

OLD CESTREFELDIANS IN THE ARTS

[*Tom Bailey*](#)

[Terry Bown \(Gilbert\)](#)

[Kerry Hallam](#)

[*Ralph Heathcote*](#)

[Derek Holland](#)

[Andrew Jarvis](#)

[Arwyn Quick](#)

[Stephen Wakelam](#)

[*John Fawcett Wilson*](#)

[*Charles Wood*](#)

Italicised items link to other sources

Derek Holland

Derek Holland, an influential and important landscape painter was born in Chesterfield in 1927 and died in Plymouth in 2014. In 1955 Derek married the acclaimed landscape artist Marjorie Holland and settled in Plymouth, both taking up positions at Plymouth Art School.

After attending Chesterfield Grammar School, he served in the Grenadier Guards before studying at Chesterfield College of Art and the Central School, London (now Central St Martins), where he joined the likes of Roger Hilton and Keith Vaughan on The Central School's staff.



In 1959 Holland's hard-edge abstraction was included in Artists of Fame and Promise at the Leicester Galleries, as well as The Whitechapel Gallery's touring Guggenheim Award.

During the 60s and 70s he regularly exhibited his large colourfield paintings at the Redfern Gallery alongside the avant-garde of post-war British and European artists, including his friends Terry Frost, Alex Mackenzie and Roger Hilton.

In 1974, he travelled to France with his wife the landscape artist Marjorie Holland and started to make drawings of the small towns and villages. Back in his studio, he used these to create gouaches, initially based on the architecture of the shop fronts and facades of buildings, the structure maintained a link to the earlier abstraction but the marks were now increasingly gestural. These formed the core of a major solo exhibition in 1980 at Plymouth City Museum and Art Gallery.

Exhibitions included: London Group; Young Contemporaries (prize winner); Leicester Galleries, London; Redfern Gallery, London; New British Art, Monte Carlo; Plymouth City Art Gallery; New Street Gallery, Plymouth; Plymouth Arts Centre; Newlyn Society of Artists. Public collections include: Regional Development Agency, Government Office for the South West and Plymouth City Art Gallery and Museum.

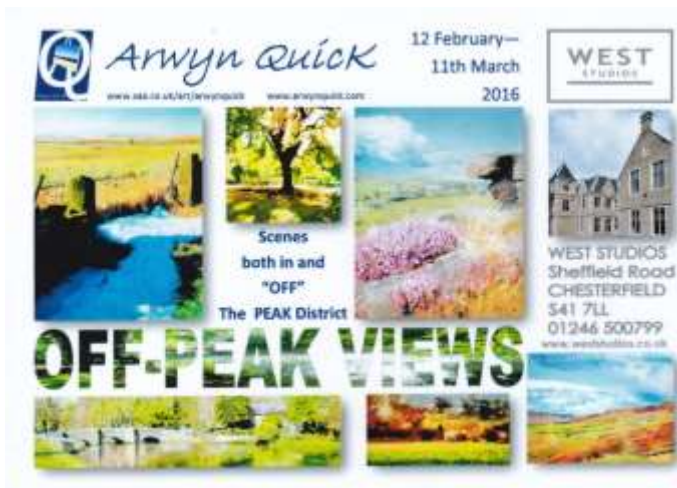
Arwyn Quick

Arwyn was born in 1947 and is resident in Chesterfield. He was educated at Chesterfield Grammar School (Bradley 1958 - 65), then at Newland Park College of Education in Buckinghamshire.

After training as a teacher, he taught at Old Hall Junior School for 35 years, specialising in art.



Following early retirement, through ill health in 2004, he now paints professionally and for enjoyment; rather than for school productions after a long hard day. His work has appeared in several galleries around the country, and has been published in several magazines. Quality prints, cards and calendars are available of his work.



He enjoys capturing the colour, form and spaciousness evoked by the countryside and surrounding Derbyshire Peak by accentuating the natural forms of nature, particularly those elements caught in a play of light, he seeks to recreate the scene with a heightened sense of depth.

In a rather appropriate turn of events, fifty years after he left, Arwyn has an exhibition now showing at the old Grammar School (now West Studios) entitled 'Off-Peak Views', which runs until 11 March. Free entry via the clock-tower door.

www.arwynquick.com

Andrew Jarvis

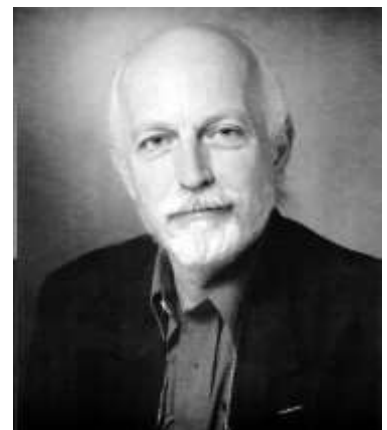
Andrew Jarvis, Lingard, 1958 - 65 is an English actor, teacher, director and theatre practitioner.

Background and Family

Born 6 June 1947, his parents were William and Dora (née Handbury) Jarvis and his father was the Head of a local primary school. He initially trained as a teacher at St Mark and St John College in Chelsea in 1965, before entering the theatre as an Assistant Stage Manager at The Phoenix Theatre Leicester in 1969.

Career

Jarvis is a classical actor who began his career in the Repertory Theatre system in 1969 – based on a fortnightly turnaround schedule. Major influences and mentors from those early days include Colin McIntyre (Director of Productions at the Civic Theatre Chesterfield), Stephen MacDonald (Actor and Associate Director of The Phoenix Theatre Leicester); Ian Mullins (Actor and Artistic Director of The Castle Theatre, Farnham); and Robert Robertson (Actor and Artistic Director of Dundee Rep Theatre). Most of his 45-year career has been spent working on stage – predominantly in the work of Shakespeare - although he has performed in some notable TV and radio work, including a 2014 appearance as comedy villain Wayne Pelham in BBC 1's *New Tricks*; Marcellus in Kenneth Branagh's *Hamlet* for BBC Radio 3 and CD Recording; and Poor Ocker in *Emmerdale Farm*.



But it is for his classical approach to the speaking of Shakespearean verse and his dynamic physicalised interpretations of Shakespeare's characters that he is best known. His verve and originality resulted in his winning the Manchester Evening News Award for Best Actor in 1987 for his portrayal of Richard III in Michael Bogdanov's celebrated English Shakespeare Company cycle of Shakespeare's history plays, performed from 1986-89. Bogdanov was a major influence not only on Jarvis's acting, but on his acting theory. Jarvis spent a 10 year period at the Royal Shakespeare Company, where his major influences were: Trevor Nunn, John Barton, Bill Alexander, Barry Kyle and the actors Bernard Lloyd and Jeffrey Dench. He brought innovation and excitement to roles such as Antigonus in *The Winter's Tale* and Duke Frederick in *As You Like It*.

Jarvis has since been cast in central roles in West End productions, having played Gonzalo in the Trevor Nunn production of *The Tempest* (to Ralph Fiennes's Prospero), Gandalf in Matthew Warchus's stage musical of *The Lord of the Rings*, and Arthur Kipps in *The Woman In Black*.

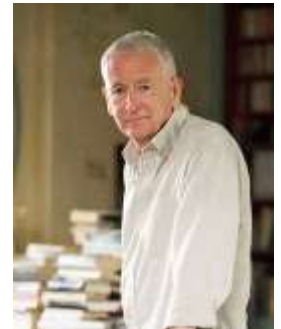
With grateful thanks to Gillian Piggott's entry on Wikipedia

Stephen E Wakelam

Stephen Wakelam was born on 8 Jan 1947. He attended Chesterfield School in Lingard House from 1958 to 1965, latterly as School Captain.

After Cambridge University he was an English Teacher and Head of Department in South Yorkshire. Became a full time writer in 1976. He has now written over forty performed plays (to his surprise), at first mainly in television, now mainly radio - entirely one offs and near exclusively biographical.

His TV work includes over twenty original films and plays, drama documentaries and adaptations. Amongst his recent radio plays are: the biographical 'What I Think of My Husband' about the second Mrs Thomas Hardy (BBC Radio 4); 'The Pattern of Painful Adventures' about Shakespeare (Radio 3); and 'A Dose of Fame' about E.M. Forster (Radio 4). A further three radio plays can be heard via his website: 'Answered Prayers' with Kenneth Cranham; 'Two Men from Delft' with Alex Jennings and Stephen Tompkinson; and 'The Adulteries of a Provincial Wife' with Robert Glenister, Daniel Evans and Anastasia Hille. Stephen is the author of three stage plays, two at the Royal Court Theatre Upstairs.



He was Young Writers' Tutor at the Royal Court Theatre for three years and, in the mid-1990s, at the National Theatre Studio, where he mentored a dozen young playwrights, including Moira Buffini, Abi Morgan, David Eldridge, Roy Williams, Jonathan Harvey and Martin McDonagh.

Stephen was The Royal Literary Society Writer in Residence at Universities in Leeds and Kent, 2009-12. Fellow at Leeds Trinity University, 2009/10. Fellow at University of Kent at Medway, 2010-12. From January 2015 he is to be Writer in Residence at St Cuthbert's College, Durham.

For much more, see Steve's own website: <http://www.stephenwakelam.net/>

OCs may find the following items, which refer to School life / Chesterfield, of particular interest:

[Thoughts after a heart job: intro.](#) Paragraph 3

[Federer.](#) Paragraph 1

[Tommy \(Tommy Kershaw\).](#)

[Coincidences.](#) Paragraph 5

[Derby Day.](#) Paragraph 1

His 1989 BBC2 television play, "Angel Voices" is inspired by Charlie Bryars and other school choir members including David Windle. It can be viewed as follows:

Part 1: <https://www.youtube.com/watch?v=Pc7r-uDVOYU>

Part 2: <https://www.youtube.com/watch?v=C8wlu7P3np0>

[Lying Low.](#) Readers may find this article by Valerie Grove about a radio play written by Stephen which appeared in the October edition of *The Oldie* interesting.

Terry Bown (Gilbert)

Terry Gilbert, who died aged 68 in 2001, was a ballet dancer and choreographer with a background strikingly similar to that of 'Billy Elliot' in the film of that name.

Also the son of a miner, Terry Bown was born on September 11 1932 at Bond's Main, a colliery village in the parish of Temple Normanton, Derbyshire. He evoked his childhood in *Dim White Phlox* (1989), a memoir in which fact and fiction were deliberately merged.

His birthplace, he made clear, had changed beyond all recognition from the village he had known as a child. Bungalows had replaced the old terraced houses; a motorway had been built along the old embankment; the slag heaps had been bulldozed away; and the virgin land underneath them, having been subjected to open-cast mining in search of yet more coal, now appeared as meadowland all too obviously designed in a surveyor's office.

Terry won a scholarship to Chesterfield Grammar School, where he acted in school plays and took on juvenile roles for local drama societies. Music was another passion; he trained as a boy soprano with Dulcie Knowles, a singing teacher in nearby Hasland, and appeared at several musical festivals in the North and the Midlands.

At school he encountered another vital influence, a master called Lennie Lodge (Leonard Lomax in his book) who, exempted from war service on medical grounds, had temporarily exchanged his career as an actor and theatre director for that of teacher. Gilbert wrote about him in *Dim White Phlox*, describing how his lessons would meander amiably over such subjects as Rimbaud's short career as a poet, the exquisite textural torture of Van Gogh's paint, and the influence of Delius on English music.

But one day Lodge had a more pertinent matter on his mind. "You," he addressed Gilbert, "Yes you, beautiful little heathen with those scandalously intoxicating grey eyes, your come-uppance has arrived. As you have seduced me, so you shall seduce the world. You shall play Ariel. Next term. You will be word perfect for the first rehearsal. Smile, boy, you'll be perfect for the part." After which Lodge pursed his lips and blew a kiss at his protégé.



It was in that production of *The Tempest* that Gilbert first experienced the intoxication of performance. He delivered Ariel's songs in a strong, clear voice that rang commandingly through the theatre. No less excitingly, he recalled, he "felt a power in his limbs, standing akimbo in the footlights, tilting his head to catch the light from the follow spot before he fell prostrate at the feet of Prospero"

At that stage Gilbert had received no instruction as a dancer, though he used to recreate scenes from films by whirling around on colliery waste ground. The movements he evolved for Ariel were derived from his observation of birds and scuttering wild animals. He found the experience thrilling, and when, shortly afterwards, he saw Ballet Rambert at Chesterfield, he knew that he had discovered his destiny.

He began to take lessons at Chesterfield's only ballet school. There was no objection from his parents, merely sadness at his leaving School aged 17 in 1950 to London to study at Dame Marie Rambert's ballet studio, courtesy of a grant from Derbyshire County Council.

Marie Rambert, who had worked on Stravinsky's *Rite of Spring* with Diaghilev's Ballet Russe, and had been a mentor of Nijinski, trained Gilbert to be a soloist with her company. He achieved beautiful elevation and pirouettes, and became a master of the soft landing.

Gilbert went on to the London Festival Ballet, and won a reputation as a jazz and character dancer, remarkable especially for his furious and seemingly inexhaustible energy.

The same bubbling vitality was evident when Gilbert gave up dancing for choreography; he seemed determined to take everything at full gallop. In the early 1960s he was at the heart of the "new wave" in British classical ballet.

He created two attractive works for Norman McDowell's London Dance Theatre, *Rave Britannia* (with designs by Mary Quant), and *Let's Make a Ballet*, with a scenario suggested by Michael Bentine. Equally original were *Pastures Green*, for the Northern Ballet, and *Meadow Sweet*, for Ballet 79.

Gilbert gradually began to concentrate on choreography for opera productions and the cinema. As a dancer he had appeared in the films *Invitation to Dance* (1954) with Gene Kelly, and *Summer Holiday* (1962) with Cliff Richard. Now he formed an alliance with the film director Ken Russell, who had himself trained at the Rambert and eagerly responded to Gilbert's ideas.

They worked together on *Women in Love* (1969), *The Devils* (1970), *The Music Lovers* (1970) and *The Boy Friend* (1971). Russell was ever inclined to sensationalism, and Gilbert eagerly followed in his wake, realising the director's notions with imaginative swirls of movement. Other films which Gilbert helped to choreograph included *Alice's Adventures in Wonderland* (1972), *Henry VIII and His Six Wives* (1972), *The Elephant Man* (1980), *Heaven's Gate* (1980) and *Four Weddings and a Funeral* (1994). For television he worked on *The Tales of Hoffman*, the Omnibus programmes on Richard Strauss and Offenbach, and the complete series of Gilbert and Sullivan operas.

On the opera stage, Gilbert's work was acclaimed for its brilliant theatricality. At Glyndebourne and the English National Opera, in musicals, at the Edinburgh Festival and wherever else his services were required, he ensured that dance made a real contribution to the opera.

His contribution to the Welsh National Opera Company's production of Sir Michael Tippett's *The Midsummer Marriage* (1976) was nominated for Ballet of the Year; and he choreographed the same piece for the San Francisco Opera. He enjoyed notable successes with the ENO: in 1975 with a version of *Salome's* dance, in which the traditional seven veils were replaced by brilliant costumes; and in 1985 with his choreography for *Orpheus in the Underworld*, designed by Gerald Scarfe.

Gilbert was also a tornado of a teacher, using his barnstorming style to raise energy levels with students in respected schools such as the London Studio Centre. Wherever he worked, he brought with him an infectious sense of fun, and a readiness to be excited by other people's work. In the late 1990s he set up the Henfield Opera Project Trust in Sussex, which has mounted productions of *Madame Butterfly*, *La Traviata* and *Hansel and Gretel*.

The appearance of *Billy Elliot* inspired Gilbert to write to *The Daily Telegraph* in October 2000 to describe how he had been sustained during his ballet training by the pride in his achievement shown by the mining community at Bond's Main. On the other hand, he observed, in the world beyond Bond's Main he had encountered many who, noting his thick Derbyshire accent, were clearly convinced it was a miracle that he had managed any kind of career in ballet.

Terry Gilbert married, in 1954, Sylvia Wylie, who had been a dancer with the London Theatre Ballet and who worked with him at the Rambert and London Festival Ballet as senior soloist. They had two sons and a daughter.

Kerry Hallam

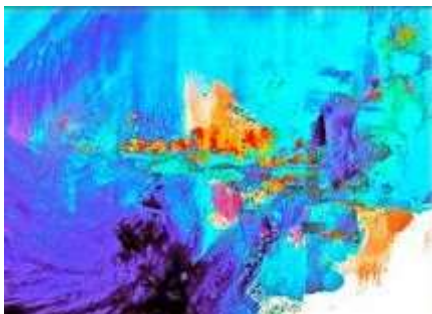
Kerry Hallam, (Foljambe 1948 - 53) is a British impressionist artist who has produced approximately twelve thousand paintings and whose work is included in collections held by Brigitte Bardot and Björn Borg as well as decorating the permanent residence of Monaco's Ambassador to the United States. He was trained in Chesterfield and London and has been based in Nantucket since 1981. He has developed a reputation as a wise rogue and enjoyed success with exhibitions worldwide, including one entitled *Nude Paintings of Other Men's Future Ex-Wives*. His work has been shown at art galleries in New York, London, Paris, Tokyo and Beverly Hills.



Kerry was born (12 March 1937) in Staveley and he sold his first painting, a watercolour of the Lake District, on Chesterfield open-air market aged thirteen. He attended Chesterfield Art College for two years, going on to win a six year scholarship to London's Central School of Arts and Crafts. After studying under British masters Leslie Cole, Patrick Heron and Hans Tisdale, Hallam graduated with the National Diploma in Painting in 1957.



He then spent two years in the British Army in Hong Kong and Malaya, where he was attached to the Black Watch and the Gurkha Brigade. In 1961 he returned to London, working in advertising as a draughtsman and designer but in 1964, he headed for the south of France to paint full-time.



Kerry's talent was acknowledged when he was selected for inclusion in Britain's Royal Society of Artists in Watercolour. In 1973 he moved to the United States. After a short career as a musical performer (during which he opened for James Taylor at concerts and released the LP 'Strandgut' on Polydor Records), he dedicated himself to painting. He established his first studio in Boston and in 1981 opened a studio and gallery on Nantucket Island, moving there in 1995.



Despite his volume of sales and critical acclaim, Kerry has become a cult figure in the art world and forged a reputation as something of a likeable rogue. Fathering a child in his early 50s, he went on to present an exhibition of his work entitled *Nude Ex-Wives*. Kerry returned to music in 2006 with *Autumn Harvest*, a CD released by Boston Skyline Records, featuring re-mastered songs from 1972. 'Nantucket Notables', a collection of watercolour sketches of Nantucket's residents, was published in 2007. A visual compilation of his work, 'Kerry Hallam: Artistic Visions' and his autobiography, 'Getting To Nantucket: An Artist's Journey' were both published in 2000.

(Author – Frank Gorman - with grateful thanks to his entry on the 'Wikipedia' website) and www.kerryhallam.com