

From the Editor Summer



Summer is here! As predicted by the Harpenden weather station it has proved to be dry and hot these last few weeks with everyone seeming to enjoy the long hours of daylight. Long may it continue but with a few short wet interludes to freshen up the gardens.

This edition majors on the area's most famous film maker - Stanley Kubrick who lived and worked in Childwickbury until 2001. To celebrate his outstanding contribution to the film business the University of Hertfordshire and the Musuem of St. Albans have created a Kubrick season running from April to September. Rather than cover the same material I wanted to look at Kubrick from a different perspective so I sought out the curator of the exhibition in St. Albans and met up with his daughter Katharina. Result..... two in depth articles sure to fascinate all film buffs.

I'm pleased to welcome many new contributors to this edition with some fascinating stories to tell. I hope you continue to enjoy the editorial balance, however please feel free to let me know if you have any subject matter you would like to see.

Congratulations to Mr. J. Williams winner of the Spring Free Prize Draw from the A & K Wilson Gallery.

Enjoy the Summer.

Ron Taylor

Editor

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An exhibition worthy of an Oscar?

By Ron Taylor. Editor



David Thorold. Keeper of Archaeology at St Albans Museum and Curator of the Exhibition.

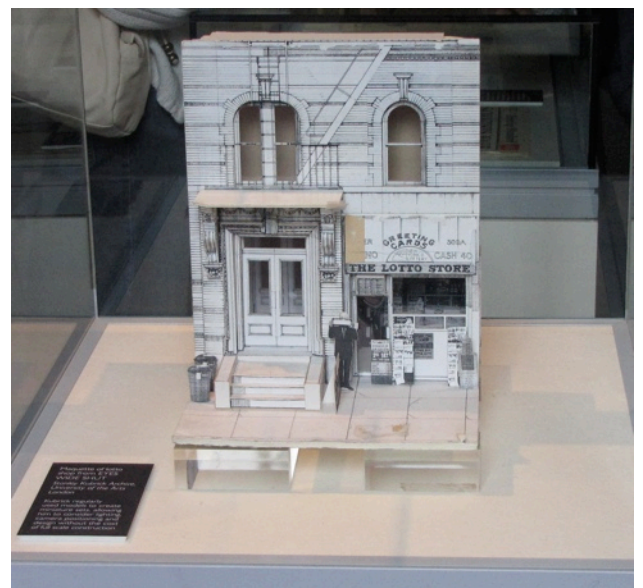
David Thorold, the Keeper of Archaeology at St Albans Museum likes nothing better than a fresh challenge so when he was approached to curate an exhibition about the works of Stanley Kubrick he was more than excited about the challenge ahead. I interviewed David in early June with the following result.

The timing was propitious too with a ten year connection between Kubrick's science fiction masterpiece **2001 A Space Odyssey** and the exhibition in 2010. New subjects take a considerable time to research but with this one he had just 10 months to organise the whole concept from a small knowledge base and limited experience of the film industry

Working with the Kubrick family, teams from the University of Hertfordshire and the University of the Arts London he had access to the vast Kubrick archive that had been donated by the family to the University of the Arts London. They had the resources to catalogue all the material and make it available in the future. Delving into this treasure trove of information in the first few months gave him an overview which enabled a structure to be devised for the whole exhibition and how this would fit with

the season of Kubrick's work developed by the University of Hertfordshire which would include film screenings, a model making workshop and other activities for children.

The film industry is an important part of local commerce with studios at Borehamwood, Elstree and Pinewood and many associated businesses close by. This local connection was celebrated a few years ago with an exhibition titled **"100 Years of Cinema"** so the Kubrick season was a natural progression, highlighting again the importance of the local connection with a distinguished film maker who lived and worked in the area for more than 25 years.



Images. Top left. Film cameras and equipment used by Kubrick. Above. A model of 'The Lotto Store' from 'Eyes Wide Shut'.

Kubrick exhibition continued.....



Kubrick identified the area as being close enough to London with all the tools of his trade on hand yet secluded enough to protect his and his family's privacy. Indeed many of his films had sequences shot locally. Kubrick originally intended to film all of **Barry Lyndon** within half an hour of his home and sent his photographers out to source suitable buildings and locations, including Waterend Barn, Wax House Gate & St Michaels, but Kubrick realised he didn't have enough sites for a film that required chateaus and castles amongst its many locations, and shot in Ireland and Germany as well as across the UK and Luton Hoo was used for some scenes in **Eyes Wide Shut**.

"I started work in June 2009. The objective to produce a stimulating exhibition that showed how Stanley Kubrick worked and the different processes involved in his film making."

The key processes being scriptwriting, lighting, cinematography, editing, set design, costumes, locations, special effects. Different aspects of his films would be highlighted to explain how and why these processes were used to give the end result Kubrick wanted. **There are many items on view including:** film cameras, hand typed scripts and storyboards, a model of a store from **Eyes Wide Shut** (Kubrick used models to assess camera angles and lighting

before shooting) and clothing from **Full Metal Jacket** and **Barry Lyndon**.

Masses of paper based material were reviewed along with hours of film archives which enabled David to select the elements from which the exhibition could be produced. **Warner Brothers** the American film company were extremely helpful, from both their London and L.A. offices, with the supply of film clips.

Kubrick painted with light and being a perfectionist he wanted to film the candlelight scenes in **Barry Lyndon** using the natural light. Regular camera lenses could not cope with the low light levels. The only source was a lens made by NASA. *"You can find out how Kubrick resolved this problem on one of the DVD screens at the exhibition."*

After x 2 months he had developed the basic content framework and was able to call upon the design team at the University of Hertfordshire to develop a structured plan utilising the space in The Museum of St. Albans. *"Coincidentally, the 'corridor' spaces in the Museum replicated the 'corridor' effect in several of Kubrick's films. A nice touch I think!"*



Images. Top left. The importance of lighting to give authenticity to the scene being filmed in 'Barry Lyndon'. Above. Awards for some of Kubrick's work.

Kubrick exhibition continued....



With the allocated areas in place David wrote the text and selected artefacts and photographs. Film sequences were selected with Jan Harlan, Kubrick's brother in law and producer. In conjunction with the University of Hertfordshire the photo images, film sequences, costume samples, advertising material and lots of production material were built into the design

The production work began in earnest in February with a small team of volunteers, museum staff and university designers who sourced all the designated material and created the finished 'sets' you can see in the Museum today. After constructing the gallery space, the objects, posters and panels were fitted in the last two days ready for the launch on April 2nd.



The Kubrick family, and in particular Jan Harlan were consulted during the

production process, giving their approval for all the material to be featured.

If you are interested in the movies then a visit to this exhibition is a must. It is one of the most interesting and illuminating to have appeared in St. Albans for many years.



Images.: Top left. Promotion posters. Bottom left. A costume from 'Barry Lyndon'. Top Right. A dramatic view inside the exhibition with Nikki Pearce (front of house staff) Above. A shot from '2001 A Space Odyssey'

“Over 4,400 visitors have been to the exhibition to date and it runs through the summer till Sept 5th. Why not come and see it for yourself?”

Full details :

www.stalbansmusuems.org.uk

Stanley Kubrick and me.

Master film maker and loving father.

By Katharina Kubrick in conversation with the Editor Ron Taylor

I met up with Katharina Kubrick recently to find out a little about family life with Stanley Kubrick and her involvement in the film business.

EARLY LIFE

I remember that life was extremely hectic as I grew up. My father was a film director and therefore there were frequently quite interesting people visiting us. I remember one day when we were living in Lexington Avenue, New York, I had been out roller skating and came home into our apartment to find Paul Newman sitting on the sofa. Even at that tender age I knew that didn't happen to everyone.

In the mid 60's I recall Peter Sellers as quite a serious character 'in real life' compared to the genius comedian he was in most of his films.

With so many film commitments the family travelled a lot and fortunately my father did not send any of us to boarding school. However that did mean school life was rather unsettled as I went to 13 different schools, including St. Albans School for Girls.

FAMILY MAN

My father was a loving family man even though he spent a huge amount of time 'at work'. He quite liked to cook and was a big fan of Celia Brooks Brown the vegetarian chef. Whilst we never seemed to go on holiday as such, there were always lots of family gatherings and parties. He was relaxed but helpful about our school work and was a very great fan and supporter of my Mother's painting.

He was a big sports fan and being American loved American Football and Baseball. He had tapes of the games sent over on a regular basis. He also liked tennis and boxing. Music and dancing were also

important to him. He liked all categories of music. He learned a love of fancy hi-fi from his GP father, and so with some top end hi-fi he was able to enjoy his music on the loud side! A good dancer also (classical waltzing) he enjoyed watching 'Come Dancing'

He was always available to help the family. I remember some years back when my dogs were sick and local vets were unable to suggest a cure., I phoned my Dad and he called a friend in the U.S who was able to find a vet who had the solution which, when acted upon, meant my two lovely German Shepherds went on to live long happy lives.



Katharina 'at home' with some works of art. For full details of Katharina's work click to her web site: www.kubrickart.com

Stanley Kubrick and me..... continued

CAREER BEGINNINGS

Growing up with all the activity of the film business and art around you I suppose my interests graduated in that direction as a natural progression. I remember my father teaching me all about the workings of cameras and dark room technology when I was fifteen. Captivated by the art and creativity of the film business I decided to make a career of it and went to Art College to paint, learn history of Architecture and draughting.

This fundamental knowledge along with the experiences gained from association with my father enabled me to start work in Pinewood Studios in 1976 where I started at an Art Department junior on **The Spy Who Loved Me**.



BARRY LYNDON

I started to help my father on a professional basis in 1973 by travelling to Southern Ireland to scout for locations and take photographs of potential sites and 18th century buildings for **Barry Lyndon**. Filming commenced in Ireland but when my father received threats from the IRA he moved the entire production to England overnight.



JAMES BOND

After **Barry Lyndon**, I went back to Art College for a bit but in 1976 I was given the chance to work at Pinewood Studios to work on **The Spy Who Loved Me**, at some point I was asked to design the steel teeth for the **Jaws** character. Poor Richard Kiel hated wearing the teeth, but they did look scary in the final film.

THE SHINING

The family moved to Childwickbury in 1979, a large house set surrounded by countryside. With my confidence growing I was able to help my father and in 1977 I was sent out to Alaska and Arizona with a brief to find authentic props for the Overlook Hotel and to find the location for Halloran landing in snow. A daunting task knowing the importance my father attached to everything that appeared 'on camera'. The sets (taken from thousands of photos of the frontage, interiors from the Timberline Lodge in Oregon) were built in the UK and filmed at Elstree Studios between May 78 - April 79.



Images: Middle left. A painting of an electrician and rigger on Barry Lyndon. In Ireland The brute is shining light into the windows of a stone castle Bottom left. A candel light scene from Barry Lyndon. Above. Katharina in her jewellery workshop.

Stanley Kubrick and me.....continued

EYES WIDE SHUT

You can see the 2 publicity posters my mother and I created at the exhibition in St Albans. Sadly they were not used, in favour of the next design we came up with, using a still from the movie showing Tom and Nic in the mirror.



A HARD TASKMASTER

My father was very passionate about every aspect of film production and felt it was his responsibility to be involved with everything. So his knowledge was expansive and his dedication to achieving the best was legendary. I learned to work hard at my craft from my father and that being the best you can be is the only way to live and work.



Katharina Kubrick hard at work in her Jewellery workshop

TODAYS TECHNOLOGY

Had my father been around today (Stanley Kubrick died March 7th 1999) he would have been in his element. He loved all the technological developments as it enabled him 'to do' the work himself with more control. With so much happening in computers and mobile phones today he would probably have enjoyed coming up with useful "Apps"

And maybe he would have been able to film 'Artificial Intelligence' giving it the advanced computer generated imagery missing in 1995. As it was, and as Dad had planned to work in collaboration with Steven, Steven Spielberg completed the film in 2001. The film was dedicated to my father's memory with a small credit after the main credits saying:

"For Stanley Kubrick"



Images: Shooting material for a new DVD of Paths of Glory (above). During my visit to Childwickbury I was lucky enough to capture a film crew shooting background material to feature on this new release. (Ron Taylor. Editor)

'Crossroads' converge at The Chapel, Highfield Oval.

By Ron Taylor. Editor



Above. Rory Browne at his 'Crossroads' exhibition in Harpenden

Having spent many happy weekends including my 'honeymoon' in the Lake District it remains one of my favourite locations.

Rory's work in Venice also touched my long lasting memories of previous visits with my wife, with moody atmospherics of canal scenes and ancient buildings.

probably Harpenden's most prolific artist in the category of landscape art. Rory graduated from the Chelsea School of Art in 1988. Early in his painting career his reputation stemmed from work featuring urban and industrial landscapes. A strong emphasis on natural and man-made structures was evident, with each work displaying a vibrant

Stepping into The Chapel at Highfield Oval one cold night in March was quite a revelation. The spiritual atmosphere was a perfect setting for the paintings of local artist Rory Browne.

Not having seen his work previously I was captivated by the scenic interpretations of many local areas of natural beauty and in particular some glorious images of Lake District fells and lakes. Rory's detailed interpretations generated an impression of reality, inviting you into the scene to experience the calmness and solitude of these natural settings.



I had a chat with Rory and asked him to explain the reasoning behind the exhibition title 'Crossroads'. "It's all to do with decision making and the way you have to choose from the many options available, not just in everyday life, but those momentous and life changing ones too. Faith in God has a profound influence on the way you choose. Guiding you hopefully in a positive direction"

textural component, encouraging the viewer to look closely at the form and materials. He has contributed to the Royal Academy Summer Exhibition on a number of occasions as well as several other prestigious events.

If you haven't seen his work before then why not visit A & K Wilson Gallery during July to see their 6th Annual Exhibition of Rory's work.

As the head of art at St. Georges School in Harpenden, Rory is

www.akwilsongallery.co.uk



Rory J Browne Exhibition at The A&K Wilson Gallery, July 2010

By. Andrew Wilson. (Gallery Owner)



I've lost track a bit, but I think this will be our 6th Annual 'Rory-Fest'. I've known Rory (above) for yonks and have been dealing in his work for just as long, so I take a keen personal and professional interest in the evolution of his work. Thankfully being a bit of an anorak I have also kept his brochures going back over the last decade and in sitting down to write this piece I have looked back and taken something of an over view. It's really interesting to see how Rory's work has progressed, moved forward, changed both in style and media.

His early work featured photo montage of brooding urban scenes, with ripped photocopies pasted down and overlaid with splashy washes of oil and gouache. They were actually quite gritty and reflected Rory's time studying in London.

Looking at the brochures this technique seems to have been set aside over time only re-emerging quite recently to reinvigorate his Venetian and Parisian collages.



Rory's work has always focused on 'structures' both man made and natural. We see this not only in the architecture of these Venetian and Parisian pieces but also the skeletal filigree structure of a row of bare trees in a Norfolk snow scene.

The biggest leap I should think was a few years ago when Rory branched out into painting in oils on canvas, this added gravitas to his work and allowed him to greatly increase its scale and impact.

I'm pleased to say that it also increased demand for his best work and has meant that his paintings are achieving higher and higher prices year on year. But there are also constants; his work has always been about mark making and draughtsmanship.

Ten years ago Rory said; "I enjoy adding layers to a piece, and building a richness through collage; but the starting point of my work will always remain my drawing". It's a philosophy that's served him well.

So if you'd like to check up on Rory's progress yourself visit our gallery in Station Approach, Harpenden throughout July.



Make a date in your diary for the best Summer Arts Fair ever!

By Ron Taylor (Editor)

Regular visitors to The Childwickbury Arts Fair know how good it is, newcomers will be amazed by the the variety of artists demonstrating their skills before their eyes. That's the key difference between this event and most other art fairs. The artists at Childwickbury create and develop their work whilst you watch and they are keen to chat with you whilst they work, explaining the whys and wherefores of their craft.

There's so much to see you can spend the whole day there which is why a wide variety of specialist caterers are on hand to satisfy your need for a quick snack, a picnic lunch, a cool beer or a glass of wine. Music is another important aspect of the Fair with evening concerts by The Burning Bush on Friday July 2 and Soulfish on Saturday July 3. Not only will you see Painters, Glass workers, Jewellers, Potters, Hat makers, Illustrators, Print makers, Sculptors, Textile artists, Bead workers, Greenwood workshops & demonstrations, but also cookery demonstrations by top vegetarian cook Celia Brooks Brown.

Full details on the Fair

<http://www.childwickbury-arts-fair.com/index.php>

See last year's Fair

http://www.youtube.com/watch?v=Qp6uSvWMSIQ&feature=player_embedded



How it all began

Christiane Kubrick demonstrated and exhibited in the painting tent at "Art in Action" at Oxford for many years; an event that attracts around 30,000 visitors over four days. Disappointed that one year it didn't take place, Christiane and her daughter Katharina decided to organize a smaller but similar event, feeling there was a need for an Arts Fair locally. Their decision to run one at Childwickbury is proving to be very popular with families and art collectors.

It was an enormous project, requiring considerable effort, money and hard work to get it off the ground. Promoting the Fair was also a daunting task, and in

addition to traditional local media, and a Three Counties Radio interview, 50,000 door to door flyers were printed and delivered around the area. This appeared to generate the interest needed resulting in a good attendance in its first year. Since its inception in 2003 it has proved a great success, growing in stature to its present size. Managing the events is virtually a full time job for Christiane's small team. Preparations will start on the 2011 event almost after the doors close on this year's event. Additionally the introduction of a one day Christmas Market in 2009 and the decision to repeat it again on the last weekend of November will keep the team even busier throughout the coming year.



To see fine art and music in the making. Book Now.

July 2, 3 & 4

Day tickets.

Adult: £6.

Senior Citizen £4

Under 14: £4.

Under 2: Free.

Family Ticket: (2 adults and up to 4 children) £20

Tickets are also on sale at the gate and there's plenty of room for all. With a day ticket you can watch and take part in all art and music activities throughout the day.

Please note that separate tickets are available for the evening concerts.



Introducing Celia Brooks Brown

I used to be the sort of person who couldn't keep a houseplant alive. I would joke that I had "black fingers". But I had a feeling that, as a passionate cook and vegetable fanatic, I might one day take to gardening. When I moved into a new house in North London in 2003, I walked by the allotment site nearby, saw that a couple of plots were vacant, took down the number on the fence and got on the list. Three years later it was granted to me and I dived in.

I started writing a blog-style column for The Times online about a year after I started the allotment (also called New Urban Farmer), so that spurred the book. I wasn't setting out to write a comprehensive gardening manual, especially because I come from a food background and I've only been at the gardening for about 5 years. Although I

consider myself an expert cook, I'll probably be old and gray before I really know my onions in the garden! There's no substitute for experience. But passion is one thing I have plenty of, so I wanted to convey my passion for this new project in my life, and I hope to inspire people to start growing their own through my stories in the book, as well as provide useful info. If someone with "black fingers" can do it, anybody can!

Celia Brooks Brown
www.celiabrooksbrown.com

**SCROLL DOWN FOR CELIA'S RECIPE
ESPECIALLY FOR HARPENDIA READERS**

Warm Courgette Salad with Parmesan Crackling

By Celia Brooks Brown



The courgette slices here get fried in the fat released by the Parmesan, which then turns into a sinful crusty crackling in the pan, clinging to the courgettes. Served on a bed of garden leaves and walnuts, it makes a substantial main-course salad for 2, especially with the addition of a few boiled new potatoes. Otherwise the recipe will serve 4 as an accompaniment.

Prep tip: You could use part of an overgrown courgette for this. If the skin seems too tough, remove it, slice into 1 cm / ½ inch half-moons and remove the seeds if large.

350g courgettes (about 2 medium), sliced into 1cm / ½ inch discs
1 ½ Tbsp best balsamic vinegar

Mixed salad leaves
50g walnuts, broken into smallish pieces

75g best Parmesan, finely grated

2 Tbsp extra virgin olive oil

Pinch of sea salt

Freshly ground black pepper

Heat your largest non-stick frying pan over a medium heat. Place the courgette discs in a bowl and sprinkle with the balsamic vinegar. Turn to coat.

Prepare serving plates with salad leaves and sprinkle with walnuts.

Place the courgettes in the hot, dry pan (save the remaining vinegar). Do not crowd the pan – do it in two batches if your pan isn't large enough. Sprinkle half the grated Parmesan over the courgettes, letting some fall to the bottom of the pan. You want a crusty filigree of Parmesan to crisp up on the bottom of the pan, so do not stir. When the cheese starts to melt and release its fat, watch carefully. When the cheese starts to look golden and crusty, turn over the courgettes and scrape the cheese from the pan – they will stick together and that's fine – the cheese may stick to your spatula, so use a knife to scrape it off back

into the pan. Sprinkle the remaining cheese over the turned courgettes and let it get crusty again, without burning. Turn once more, then remove the pan from the heat.

Beat the olive oil into the remaining vinegar in the bowl with a pinch of salt. Divide the courgettes amongst the salad plates, drizzle with the dressing and grind over plenty of black pepper. Serves 2 as a main course, or 4 as an accompaniment.



The best cakes in Harpenden

By Ron Taylor, Editor



A bold statement you might think, but wait until you have the pleasure of tasting one of Kathy Newport's creations and then you will agree with me.

I called in to meet Kathy at the home of "Cracking Cakes" in early June to hear her story. She used to work in marketing, specialising in strategic 'brand' issues at a leading London Agency and latterly as a free lancer.

As a working mum with three children she had always been known for cooking great tasting cakes, not just for family but friends too, many of whom had suggested that she should become a professional cake maker.

In January this year, a school friend of her son asked Kathy to make a party cake based on the computer game character "Mario". Not only did it look authentic it tasted good, and word spread, giving Kathy the confidence to start her own business and give up the pressures of the London commute. That's

not to say Kathy wanted an easy life, far from it. She liked challenges and deadlines so setting up on her own doing something she enjoyed seemed the natural outcome.

BRAND NAME

I asked Kathy how the company originated. Her son, a big fan of Wallace and Gromit wanted a cake based around the characters in the films. Looking at the film for inspiration revealed that Wallace and Gromit had their own set of creations under the title "Cracking Contraptions", so there was no contest on the name selection. It had to be "Cracking Cakes".

QUALITY INGREDIENTS

There are no compromises in the ingredients said Kathy, they have to be of the highest quality. Add this to skilful baking, then finishing with the required design and icing, and you have imaginative cakes that taste delicious.



Kathy likes to take a brief from her clients, noting all the requirements for the special occasion like favourite colours, flavours, names etc. She then makes a sample of the cakes to ensure that everything works out. With a vast library of cook books she has a reference for nearly all requirements from cup cakes to large individual cakes



SATISFIED CUSTOMERS

Following the launch of the business at Easter, Kathy has made cakes for lots of local people, some small businesses, event companies, even taking long distance orders over the phone and delivering direct for a surprise occasion.

FIND OUT MORE

If you want the best cakes in Harpenden then go to the web site and all the details about Cracking Cakes will be revealed. Once you tasted them you won't be able to resist.

CRACKING CAKES

www.crackingcakes.biz

From Hollywood to Harpenden

By Amanda Thomas

Amanda Thomas took some time out for a cappuccino in Saporito's with the fabulous Lance Thomas.



Lance Thomas is well known locally as a businessman and former Town Councillor. Yet despite the charismatic smile and distinctive accent, few realise he started out as a Hollywood actor – indeed, Lance is still a member of the Screen Actors Guild in Los Angeles. Lance comes from a long line of Vaudeville performers, and his father, Howard W. Thomas, was signed to Warner Brothers where he worked with many of the great names of Hollywood's golden era, including Charlton Heston.

Born in California, Lance attended San Diego University. Here he was awarded a drama

scholarship, and his first major role came in 1964, as Roper (pictured below) in *A Man for all Seasons* at San Diego's Old Globe Theatre. However, since childhood Lance had dreamed of returning to his family's British roots, and in June 1965 he left the United States. The following year he won a place at the renowned Old Vic Theatre School in Bristol, one of only eight foreign students from some 240 applicants.



Lance toured with the Old Vic and then in 1968, his big break came with a part in *Where Eagles Dare*, filming at Borehamwood with Richard Burton, Clint Eastwood and Elizabeth Taylor. Then, with his friend David Cannon, he travelled

to Rome to work at the Dino De Laurentiis and Cinecittà studios, appearing in Visconti's *Götterdämmerung* and *The Damned* and with Anthony Quinn in *The Secret of Santa Vittoria*. Lance was spotted by Fellini and whilst theirs was not to be a fruitful working relationship, it was during this period that Lance developed a life-long love for Italy.

In 1969, Lance and his friend David returned to Hollywood where Lance began work with Disney, working on *Menace on the Mountain* with a young Jodie Foster. He then went to CBS Studios where he had a part in *Gunsmoke* with James Arness. By 1973, Lance and David formed Rana Films and became Associate Producers for a variety of projects including the horror film *The Severed Arm*, starring Deborah Walley, which is still available on DVD today.

Lance might yet return to the silver screen, but for now prefers the more stable environment business provides. He is also passionate about the British Isles, its history and a certain place called Harpenden.

Sun protection for this Summer

By. Dr Palmyra De Banks, Clinical Director, Ryder Clinic,

With predictions for a wonderful sunny summer it seems an opportune time to discuss Sun Protection and cover some important guidelines for safe sun protection.

There are a number of elements to think of when purchasing sun protection: Sun Protection Factor (SPF), whether waterproof, cream or spray and for some whether they are organic or contain toxins.

SPF only measures protection from UVB (UltraViolet B) light so make sure you choose a cream which is also protective for UVA (UltraViolet A).

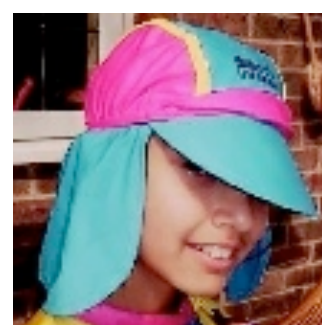
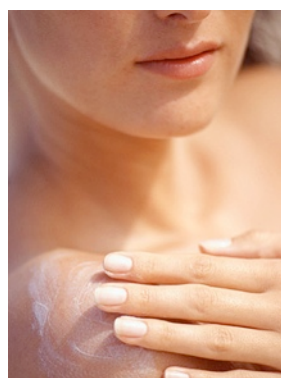


There are many brands available and a great range of SPFs available, from 8 to 50+ and choice should be based on planned exposure length, strength of the sun and skin type. It is always better to overprotect as any burning increases risk of skin cancer development in later life. Children's skin is much thinner than adults and this must always be remembered when applying to children. Some creams claim to provide antioxidant protection from sun damage but there is little long term efficacy data for this. Creams with SPFs above 30

provide only a slight increased protection than SPF 30 itself.

Here are some basic rules:

- Use SPF 15 or greater – making sure there is protection against both UVA and UVB
- Use sun cream every day you will be in the sun for 20 minutes or more
- Pay particular attention to the exposed areas (but be aware that clothes protection factors vary with different materials)
- Apply 20-30 minutes before exposure to the sun and reapply every 2 hours, and after swimming/strenuous exercise
- Apply generously - To get the SPF on the bottle you'll need to use about 35ml per application (for an adult)
- It is better to avoid harsh sun at the height of the day (12 and 2) so being indoors or in the shade is best at these times
- Remember to protect eyes from UV as well by using UV protection glasses
- Think about loose fitting clothing, in a light material and a sun hat
- It doesn't have to be a hot day to require sun protection e.g. windy days can deceive you as to the sun risks.



'Which' have done some very good reviews and have recommendations as to their best buys (although they have not looked at children's sun creams specifically).

CLICK BELOW TO CHECK THE LOCAL UV LEVEL EVERY DAY

www.harpendenweather.co.uk/live

A pathway to good health

with the Harpenden Complementary Practitioners Group

By Robin How, Chairman Harpenden Complementary Practitioners Group



Right here in Harpenden, a group of people with exceptional talents are each day making a huge contribution to the health and wellbeing of others in our community. The Harpenden Complementary Practitioners Group (HCPG) consists of some thirty five qualified and fully insured therapists from a variety of disciplines who have the experience to work on a vast range of physical, emotional and spiritual issues with their clients. Their treatments complement conventional medical approaches and they ensure that a potential client has consulted their GP regarding their problem. A particularly distinctive feature of the therapist's service is the offer of time that the overstretched GP doesn't have available. Sometimes the availability of someone with time to listen is, in itself, a beginning of the therapeutic process.

An article published in The Times newspaper this year, stated that "One in five people

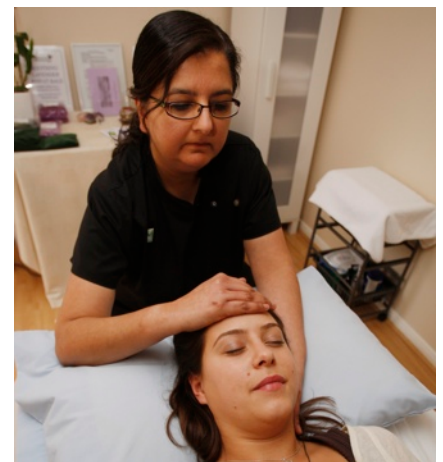
in the UK have now experienced a Complementary Therapy". A client with a problem needs a solution - they don't need to know about the whole range of therapies and how they work. Although some group members practise several therapies, they can confidently refer the client to another therapist whose particular techniques might be more appropriate for their clients' needs.

Often a person who has experienced a long standing emotional or physical condition believes that they've "Just got to live with it". Robin How, Chairman of the HCPG and a practitioner explained: "From my own experience, I am often able to demonstrate to a client that they do have control over their problem. Phobias are a good example of this. I saw a man of 45 with an intense fear of flying (who had flown only once at 5 years old). After only one session, he chose to continually view internet shots taken from aircraft in flight – previously impossible because his feelings of fear had been so



strong." All the therapists in the group will have their own case examples and testimonials, showing how amazing changes have been enabled – to the surprise and obvious delight of their client.

If you are experiencing a physical or emotional problem that has not responded to conventional medical treatment, then join the "one in five" of the UK population who have already experienced Complementary Therapies.



Look at the HCPG's website at www.hcpg.org.uk or call the Group's Secretary Papu Jordan on 01582 623985 or Membership Secretary Chris Taylor on 01582 762060 for more information.

You can pick up a free Directory of Therapists at Healthy & Wise in the High Street or The Southdown Clinic, Southdown Road.

Photos: Top left. Osteopath, Gillian Brown. Middle. Lindy Fox doing Indian Head & Neck massage. Above. Papu Jordan giving Reiki healing for Migraine

Free Prize Draw..... from The Ryder Clinic



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Website www.ryderclinic.co.uk

FREE PRIZE DRAW ENTRY DETAILS

You can enter the draw during July by going to the **HARPENDIA** web site for full details.

www.harpendia.com

Before treatment



After treatment



Before laser treatment



After three laser treatments



The Halfords Tour Series – city centre Cycle Racing

By Simon Barnes



With cycling showing one of sports biggest increases at over 10% per year, it is no surprise that the professional side of this sport is now attracting some big name sponsors. In fact, Halfords is sponsoring a series of town centre races called The Halfords Tour Series televised on ITV4 (7pm Tuesdays and Fridays). These one hour “Gladiatorial” races are run at over 30 mph and it’s very much a contact sport with competitive sprints.

A local company based in Harpenden have been backing one of the top UK teams. The company owner, Simon Barnes, has since sold the business but maintains a very active interest in his previous Team Leader – Tony Gibb – currently riding for Cycle Premier.com. "Tony Gibb is often to be seen commentating on Continental cycle racing for the Eurosport channel."

Tony won the first race at Canary Wharf and has been in the first 5 in most races. A Silver Medallist at the World Championships, Tony considers Harpenden as his second home and can regularly be seen riding his bike on local roads.

With the televised races drawing over 200,000 viewers per night, the riders’ kit has become a “billboard” and sponsors are benefiting. As the riders train up to 10,000 miles per year – they are also advertising their sponsors name to motorists, pedestrians and coffee shop patrons!!

Simon Barnes is currently creating a new team and inviting potential sponsors (contact 07836 279555). The branding opportunities offered using the medium of cycle racing are currently great value for money. UK teams are rapidly seen as THE up and coming cycling nation, as performances at the Olympics are being migrated to the big races of Europe and the rest of the world.

With roads being ever more congested, Town Centre racing is likely to be on the increase due to its excitement, accessibility to the riders/teams plus extra business for local shops. With large organisations such as Halfords & Skoda backing this great sport - this is serious business as well as fun!

SKY support one of the largest budget teams worldwide and Bradley Wiggins is tipped to be on the Tour de France podium this July. Most weeks of the year you can watch professional televised Road races from around the world. Employers are now realising the cost benefits in having a fitter, healthier work force and actively encourage riding to work. Statoil, the national oil company in Norway recently flew one of their top riders out to one of their oil rigs to coach their staff in SPIN classes!! **For more on The Tour Series see: www.tourseries.co.uk**



Edible hanging baskets

By Renata Rybczyk-Savage. The Plantsitter

Take these simple ingredients: colourful flowers, colourful fruit and fragrant plants. Now add them to a hanging basket. That's what I've done: a creation of edible flowers such as the Nasturtium, fruit such as the delightful strawberry or the plump "eat me" fleshy tomato and the unmistakable scent of mint. Hanging baskets aren't only for decoration they can be used to produce a miniature hanging edible garden which will suit anybody and anywhere from a balcony to a bracket fixed near a kitchen window.



An edible hanging basket doesn't need space such as a raised bed does. It doesn't need the back-busting effort that a new allotment may require. It simply needs the occasional watering and feeding and to be lovingly handpicked of its tasty delights by a keen fan of good food. Whether you buy ready filled baskets or like to compose them yourself there are a variety of fruits and vegetables that will be available to choose from. If creating a basket from scratch, think about what you enjoy eating. Salad fans should go for a mix of yellow and red cherry tomatoes, of which modern varieties will fruit prolifically, with some basil and edible flowers to make a flavoursome, colourful salad bowl. Cocktail fans wishing to impress friends at barbeques can do so by adding borage flowers, mint and strawberries to drinks, while the Sunday roast enthusiast can have baskets made up of old

kitchen favourites such as rosemary and parsley.

This needn't apply to just hanging baskets though. If you're short of space and would like to grow some home produce, consider a small trough. Add some canes to support climbers and you can grow runner beans or peas for example. Let some trailing plants sit in the front such as apple mint or strawberries and fill in the blanks with quick growing salad vegetables such as spring onions or radishes that can be picked while you're waiting for the "big stuff" to ripen. There's nothing better than picking fresh fruit or vegetables and eating straight away.

The other advantage of growing from containers is that you are in complete control. No weeding is necessary and the dangers of ground pests and diseases are written off. There, no excuse now, so get your edible baskets and containers and enjoy a plentiful, delicious summer.



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See my next column in the Autumn edition of HARPENDIA.