

**Free** daily paper of the Hay Festival

# The Hayly Telegraph

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## Arise, Sir Quentin How cartoons take off

### Inside this issue

#### SnailDeath

Ruth Brooks turns her back on the killing fields in her garden



#### LiveMusic

Noah and the Whale return to their best pop-folk form



#### AroundHay

Walk the river path, cycle the lanes, be inspired at Tintern Abbey



# 'I never wanted children – but I do invent them'

**Interview** What is it about Quentin Blake's illustrations that's endeared him to millions of children, asks **John Preston**

Last year, Quentin Blake received a postcard from an admirer. It began, "Knowing how much you love children..." Blake is a very mild man, but an affronted look comes over him. "I thought, hold on, I've never said that. I mean, I do like children, but only as people. Not as if they're a special category."

Blake, who is now 80 and a knight for his services to illustration, is faintly gnomish with a bald pate and sprigs of grey hair sticking out at funny angles over his ears. When he speaks, he hares off on any tangent that presents itself, but somehow manages to hang on to his original theme. And he still works like a maniac. "I've never quite worked out how to do holidays," he says. "I'm never far away from the feeling that I want to be getting on with something."

Everything Blake does takes shape in one room of his flat, with shelves crammed with books of his illustrations. He's lost track of their exact number but says it's more than 300. He seems so unworldly you don't expect him to have an entrepreneurial bone in his body. Yet a glance around suggests otherwise. In one open cardboard box, I spot rows of Quentin Blake oven gloves. You can also buy Quentin Blake greetings cards, fabrics and wallpaper – all of which must have made him an extremely rich unworldly man.

On the other side of the room, by the window, is his drawing board. There are bottles of ink and jamjars full of quill pens,

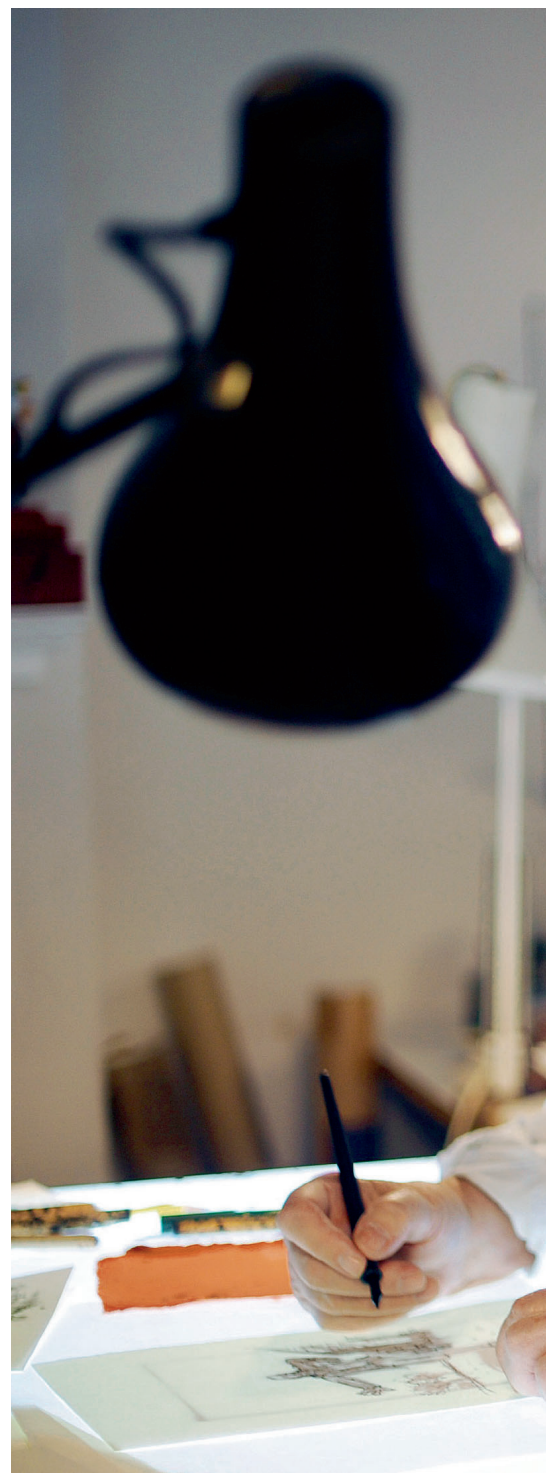
some made from vulture feathers, some from turkeys – fans now send him feathers from unusual birds for him to make pens out of. Everything is arranged neatly enough, yet there's still an air of chaos, a sense of exuberance waiting to be unleashed.

This exuberance is present in everything Blake does. With the minimum of strokes, he conveys character, mood and movement. The night before our interview, I read one of his children's books to my six-year-old son. When I asked him to comment on the drawings, he said, approvingly, "Very lively."

"What I try to do is create a kind of tolerance that the mind of the reader can work within," Blake says. "When I draw a character, I try to make it defined – but not to close it up completely. It's as if I'm a go-between between the writer and the reader."

The son of a civil servant, Blake grew up in Sidcup with a pencil in his hand – or so family legend has it. He drew at Cambridge too, where he studied English. His first trip to the *Punch* offices, aged 16, didn't go too well – he looked so young he was assumed to be the son of another visitor. Undeterred, Blake started sending in cartoons: a rough version to begin with, then a more polished one if he got a commission. "The art editor told me one day he thought my roughs were better than my finished drawings. That was quite a turning point for me. I realised I had to let myself go a bit."

One of the other myths about Blake – along with his loving children indiscriminately and being a kind of beneficent eunuch – is that he started drawing for children because he felt a special rapport with them. He waves a hand dismissively: "Nothing like that. I know some



Some are born great:  
*but most of us have to work for it.*

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## Drawing fast and loose: Quentin Blake at his flat in London

children's writers write for specific children, or for the children they once were, but I never have. I just thought children might like my sort of visual humour."

He turned out to be a natural collaborator. "I've always thought that the writer is the front end of the horse, as it were," he says. "Someone like Michael Rosen, for instance – we first worked together more than 30 years ago. We never go to each other's homes or anything like that. However, I remember once overhearing him talking about our collaboration. He said, 'It's very simple. I give the book to Quentin and he just goes off and does it'. I was very encouraged that he felt he could trust me in that way."

Of all Blake's collaborations, it's the one with Roald Dahl for which he's best known. Dahl's publisher at Cape, Tom Maschler, commissioned Blake to do only 12 illustrations for *The BFG* (1982). Dahl wanted more and flew into a rage when he saw the proofs. "He thought I was being lazy," Blake says, "when in fact I was just doing what I'd been asked to do."

Dahl fired off a furious letter to Maschler: "This is cheese-paring to the ultimate degree... It is also an insult to my book... I will not agree to your publishing *The BFG* unless properly and fully illustrated in the same manner as all the others." Maschler backed down, and Blake started again. Soon afterwards, a parcel arrived at his door. "When I opened it, I found a large sandal." This, Dahl wrote, was what the BFG should be wearing – not the clumsy knee-length boots he'd been in before.

Often, when Blake starts drawing, he doesn't really know what he's going to do. Afterwards, when he looks at what he's done, he can wonder where it came from. This happened recently with a series of murals for a children's hospital in Paris. Blake started drawing pictures of children in trees. It was only later that he saw how apt they were. "The fundamental idea, I realised, was that if you jump, or fall out of a tree, there will always be someone to catch you."

He's close to a niece of his, and to a god-daughter, yet he's never wanted children of his own. "I never had the strong drive that some people have – but then I invent them."

*Quentin Blake will give the Hay Library Lecture in the Barclays Pavilion at 2.30pm today [Event 4]. A longer version of this interview can be found at [telegraph.co.uk/books](http://telegraph.co.uk/books)*

DAVID ROSE

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# Make friends with

**Extract** After years as a determined snail killer, it was time I restored some balance in my garden, says **Ruth Brooks**

My four-year-old grandson reached down into the depths of my garden pond. Glistening wetly black on his palm was the cone-shaped shell of a water snail. Eyes sparkling with curiosity, he poked and prodded it, tracing the curves of its shell with a finger. The creature nestled in his palm like a precious gem on a tiny pink cushion.

The snails and I go back a long way. When I was four, my best friend and I used to have snail races. We marvelled at how they moved along on their own rivers of slime; at their pinhead eyes, which, when we touched them, disappeared down the hollow stalks of their tentacles. We loved the little animals, and would play with them for hours. Only later, when I owned a garden, did my ardour fade beneath fury and desperation. Often, I was certain that my snails would drive me insane.

Snails are destructive blighters. They have a penchant for any plant that is tender, young and juicy. They also have rapacious jaws. Sometimes, in the stillness of night, I have heard these at work. Every year, I bemoan the destruction that takes place in my vegetable patch. And every year, I hear similar tales of woe from fellow gardeners.

Gardening is the national pastime; snails are the national pest: how to reconcile these two opposing forces? In the past, I was a snail slaughterer, with no mercy or conscience. For a while, I used metaldehyde pellets, but how I hated removing the twisted corpses from the killing fields of my vegetable patch. I converted to organic methods of control, but these were expensive, time-consuming – and still meant I was a killer. Whatever I did, it never felt quite right.

Slowly, I realised that I couldn't put my heart into all this destruction. I liked my snails. More than that, I was still fascinated by them. They had been on this planet for 600 million years, far longer than us. They were, in their own way, elegant, even beautiful, with their intricate shells and delicate features. The excitement I had felt as a child returned with new vigour.

I dug out old nature guides on garden wildlife. I prowled round my garden, amazed at how many different species could inhabit one small plot. Each was a small work of art. The white-lipped banded snail had a shiny, creamy shell with five dark, evenly spaced bands. I found one curled up in a clump of grass: not after my vegetables, but minding its own business in its resting place. At the bottom of my hedge nestled a snail whose shell reminded me of a Victorian schoolmarm's hairdo. It had a neat topknot at the apex, spiralling elegantly into a perfect point. This was the Kentish snail, and it wasn't after my seedlings either: it preferred decaying vegetation. The tiniest of all, the garlic glass-snail, had a brown shell just seven millimetres across. I found it in the leaf mould, under logs and in my compost



## Easy does it: a garden snail

heap. It fed on fungi, worms, insects and grubs – not fresh vegetables.

With shock and shame, I realised I had been zapping the snails indiscriminately, viewing them all as pests waging war on me. Yet most were inhabiting hedgerows and wild areas peacefully, while I, with my deadly pellets, had enticed them out of their hidey-holes.

The snails were symbols of a great divide, a battle for survival between pest and plant. So wide was the gulf between the two that almost all the gardening magazines and books devoted articles and chapters to pest control. But all those years of battling snails had left me weary and jaded. Killing, controlling, obsessing – all this had left a dark stain on my psyche. It felt wrong. I felt wrong. There must be a better solution to the

Great Snail Problem, and I felt a responsibility to find it. More than anything else, I wanted to feel at ease with myself.

I became, once more, like a child. I observed the graceful way the snails glided along. I saw the two lower stalks on their heads waving as they scented food, and forgot for a moment that they were streaking towards my hostas. My garden, with all its creatures, became a place of tiny miracles. Everything was connected. Once again, I felt the fascination that began when I was four years old, the same excitement that I would see reflected in the eyes of my grandson as he dipped into my pond. There, in my own small plot of land, a whole new world awaited me.

*Ruth Brooks talks to Louise Gray at 4pm today at the Landmark 100 Stage [Event 6]. 'A Slow Passion' is published by Bloomsbury.*



# snails



## Freedom of speech

### The new economic frontier is a chance for community resilience



Rob Hopkins

Anything is possible, as long as we don't try to go it alone

There's a TV advert I remember from the 1980s that has stuck with me. It features a recently unemployed man telling his wife that he and his friend are "going it alone", that "the bank says yes", and that they are going to set up their own business. I think the ad was for a car or something. It captured the spirit prevalent during that decade, where business was the new frontier, anything was possible, and there were no limits.

I'm starting a brewery. I don't know much about brewing, but with other driven and skilled people from the place I live we're going to do it. We're not going it alone, though: we are bringing our community along with us and inviting their support. We don't need the bank, thank you very much, we have a local person investing in us, and plan to do a community-share launch so that the community gets the chance to invest in us, too. I think our brewery also captures a spirit that's increasingly prevalent.

It is the spirit in which we don't wait for an imaginary cavalry to come riding to our economic rescue, a spirit visible across the country in the explosion of local food businesses, pop-up shops, craft breweries, crowdfunding, community energy projects, and the revival of independent record shops. It's a different, more suitable approach to economic regeneration than most, recognising that anything is possible, but within the limits of energy scarcity, austerity, and the reality of living on a finite planet.

Our brewery is part of a wider story. My town, Totnes in Devon, where it will be sited, is the UK's first "Transition Town" (there are now thousands around the world), a project I, along with others, initiated in 2005. It's an experiment that shows a more localised and lower-carbon economy can be an opportunity for huge creativity and entrepreneurial spirit.

A coalition of our town council, the local Chamber of Commerce and the Development Trust recently published an economic blueprint showing how shifting just 10 per cent of what we spend on food, installing just 10 per cent of the area's potential renewable energy-generation capacity, and starting to retrofit the most energy-inefficient housing could bring £5.5 million into the local economy each year. It's a shift from dreaming of "inward investment" to a focus on "internal investment", where we build more economic resilience in the local economy. We become our own cavalry.

This is already visible in a number of projects. Totnes now has its own community-owned energy company, the Totnes Renewable Energy Society, which is initiating a variety of renewable energy projects in and around the town. Transition Homes, a community land trust, now has a site on which it plans to build 26 pioneering

**“We're not waiting for an imaginary cavalry to come riding to our rescue. We become our own cavalry**

affordable homes using local materials. The Atmos Project, a community-owned industrial and provident society, is close to bringing an eight-acre derelict former milk-processing plant into collective ownership. The town's local currency scheme, the Totnes Pound, which inspired the successful Bristol Pound, is preparing for a summer relaunch with a full set of denominations.

In my book, *The Power of Just Doing Stuff*, I draw together the experience of people trying to catalyse this new economy around the world, from Brazil to Brixton, and from Sarasota to Sydney. It's a thrilling tale. Our brewery might well turn out to be a sign of the times, just as much as that 1980s advert was.

Rob Hopkins speaks at 5.30pm today at the Landmarc 100 Stage [Event 7]. 'The Power of Just Doing Stuff' is out next month, published by Green Books.

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# GK Crossword

Every Saturday in The Daily Telegraph Kate Mepham produces the GK Crossword, a mind-bending General Knowledge conundrum. How quickly can you complete it?

## The Hay GK Crossword

By Kate Mepham

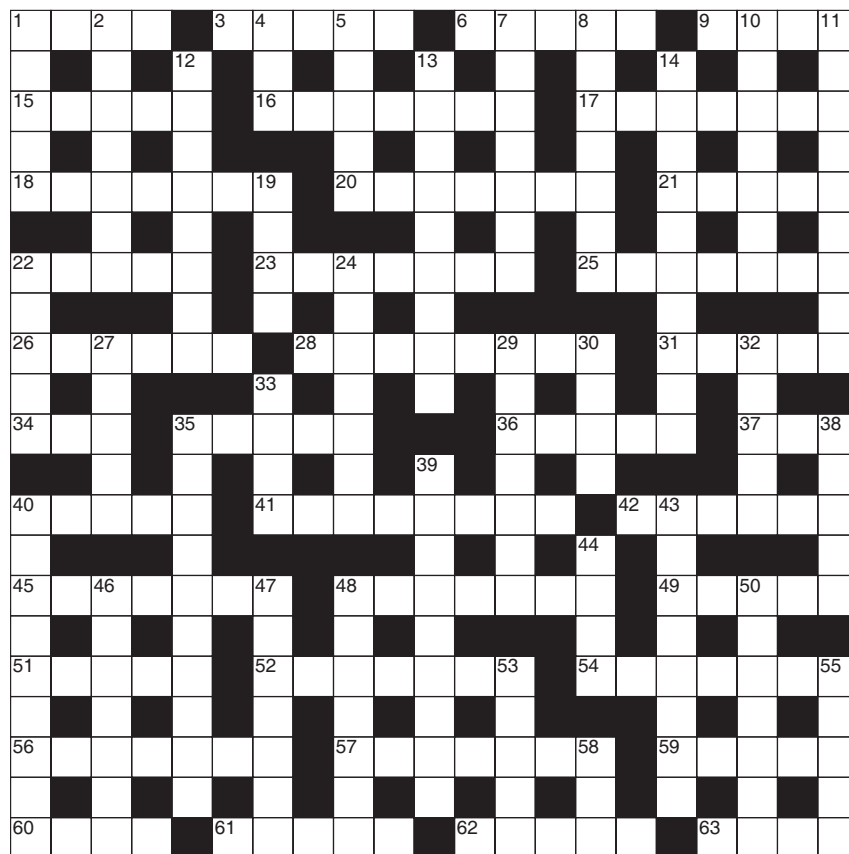
### Across

**1** \_\_\_ and the 3 Across; band who released the single *L.I.F.E.G.O.E.S.O.N.* in 2011 (4)  
**3** Urby \_\_\_; nickname of 1 Across bass-guitarist Matt Owens (5)  
**6** Quentin \_\_\_; illustrator noted for his collaborations with Roald Dahl and his own books including *Clown*, *Zagazoo* and *Mister Magnolia* (5)  
**9** First name of the Welsh poet whose notable works include *The Blue Book* and *The Dust Diaries* (4)  
**15** \_\_\_ Dyke; 177 mile-long National Trail passing through 28 Across (5)  
**16** Rosie \_\_\_; Hay Festival trustee and co-founder of *Spare Rib* whose books include *A Nice Girl Like Me* and *Our Farm: A Year in the Life of a Smallholding* (7)  
**17** Small amount of liquid (7)  
**18** Place in which Shakespeare's *Twelfth Night* is set (7)  
**20** Dame Marie \_\_\_; dancer who formed the company originally called the Ballet Club (7)  
**21** Egg white solution used in bookbinding (5)  
**22** Melvyn \_\_\_; novelist and broadcaster who wrote *The Soldier's Return* quartet (5)  
**23** David \_\_\_; English artist noted for *A Bigger Splash* and *Mr and Mrs Clark and Percy* (7)  
**25** Ivor \_\_\_; Welsh composer remembered for his song *Keep the Home Fires Burning* (7)  
**26** First name of the Scottish novelist who wrote *Trainspotting* (6)  
**28** Community in Powys nicknamed the "town of books" (3-2-3)  
**31** Emyr \_\_\_; former rugby union player for the Wales national team (5)  
**34** Green Dragons' \_\_\_; Hay Festival contest calling upon ideas for sustainable change in Wales (3)  
**35** Chris \_\_\_; BBC Radio 2 DJ chairing this year's Hay Festival 500 Words

competition with judges including Jacqueline Wilson (5)  
**36** Bill \_\_\_; one of the former co-presenters of *Springwatch* with Kate Humble (5)  
**37** *A Room of One's* \_\_\_; 1929 work by Virginia Woolf (3)  
**40** Damien \_\_\_; artist whose two-day auction at Sotheby's in 2008 made a total of £111 million (5)  
**41** 1996 novel by Dean Koontz (8)  
**42** India \_\_\_; author of *My Life on a Plate*, *Don't You Want Me* and *The Shops* (6)  
**45** John \_\_\_; nom de plume of the espionage novelist born David John Moore Cornwell (2,5)  
**48** \_\_\_ *Living*; lifestyle magazine based on rural life (7)  
**49** \_\_\_ of Willendorf; 25,000-year-old statuette in the Naturhistorisches Museum in Austria (5)  
**51** Michelle \_\_\_; author of the *Chronicles of Ancient Darkness* series of novels for children (5)  
**52** \_\_\_ Ted; character created by Edward and Alexandra Heard (7)  
**54** One of the seven elements discussed in a book by John Browne (7)  
**56** Birgit \_\_\_; Swedish operatic soprano (7)  
**57** *The Singing* \_\_\_; children's book by the creator of the *Gruffalo*, Julia Donaldson (7)  
**59** 1992 single by Peter Gabriel on his album *Us* (5)  
**60** Toy historically called a bandalore and a quiz (2-2)  
**61** First name of the award-winning choreographer who founded Random Dance in 1992 (5)  
**62** *A \_\_\_ in the Tale*; Dave Goulson's book on the short-haired bumblebee (5)  
**63** Sky \_\_\_; BSkyB television channel (4)

### Down

**1** First name of the activist who wrote *The*



*Shock Doctrine* (5)  
**24** Fodder plant mentioned in John Steinbeck's *Of Mice and Men* (7)  
**4** Heart or focus of activity (3)  
**5** \_\_\_ *Cake*; novel by J. J. Connolly (5)  
**7** Game of chance (7)  
**8** Cath \_\_\_; entrepreneur who founded a company selling furnishings and clothes in floral and retro designs (7)  
**10** Birth town of *Three Men in a Boat* author Jerome K. Jerome (7)  
**11** *My \_\_\_ Life by Madame X*; book by Kate Manning (9)  
**12** Character in Samuel Beckett's play *Waiting for Godot* (8)  
**13** 1987 book by Whitley Strieber about his purported alien abductions (9)  
**14** Character in Shakespeare's *Love's Labour's Lost* (10)  
**19** Thomas \_\_\_; English poet who wrote *The Sorrows of Hypsipyle: a Poem* (4)  
**22** *The \_\_\_ Giant: Being Human in a Digital World*; non-fiction work by Nick

Harkaway (5)  
**24** Book of established excellence (7)  
**27** Brian \_\_\_; author of *The Good, the Bad and the Ugly: The Trials of Fatherhood* (5)  
**29** Common name for xylography (7)  
**30** \_\_\_ the Bear; character created by Jez Alborough (4)  
**32** *Crime: How to Solve It, and Why So Much of What We're Told Is \_\_\_*; book by Nick Ross (5)  
**33** Miranda \_\_\_; comedienne and actress who stars in *Not Going Out* and *Call the Midwife* (4)  
**35** \_\_\_ Nation; business-growth company founded by Emma Jones MBE (10)  
**38** *The Brain Supremacy: From The Frontiers Of Neuroscience*; book by Kathleen Taylor (5)  
**39** Arrangement of words and sentences (9)  
**40** Coin nicknamed the "tiddler", withdrawn from circulation in 1984 (9)  
**43** Writer of fictitious prose narrative (8)  
**44** *If I Close My \_\_\_ Now*; novel by Edney

Silvestre (4)  
**46** *Stop the \_\_\_*; song written and performed by Jona Lewie (7)  
**47** Birth country of *Truth and Justice* author Anton Hansen Tammsaare (7)  
**48** Elizabeth \_\_\_; Director of Library Services at the LSE (7)  
**50** \_\_\_ war; one of the topics to be discussed by Mark Haddon on May 25 (7)  
**53** Excessively criticise (5)  
**55** *We Need New \_\_\_*; book by NoViolet Bulawayo (5)  
**58** Monty \_\_\_; *Gardners' World* presenter who wrote *The Road to Le Tholonet: A French Garden Journey* (3)

Answers to the crossword and the children's puzzles are on page 9



# Children’s Puzzles

The Telegraph also has plenty of brain-teasers for kids, and below – see if you can draw like a brilliant illustrator

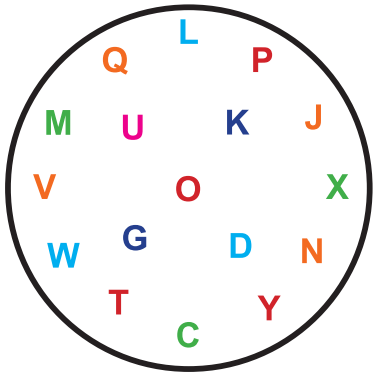
## Junior*mind*gym

Start on the left with the given number and work your way across, following the instructions in each cell.

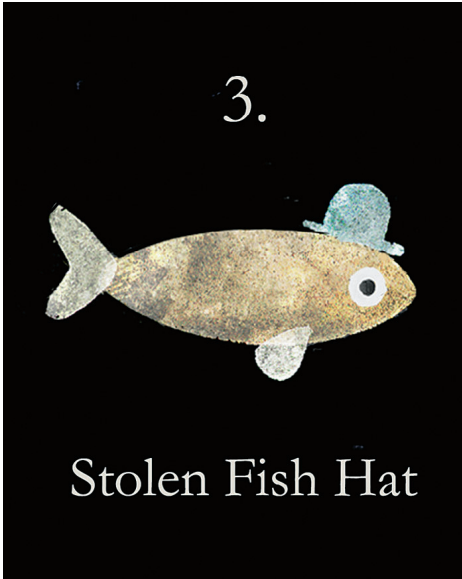
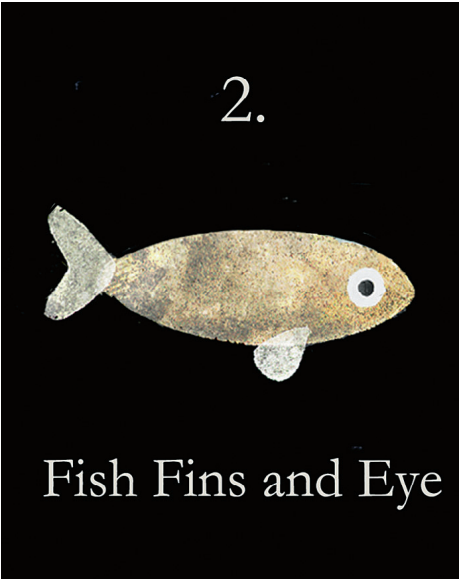
BEGINNER									ANSWER
6	x3	TRIPLE IT	-16	HALVE IT	+9	3/4 OF THIS	÷7	X BY ITSELF	
INTERMEDIATE									ANSWER
56	3/8 OF THIS	+27	3/4 OF THIS	+18	HALVE IT	÷3	X BY ITSELF	-37	
ADVANCED									ANSWER
126	5/14 OF THIS	80% OF THIS	√	x13	TRIPLE IT	-166	x3.5	-175	

## Word*Wheel*

Within the word wheel are most of the letters of the alphabet. However, a few are missing and it's your job to find out which ones. The missing letters rearranged will spell out the name of two types of animal.



**How to draw like Jon Klassen** Copy the four stages in the blank space below to create your own fish in a hat! Meet Jon at 11.30am on Saturday May 25 on the Starlight Stage







## Music

# Remembrance of songs past

**Interview** Noah and the Whale's new album finds the band's frontman in a reflective mood, says **Neil McCormick**

Contemplating their headline appearance at the Hay Festival, frontman Charlie Fink considers why his band Noah and the Whale are ideally suited to a literary gathering. "Well, I mean our bass player has read every Asterix book ever printed, even the elusive 'Asterix Conquers Rome'."

He is joking. Fink is the kind of rock singer more likely to be found buried in a good book than checking out YouTube. Slightly drawn and fogeyish in appearance, Fink doesn't really look like a creature of the

modern world. "I'm not on Facebook," he admits. "I'm not a Luddite, but I think social networking is a dangerous and strange part of modern society. It degrades human relationships. You can have flimsy, shallow relationships very easily, without ever really getting to know people. I couldn't tell you who won the last *X Factor* or anything like that. I'm not connected in that kind of way."

It is unsurprising then that Noah and the Whale have emerged as one of the UK's most individual bands, with a refreshingly wayward musical progress. On their debut in 2008 with the exuberantly charming *Peaceful, the World Lays Me Down*, they were hailed as part of a burgeoning nu-folk movement, bearing fiddles, ukuleles and glockenspiels. Their 2009 follow-up, *The First Days of Spring*, took another tack

altogether: a lushly orchestrated song cycle of heartbreak and despair. Then, just when their audience had adapted, along came the chugging electric guitars, drum machines and synthesisers of the hit 2011 album *Last Night on Earth*. "When we started, it felt as if guitar music was fizzling out," Fink says. "It was like the last dregs of this post-Strokes indie, all these bands in skinny jeans trying to be the Libertines. But I never thought we were making folk music, either, we were just trying to have sounds that weren't so familiar."

Perplexed fans might feel on slightly more comfortable territory with their excellent new offering, *Heart of Nowhere*. "After making three quite different records, we wanted to investigate what was the thread that tied them all together." The results blend their fondness for Eighties-style pop rock with folksy intimacy and odd orchestrations.

From the very first, Fink has proven a compelling talent. Aside from work with his own band, he produced his then girlfriend Laura Marling's brilliant 2008 debut, *Alas, I Cannot Swim*. Fink's break-up with Marling inspired the band's second album, and it was a soul-baring affair. "There's an element of catharsis in songwriting, and then you take it out on the road. I hadn't really thought that through, it was so personal and specific..."

He enjoyed touring Noah's third album more. Those songs, he told me, felt "like universal home truths. You can really sing them out." He has always written, essentially, about his own journey, "the possibility of





**Individual: Noah and the Whale, with frontman Charlie Fink second from left**

change... that moment when you decide that you want to follow a different path”.

The new album finds Fink once again contemplating key moments in his past. “It is a coming-of-age record, so all the songs deal in some way with the end of adolescence. I was in a place where I was distant from my old life and found myself wondering what parts of it were relevant, what made me what I am now.”

*Noah and the Whale play Hay at 8pm in the Barclays Pavilion [Event 10]. ‘Heart of Nowhere’ is out on Mercury.*

# Lifechanging passions

## The future lies in the past, which is why we should cherish heritage



**Dame Jenny Abramsky**

**But we mustn't preserve things in aspic, says the chair of the Heritage Lottery Fund**

I am really pleased to be coming to the Hay Festival. I have great respect for Carl Bernstein, who will be In Conversation later on Sunday.

The first set of news programmes I produced for the BBC [where I worked in news and radio for 39 years] in 1973 featured Carl Bernstein. A colleague and I were the two most junior producers on the show and we were given what we thought was a small item – to cover the break-in at the Watergate complex in Washington DC. Of course, it went on to become a momentous story and to their credit the producers didn't take it away from us.

My career at the BBC broadened my understanding of our heritage and its relevance to everyone in the UK. As chair of one of The National Lottery distributors, the Heritage Lottery Fund, I believe it is terribly important that we do not define heritage in a narrow way. Heritage, both built and natural, is what people believe worth handing on to the next generation.

There is a village in Norfolk that had boarded up its chapel and a 19th-century school room. They had been derelict for years. But one person saw that restoring the building and giving it a new use could rejuvenate the community. She fought with a passion and secured a grant from us. Now it's a café, a meeting place, an internet hub and an events venue – it is buzzing. The project started with one person valuing something and ended with it being useful for a whole group.

I love our industrial past, our buildings and mills. It is amazing to think of the impact they had on people's lives – and how they can do so again, given some care. The Derby Roundhouse, for example, once the centre of the railways and the engineering trade, has been turned into the heart of Derby College.

It is due to people's energy, commitment and absolute determination that so much of our heritage is being saved.

There is a wonderful red-brick Victorian building in Liverpool called the Florrie. It used to be a vandalised wreck. One woman spent 25 years trying to save it, convinced it could be brought back to life as a real community centre, which it now is. Seeing people spending years fighting for something they really care about is moving. Heritage is not just about buildings, it's also about the intangible and how we keep memories alive for people. It is a force for economic growth and for health, too, creating environments people want to live in and work in.

I don't believe in keeping things in aspic; there needs to be a marriage between the old and the new. Nicholas Hytner's current production of *Othello* [at the National Theatre] is a good example of this; I've rarely

“Heritage is a force for economic growth and for health, creating environments people want to live and work in

seen such an explosive mixture of the two. It also really highlights how there is no Shakespeare play that doesn't touch on our lives in some way today.

My late husband would have said I was a pessimist as I was always saying Tottenham Hotspur would lose their next match.

But in terms of things I care about, I have to be an optimist. I don't know how you live your life otherwise; I think the more you can believe things can work out, the more you are prepared to take the risk.

It is this attitude that helps us to save heritage, through the Heritage Lottery Fund, the help of many dedicated individuals and, of course, National Lottery players.

*Dame Jenny Abramsky is chair of the Heritage Lottery Fund. She was director of audio and music at the BBC from 2006 to 2008.*

Every week The National Lottery raises more than £35 million for good causes.



## Solutions from p6&7

**Across:** 1 Noah, 3 Whale, 6 Blake, 9 Owen, 15 Offas, 16 Boycott, 17 Droplet, 18 Illyria, 20 Rambert, 21 Glair, 22 Bragg, 23 Hockney, 25 Novello, 26 Irvine, 28 Hay-on-Wye, 31 Lewis, 34 Den, 35 Evans, 36 Oddie, 37 Own, 40 Hirst, 41 Ticktock, 42 Knight, 45 Lecarre, 48 Country, 49 Venus, 51 Paver, 52 Tractor, 54 Silicon, 56 Nilsson, 57 Mermaid, 59 Steam, 60 Yoyo, 61 Wayne, 62 Sting, 63 Arts. **Down:** 1 Naomi, 2 Alfalfa, 4 Hub, 5 Layer, 7 Lottery, 8 Kidston, 10 Walsall, 11 Notorious, 12 Estragon, 13 Communion, 14 Longaville, 19 Ashe, 22 Blind, 24 Classic, 27 Viner, 29 Woodcut, 30 Eddy, 32 Wrong, 33 Hart, 35 Enterprise, 38 Notes, 39 Structure, 40 Halfpenny, 43 Novelist, 44 Eyes, 46 Cavalry, 47 Estonia, 48 Chapman, 50 Nuclear, 53 Roast, 55 Names, 58 Don.

**Word Wheel:** ZEBRA - FISH  
**Junior Mind Gym:** B: 9, I: 44, A: 63.

## BrainGames

Test your wit and ingenuity every Saturday with our Games pages in Weekend, including the General Knowledge Prize Crossword, Bridge and Scrabble.

There is also a four-page 40 puzzle mind-bending Brain Games pull-out on the last Saturday of each month with Sudoku, Codewords and the £500 Prize Crossword.

For thousands more brain-teasing games, visit puzzles.telegraph.co.uk to access our online archive as well as more than 50 new puzzles added weekly.



# A perfect place to sit and think in solitude

**Travel** Festival regulars among the Telegraph's writers reveal their favourite haunts and outings around Hay-on-Wye



**LOUISE GRAY**

## My ideal Hay day

The best thing about Hay is my daily commute: here I can walk or cycle along the river and country lanes to work. This is how I have discovered some of the beautiful places around the town. There's a footpath by Hay Bridge, and from there you can wander down the valley along the river. If it is sunny, you can go swimming, there are plenty of beaches. If you hire a bike, you can go farther afield, where getting lost might lead to a chat with a farmer about his lambs.

I stop for breakfast at one of the pop-up stalls along the streets. I'd eat Shepherd's sheep's-milk ice cream at every meal if I could. For lunch, there are stalls selling spicy street food around the castle. For supper the Blue Boar, close to the festival, has good cider on tap and delicious pub food. For pizza, try the Three Tuns. If you leave an event really late, then the Chinese takeaway sometimes stays open.

Hay is famous for its second-hand bookshops. All of them are good but I like browsing the stalls outside the castle, where it is more difficult to find gems, but great to be in the fresh air. You can also pick up clothes and quirky objects in the many second-hand shops around town.

If you must buy something new, look out for garments hand-knitted by ladies raising money for the "Plan B" campaign against a

possible supermarket in the town. Whatever you do, don't bring a stash of supermarket supplies: locals are fighting to see off any threat of a supermarket and would appreciate support for their greengrocer, deli and butcher.

Recitals in St Mary's Church at lunchtime make a restful break from the bustle of the festival. In the evening, I'd head to the festival site for some live music. Biking home (with lights, of course) can be even more magical at night.



**BRYONY GORDON**

## The Colloquy

This is a good 45-minute drive from the town, over one of the oldest toll bridges in the land, but, boy oh boy, is it worth it once you get there. The Colloquy is an enormous private house in Lyonshall, Herefordshire, often block-booked by corporations keen to show off their creative side to clients during the festival. There are eight bedrooms, some with their own kitchens, others with giant roll-top baths on mezzanines overlooking the super-king-size bed. Then there are multiple living rooms, a mini-cinema, a giant dining room and a kitchen, where local catering firms can rustle up meals for you. The Colloquy can also provide beauticians, magicians and ice sculptures – it would be a great place to rent out for a hen party, a special birthday or, if you can get it, for New Year. We loved the swimming pool, the 18th-century clock tower and the walled landscaped gardens – so much so, that it was almost a struggle to make it to Hay itself.

[thecolloquy.com](http://thecolloquy.com)



**SAMEER RAHIM**

## Tintern Abbey

About an hour's drive from Hay-on-Wye lies Tintern Abbey. Many will know it from Wordsworth's poem, written in 1798 a few miles above the ruins near the banks of the River Wye; it has also inspired spectacular paintings by Turner. Even putting aside its artistic associations, however, Tintern Abbey is a magnificent place to visit.

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Founded by the Cistercians in 1131, it was a victim of Henry VIII's dissolution in 1536. It is remarkably well preserved: from some angles the building looks intact. Once inside, you can see that although the shell is in place, the ceiling and windows are empty. That emptiness allows streaming light to reflect spookily on the grey stones.

Tintern Abbey is the perfect place to sit and think in quiet solitude. I spent more than an hour in the ruin (which was far from busy) at the end of the festival in 2011. My thoughts turned to Thomas Cromwell, Hilary Mantel's hero in her Booker-winning Tudor novels. He was the ruthlessly efficient

### Magnificent: Tintern Abbey inspired both Wordsworth and Turner

administrator who carried out Henry VIII's bidding to dissolve the abbeys. Did he ever feel a twinge at the beauty he was destroying?

Another line of poetry came into my mind, written 50 years after Tintern was abandoned. In Sonnet 73, Shakespeare wrote of a chapel in ruins: "Bare ruined choirs, where late the sweet birds sang". The choir has long been silent but you can still hear the birds.

[cadw.wales.gov.uk/daysout/tinternabbey](http://cadw.wales.gov.uk/daysout/tinternabbey)

## Today's highlights



### In the Telegraph Tent

#### Malcolm Pein

9.30am; 11am; 12.30pm; 2pm; 3.30pm  
Come and join a chess workshop with the British chess International Master and *Telegraph* chess correspondent.

### Around the festival

#### Molly Scott Cato and Polly Higgins (pictured above)

11.30am *Landmarc 100 Stage [Event 2]*  
Can we manage resources fairly and equitably? Chaired by the *Telegraph's* Geoffrey Lean.

#### Rob Yorke, Simon Fairlie, Milly Wastie and Conor Colgan

1pm *Landmarc 100 Stage [Event 2]*  
Horsemeat, Schmallenberg disease, fuel costs, droughts, floods: how does farming square up to the challenges ahead?

#### Sandy Black

2.30pm *Landmarc 100 Stage [Event 5]*  
Can the fashion industry ever be truly sustainable? In conversation with Hay-on-Earth's Andy Fryers.

#### The 2013 Inspire Lecture

7pm *Landmarc 100 Stage [Event 9]*  
How literary scholars can engage with the sustainability debate in a reading of *King Lear*.

### At the Wales Stage

#### The Massed Choirs

7pm *[Event 8]*  
Four local choirs sing a concert of classic and contemporary songs.

Download a free version of the Hayley Telegraph at [iTunes.com/HayFestival](http://iTunes.com/HayFestival) or from [telegraph.co.uk](http://telegraph.co.uk)



### Festivaloffer

#### Enjoy tapa and wine for £5

José Pizarro will bring a taste of Spain to the Hay Festival at pop-up restaurant Tapas España, in association with the Spanish Tourist Office. Try the ultimate festival food, based on menus from the chef's renowned Bermondsey Street sherry and tapas bar, José.

Present this page at Tapas España during the Hay Festival for one tapa dish and a glass of wine for £5



### Telegraphcompetition

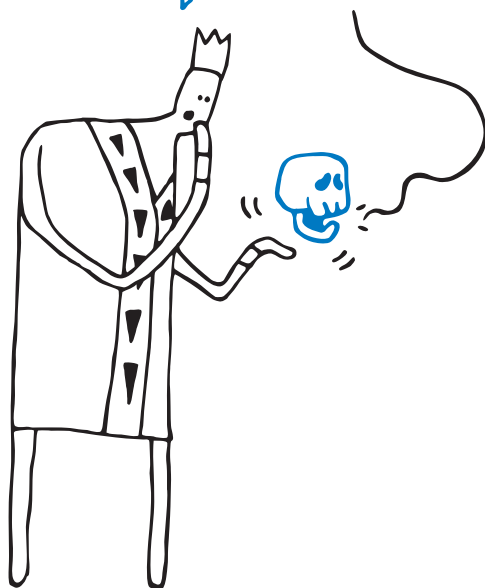
#### Win a cruise aboard Queen Mary 2

Win a four-night cruise for two aboard Cunard's flagship Queen Mary 2. Sail on November 26, 2013, in a deluxe balcony stateroom from and back to Southampton to explore Le Havre and Bruges with your accommodation, meals in the main restaurants, entertainment and port taxes all taken care of.

To enter and for full terms and conditions, visit [telegraph.co.uk/cunard](http://telegraph.co.uk/cunard) by Sunday, June 9, 2013



To be or not  
to be, that is  
the question.



2bon2btitq



## Want to create a really strong password? Ask Hamlet.

Or Macbeth. Or Othello. Or even take a lyric from your favourite song. The more unusual the better. Try thinking of a memorable line like, 'To be, or not to be, that is the question' and then use numbers, symbols and mixed letters to recreate it: 2bon2btitq is a password with quadrillions of variations. Which is a lot.

In short, strong passwords can keep you safe online, which is good to know.

To find out more on how to be safer on the Internet, go to [google.com/goodtoknow](https://www.google.com/goodtoknow)