching and teaching on nutrition, immunology and genetics at Southampton – and oh yes, in my early days as a lecturer, teaching histology. I was volunteered to do this when the Head of Department heard me say that I had done a bit of histology at school! Looking back I'm enormously grateful that I responded to that 'could be interesting, let's give it a whirl' moment at the end of assembly and to Mike Oxford for starting me off on what has been a wonderful academic journey.

Bob Grimble

Mike Oxford and John Chaffey joined the Staff at the same time, in 1958.

Apart from lowering the average age of the Staff somewhat, and increasing its vigour, the introduction of Biology, to go alongside of a new teacher of Geography, was a God-send.

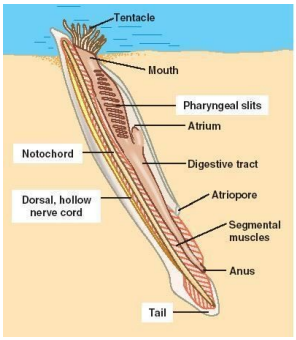
Previously, what was against this turgid kind of museum-style Biology, Mike Oxford was different. He had hair, for a start – lots of wavy, blondish stuff, and he was young and knew about real animals, dissection and using microscopes. Oh! What a relief.

With fellow "new boy" John Chaffey, Mike was a revelation. The two of them seemed the best thing since 2d buns at break time. Some phenomenal "O" and "A" level results emerged during their early years, with classes getting passes in 25% of the normal time. But more than that, the Biology / Geography options pairing created a new pathway away from the classic Maths / Physics / Chemistry science combination and thus began the move of the curriculum into a more modern age. Interesting to have been in on the start of a revolution in Biology teaching in Schools, and how far now has it gone, with the likes of DNA profiling etc. Biology provided a route for a mixed "A" level set with an Arts subject, and maybe Maths, thus creating a broader set of qualifications usable as a general entry level offering.

On his first term in the School, Mike undertook extra, after School lessons for the % Science (Upper) class to do Biology in 1 term! Or 1 term and a bit, until the Winter re-sit exams happened. Any way, they all passed, a credit to his teaching and planning and, of course, how the class responded!

Synergism was the combined effect of MRO & JBC. Different in their styles, probably disapproved-of these days (2020), but an excellent combination of 2 such good blokes who knew their work and had the capacity really to engage pupils to work hard. Those of us who took both Biology and Geography were treated to a benefit few others experienced. The outcomes were greater than the sum of the individual parts. Mike & John brought a route to success for me to enjoy. And that I did. I enjoyed learning and absorbed a curiosity and love of the subjects that remains with me all these years later. JBC's real contribution was to give an understanding of the surface features of the earth. MRO showed me how things worked, plants especially. RG & these two were men of their different eras. They stand high in my estimation, each of them. I can never look a broken pencil in the face, even now! RG paved the way. MRO and JBC built the edifice.

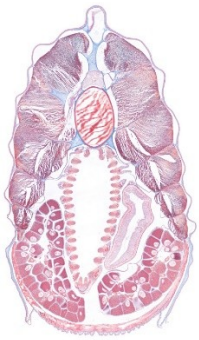
With a Biology & Geography "A" level combination, I had time enough to spare and, armed with a syllabus book, I set about covering the parts of the Botany and Zoology courses not included in the "A" level Biology lessons. That introduced me to a study of parasites which helped to explain why the deposits of poo which the School cat left in the labs had small lengths of whitish, slightly wriggly things in – they were detached tapeworm segment groups which, in the wild would have lain resistant on grasses, awaiting consumption by a herbivore to complete the life cycle.



Simple chordate anatomy of Amphioxus



Lancelet in vivo



t/s Lancelet counterstained

MRO oversaw the extra work in those new syllabi, but also introduced me to making microscope slide sections , using wax-impregnated tissue, the Rocking Microtome to cut the sections and the counter-staining techniques to make them visible once mounted in Canada Balsam on the glass slides. I would spend hours doing that and once did a whole set of serial sections of Amphioxus.

Microscopy of mammal tissues, and of the anatomy of other internal parts of various animals – dissections of cockroaches, locusts, earthworms, dogfish, frogs, rats – all part of the wide variety of biology practical work undertaken back in the 1960s, now mostly disappeared from syllabi, to the detriment of dissection skills needed by medical students which now need to be learned during their University courses, and a reduced awareness of the variety of plant and animal life. Plant histology took up much time, too, as with a study of the life cycles of many types of lower and flowering plants

There was time for all this because much of the taught course was left to individual work tasks in private study time. A self-propelled education can yield so much more than one needing constant oversight.

David Goldring

Owen	Alison Mary	Dates	1977 - 1979



Alison was born in Portsmouth, Hampshire, to Mary Kathleen (née Hitchiner), a Royal Navy dockyard worker, and Peter Ronald Owen, chief petty officer in the Royal Navy, and was the younger of two daughters. Her sister is Jill Beatrice Owen (born 1959)

Owen's first marriage (other sources simply say "relationship") started when she was a teenager in the 1970s, producing her first child, Sarah Owen, near Christmas 1979, while Owen was an 18-year-old university student. She married actor Keith Allen in 1984, and they had two children together, pop singer Lily Allen and actor Alfie Allen, before divorcing in 1989. She also had a relationship with comedian Harry Enfield for a while. She is currently married to art director Aaron Batterham, who has four children of his own.

In 2017 the National Portrait Gallery acquired an early portrait of Owen for their permanent collection by photographer David Gwinnutt.

She first started working at Limelight doing music videos. Later she then produced her first movie *Hear My Song* and a TV series called *Diary of a Teenage Health Freak*. Then she worked for Working Title. She set up the low-budget film division.[8] Her production company is Ruby Films.[9]

On 14 October 2018, it was announced that Amy Winehouse's family had respectively signed a multi-million pound deal with Owen's film company, Monumental Pictures, to make a biopic about her life, which Owen will direct. It is said that Winehouse's story will be adapted for the screen by Geoff Deane, who has written comedy movies *Kinky Boots* (2005) and *It's a Boy Girl Thing* (2006).

The project was scheduled to start filming in 2019. Her credits as a producer include *Moonlight and Valentino* (1995), *Elizabeth* (1998), *Sylvia* (2003), *Shaun of the Dead* (2004), *Proof* (2005), *The Other Boleyn Girl* (2007), *Brick Lane* (2007), *Chatroom* (2010), *Saving Mr. Banks* (2013), *Tulip Fever* (2017).

Film producer: (Shaun of the Dead, The Other Boleyn Girl, Saving Mr Banks are among her credits.) Her children with actor Keith Allen are Lily Allen (pop singer-songwriter) and Alfie Allen (actor). She also had a long relationship with comedian Harry Enfield. **(Celia Woolfrey)**

- *How to Build a Girl* (2019)
- *Tulip Fever* (2017)
- *Suffragette* (2015)
- *The Giver* (2014; executive producer)
- *Saving Mr. Banks* (2013)
- *Jane Eyre* (2011)
- *The Other Boleyn Girl* (2008)
- *Brick Lane* (2007)
- *Proof* (2005)
- *Shaun of the Dead* (2004)
- *Happy Now?* (2001)
- *Elizabeth* (1998)
- *Moonlight and Valentino* (1995)
- *The Young Americans* (1993)
- *Hear My Song* (1991)

Wins:

- BAFTA Award for Best British Film for *Elizabeth* (1999)
- Primetime Emmy Award for Outstanding Television Movie for *Temple Grandin* (2010)

Nominations:

- Academy Award for Best Picture for *Elizabeth* (1999)
- BAFTA Award for Best Film for *Elizabeth* (1999)
- BAFTA Award for Best British Film for *Saving Mr. Banks* (2014)
- BAFTA TV Award for Best Best Light Entertainment (Programme or Series) for *Smashie and Nicey: The End of an Era* (1995)
- BAFTA TV Award for Best Drama Serial for *Small Island* (2010)
- Producers Guild of America Award for Best Long-Form Television for *Temple Grandin* (2011)
- Producers Guild of America Award for Best Theatrical Motion Picture for *Saving Mr. Banks* (2014)

Ozzard-Low	Patrick	Dates	



Patrick Ozzard-Low (b. 1958, in Bosham), studied composition with the British composer Bill Hopkins—the sole composition pupil of Jean Barraqué—and with Michael Finnissy. He has been composing since about 1976, when his first orchestral piece was a joint winner in the MidNAG Composers Competition and performed by the Northern Sinfonia. His music has since been played in Brazil, Holland, Ireland, Italy, UK and USA. Much of his work is for solo piano, some few completed pieces of which have been performed by Nicolas Hodges, Jonathan Powell and Andrew Zolinsky, and occasionally by the composer himself. He also writes solo, chamber, orchestral and choral music.

His early work took impetus particularly from Barraqué—and to a lesser degree from Hopkins and Luigi Nono. Later, he made thorough explorations of microtonality. Since 2007, however, his music has become increasingly tonal and melodic, whilst remaining instinctively exploratory. His composition catalogue contains about 80 works (or around 160 pieces, depending how you count them), but the vast majority of these remain 'work in progress', in a certain sense deliberately (see INFO section).

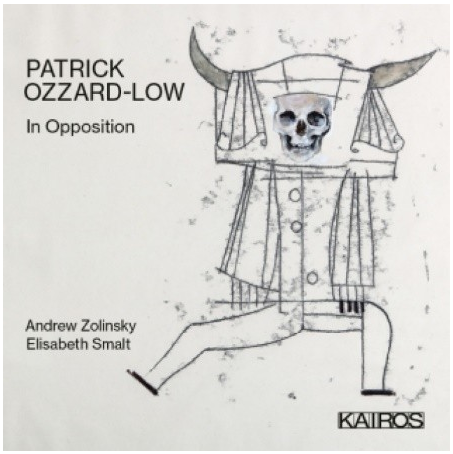
The extended palette of pitch and timbre offered by 'natural' intonation and radical microtonality led him to write *21st Century Orchestral Instruments* (1998), a study funded by Arts Council England. He subsequently founded and co-directed the *Centre for New Musical Instruments*, based at London Guildhall University (2000 - 2004). A completely rewritten version of the earlier book, now titled *New Instruments for New Music,* which includes a catalogue raisonné of 'new or significantly novel acoustic instruments, designs and technologies', is in preparation for Routledge. He has also written on Barraqué, and co-authored—with the pianist Nicolas Hodges—the *Bill Hopkins Archive Handlist* (2006), a preliminary catalogue of Hopkins' manuscripts and writings, as held at the Paul Sacher Stiftung. Another long-term writing project is a book entitled *Music and Love* (Vision Edition).

Ozzard-Low holds a BA Hons in Philosophy (York 1984) and a PhD in composition (Southampton 2008). He was awarded a Churchill Fellowship (London 1998), and has given lectures on instruments and composition in France, Germany, Holland, Switzerland, USA and Brazil. He was Affiliate Lecturer at Dartington College of Arts (2003 to 2007) and Tutor for South West Music School (2007 to 2011). In 2016, he was the principal organiser of 'The World according to Bob', a two-day Festival of concerts and talks at City University London, which celebrated the life and work of the late Bob Gilmore, musicologist and biographer of Harry Partch and Claude Vivier. Occasionally he plays the piano in concert, but attempts only his own music.

Alongside his compositional activity, Ozzard-Low has been prominent in the area of innovations of acoustic instruments. He was the founder - and from 2000 to 2004 co-director – of the *Centre for New Musical Instruments* in London, which aspired to create '21st Century versions' of mainstream orchestral instruments, designed both to reflect and to stimulate new musical directions. In part prompted by this work, the *Acoustical Society of America* held a special session on new acoustic instruments at its annual conference in Chicago in 2001, and he has given many invited lectures on these themes, across the UK, USA, Brazil, France, Germany and Holland. His book 'New Instruments for New Music', a *catalogue raisonné* of new instruments, designs and technologies, is forthcoming. Ozzard-Low's first degree is in philosophy (1984). A PhD in composition followed somewhat belatedly (with Michael Finnissy, 2008) which describes the composer's thinking on 'vertical sets'

(known in French as *blocs sonores* or *champs harmoniques*) which have an important role also in Barraqué's and Hopkins' musics.

Together with Nicolas Hodges, Ozzard-Low also co-authored the *Bill Hopkins Archive Handlist* (2006), a catalogue of the manuscripts and writings of Bill Hopkins which are now held at the *Paul Sacher Foundation*, Basle, Switzerland.





Book expected 2025

Changes in the construction of musical instruments have always taken place, some with more radical results than others. This book surveys significant twentieth-century developments of Western orchestral and other acoustic instruments, particularly those that offer new forms of expression to composers and performers.



