

# BEDALES ASSOCIATION and OLD BEDALIAN NEWSLETTER 2009



**To Members of the Bedales Association**

## **Bedales Association AGM**

Notice is hereby given of the **26th Annual General Meeting of the Bedales Association** to be held at Bedales School on **Saturday 7th March 2009**.

The details are as follows:

**10.30** Bedales Association AGM Lupton Hall

We have moved the meeting from June to the new date to coincide with the AGM of the Bedales Parents' Association, so that both groups might then enjoy some interaction and further events.

We anticipate:

**11.00** Address by a visiting speaker

**12.30** Light lunch for BA members and Bedales parents

Once the exact timings have been confirmed, they will be published on the school website, where the Bedales Association Annual Report will also be available. Exact timings will also be available from Helen McBrown by email ([hmcbrown@bedales.org.uk](mailto:hmcbrown@bedales.org.uk)) or phone (01730 711561), who will also send you a hard copy of the Annual Report if you prefer. Please give her the relevant address details.

Mark Taylor  
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## Editorial

If the News in Brief this year has a slight Scottish flavour, then this is no coincidence. Your 2009 Newsletter has been compiled largely from Argyll since my retirement from teaching in July, with only three visits to Bedales. This causes a number of difficulties both in terms of not actually knowing so much about what is going on in Bedales on a day-to-day basis and also not being near enough to use the local facilities such as Rollo Wicksteed. Thus, for the first time, I have had to compile News in Brief myself.

It has surprised me to be able to catch two OB musicians performing in Glasgow and to narrowly miss a third playing in our tiny coastal village as well as a scholarly lecture from an OB historian on the right (in both senses) bank of the Clyde. Bedalians really do get everywhere.

In many respects the Newsletter contains just as much OB news as ever. It is simply harder to tie it in and make it relate to what is happening in the school today.

A major article illustrates the architectural work of Mary Medd. Some of the motivation for this is contained within the article, but the wider purpose is that I wanted to draw attention to OB architects, of whom there have been many. I have celebrated the achievements of OB musicians and artists at length over the past few years. Next year I would like to do the same for OB architects. If you are one, please send me an image of something you have worked on and a little text if necessary. I probably already know about you and may come seeking you out, but please send something just in case. Similarly, if you know an OB architect who hides their light under a bushel, please let me know.

So far as I can tell life goes on at Bedales despite the huge exodus of long-serving staff last Summer. You can see evidence of this in the photo showing the new front entrance to Steephurst, created as the 2008 Whole School Effort. The girls have had to wait too long to be able to step out in

style into something other than a car park.

Another part of the ‘all-in’ weekend was a second Merry Evening masterminded by Alastair Langlands and his OB team. The resurrection of this old Bedales tradition has been an enormous success. The need now is for the school to take it over again and make it work themselves. Can they do it? Does modern Bedales know how to be simply merry? It occurred to me during the recent Russell Brand/Jonathan Ross affair that the trouble is that the world has forgotten this art completely over the course of a long drift into spiteful and malicious ‘humour’. It requires so much talent and hard work. Well done, Alastair and your team.

I am saddened to have to report the death of one of the truly towering figures of 20th century Bedales – Sir Peter Mursell. Peter was a man whom the school seemed almost unable to manage without for most of the post-war years. Never obtrusive, always working behind the scenes, with



Peter Coultas

wisdom, calm, care and experience, Peter made a great impression on me when I arrived as a young teacher. He seemed the epitome of the wise old owl. I had not realised that he was barely past 60, yet oddly he seemed much the same thirty years later.

The secret of his success was, according to a perceptive obituary by his son James, a willingness to embrace change. Always keen to learn from someone I admire, I have taken this to heart and at the same time as changing into retirement, I have changed location, car and daily newspaper, all at once, amongst other things. We even consider buying a television, though this may prove a step too far. We have abandoned *The Times* and are now *Guardian* readers, which is reflected in the source of much of the *News in Brief*.

Naturally, this puts a pinker political hue on events and I was recently deeply impressed by a *Guardian* analysis of the current economic crisis, describing free-market capitalism thus: 'Its understanding of how the world works was rooted in self-interest. It was a value system that placed the private before the public, the individual before the collective, and the wealth of the few before the welfare of the many.' It seems simple; the world would not be in such a mess if Alan Greenspan had been sent to Bedales and learnt about the *Work of Each*.

The reason for treating you to this political lecture is to justify my inclusion again of a passage from the *Chronicle* of 10 years ago, by Graham Banks, on the socialist traditions of Bedales. It is so very pertinent – I am not at all sure what Mr Badley would have thought of New Labour. I have also quoted again from *Chronicles* of 25 and 50 years ago, in extracts which highlight change and continuity in different ways, most especially regarding the building of new music schools.



On the staffing front, things have been simpler. All those who departed last Summer have managed to stay firmly left. Old Bedalians Carmody Grey and Jane Kirby (née Williams) have kept up a good tradition by joining the staff. Julian Spencer has gone to take up the post of Head of Classics at Winchester College, which must be considered a huge achievement. He has made a great impact on Bedales in his few years at the school. In July there will be another highly significant loss to Bedales when Suzie Box-Oliver retires after many decades as housemaster's wife, Dunhurst craft and design teacher, Bedales textiles teacher and 6.2 girls' housemistress. This will finally allow Martin to retire properly and actually leave Bedales after just over forty years on the campus.

For once, I do not end by acknowledging the invaluable assistance of Rollo Wicksteed for his *News in Brief*, but he has been helping out with bits and pieces as ever. It is however worth mentioning that the editor of the *OB* section of *The Chronicles* of 50 years ago from which I quote was none other than Rollo Wicksteed. That's what I call long service, for which we are all extremely grateful.

Thanks are due to Jane Kirby in the Archive and the members of the External Relations Department in Steep (especially Susan Simons) for their support of my remote operation. Last but not least, I am grateful to Anne Archer for doing all the proof-reading – the only way up here, where we now 'stay', that I could avoid going 'outwith' the confines of normal English.

*Dennis Archer*

## Head's Reflections on 2008

A historian, trying to assess what life was like at Bedales during 2008, would look first for the key documents of 2008: the Independent Schools' Inspectorate (ISI) Report on Bedales and Dunannie and a new prospectus. These would all tell our inquisitive historian a reasonable amount about what went on in 2008. I will return to these later. Looking back at your time here, you might remember how it seemed as you viewed the outside world via the prism of Bedales in 1956, 1963, 1974 or 1979. How did Suez, the assassination of JFK, the three day week or the arrival of Thatcher seem to you? I wonder how the experience of this year as seen from a teenager's point of view could be captured. It is, as Chinese trend-watchers would say, too early to tell, but I would be surprised if the perceptive and idealistic teenager, looking at us at the end of our long binge on cheap energy and cheap money wouldn't question the adult world's moral authority to lecture the young on restraint and responsibility. The need to be careful in our use of money and energy will reappear during the course of this review, but I suspect that some of the changes in how the current generation of teenagers think, will be considerable.

There are additional noteworthy trends which will also affect the independent sector. The first is the heightened risk of political interference via the Charity Act and the resulting need for independent schools to demonstrate their public benefit. As mentioned a year ago, this will probably have the effect of us needing to allocate a higher proportion of the fee income (currently 5%) that we allocate to financial support to a smaller number of people. If this is the main outcome, it will not necessarily be a bad thing. What is, however, unwelcome and dangerous is the further meddling by the Government in the independent sector – a clear whiff of class envy and 'toff-bashing'. Any

government which feels it has twisted the independent sector's tail successfully through the Charity Act, might press on to more serious interference – for example, through requiring steep rises in the employer's contribution to teachers' pensions.

Let me turn away from those macro concerns and focus on what the two documents mentioned above would tell our historian about Bedales: how it was viewed from the outside (the ISI Inspection Report); and how it views itself – or, more accurately, how it wants prospective parents and students to view itself. Last academic year was one of pretty much non-stop inspection: the OFSTED boarding inspections of Dunhurst and Bedales in the autumn term 2007, covered in my last review; the ISI consultancy, commissioned to look at our Bedales Assessed Courses (BACs) later on in that term; and finally the ISI Inspectors' visit to Bedales and Dunannie in May. We expect that with the next cycle of ISI inspections, Bedales, Dunhurst and Dunannie will be able to be inspected at the same time.

So what did our nine inspectors at Bedales and Dunannie conclude? Well, most importantly they started their report with an accolade both to John Badley and to the current state of Bedales and Dunannie. They said that both schools fulfilled Badley's original aim 'exceedingly well' and, linking what we currently do with what Badley originally set out to do, proclaimed us 'a celebration of education'. Given that inspector-speak is usually of the bone dry kind, this language is an exuberant starburst of unusual vividness. The report goes on to give Dunannie a pretty unqualified, sustained round of applause and Bedales a strong vote of approval – describing how well Bedales achieves its aims through the 'the richness of the overall educational experience'.

As ever, there are areas that we can and are taking forward – some clarification of our management structures, work on differentiation and the creative use of IT – but it was very encouraging indeed to see the inspectors capture the extraordinarily rich texture of the school so well. Above all, it is the strength of the personal development of individual students that, quite rightly, stood out for them.

Being inspected and trying to explain to inspectors (who generally have come from markedly different educational backgrounds) how it all works here is pretty tricky, especially as much defies text-book analysis. My best attempt is simply to say that it is a matter of having devoted and expert teachers working closely with talented, creative and ambitious students in an environment which allows both students and teachers an unusual freedom to develop their ideas. What we all know in our bones is that, to adapt Bill Clinton, "it's the people, stupid". It is the passion and idealism of students and staff – and the willingness to use that passion and idealism responsibly – that enables the place to thrive.

So what have been the highlights? Our fourth annual Badley Weekend took place in late September. This autumnal celebration of the Founder and his vision reached a new plateau in 2007 when we pushed the boat out to celebrate 10 years of the Olivier Theatre and accompanying Arts' Programme. So much was the enlarged event (with its Arts and Crafts classes and colourful culminating procession) enjoyed that many of those additional features look like becoming traditional fare; so for 2008, as well as effecting some very welcome and stylish changes to the outside of Steephurst (making the best of the sad loss of two of our oldest and largest trees over recent years), we created some splendid, giant, colourful Alice in Wonderland sculptures,

had a remarkably orderly but high-spirited procession and a suitably surreal culminating bonfire.

Running alongside this practical set of events, was our Student Voice project. This, conducted by Steephurst housemistress, Becks Hobson, set out to investigate best practice with the Student Voice in other schools and to recommend how we could ensure that we are maintaining what we regard as our historic position as one of the top schools for Student Voice in the country. So our Saturday evening Badley Open Jaw was shared between the Professor of Education at Sussex University, Professor Judy Sebba, who is an expert on the Student Voice, and Old Bedalian, Rachel Rocks-Engelman (who started the legendary Kids' Camp when she was in Block 4 here). The resulting discussions and debate about the aspirations of the Student Voice in the school have been extremely productive.

As mentioned in my first paragraph, a new school prospectus also offers the opportunity to step back, look at what is important here and then attempt to capture that in a prospectus. By the way, you are very welcome to have one if you would like – they seem to be going down well and the sense from current parents, their children and colleagues is that they do reflect the place pretty well. The first thing that any observant historian of our schools would notice is that for the first time, all three of our schools find themselves within the pages of the prospectus. This is entirely healthy and probably overdue. As three schools within a 3-18 umbrella, we share common aims and, increasingly, shared functions such as maintenance, financial control, Admissions, Marketing and Human Resources. Through the Heads of the three schools working increasingly together, we have the best chance not only of sensible synergies and economies of scale, but also of ensuring there is the necessary educational continuity across the 3-18 curriculum and also the

right cohesion of ethos. The process of putting together the prospectus, rather like the preparation for inspection, has, if anything speeded this process. Our approach with the prospectus, spurred on by a design company chosen for its innovative style, was to illustrate life at our schools, not through the usual (often dreary and dutiful) parade of all the different things that go on, but to choose individual projects for each school that capture its educational aims. So, by way of illustration, at Bedales, these were the Philosophy Society (inquisitive thinkers who cherish independent thought), bread making (making and doing), student-directed Drama, a project to rebuild a primary school, Mbalenhle Primary School in Swaziland (community outside the school), and handshaking (community inside the school).

At Dunhurst the focus was similarly on such areas as learning through experience, peer listening and boarding. At Dunannie, parallel processes were illustrated through showing such activities as the making and eating of noodles and visiting HMS Victory, thereby demonstrating inquisitive thinkers and making and doing.

Of course, there are so many other things that one could have included from Bedales' broad spectrum – for example, the healthy life of school publications and the arrival this year of several new magazines: 'B-Geo' (produced by geographers for geographers), 'Classic Bedales' (good for Roman recipes for wild boar and suitably gnomish crosswords) and 'Badley's Tricycle' (an eccentric name for a witty new satirical magazine) which has put the old stager, the 'B-Daily' (now entering its teenage years) through its paces.

As ever, the vibrancy of the Arts has been as great a stimulant and tonic as ever. Classical Music, now supported by a Bedales Assessed Course, continues to astonish. Parry's 'Blest Pair of Sirens', Holst's 'Jupiter' and Britten's 'St Nicolas'

cantata have been particularly strong features in the last two major concerts. Our music department has extended its range through performing at St Sepulchre's in London.

The development of rock music has not only led to our fine annual Rock Concert (which had the additional benefit this year of a concluding guitar solo by Pete Townshend), but has also brought on current Bedalian rock musicians, inspiring them to follow in the footsteps of recent OB successes, such as Luke Pritchard (The Kooks) and Johnny Flynn (The Sussex Wit). Such is the quality emerging during the early part of the year from two of our most prominent student musicians that a professional musicians' concert slot was booked for them in the Olivier Theatre, so Charlie Miller (2003-08) and Leah Mason (current 6.2) performed to a sell out concert in September.

It has been another vintage year for Drama, with the BAC Theatre Arts relishing the greater freedom that the BAC gives them on the practical side of their work. Highlights have included an excellent 'Tempest' (junior play) and a powerfully-rendered 'Oedipus Rex'. No-one can accuse Bedales Drama of not being ambitious in its scope.

All of us were shocked and saddened to hear of the death at 36 of Gary Gilchrist, who taught Drama here with wonderful, unabashed enthusiasm and passion for five terms. Gary died of cardiac arrest in Singapore, where he was pursuing his new career and was about to be married.

2008 was something of a watershed year for the retirement of long serving members of staff. Gary Skinner came to Bedales as Head of Biology in 1984, a post he held for all his 24 years here. A first-class ecologist, he has developed Bedalians' interest in ecology, promoting the Sand Quarry and leading biology field courses. Further afield and more recently, his interest in Madagascar has enabled students to see nature at its most exotic.

Anne Archer's career at Bedales began 37 years ago in 1971 when she joined the school as Miss Anne Smith, a biology teacher. Since then, although she did take a break from Bedales, she has been closely associated with Dunhurst and Bedales. One of the most patient, kind, astute and reliable people in the community, Anne has been in demand in so many areas: science teacher, day girls' housemistress, visiting tutor in Steephurst for much of her career and, latterly, Higher Education Advisor. Anne has been the benign but firm presiding spirit of the Bedales library for the last 15 years – her welcome 'shh...' has been an indispensable part of that cherished, oaky world. Anne combined her knowledge of universities with her insight into individual students to ensure that higher education and guidance were immensely thorough and totally personalised. Even OBs returning years after their original university application have found a warm welcome and Anne's customary attentiveness.

When in 1974, shortly after his arrival at Bedales, Dennis Archer swept Anne Smith off her feet, married her (with customary lack of fuss) and returned for their first Bedales assembly as man and wife, they were greeted by the theme tune from *The Archers*. As one of my predecessors wrote about Dennis, "only a very good man would have captured the heart of such a very good girl".

During Dennis' 34 years here, he has remained utterly true to himself: a top-notch mathematician, he has inspired our students with his ability to show Maths as both Art and Science; an administrator of flair, he ran the Maths Department for nearly 14 years; a determined and exacting mentor, he was Day Boys' housemaster for 17 years and a much admired, demanding tutor, especially of sixth formers. His suspicion of educational jargon and modern educational management methods has combined with his uncompromising honesty to ensure some sparky exchanges with heads over the years but throughout,

Dennis has kept faith with what matters most to him – the pursuit of knowledge, the fostering of community, the banishing of educational flim-flam and the young's ability to achieve their potential. Happily, Dennis will continue to work for Bedales (remotely from the west coast of Scotland) in his other incarnation as Alumni Officer.

Martin Box has come to stand for a particular thread of Bedalian values since he first appeared in the Design workshop as a student teacher in spring 1968: craftsmanship, truth to materials, an enjoyment of wood and a determination that what you produce should be good. Since he took over the Design Department in 1985, Martin has led Bedales Design with his own compelling mixture of passionate conviction, determination to achieve the highest standards and innate, good-humoured modesty. Martin has always inspired his students to make things with their hands – over and above the sometimes bureaucratic requirements of exam boards. It was no doubt partly for this reason that under Martin, Design was one of the departments which eagerly embraced the possibilities of the BACs. From the word go, he has entered into the communal life of Bedales. An enthusiastic cyclist himself, he ran the famous cycle race, *Le Mans*, for many years before finally giving it up in 1995. He organised Bedales dances for at least 13 years. After he stepped down from being Head of Design in 2006, he embraced new things, such as the induction of new teachers and, with particular passion, Greening Bedales. For me, Martin's quick but fervent passion for people and for doing things well will remain at the heart of his extraordinary legacy.

So, what are the challenges that lie ahead? Well, the current recession will limit yet further the number of parents able to afford us. It will probably bring to an end more than a decade of very healthy growth for the independent sector. The need to retrench will not be all bad. Although we would have loved to be able to start our new £3.3m Music School, it was a sensible decision last May to put it on hold until we could see when this recession was going to end; not

being able to build new things, having to make the best of what we have got and being reminded that, as I said before, schools are all about people, may be a useful corrective. There will be consolidation within the sector, values will be reassessed and we will all look carefully at how sensibly or not we have deployed resources. I am upbeat about this: on the financial side, we have made crucial investments in teaching and learning, notably the new Orchard Building; whilst in the broader terrain of educational values, a school like Bedales which has challenged the orthodoxies and shown how things can be done differently is, if anything, going to be listened to more urgently over the next few years, given that some of the orthodox ways of doing things have been discredited. This will happen at a time when the UK Government has finally, thankfully, lost faith in the more obviously banal testing regimes and when the initial cracks in the GCSE edifice have become fissures, if not crevices. In spite of all this, the ever present Bedales challenge will remain: keeping the creative and distinctive flame alive in the hard world of exam results. This is especially so as year by year the requirements for university entry increase. Even in my relatively brief tenure here (seven and a bit years now), courses at university which previously might have asked for three Bs are now asking for two As and a B. Pressure on the job market will add to this sense of competitiveness and the understandable need for value for money.

So, returning to where I started, our nosy historian looking back in 2008 may well conclude that, though 2008 was an interesting year, it was productive – that the distinctive Bedalian values remain strong and the school continues to appeal strongly to new students.

Do come and see how we are getting on.

*Keith Budge*

# Bedales Grants Trust Fund

## From The Chronicle 10 Years Ago

It will come as no surprise to learn that the fund has suffered a 30% decline in value since 2007. The 'FTSE 100' has fallen by 36.8% in the year to 31st October 2008 and is still in a highly volatile state. However, the Trustees take a medium/long term view and, providing dividends and donations continue at a reasonable level, will endeavour to maintain the level of financial support reached in 2007/08.

There are again ten students receiving assistance from the fund during 2008/09 with each receiving up to a term's fees. In most cases, these are children of Old Bedalians.

We continue to welcome new applications for funding through the Bursar at the School. These are reviewed by the Head and Bursar in December each year. Their recommendations are put to the Trustees for approval at the AGM held at the end of January and the grants awarded become effective in the next academic year at the beginning of September.

Donations to the fund, in particular from Old Bedalians, remain most welcome. If you are able to help us, please contact Dennis Archer at the school.

Thanks for your continuing support.

Roy Surridge

Chairman



*We make no apologies for quoting Graham Banks again. Was nobody else writing significantly at the time? One can never be reminded too often of the deeply-held socialist principles behind the foundation of Bedales:*

Roy Wake and Pennie Denton make very clear in the opening pages of their history of the school the extent of Ruskin's influence on the young Badley. When we read of Ruskin saying 'Luxury at present can only be enjoyed by the ignorant,' we can recognise something of the need for austerity in the early Bedales. And we see why the establishment of a school became a priority when we find Ruskin saying, "The first duty of a State is to see that every child born therein shall be well housed, clothed, fed and educated."

Because the form of socialism which has dominated our century has been derived from Marx – based essentially on the impersonal historical and economic forces and the idea of the class struggle – it is too easy to forget that there were other forms. Badley's experimental school was socialist in principles, as its motto proclaims.

'Work of Each for Weal of All' puts the individual's obligation to contribute to the community at the centre of the school's philosophy rather than, say, the more liberal notion of personal development.

The socialism on which the school is founded did not anticipate revolution or the collectivist state. Instead it imagined small utopian communities within the state governing themselves on socialist lines. This follows William Morris and at the heart of his thinking is the anti-individualist notion that the purpose of work should be to fill our lives with beauty. Morris looked forwards to 'the victorious days when millions of those who now sit in darkness will be enlightened by an Art made by the people and for the people, a joy to the maker and the user.'

Graham Banks

## Parents Day and Old Bedalian Weekend

### Saturday 27th and Sunday 28th June 2009

All Old Bedalians and members of the Bedales Association are welcome

The Junior Play is to be Lord of the Flies

Please reserve tickets well in advance to avoid disappointment.

Free tickets available from the **Box Office 01730 711510**

# The Work of Mary Medd

## OBE, RIBA, AA Dipl., Hon DSc.

**M**ary Medd (née Crowley) (Bedales 1921-26) died in 2005 and an extensive obituary appeared at the time. The purpose of this article is rather to draw attention in detail to her architectural work. Only in the months after her death, as I got to know her husband David better, did I realise that somewhere around a dozen of the buildings on which Mary worked were now listed. I cannot imagine that many OBs have such a distinguished record and thought they deserved to be recorded.

To my surprise a complete and detailed list was not readily obtainable from David and the intervening couple of years have seen the necessary information gradually harvested and shaped into this article.

It is no longer the simple catalogue of her listed buildings which I had, in my mathematical way, intended. David has done my job for me and turned it into a chronological telling of the story of how she worked. Almost all of the buildings shown here are listed. Of the others, one is in the pipeline for listing, one has been demolished, one arsonised and one cannot be listed since it is in Wales. Two other buildings by Mary, not illustrated, are also listed – one in Hertford and the village school in Essendon.

Mary's architectural skills were chiefly confined to interpreting educational requirements in plans, albeit in very straitened circumstances, and at a time when the War drew a curtain over the past, and all concerned wanted to make a fresh start; and again at a time when the work of children became more varied than the hegemony of the classroom, which then had existed for about a hundred years, could provide and had become the sine qua non of a school. In consequence her work became associated with such phrases as 'forward looking', 'progressive', and

worst of all 'open plan'. Such phrases had never crossed Mary's lips. What she learned to see, with the aid of so many educational experiences were the 'growing points in education'. She could see teachers adding equipment and furniture, and changing teaching methods. In other words, seeking to change what they had been given – indeed improvisation, which was so instructive to observe. It became a question of not giving necessarily what educators asked for, but what they wished they had thought of asking for. It was Evolution not Revolution.

The examples show how the classroom evolved, when one starts with activities, then furniture, then a plan to contain them and then their evolving architectural context.. This makes furniture and equipment of primary importance. At the time of Amersham and Finmere, the English way of evolving a classroom became clearer, just at a time when Mary, for a year, was planning to discuss her experience with those in the USA. Here 'open planning' was all the rage, and was being adopted by education officers and architects in England. Mary's message was 'built in variety': 'open plan' was just the reverse.

It seems so very typical of her self-effacing nature to put the needs of the child and teacher at the centre of the architectural thinking and any thoughts of grand design of the architect almost completely out of mind.

### Three houses in Tewin, Herts (built 1936, Listed 1981)



After becoming a member of the RIBA in 1934, this was Mary's first commission, which brought her instant recognition and is frequently illustrated. For example, Alan Powers in his 'Modern Movement in Britain' (2005), said: "These houses for me stand for what is the best and most enduring sort of modern architecture ....."

### 5, Pennyfathers Lane, Harmer Green, Herts (built 1953/4, Listed 2006)



Built when materials, area and expenditure were severely rationed. Remains unaltered.

**Burleigh Primary School, Cheshunt  
(Infants Department)  
(Opened 1948, Listed 1993)**



This is the first new school built by the Architects Department in Herts C.C. after WW2, and stemmed from Mary's experience in working in Herts C.C. Education Department during WW2. Built as the prototype of the future Herts system. Each group of what was then forty children had their own room, their own facilities and their own garden court. It was influenced by what Mary saw in Sweden in 1930, as indeed were her houses above. It had a social aim from the start and set the scene for the early Herts schools, as indeed for the Ministry of Education (MoE) in 1949.

**Templewood Primary School,  
Welwyn Garden City, Herts  
(opened 1950, Listed 1993)**



In the early Herts schools, John Newsom (the Education Officer) insisted that a proportion of cost was spent on art.

**Aboyne Lodge, Nursery and Primary  
School, St. Albans, Herts  
(opened 1950, Listing applied for)**



The prototype (see above) was soon made more versatile, as can be seen in this instance, where the school is scattered amongst an apple orchard near the centre of the town. It was sympathetically enlarged in 1976.

**St. Crispins Sec. Mod. School,  
Wokingham, Berks  
(Opened 1953, Listed 1993, extended  
to Comprehensive 1976)**



Mary had moved to the MoE in 1949, when she became a founder member of the Development Group in the Architects & Building Branch. She, and HMI Leonard Gibbon, worked out the accommodation for this; among the first secondary modern schools, and the first school designed and built by the MoE as a forerunner to promote ideas and to test new cost limits. It took the Herts system up to four floors and was an influential school. At the opening, a boy leaning out of a window shouted: 'If it had been built in marble it would still be a bloody school'.

**Woodlands Comprehensive School  
(boys) Coventry  
(Opened 1954 -1956, Listed 1993)**





The first comprehensive school built by the MoE, again to promote ideas, particularly to deal with the social problems of the large school. The scheme was devised by Mary and HMI Leonard Gibbon, when the HMI were formed in Grammar, Technical and Secondary Modern terms, and had not formally recognised Comprehensives. How was a school for 1650 boys to be socially acceptable? The proposal was to have a series of single storey buildings on the perimeter and the large and communal facilities in the Centre. The perimeter buildings contained “houses” for 60-80 pupils, dining and kitchen, some social and teaching provision. The house community got to know each other and provided healthy competition within the school.

**Woodside Junior School, Amersham, Bucks (opened 1957, Listed 1993)**



Designed in brick construction to incorporate some of the rationalisation realised in system building. Each pair of classrooms for the four years of the

school is designed differently to reflect the development of the curriculum, and they are grouped round a central court and pool.



The school was temporarily converted to a middle school for 8-12 year olds in 1975. The court gives a heart to the school and is planted to significantly increase the educational possibilities.

**Finnere Village School, Oxfordshire (opened 1959, enlarged 1973, Listed 1993)**

The first opportunity to put new life into a deprived type of school. The range of



work for about 50 pupils from 5-11 years and two teachers, demanded a new look at the normal pattern of two classrooms. (The school was enlarged for 75 pupils in 1973). The whole teaching area was divided into three inter-related spaces which could be used collectively or by smaller and individual groups. Two of the (non-central) spaces were divided into reading and writing areas, practical areas, cooking, domestic areas, book areas – all on a small scale. This was a most influential school that cost only £10,000.

**Eveline Lowe Nursery & Primary School, Southwark (opened 1966, Listed 2006)**



The site was for a school which was shattered in WW2, and is surrounded by old industrial buildings and new flats. The school is single storey and

deliberately domestic. In fact the school and site becomes a home and a safe refuge, while the flats remain institutional. Each teaching room is very different from its neighbour, therefore giving a feeling of evolution and variety, and each having a veranda leading to the garden. The listing of the school has enabled the original building now to be refurbished.

**Delf Hill Middle School, Bradford (9-14 years).**

**(Opened 1969, recently demolished due to disappearance of Middle School)**



Another promotion by the MoE, one of the first new middle schools. The working accommodation was divided into four centres, each for 105 pupils and four basic teachers, for the majority of the curriculum. From these centres pupils would go to more specialised provision for some science, languages, PE, drama and dining. Each of the four teaching centres was divided into large areas for collective work, smaller areas for practical work, and others for individual groups. The school site had a ravine, a stream and animals and greenhouses.

**Ysgol y Dderi, Llangybi, Dyfed (Nursery & primary school for community use) (Opened 1976)**

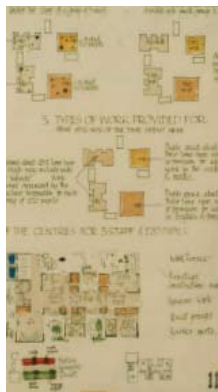


Mary spent about two years surveying village schools in Wales and building this school, a new one, to take the place of five nearby and very small schools. This also resulted in the publication of two Welsh Design Studies. Nearly a third of the total area offers provision for the local adult community and a floodlit playground.



The school contains one centre for 20 pupils, two for 50 pupils, one for the 5-8 years, and the other for the 8-11 years. Each centre has a variety of spaces for collective, small groups and individual work.

**Abraham Moss Centre, Cheetham, Manchester (first intake 1973, opened in 1975)**



A comprehensive school for about 1200 pupils, with generous provision for the community, including crèche, youth club, recreation, theatre, library and the needs of senior citizens.



The lower school has four centres, each for 120 pupils and five teachers, with a wide variety of working areas, from large to small, for about 90% of the curriculum. A transition from a small primary to a large secondary school.

**Furniture Models**



Furniture models were an important element in training and courses at home and overseas. Mary here is at full tilt with a group of Italian architects in Monza (1975).

**Mary (1984)**



At the launch of Stuart Maclure's book 'Educational Development and School building' (Longmans 1984). This and 'Towards a Social Architecture' by Andrew Saint (YUP 1987) are the two books which discuss the subject of this article very fully.

*Dennis Archer (with huge debts to David Medd)*

# Stoner Cricket Club Anniversary Celebrations

20th-24th July 2009



Opening of the Mem Pitch

On the occasion of Stoner's Fiftieth Birthday, way back in 1984, a Founder Member, John Fox, wrote thus:

“Although a performer of little talent... I was quite potty about cricket, and when I found myself leaving Bedales for good (where I spent 14 happy years successfully resisting being taught anything) the idea of abandoning the cricket field seemed quite awful.”



JHB to OBP – 29th July 1950

From such sentiments the Stoner Cricket Club was born and John was but the first of many to be drawn back to the school for a week of cricket and bonhomie. 2008 was no exception with thirty or so OBs, staff and friends, ranging in age from eighty to eighteen, returning for five days of unbroken sunshine, reminiscence, (and a little cricket).

Anyone interested in the grizzly details is invited to visit the club website ([www.StonerCC.co.uk](http://www.StonerCC.co.uk)); others may be satisfied to know that three games were won and, thanks to feats of quite breathtaking ineptitude, two others resulted in defeat being clutched from the jaws of victory.



Mr Badley's 100th Birthday

On a happier note it was during Stoner Week just after the war that Benn and Kay became engaged; their daughter Sarah later married the present Treasurer and Team Secretary, whom she first met during the week and, with a pleasing sense of symmetry, their daughter announced her engagement at Stoner this year, thus maintaining a happy family tradition and confirming that there is more to the week than flannelled foolery.

Next year will see the Club celebrate its 75th Birthday and we are anxious to



Stoner c.1950

contact as many of the hundreds who have played during that time as possible, for a grand reunion during the week. Anyone interested is invited to log onto the website or write to me (Holmoak, Steep, GU32 2DP).



Modern Stoner

It was another of the original members, Jim Atkinson, who said of Stoner that it was “no more than a vehicle for the making of friends and the interplay of eccentric personality – but never mind”. The founders, Jim, John and Benn are sadly no longer with us, but they would be delighted that their brainchild continues to flourish, as we all hope it will continue to do for many years to come.

### *Rollo Wicksteed*

(Significantly, none of the photos Rollo offered to illustrate this article contained any cricket at all beyond the shot of Mr Badley bowling the first ball to OB Powell on the new Memorial Pitch in 1950 – Ed.)

## Memorial Library Revisited

Thirty years ago, when I was honing my ssshhhhing skills in the Lupton Hall, or even nine years ago, when I volunteered to help Dennis set up the school Archive, I didn't imagine that I would end up back at Bedales employed as one of the two new Librarians. However, once I had been working on the Archive for a while, and started to help Anne with the computerisation of the Library catalogue, I will admit that the idea did cross my mind. I had, after all, done the same post-graduate degree in Information Science as Anne. I gained some more relevant experience by taking a job at another local school, but with space for only 4000 books or so in its collection, there was no question but that I would apply for Anne's job when she retired. And so I joined the staff in September as the latest OB to take over running the Library, sharing the post with Philip Brittain.

Many things about the school have changed. The hardest thing to get used to has been the structure of the school day and week: no siesta; lessons in the early afternoon; activities before supper; Jaw on Wednesdays; long weekends twice a term with no Saturday lessons. Much of this is presumably to accommodate the higher proportion of day pupils, and that is the other noticeable change: the sheer number of pupils. I had no idea how dry one's throat would get saying 'Good night' to so many people at handshaking. Health and safety seem to have put paid to Room Doers and Le Mans, though thankfully the Library gallery has not yet been enclosed.

The Badley Weekend/whole school effort was new to me, and this year they worked hard at improving the footpath and drive to Steephurst. Unfortunately I couldn't stay for it all, but I plan to next year, when I might get some volunteers to help with a stock take (book banging is long since gone). Bedalians are as exercised as ever over their right to have

their say, and it promises to be a busy year debating Student Voice (never heard in the Library, of course). To help today's sixth formers understand how students had a say in the past I've been delving into the archive files for minutes of Whole School Meetings, committees and executives, and I don't know whether they will be disappointed or reassured to learn that the pattern of the end of the summer term was being discussed with as much vehemence in 1979 as it is now.

Structurally the Library is in need of repairs and repointing, and we are waiting to hear if perhaps we can get some grants towards the cost. For the moment it looks a bit sad behind its scaffolding and plastic sheeting, but that is doing a good job of keeping the worst of the weather at bay. The stock is a wonderful mix of titles ancient and modern, and I hope that the students will take away an appreciation of its breadth. There is not much spare shelf space now, and inevitably older titles will have to be discarded in favour of newer ones. One category of book that we would always like to obtain and keep is those written by OBs or staff. Philip and I can't hope to match Dennis's knowledge of OBs, so if you publish a book, on any topic, we'd love to hear from you. If you can't spare us a copy, do tell us the details so that we can buy one. However, pressures of space mean that we cannot always accept donations of other books, particularly if they are not new or do not fill a particular gap in the collection.

Even on the days when Block 4 are not particularly co-operative and I don't feel I've done much other than ssshhhh, it is wonderful to be able to come to work here, and on the way home I play the CDs Matthew Derrick put together for our block's reunion five years ago, and pretend I'm a teenager again.

*Jane Kirby (née Williams)*  
Bedales 1974-79  
jkirby@bedales.org.uk

## From The Chronicle 50 years ago

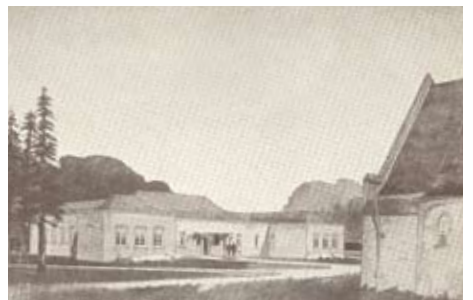
*Or could it be from this year's? Music was a dominant theme in the writings around 1959 and much that is quoted below remains topical....*



Before the Music



'Old' Music School



One That Got Away

Bedales has a high reputation for its music, and many of us now, and possibly many of our predecessors did also, wonder whether we still deserve it, or whether we are just resting on our laurels. The statistics suggest that our music ought to be good. We have a large Music



'New' Music School

Staff, the twentieth person from Bedales has recently got into the National Youth Orchestra and a new high-class music school is soon to be built. How does this compare to this term's concerts? William Salaman

the best music by members of the school for several terms. On the same evening, William Salaman played Richard Strauss's first horn concerto generally well, but with a few mistakes. At the next Sunday Music, the staff played the beautiful Mozart G minor piano quartet extremely well.

The Music Society had two concerts. In form hour Stephen Plaistow gave a piano recital. The other concert was performed by those who had taken auditions for the National Youth Orchestra. Edwin Hill played a dull sonata by Luigi Mercè as well as it would allow. There followed a Handel viola concerto played by Hilary

*With such a wealth of Sunday Music, concerts and entertainments, is it any wonder the Headmaster felt moved to write.....*

The New Music School, for which the school has waited so long, is now nearing completion. It is situated on high ground at the back of the Orchard behind the Gym, and is a long single storey building,



Walters & Cohen

Music School To Come

*The resounding answer was....*

All in all, the standard of music has been high this term, though not as much of it as one would have liked has come from within the school.

The first Sunday Music was a Beethoven Clarinet Trio performed by the staff. A few Sundays later came the highlight of the term. With a group of the string orchestra, Martino Tirimo and John Gale played the Bach C major double piano concerto very well indeed, and I felt that this was

Hart and three variations in F by Haydn, performed by Alexander Skeaping.

The only musical entertainment was a recital given by Wilfred Brown. He gave, as one would expect, an excellent and well-arranged programme, at one time humorous, at another melodramatic. His control is firm, his voice is subtle with the richness of dry wine, and we are very grateful that he can spare the time to come and sing to us.  
Stephen Boyd

with the rehearsal room and main teaching rooms on the south side, and sixteen practice rooms on the north. Owing to the difficulty of raising enough money to pay for the whole, it was designed so that it could be built in three separate stages; the first stage, which was built last winter, has been in use since the beginning of the summer term.

The money for the first stage (£4,000) was provided out of the School's Appeal Funds, and as soon as the building began, a further special appeal was sent out, mainly to OBs and past and present parents, for funds to enable us to complete the whole building in a single operation. The response to this was so splendid that by the spring of this year over £6,000 more had been given or promised in the form of covenants. This was more than was needed for the second stage, and therefore, with a mixture of faith and courage, we decided to build the third and final stage as well and to do all we could to raise the £3,000 that is still required by the end of this year, when the building will be finished – it has been promised for our use by the beginning of next term.  
Hector Jacks

# Playing in the home of Mendelssohn (1809–47)

An article to mark his bicentenary Performing in Mendelssohn's last home in Leipzig last September with pianist Alexander Wells was a truly inspiring experience. Our cello and piano recital was part of the Gewandhaus Festival. But what made the occasion so singular was the awareness that we were almost part of the home life of this remarkably gifted and much loved man and his family, so beautifully is his apartment now presented. It may today be a museum but it recreates as closely as possible the apartment Mendelssohn knew. Here are the composer's impressive watercolour paintings, his belongings including the little jacket made in Hastings (!) for his small son, his study – an exact copy of the original thanks to a precisely detailed painting of the time – the whole giving a wonderful feeling of life as it was lived there. Two furnished rooms are roped off, with the others open to visitors.

You climb a curving wooden staircase to the first floor and enter the long rectangular apartment half-way along one side. A central corridor runs its length, lit by a window at one end. At the other is the small bedroom of Mendelssohn and his wife Cecile where he died aged 38. His last words were: 'Tired, very tired'. To one side is their dressing-room and bathroom, next to the kitchen. At the other end is Felix's study, next to the small sitting room, with his wife's sitting room opposite. This side the rooms continue as the first 'children's room', the second 'children's room', then the dining room, leading into the last and largest room, the Musiksalon, in which we played. Our programme was:

**Fantasia in G minor**  
**Fanny Mendelssohn-Hensel**

**Adagio and Allegro, opus 70**  
**Robert Schumann**

**Sonata in B flat, opus 45**  
**Felix Mendelssohn**

## **Variations Concertantes, opus 17** **Felix Mendelssohn**

Besides showing Mozartian gifts, the young Felix was good at acting, drawing and sports. He was an enchanting child, obviously brilliant, beautiful to look at with deep brown eyes, hard-working, unspoilt and fun. Conversationally, by the age of sixteen he could hold his own with the professors of philosophy at Berlin University, and famously at this age produced his miraculous octet for strings. It was after the playing of this astonishing work that musicians finally persuaded his ever-cautious banker father, Adam, that he was the father of a genius and should let his



Mendelssohn's piano

son pursue a life in music. Even then Adam warned Felix not to come to him asking for money.

My sister, Anthea (also OB), walking down the quiet street with a friend before the recital that Sunday morning, was captivated to hear piano-playing floating through the open first-floor window, just as it would have done so many years before.

Sitting there performing, one felt as though either Felix or his beloved and talented older sister Fanny might easily wander in at any time to hear the music, and I think that this was part of the inspiration we absorbed. We felt at home and in the company of that marvellous family. I also thought of my first cello teacher,

Nancy Strudwick at Bedales, gratefully indebted to her and other music staff for my musical memory and so much more, and of Paul Tortelier's dedication and flair, remembering my year in Paris as his student.

Before the recital I had said to Alexander in the artists' room, 'I feel today that we are playing for the Mendelssohn family and our friends.'

The Sunday music tradition followed on from life in Mendelssohn's parents' home in Berlin, where the children were able to perform their own and other compositions. Concerts were continued by Felix and Cecile much later in Leipzig in their home, with concerts on alternate Sundays in the apartment of Robert and Clara Schumann who lived only a few streets away. When Cecile had first met Mendelssohn, she had expected an elderly man in a skullcap who wrote dry fugues. She was amazed to meet someone so lively and charming who could talk about anything and was such fun. She soon found him wonderful company, as did so many others. Elsewhere in another home he was a great success playing leapfrog with the children's tutor in the garden.

Printed inside our programme, verbatim, was an invitation from Felix Mendelssohn to guests for one of their Sunday morning concerts. Another lovely touch was a small stand of candles on a side table and I particularly value the memory of the concert organiser saying before we went on 'I will light the candles, then I announce and you come in.' As she said, it gave a feeling of warmth, and it certainly added to the feeling of period and charm.

After Mendelssohn's death, as with Bach, much of his music was neglected for a time. It later became fashionable to say that because Mendelssohn had a comfortable background his music lacked inspiration and greatness. However, his contemporaries who heard him improvise and saw him

work prove to us an astonishing career of both brilliance and hard work.

Felix's grandfather, Moses, the brilliant son of a Jewish scribe, was himself extremely poor. As a fourteen-year old hunch-back with few words of German, he had walked seventy-odd miles to join his Talmud teacher, who had been appointed Chief Rabbi in Berlin. The boy survived on very little food, taking what menial jobs he could find and studying assiduously. He became a tutor in a family, joined the firm of his employer, became a partner, and by the end of his life was universally acclaimed and venerated as a famous scholar and philosopher. An inspiring example to follow.

Moses married, had four children, and the second became Felix's father who, despite being Jewish, became a successful banker through hard work, shrewdness and charm. Liberal principles and tolerance were passed down from Moses through each generation. Adam's four children received a broad education and met many intellectual people of the day. They worked hard and results were expected from their studies from music to letter-writing. Felix's parents and his teacher Karl Zelter took care that he should not be over-exploited or spoilt. At the age of twelve Felix was taken by Zelter to Weimar to meet Goethe, the great German poet, who was extremely taken with him. The family had written exhorting Felix to behave well: Adam that he should sit properly, speak clearly and to the point and be modest and obedient; his older sister Fanny telling him he must keep his eyes and ears wide open and report verbatim everything the great man said. They need not have worried. The whole visit was a great success.

At the age of twenty, despite doubts from friends and others, Felix conducted Bach's St Matthew Passion in Berlin after it had lain silent for 100 years. It is worth remembering that Felix's parents had had the children baptised as Christians and later themselves also became Christians. The

ensuing years saw great musical successes, some struggles and sadness, notably some devastating bereavements, worst of all Fanny's death in 1847. He and Fanny had had very close ties both musically and personally. He never recovered from the shock of her death and, coupled with overwork, it almost certainly caused his own death at the tragically early age of thirty-eight.

During his life, apart from presenting his own compositions, he was very active in promoting not just contemporary composers' work, which was then the norm, but, as director of the Leipzig Gewandhaus, many works of past composers. He had an almost magical rapport with orchestras. He also persevered to upgrade the pay of orchestral players which set the scene for many others. He was hugely popular in England and his oratorio 'Elijah', first performed in Birmingham, enjoyed enormous success for years here and abroad. His death was mourned throughout Europe and thousands gathered in the street outside the apartment where we performed last September. Many contemporary writers mention Felix's diligence, generosity and charm, apart from his astonishing talents. One writer recorded that, 'After his death deed after deed has come to light'.

So ended the life of a thoroughly good man, a child prodigy, a friend to a huge variety of people from Queen Victoria and Prince Albert to orchestral players in Leipzig. May we celebrate his bicentenary this year fittingly.

Two books for those who would like to read more: Wilfrid Blunt, *On Wings of Song: A Biography of Felix Mendelssohn*, London, 1974; Roger Nichols, *Mendelssohn Remembered*, London, 1997.

*Penelope Lynex OB*

## Badley Society



The Badley Society – those Old Bedalians and others who have chosen to mention Bedales in their Will – continues to prosper under the leadership of Allan Hepburn. A number of new recruits were welcomed following our mailing just over a year ago. A most enjoyable lunch was held in June 2008 at the Sloane Club, where we were welcomed by Allan again. The 2009 lunch will be held at Bedales on Monday 16th March. New members are always welcome. Please contact Allan c/o Bedales or Dennis Archer if you are interested. Legacies continue to be a valuable source of income to the school.

## News in Brief

In view of the increasing number of invitations to visit a website in relation to the news items below, readers might like to know that a pdf of the Newsletter is available on the Old Bedalian section of the main school website. From there you can connect directly without the need to type in the addresses.

**Fiona Kent (1969-70)** is Head of Animal Science Department at Christchurch Polytechnic, New Zealand, where she oversees the training of animal industry and veterinary nursing staff. She maintains an interesting blog at <http://fourpawsandwhiskers.blogspot.com/>

**Louise Randell (1976-83)** and her husband Giles have completed the impressive restoration works on their wonderful French home in the Ariège and are now eager to receive guests in their gites, which they are offering at remarkably reasonable rates. To see more, visit [www.manzacgites.com](http://www.manzacgites.com) I am expecting to be one of the first visitors.

**Peter Flood's (1982-87)** group Bellowhead were described in The Guardian as "celebrities of the latest folk revival" in a review of a recent concert, praising their "fine musicianship". Their new album is entitled *Matachin*. Pete has also been organising a concert at the Queen Elizabeth Hall, London featuring other OB musicians **Johnny Flynn (1996-2001)** and **Kamila Thompson (1995-97)**.

**Claire Whalley (1980-85)** has produced 'A Woman in Love and War: The Story of Vera Brittain', shown on BBC1 on Remembrance Sunday. She is currently making a film about the concept of Wabi Sabi in Japan.

As its literary editor, **Claire Armitstead (1970-76)** is chairwoman of the judges for the Guardian first book award which carries a £10,000 prize. Sadly there are no OBs on the shortlist, though **Alex Masters (1977-84)** did win it in 2005.

**Mary Harper (1976-83)** has become famous for telephoning the pirates on the Sirius Star. The BBC World Service broadcast about this was withdrawn at the

request of the Foreign Office as it resulted in too many other folk following suit.

**Remy Blumenfeld (1977-82)** has wound up his company Amaze TV and is taking up a new post as head of the ITV Global Formats team.

**Roxanna Panufnik's (1982-86)** work 'Three Paths to Peace' opened the concert by the World Orchestra for Peace in Jerusalem in October. The work merged elements of Christian, Islamic and Jewish music. You can read (and also hear) more about this at <http://edition.cnn.com/2008/WORLD/europe/10/24/panufnik.orchestra.peace/index.html>. Roxanna had fourteen premieres in five different countries last year.

**Sophie Dahl (1993-94)** is quoted in a Times supplement as saying: "A lack of vanity, old jeans and sweaters that smell of bonfires, plus humour, wit, loyalty and Maggie Simpson socks" are a few of her favourite things about a man. Can't speak for the wit or the socks, but perhaps she enjoyed my lessons more than I thought.



**John Hitchens (1952-57)** exhibited at the Moncrieff-Bray Gallery near Petworth in May, showing paintings from the 1980s and from the past few years. His landscapes made a stunning display and proved immensely popular.

**Will Scardino (1993-96)** is working in the US, as a graphics modeller, on video games and 3-D environments for music videos and short films.

**Jeremy Hart (1952-57)** is running a retreat in Gascony, providing professional artists with the space to produce work in stunning surroundings, in private studio spaces. His website is at [www.artistsretreat-no9.com](http://www.artistsretreat-no9.com)

Permission was churlishly refused by English Heritage for the placing of a blue plaque to commemorate **Alan Jay Lerner (1932)** on the house in 'the street where he lived' in London. He was in good company as permission was also denied to John F Kennedy. **Esther Godfrey (1989-91)** is working for English Heritage but we do not blame her – nor **Edward Impey (1975-80)**, who seems to be in charge of large parts of the organisation.

Chris Ratcliffe/Bloomberg News



**Natasha Archdale (1990-92)** creates portraits of female nudes for bankers out of recycled copies of the Financial Times. See

more at: [www.natashaarchdale.com/](http://www.natashaarchdale.com/). She often matches the content of the cuttings to her subject!

Congratulations to **Alan Spivey (1977-84)** who has been promoted to Professor of Synthetic Chemistry at Imperial College, London.

**Val Corbett (née Poole) (1962-67)** lives in the Lake District. She is a freelance photographer, specialising in landscapes and gardens, and contributes regularly to Country Life and The English Garden. Her photography for the book 'Gardens of the Lake District' (published

by Frances Lincoln) was described by Hunter Davies as ‘yummy’ on its win this year of the Lakeland Book of the Year prize. Several books of her landscape photos have been published, with two more due next year, also to be published by Frances Lincoln ([www.valcorbett.com](http://www.valcorbett.com)).

**Gautam Lewis (1990-95)** received the Asian Leadership in Charity award at a glittering ceremony organised by ‘Asian Who’s Who International’, a publication about leading Asians in the UK, at the Dorchester Hotel in October. The award was for his continuing work in association with Rotary International in the fight against polio in India. Further details of Gautam’s exploits can be seen at [www.mrshoe.biz/](http://www.mrshoe.biz/)

**Clancy Chassay (1993-96)** has been reporting regularly for The Guardian from Kabul.

**Akayzia-Jay Parker (1996-97)** is back in London now after many years in New York. She draws comic books for a living, sings and plays guitar in a band and also organises charity fundraisers.

**Joe Summerfield’s (1996-99)** rock group, attractively named Spit Like This, released their first album on Transcend Records, entitled ‘We Won’t Hurt You (But We Won’t Go Away)’. They generously launched it with a free party in Birmingham in November. To learn more, visit [www.spitlikethis.com](http://www.spitlikethis.com), if you dare.

**Nicholas Ball (1999-2004)** was awarded the IBM Project Prize for his work on his Computing course at Imperial College, London.

**Peter Hall’s (1975-79)** new restaurant Giaconda Dining Room in Soho has been awarded 9.5 out of 10 in The Guardian restaurant review. Peter is also pursuing his ambitions to become a Conservative Party MP and has been shortlisted for the Colchester constituency. This, of course, is in addition to all his many other charitable and financial activities.

**Mark Kidel’s (1960-65)** new film ‘Leon Fleisher: Recital for Two Hands’ was premiered in London in November. It tells the story of Fleisher, who regained the use of his right hand after losing it for several decades. He recently gave his first two-handed recital for over 40 years at the Wigmore Hall.

**Mark Jackson (1989-94)** is project co-ordinator at IMT (Image Music Text), a contemporary art gallery in London, which specialises in sound art and Polish contemporary art. For more information visit [www.imagemusictext.com](http://www.imagemusictext.com). Sister **Lisa (1992-97)** is acting on stage and screen, most notably taking the lead in ‘As you Like It’ in Watford.

**Matthew Rice (1975-80)** has been working on two books: ‘Building Norfolk’ and ‘Rice’s Architectural Primer’, both to be published in the Spring.

**Nimmy March (1978-80)** has been busy playing a police expert witness psychiatrist in Law and Order, an American TV series. She has also been approached by the producers of The Bill who are seeking a “black, middle-aged, matriarch figure”. We feel there must be some mistake.

In addition to her regular duties in the Halle orchestra’s music library, **Louise Archer (1992-97)** has been appointed PA to Music Director, Mark Elder.

**Valentine Warner (1985-90)** presented ‘What to Eat Now’ on BBC2 in October. The programme was about how to live on food that is in season, rather than flying stuff in from all over the world throughout the year.

**Nicolas Cavallier (formerly Lefebvre) (1976-78)** continues to enjoy a successful career as a bass and appeared recently with the Royal Scottish Symphony Orchestra in Berlioz’ Damnation of Faust. He was described by The Guardian as “a suave, charismatic Mephistopheles, more debonair aristocrat than pantomime villain”. Rated \*\*\*\*\*.

**Dominic Lees’ (1975-82)** film ‘The Outlanders’ was premiered in London in October. It tells the story of two Polish brothers, immigrant workers in London and has won awards at various international film festivals. If you want to know more, a Google search will provide vast amounts.

**Harriet Logan’s (1980-83)** photographs of women in Afghanistan have been exhibited as part of the Brighton Photo Biennial. Her images of women whose degree of freedom has changed radically under different regimes, have achieved international acclaim and led to a book. We apologise for catching up on this story several years late. Coincidentally, the show was in the gallery owned by **Lucy Thistlethwayte (1976-78)**.

After careers in banking, strategy consultancy and retailing, **Deborah Ellinger (née Chopping) (1970-75)** is now CEO of Wellness/Old Mother Hubbard, a huge American pet food company, specialising in healthy, high-quality products.

**Nina Murdoch (1984-89)** was the winner of the first £25,000 Threadneedle Prize for figurative art. Shortlisted works were exhibited at the Mall Gallery and Nina’s painting, illustrated here, won the popular vote.

**Kay Batory (1978-81)** has become a music teacher in Cornwall, after a career involving foreign exchange trading, teaching English in Poland and running a hotel. He works for the Cornwall Music Service and lives in a house near Port Isaac which he designed and built himself. True Bedalian resourcefulness.

**Teddy Thompson (1989-92)** has brought out a new single ‘In My Arms’ and an album ‘A Piece of What You Need’. Sister **Kamila (1995-97)** is featured on the backing vocals.

**Rory Bremner (1979-84)** graduated from Sussex University in 2008 with a PGCE in Mathematics and is now teaching at St Paul’s C of E Primary School, Dorking, as a year 5 class teacher.

**Penelope Lynex (1949-54)** was invited to give a cello recital at the Mendelssohn Haus in Leipzig in September. She writes a full report elsewhere in the Newsletter.

**Tim Rowe (1988-93)** is joint managing director of Cobalt Recruitment, listed at number four in the Sunday Times 100 Best Small Companies to work for.

**Catherine Nash (née Moehrle) (1978-80)** is Head of Investor Relations for BT.

**Tortie Rye (née Ballantine Dykes) (1996-2000)** is one of a group of eight artists at the SNAP Gallery in Bristol. A recent exhibition of prints by 24 artists included her work.

**Jonathan Hugh-Jones (1966-72)** sings baritone and plays lute and recorder with the Early Music group Fires of Love, based in Scotland. Sadly, I missed them when they performed in our remote corner of Argyll.

**Maxine Büchter (1996-2000)** is working in the marketing department of Max Factor in Geneva.

**Gaby Denny (1983-90)** has participated in two still-life exhibitions this year, one at the Highgate Gallery and the other at the Camden Gallery, Chipping Camden.

Cambridge University's efforts to promote itself to a wider range of students included trying to persuade Top Gear to recreate the 1957 prank of putting an Austin 7 on top of the Senate Building. We wonder if revealing that **Oliver Jacobs (1946-52)** was the brains behind the scheme might reinforce prejudice that Cambridge was the preserve of public school toffs.

**Lucy Parham (1977-82)** was the pianist in 'Beloved Clara', a programme of music and readings exploring the relationship between Clara and Robert Schumann and Johannes Brahms at the Cadogan Hall, London. She has also been talking about Schumann on Radio 3's 'Composer of the Week'.

**Harriet Lane (1981-88)** and **Claire Armitstead (1970-76)** both wrote in The

Week of their experiences of revenge exacted by authors whose books they had reviewed unfavourably. These included a limerick and a severely mutilated book containing a kitchen knife.

**Simon Hitchens' (1978-85)** exhibition 'Presence and Absence' was held at Maddox Arts in London in the Summer.

**Frieda Hughes (1973-78)**, having passed her motorcycle driving test at the second attempt,



has held a highly successful exhibition and sale of her paintings with her husband Laszlo in their beautiful Welsh house.

**Chris Burgess (1970-76)** has just published a book of his grandfather's letters and diaries containing his experiences as a pilot in the Royal Flying Corps in 1917-1918 entitled 'The Diary and Letters of a World War 1 Fighter Pilot', published by Pen and Sword Books.

**Gyles Brandreth (1961-66)** has auctioned off his collection of teddy bears. As auctioneers Bonhams say: "I think he believes it is time to move on really". Gyles was also wheeled out to nurse Carol Vorderman through her final appearance on Countdown in December.

**Julian Lowenfeld (1980-81)** has just finished a new book of his love poems, meditations and songs, mixed lovingly with translations

of verse by Pushkin and Lermontov.

**Syd Payne (1960-64)** has spent his early retirement achieving as many of his sailing ambitions as possible. He is about to cross the Atlantic again - this time solo and 'in the wrong direction'.

**Tim Daukes (1989-94)** has been a TV commercial producer these past five years.

**Peter Grimsdale (1968-73)** has written a novel, 'Perfect Night' (published by Orion), which was read as Book at Bedtime on Radio 4. Read much more about it elsewhere in the Newsletter. It is immensely clever and complicated.

**Kirstie Allsopp (1986-88)** has been writing in The Times, defending the much maligned profession of estate agent and making some well-judged comments about embedded energy and 'greenness' in general. We are backing her to become Minister for the Environment sometime in the next ten years.

**Kate Summerscale (1978-83)** won the BBC Four Samuel Johnson Prize of £30,000 for her book 'The Suspicions of Mr Whicher'. A true story of The Murder at Hill House, a famous Victorian murder, this was inevitably also read on Radio 4. It is reviewed in full elsewhere in these pages and has our personal endorsement. More recently Kate has been writing on 'Cluedo' in the Guardian Weekend magazine

**Jessica Joffe (1995-98)** was featured modelling next season's looks in the German magazine 'Celebrity'. She is also apparently writing a novel.

**Rachel Shaw (1993-95)** has qualified as a Drama teacher - the only PGCE Fast Track student in the country. She then immediately took maternity leave, but is now teaching drama in Hackney.

**Ellie Strutt (1994-99)** is living in Costa Rica, where she and her husband are managing a large real estate project on the north-west Pacific coast.

**Tilly Blyth (1987-89)** is curator of Computer Sciences at the Science Museum in Kensington. She is also

writing a book about the BBC Micro which will be published next year by Macmillan.

**Charlie Willcocks (1993-98)** has been enjoying much success on the pop music circuit as part of the backing for Sam Sparro. This has led to performances world-wide.

**Constance Wyndham (1993-98)** has been working in Afghanistan for Turquoise Mountain, an organisation promoting Afghan art.

**Dom Floyd (1997-2002)** has been accepted to study the masters course in Composition at the Amsterdam Conservatoire.

**Marcus Ebelthite (1990-95)**, writing under the name of Marcus Alexander, has published a novel: 'Who is Charlie Keeper?'. Described as 'fantasy fiction', lots of information, including a sample chapter, can be found at [www.whoischarliekeeper.com/](http://www.whoischarliekeeper.com/). Available from Amazon Books for £6.99.

**Jenny Hall (1970-76)** and **Tamasin Day Lewis (1966-71)** have been writing on cookery for the Readers Digest. Jenny has also had a piece in the Telegraph Magazine on Chelsea Physic Garden.

**Felicity Aylieff (1971-72)** has an exhibition of Monumental Porcelain touring the country, including stops at Canary Wharf and West Dean College. 'Monumental' means up to nine feet tall. The pots were made during her extended stay studying in China.

Just for completeness sake I mention that **Dan Day Lewis (1970-75)** won another Oscar for his performance in 'There Will Be Blood'. Sure you all knew that anyway. Quite something to win an Oscar, never mind about two.

**Robert Jeffcock (1953-55)** has an interest in mining companies reported to be prospecting controversially for Uranium in the Grand Canyon National Park.

**Karole Vail (1974-76)** has opened Non-Objectif Sud (NOS), a new exhibition space in Tulette, France about 50 kilometres north of Avignon. Find out more at [www.nonobjectifsud.org/](http://www.nonobjectifsud.org/)

**Yolanda Carslaw (1986-91)** has been working as a journalist mainly for Horse and Hound and Country Life and is now freelance.

**Arthur Snell (1989-94)** is in the Foreign Office, working currently in London as Assistant Director for Counter Terrorism, responsible for counter-radicalisation. He recently returned to Bedales to give Civics on his work.

**Johnny Flynn's (1996-2001)** musical career has taken off this year with his group 'Sussex Wit' who performed at Bedales in a joint concert with

**Grace Banks (1998-2003)**. His new album A Larum is reviewed elsewhere in the Newsletter. On it Johnny plays guitar, mandolin, organ, accordion and trumpet!

**Edmondo di Robilant's (1972-76)** gallery, Robilant and Voena (London and Milan), hosted an exhibition of new works by Julian Schnabel in May.

One of **Whitney McVeigh's (1980-85)** paintings (illustrated) was featured as page 3 Image of the Day in The Times.



It was part of an exhibition at the Sieff Gallery in Battersea. She has a further solo exhibition in China in 2009.

More information at <http://mcveighbiography.blogspot.com/>

**Alex Becerra (1999-2000)** has graduated from Oberlin College, USA, where she sang the title role in Monteverdi's 'Coronation of Poppea'.

**Laura Mace (1991-94)** is working as a Pharmaceutical Development Chemist for GlaxoSmithKline after several degrees and post-doctoral work in Oxford and Oregon. She develops manufacturing processes for new pharmaceuticals and makes large batches of compounds that have potential to become new drugs for clinical testing.

**Minnie Driver (1981-86)** released a new CD, 'Seastories', of her own songs. Her voice was described in The Times as "a surprisingly rich, sensuous thing".

**Nat Gastlain-Tena (1998-2003)**, now better known as Natalia Tena, was seen and much admired performing in 'The Clean House' at Richmond Theatre alongside Eleanor Bron.

Recently graduated Product Designer, **Anna Bullus (1998-2003)** has found a means of recycling used chewing gum. She collects the gum, mixes it with a plastic polymer and uses the material to make bins which hang on lampposts and into which people can put their used gum. Clever!

**Luke Pritchard's (1998-2001)** career with The Kooks included an appearance on the front cover of The Big Issue in April.

**Michael Harrold (1982-89)** is an internet journalist for UEFA and, as such, enjoys the occasional pleasures of conversations with the likes of Messrs Rooney and Beckham. Brother **James (1989-94)** is living in Vancouver organising a team of 243 volunteer workers, for which a Bedales education may well have been a good preparation. Sister **Kathy (1986-91)** is bringing up a family in Zimbabwe, which must test the endurance powers and inventiveness even more.

**George Jealouse (1980-85)** is living in Wokingham where he is financial director for Esporta, a chain of health clubs.

**Paul Raphael (1970-76)** has made a film, 'Under the Bombs', set in Hezbollah territory in southern Lebanon. Filming there against Foreign Office guidelines, he has been rewarded with a number of awards, including the top prize at the fourth Dubai international film festival.

**Lydia Leonard (1995-99)** has been appearing in *Casualty* 1907, a series about life 100 years ago in the London Hospital, Whitechapel. More recently, she starred as the 'love-interest' in the new BBC film version of 'The 39 Steps'. Please don't tell us there isn't one – we thought she was brilliant anyway. Maybe she has a future as a Bond girl.

**Chloe Edwards (1983-99)** has emigrated to Perth, Western Australia where she continues to enjoy a career in singing, including work with choirs and taking the part of Elizabeth in 'Frankenstein'.

**Rosie Greenwood (1995-2000)** had a project 'highly commended' by the Architects Journal judges at the 2008 AJ Small Buildings Awards. Another house on which she worked appeared in *Grand Designs* on Channel 4, but she is less proud of this.

**Matthew Potter (1994-1999)** is working in the financial industry, where his job involves making sure that projects are sound and secure. He finds himself busy in the current climate. We are glad that he is not to blame for it.

**Eleanor Draeger (1988-93)** is a specialist registrar in HIV and Genitourinary Medicine at Barts Hospital, where she hopes to qualify as a consultant in 2011. Brother **Richard (1989-94)** has been applying to UCAS at the ripe old age of 32 and has secured a place to study medicine at the University of East Anglia, after five years working as a postgraduate skills development tutor and teaching statistics courses.

**Charlotte Brooks (1987-89)** became a leading female steeplechase jockey in the United States before a couple of falls forced a change of career. After a spell involved in television coverage of steeplechasing, she was approached by Dubarry of Ireland to promote their products in the US, where she lives in Pennsylvania.

**Portia Wood (1995-98)** has been working as a doctor in New Zealand after qualifying with honours and distinction. She won the Kullavenijaya Prize at Leeds for the student with the highest marks in obstetrics, gynaecology and paediatrics.

**Peaches Kemp (1978-80)** founded a chain of 'It's a Bagel' restaurants in Dublin with her sister in 1999. For Christmas 2008 they organised a scheme for customers to make donations to support single parent families.

**Olivia Custer (1978-81)** is Visiting Assistant Professor of Humanities at Bard College, USA. After a doctorate in Paris under the supervision of Jacques Derrida, she has taught mainly in Paris specialising in Derrida, Foucault and Kant.

**Roland Pease (1972-77)** made a radio programme, 'Britain's Sputnik', covering the work of his late father **Sebastian (1934-40)** in fusion research.

**Edward Hall (1980-85)** continues to thrive in the theatrical world and received particular praise for his directing of Terence Rattigan's 'The Deep Blue Sea'.

**Lally Pearson (1996-2001)** has been working for Foto8, who produce a biannual photojournalism magazine and run an interactive photography website.

After running the Oxford University Labour Club, **Jack Graves (1999-2004)** has had a GAP year working with the drug and alcohol charity Addaction and with the Fabian Society, prior to postgraduate work in London. Good that somebody is in touch with Bedales' historical roots – the Fabian Society, that is.

**Guy Warrington (1974-81)** has finished his Foreign Office stint in Korea and is now Consul General in Dubai.

**Jonathan Klein (1978-79)**, co-founder and chief executive of Getty Images, has sold off their entire archive for \$2.4 billion. Perhaps not a bad price for 70 million pictures and 30,000 hours of film footage. One just wonders what they have left.

Dr Dauvit Broun, formerly **David Brown (1974-79)**, turned up recently at the Dunoon and Cowal Heritage Society, lecturing on 'The Emergence of Independence Before Wallace and Bruce'. He is Professor of Medieval History at Glasgow University.

**Joe Wentworth (1993-98)** has won a British Standards Institution Design Award for inventing folding handlebars for bicycles.

**Monty Waldin (1980-85)** will have been seen by many in his TV series about the production of his biodynamic wine in Roussillon. Monty's Red and White were marketed through Adnams. Difficult to obtain outside East Anglia, but it was worth the effort.

**Daniel Jayson (1976-78)** is working for BP in Baku on the Caspian Sea.

**Fred Lambton (1998-2001)** has been in the news for organising protests against the expansion of Siena Airport.

**Cathy Dwyer (1970-76)** is now Company Secretary/Group Legal Adviser for Marshalls plc (building products, hard landscaping). She also often meets **Chris Jelley (1956-62)** in connection with their work on the board of the Open College of the Arts ([www.oca-uk.com](http://www.oca-uk.com)), the visual arts equivalent of the Open University.

# Class of 99 Reunion

## DO YOU REMEMBER?

Our first term when Ian was head  
Before Alison took over  
A time when we were fresh and young  
Before Graham hooked up with Clover

Do you remember watching Dawson's  
Creek Or the Valentine's Day binge  
Drinking Bacardi Breezers and Strongbow  
Smooth How the memory makes us cringe

History class it brought such joy  
Poor Graham did despair  
When 30 alarm clocks all went off  
He jumped into the air

The fashion show by Char and Kate  
Raised cash for a good cause  
Sexy folk in designer clothing  
Got approval and applause

The 6i ski trip was tonnes of fun  
We were all left wanting more  
Except for Ellie and Andy Steed  
Who lay injured on the floor

Katie Doyle spotted instructor Keith  
And without further delay  
Went knocking on his door one night  
To have her wicked way

Ten years on we stroll memory lane  
Over a nostalgic glass of wine  
If the events above sound familiar  
You're Class Of '99

So mark it in your diaries  
It's Saturday 27th June  
Bring some booze as we have no budget  
We'll see you really soon

*Ellie Ezrine (née Strutt)*

Emma	Alexander
Leon	Allen*
Lucy	Andrew
Malcolm	Archer
James	Ashton
Vadim	Ball
Alison	Barbour
Nicholas	Barger
Lucy	Bargioni
Julien	Barnes-Dacey*
Esther	Biddle
Alexander	Bond
Claire	Bradley
Lucy	Bramley
Chloe	Brayfield
Jack	Brett
Mark	Bromley
Katherine	Brown
Arthur	Browne
Mark	Burrows
Rebecca	Carnegie
Gabriel	Clark*
Dominic	Coleman
Peter	Conrad
Alysen	Cork (Miller)
Charles	Crowther
Marie-Anne	Davies*

Vivia	de la Chesnais
Charlotte	Dellal
Robin	Doble
Emily	Donithorn
James	Downham
Katherine	Doyle
Harry	Dundas
Sirius	Flatz
Rory	Frith*
Tristan	Fuller
Mimi	Goess-Saurau
Gabrielle	Goldet
Mimi	Gordon
Emma	Gordon-James
Philip	Gray*
Katherine	Grey
Cessie	Grimble*
Jemima	Grimley
Jessica	Harris
Jennifer	Hedley*
Alice	Hooper
Joanna	Horsley
Georgina	Hutchinson
Dinny	James
Melissa	Jenkinson
Emma	Jervis
Pom	Jitpratuk

Stebben	Jupe*
Romina	Kennedy
Alicia	Kirby
Sofie	Leale
Lydia	Leonard
Daniel	Leuw
Nicholas	Levinson*
Adam	Lister
Benjamin	MacDermot
Kate	Martin
Louisa	Martin
Charles	Maybanks
Boyarde	Messenger
Adam	Middleton
Eion	Murdock
Daniel	Nead*
Marie-Helene	Nicolas
Lucy	Oakden (King)
Liam	Orchard-Webb
Harriet	Padwick
Daisy	Parente
Robert	Park
Matthew	Potter
Alessandra	Price
Annabel	Read
Nicholas	Reddick*
Jonathan	Reed

Harriet	Reiss	Genny	Stevenson	Michael	Wilding
Thomas	Reveley	Eleanor	Strutt	Laura	Williams
Clare	Richards	Amy	Taylor	Matthew	Wise
Alexander	Rivett	Hannah	Taylor	Roshean	Wolfe
Felix	Schneiders	Natalie	Teltscher	Alexei	Yavlinsky
Nicole	Schoeni	Catkin	Thomas		
Emily	Scholfield	Owen	Thomas*	Bedales has no contact details for those marked with an asterisk. If you can help, please contact Dennis at <a href="mailto:darcher@bedales.org.uk">darcher@bedales.org.uk</a> .	
Marie	Schwarz	Chloe	Thomson		
Alice	Sedgwick	Max	Thomson		
Tessa	Segal	Joanna	Tomlinson		
Alexander	Sharp	William	Toye	For further information please get in touch.	
Alison	Silk	Rory	Walker		
Tibor	Simic	Martin	Wells		
Alexander	Smith	Zoe	Weston	<i>Lucy Oakden (née King)</i>	
Nicholas	Smith	Benjamin	White	<a href="mailto:lucyoakden@googlemail.com">lucyoakden@googlemail.com</a>	
Sophie	Smith	Jasper	White		
Andrew	Steed	Nicholas	Whitmore		

## Sixties Reunion

We are hosting a Sixties Reunion this Summer on Sunday 28th June in connection with Parents Day and OB Weekend. We have sent out invitations to all those who were born between roughly mid 1944 and 1947 for whom we have addresses. There are just over 100 of you, but there are a further 31 for whom we have no address, who are listed below. We would appreciate contact details for any of these.

Robert	Adie	Susan	Herrin	Julie	Romeo-Raguette
Helen	Annand	Julian	Hogg	Judith	Sands
Suzanne	Baker	Joanna	Hordern Curzon	Jacqueline	Smith
Lars-Goran	Britth	Lotta	Lagercrantz	Josephine	Symes
John	Cox	Alan	Lucas	Jan	Syrrist
Peta	Dale	John	Marrow	Paul	Tankard
Charles	Devenish	Jennifer	Mathewson	Peter	Tester
Margaret	Earnshaw	Victoria	Moller	John	von Reitzenstein
Peter	Fahrenbach	Roger	Pateman	Nicholas	Webster
Jutta	Habedanck	Hugo	Phillipps		
Piers	Hartley	Mary	Rogers		

In modern parlance, the reunion is for what might be called the Classes of 1963, 1964 and 1965. In fact, our records do not allow us to compile such lists and if anyone feels like helping us by doing so then that would be a useful service.

There is absolutely no intention to be in any way exclusive and if you belong loosely to that era and would like to come, please do get in touch with David Lewis (Benjamin) ([dbl@wisebuy.org.uk](mailto:dbl@wisebuy.org.uk) and 020 8731 9039) or Dennis Archer at the school (01730 711574 or [darcher@bedales.org.uk](mailto:darcher@bedales.org.uk)).

# Class of 84 Reunion

**Binge. Fade. Deev. Dosser. Jaw.  
Remember these words?**

**What about these names –**

Patrick Nobes, Euan MacAlpine,  
Edward Williams and Andrea Atalla.

**How long it is since you heard them?**

If you were part of the Block which left Bedales in the Summer of '84, it could well be almost 25 years. So, it's time to brush off your Bedalian slang and get out your old photo books. After a quarter of a century, that moment has come.

**The Class of '84 Reunion.**

The event is scheduled to take place at Bedales, weekend of 27th-28th June, 2009 so if you're thinking of going to Glastonbury, forget it! Saturday will be an opportunity for everyone to catch up. Sunday will be a family day. To make the weekend as fun as possible, we want to hear your ideas for events or activities.

What do you want? Picnic? Barbeque? Dance?

(I was going to say Disco but that'd be a fade...) We also need volunteers to take on organising some of the fixed activities.

Whether you're a 'keenite' who'd like to knock the dust off the books in your favourite library bay or a 'skiver' who wants to see the sunrise over the sand quarry again, this weekend is for you. Come back and see some (very) old faces. Go on. Dare you.

We've been trying to track down as many of you as possible via email but we're still not in touch with everyone. Here's a list of everybody you might hope to see. Asterisks mark the people for whom Bedales has no known contact details at the time of going to press. Please email [darcher@bedales.org.uk](mailto:darcher@bedales.org.uk) if you can help.



Captions please?

Daniel	Ahern
Simon	Airey
Andrea	Atalla*
Sebastian	Bergne
Anna	Blakstad
Matthew	Blakstad
Karen	Blakstad
James	Blishen
Jessica	Bray Moffatt
Rory	Bremner
Simon	Brook*
Luella	Brookes*
Jessica	Cantlie
Ross	Chapman
Rachel	Cooper*
Andrew	Daffern*

Nell	Denton
Andrew	Devenish*
Justin	Diggle
Joanna	Dowdall*
Paul	Ehrnrooth
Kate	Emmerson
Emma	Finney
Simon	Firth*
Jerome	Fonteneau*
Miranda	Fricker
Graham	Gabie*
William	Godfrey
Kate	Gooder
Gemma	Hancock
Kate	Handy
Mark	Hanson

Ali	Harwood
Cressida	Harwood*
Juliana	Hawkins*
James	Hepburn
Gisela	Higham
Cara	Hocking
Simon	Holmes
Adam	Hunt*
Lucinda	Jarrett
Rephael	Jesurum*
Simon	Johns
Nicola	Johnson
Simon	Johnston
Quentin	Knights*
Doushka	Krishnadasan
Deborah	Kuiper*

Sean	Leckie	Mark	Pangbourne	Charlotte	Stoney
Alison	Levy*	Lucy	Parham	Leonie	Sykes
Georgina	Lee*	Sarah	Pay	Simon	Taylor*
Tom	Liardet*	Nicholas	Pocock	Jonathan	Tidmus
Thomas	Lloyd*	Rebecca	Rand	Sarajane	Turnbull
William	Mackeown	Tina	Rathbone	Nikolaus	von Huetz
Vicki	Martin	Oonagh	Reitman	Patti	Waldin
Alex	Masters*	Lincoln	Rivers	Daniel	Walker
Alexander	Matthews	James	Robertson	Clare	Walter
Kevin	Mercer	Daniel	Rodger*	Michael	Warner*
Jennifer	Mercier	Emily	Russell	Liberty	White
Anthea	Michaelson-Yeates	Emma	Sandys	Edward	Williams
Jessica	Moor	Kiumars	Shahrokh	Kemi	Williams
Gyles	Morris	Andrew	Shapiro	Emma	Woollett
Thomas	Nanson	Amy	Sheeler	Catherine	Young*
Michele	Oldland	Tracy	Slater		
Julie-Kate	Olivier*	Alan	Spivey	<i>Nell Denton</i>	
Anna	Pangbourne	Alicia	Stanford	<i>Nelldenton@aol.com</i>	



Martin Horrox

Bedalian Musicians at St. Sepulchre's, London.

See them there again on Monday 2nd March 2009 at 1pm.

## From The Chronicle – 25 years ago



Bedalians at CERN 2007

*Some things endure....*

### 6.2 Physics Trip to CERN

CERN was our destination when eight 6.2 Physics students under the leadership of Tim Allen and Keith Fuller set out in the school minibus bound, via France, for Geneva. Tim and Keith took it in turns to drive the minibus, while we fought for seats at the back, knowing full well that whoever sat in the front would be regularly thrown to the floor, every time it was necessary to stop.

We had lunch ‘on the road’ buying cheese, bread and wine at supermarkets en route, but at night we sampled French hospitality when we stayed with friends of Tim. The trouble to which our hosts went for people they had never heard of before astounded and touched us. We were split up into groups of about two or three, and in families where, by force of circumstance, virtually no English was allowed, our O level French was tried to the limit. Fortunately the excellent food and wine loosened our tongues and considerably reduced our self-consciousness.

CERN itself can be described as a ‘filling-station for physicists’. The huge accelerators and detectors there provide European physicists with the means to do fundamental research. It was created in the early 1950s and now has 12 member states.



The research is described as Particle Physics and High Energy Physics – Particle Physics

because the behaviour of particles (like protons and electrons) is studied, and High Energy Physics because very high energies are needed to overcome the strong nuclear forces and release the myriads of sub-nuclear particles under investigation. It is astonishing to believe that we once thought the atom to be indivisible. At CERN, splitting the atom is a commonplace occurrence.

The high energies required are achieved using giant accelerators called cyclotrons. At CERN, an enormous ring of magnets one and a half miles wide accelerates protons to nearly the speed of light.

A few months before we arrived, a major breakthrough was made at CERN. Although predicted by top physicists for a number of years, this did not lessen the excitement and elation when physicists at CERN proved that two of the basic forces mentioned, the Electromagnetic and Weak forces, could be unified as the Electroweak force. Although the technicalities of this were a bit above the heads of us 6.2 scientists, I understand that the long term implications could be almost as important as Einstein’s Theory of Relativity.

We were privileged to see where this discovery was made, such a short time after.

Emma Woollett

*.... even if they do now fly and stay in hotels, whilst others, thanks to Tony Blair, have bitten the dust....*

### The Sixth Form Bar

It would appear as if the top end of the school are finally content. At last we have a 'local' within throwing distance of The Quad. No longer on a Saturday night do we see groups escaping out of the school grounds, trudging through the mud to promiscuous activities somewhere in Pefe.

At the beginning, the likes of our bar-tenders were sweet and innocent, as

Graham, Dennis, Alison and Harry served with such great dexterity, stashing out the snake-bites to those with only one intention in mind! Alas, tough on you Nutty Boys, no longer is this the case: they have cottoned on fast to the reasons for the requests for such a strange, murky mix of cider and beer.

Moods and tempers are calmed on Friday nights when, at last, the mob get their dirty hands on alcohol that has been patiently looked forward to all week.

A quick snort on Sunday at about lunchtime (in between working sessions?!) seems to be a most satisfactory arrangement. Time to enjoy a pack of Salt'n'Vinegar and a good ol' pint

of shandy....

Young ladies from elsewhere would see our girls to totally lack all 'culture' as they knock back the pints of bitter.... most unladylike! What concerns me is the prospect of all the Jane Fonda-like figures disintegrating and developing severe beer tum-tums! What will I do then?

Thanks, Euan – you've got this one right.

Andrew Graham-Brown

## Bedales Arts Programme 2009

10 January	Gallery – Jake & Dinos Chapman (to 7 Feb)	20 April	Gallery – Dunhurst Art & Design (to 25 April)
16 January	Olivier Theatre Jazz Series – Tim Whitehead Sextet	23/24 April	Olivier Theatre – Bedales Rock Shows
23 January	Olivier Theatre Poetry Series – Don Paterson	1 May	Olivier Theatre – Bedales Dance Performance
27 January	Olivier Theatre – Scaramouche Jones	5 May	Olivier Theatre – Eckersley Lecture: Professor Sir John Meurig Thomas
10 February	Olivier Theatre – A2 Theatre Studies performances	8 May	Olivier Theatre – Precarious The Factory
25 February	Gallery – Quentin Blake (to 13 March)	15 May	Olivier Theatre Jazz Series – Meier Group
1 March	Olivier Theatre – Youth Dance Platform	16 May	Quad – Bedales Summer Concert (afternoon)
3 March	Olivier Theatre – Agon Piano Trio (violin Victoria Sutherland OB)	18 May	Olivier Theatre – Jumping Mouse (visiting theatre company for Dunannie)
9 & 10 March	Olivier Theatre – BAC Theatre Arts performances	21 May	Olivier Theatre – Bedales LAMDA performances
19 March	Gallery – Dunhurst Art & Design (to 28 March)	2 June	Olivier Theatre – So & So Theatre Company: The Hot Dots
20 March	Quad – Spring Concert	27/29/30 June	Olivier Theatre – Bedales Junior Play 'Lord of the Flies'
25 March	Olivier Theatre – AS Theatre Studies performances	27 – 30 June	Gallery – Bedales Art, Design & Textiles 09

Tickets and information from John Barker  
 jbarker@bedales.org.uk and 01730 711510)

# Johnny Flynn: A Larum

Johnny Flynn's charming and merry debut album on Vertigo Records, out now.

## In a nutshell...

Johnny Flynn's first offering of merry folk.

## What's it all about?

The son of well-known theatre actor Eric Flynn, Johnny has turned his hand to the



world of British folk after pursuing an acting career in Holland. Having received a warm reception in the UK from critics and audiences alike, the young singer and musician is bringing a fresh breath of life into the popular music scene by revisiting a well-worn genre and putting a unique stamp on it.

A Larum is a 13-track album with an additional bonus track that ranges from the seemingly drunkenly merry to the star-gazingly melancholic. The multi-talented musician and his supporting band the Sussex Wit play everything from fiddles and cellos to banjos, guitars, flutes and drums to create the highly accomplished and personalised sound.

## Who's it by?

24-year-old Bedales graduate Johnny Flynn who has starred in what he deems Holland's answer to Harry Potter, Crusader in Jeans. Flynn is accompanied by the Sussex Wit, a band featuring Matt Edmonds, Adam Beach, Joe Zeitlin and Lillie Flynn on an impressive range of instruments.

This is the group's first offering and sets a high standard for anything that is to follow.

As an example...

The songs' lyrics range from amusing and tongue-in-cheek to old-fashioned rhyme and social commentary. One song is even named after football player Wayne Rooney.

"Tickle me pink/I'm rosy as a flushed red apple skin, 'cept I've never been as sweet/I've rolled around the orchard and found myself too awkward/And tickle me green I'm too naive." - Tickle Me Pink

## Likelihood of a trip to the Grammys

A fantastic debut as unique as this cannot go unmissed by those dishing out awards. It would not be surprising to see this raw talent lapped up by the critics, as its charm cannot fail to appeal to most tastes.

## What others say

"Of all the boarding-school folkies who have been doing the rounds in London for the past few years, Johnny Flynn is the only one with any bite." - Independent

"Shakespearean actor Johnny Flynn was clearly signed for his looks rather than his originality. Nonetheless A Larum is an entertaining, if overlong, set." - Times

## So is it any good?

A Larum is one of the most charming and innovative albums to come out of the UK this year. Johnny Flynn has lovingly brought folk back to life and made it accessible, funny and endearing. The album's ingenuity, sincerity and undoubted flair makes this one of the most loveable albums of the year so far. Its sing-along songs make them memorable after one listen, while its melodies, harmonies and up-beat rhythms warm the cockles and tickle the eardrums.

As wholesome as the tracks sound, there is a lively and youthful rebellion woven into them, with a sense of humour to boot. The album wanes somewhat in the middle, yet overall the tracks have a high quality that is born through an impressive level of musical execution.

The first three songs, including The Box, The Wrote and the Writ and Tickle Me Pink stand out among the others, although a few of the slower songs like Brown Trout Blues could easily be sung by those propping up a country bar after a few too many apple ciders. Meanwhile, tracks such as Leftovers could potentially inspire random outbursts of skirt swinging.

9/10

*Zephie Begolo*



Just thought you would like to see her.

# Book Reviews

## Perfect Night – Peter Grimsdale

**D**anuta Kean finds out how Peter Grimsdale's perfect thriller is grounded in solid sober truth

When television high-flier Peter Grimsdale took a trip to Sri Lanka in 1984 to work on a documentary, little did he know that the experience would come back to haunt him. But 24 years on, the trip has inspired his first novel, <http://www.orionbooks.co.uk/HB-41293/Perfect-Night.htm>. Perfect Night, a gripping thriller that takes readers from London to Colombo as the protagonist Nick Roker is forced to ask: where is the line between truth and fiction?

“The trip was for a Real Lives film about what had happened to the Tamil community after the riots against them in the summer of 1983,” he says. Grimsdale, then an ambitious young assistant producer, recalls: “I tracked down the alleged perpetrators, militant young Buddhist monks, who were unapologetic about what had happened, which was basically ethnic cleansing, but the BBC didn't want an investigation, they wanted the human distress story, and that is what we ended up making.”

Seeing the underbelly of the conflict left an indelible impression on him. He recorded it all in a diary that inspired the novel, which opens with ambitious young film-maker Roker in Sri Lanka barely escaping with his own life when a notorious arms dealer is blown up with Roker's lover, the hard-nosed investigative journalist Greer Harmon.

Though his memory is in smithereens, Roker blames himself for what happened to Greer. His TV career over, he buries himself in a film archive. Several years on, he unearths a piece of film which suggests that what happened in Sri Lanka wasn't what he thought and that sets him on a

dangerous quest for the truth that will leave a trail of bodies and his own life in danger.

Given Grimsdale has forged a high-profile career as a senior TV executive responsible for programmes as diverse as *Crimewatch* and *Big Brother*, why a novel rather than a screenplay based on his time in Sri Lanka? “I was beginning to think that I had done everything in telly that I wanted, and I was thinking of what I



wanted to do next,” he explains.

“I thought I should pick up the diary again and have another look. It's then that I thought I would use it as research material for fiction, start writing and see what happens.”

He showed the first draft to his wife, writer Stephanie Calman, who introduced him to her agent Mark Lucas, and the rest, as they say, is history. “I just discovered that I loved doing this,” he says with a smile.

We are seated in a South London café, a long way from international arms dealing and anti-terrorism forces. Given

Grimsdale's time in television, it is no surprise that the office politics and arcane workings of an archive feel authentic in the book, but he also captures the unnerving world of spooks in which nothing is what it appears.

A meeting with Bernard Hinde, a Whitehall civil servant, has a genuinely sinister edge, though that is nothing compared to his encounters with Hinde's creepy friend Tanager. Did he cultivate any spooks of his own to get the atmosphere right? “I would love to say that I applied all my journalistic experience, but what happened was that I was writing this book on spec and I had seen a documentary following Robert Harris when he wrote *Enigma*,” he answers. “Harris had been given a big advance and then spent a year on research that in the end he didn't use, and I thought, I couldn't afford to do that, so I thought what I'll do is use what I have got, make the rest up and then retro-research what I know I am going to use.”

Grimsdale is being modest: he knows more than he lets on. His programme-making had led him into several related areas – he had produced documentaries about the secret services during the Second World War, and in Sri Lanka had been on the receiving end of offers of friendship that were clearly from people sent to shadow him and his colleagues.

He had also worked under cover in Enver Hoxha's Albania, one of the most secretive societies of recent history. “It was hilarious. I went on a package tour,” he recalls laughing. “It made Moscow look like Monte Carlo: they still had statues of Stalin.” The trip proved a lesson in how to be a spy. “The trick is to be terribly, terribly low-key,” he says. It explains why the novel concentrates on the menace of the chase rather than James Bond-style hi-techery. It also means that when weapons are used it is all the more shocking.

Well-formed characters whose plight you buy into are central to the book. One who has struck a chord with the handful of readers given a preview of the book is Colin, a cynical retired film archivist. “For some reason everybody likes Colin,” Grimsdale observes, clearly pleased – he has a soft spot for the profession. “The archive side came because I have made a lot of archive-based documentaries and done time in the bowels of the Imperial War Museum and BFI watching old footage with people like Colin,” he explains. “Libraries and film archives are full of people like him: bright, very clever, well-informed and who know exactly

what they are talking about, but they can’t channel it into something that gets lots of recognition.”

The inspiration for Nick lies closer to home, Grimsdale admits: “He is me, if my career had gone seriously off the rails.”

Again, the author’s television experience provided him with a template for how a terrible mistake can send a high-flier sliding down the career snake. A lawyer he met on one of his shows had been a senior television executive, but fell from grace when he allowed a show to go through that created massive legal problems for the network. “I just kept thinking, what must it be like to be

him? The one whom everyone pointed at and said, ‘You were that guy.’”

The pre-publication buzz surrounding <http://www.orionbooks.co.uk/HB-41293/Perfect-Night.htm> Perfect Night has been very strong – none other than <http://www.orionbooks.co.uk/4677-0/author-Michael-Connelly.htm> Michael Connelly described it as “the perfect thriller” – which should ensure that the only fingers pointing at Grimsdale when he walks down the street will be those followed by the question: “Isn’t that the guy who wrote that really great book?”

*Danuta Kean*

## The Suspicions of Mr Whicher

by *Kate Summerscale*



**R**oad, a banally named village in Wiltshire, is the setting for Kate Summerscale’s swirling story of Victorian intrigue, thwarted passion and bloody murder. Here Samuel Kent lives with his second (and pregnant) wife, their two young children, and four older children from his first marriage.

Sometime during the night of 28 June 1860 and the early morning of the

following day, their three-year-old son, Saville, is taken gently from his cot in the nursery, where his nursemaid is also sleeping, and out into the garden. There he is shoved headfirst into the outdoor privy, having had his throat cut from ear to ear.

Summerscale’s book painstakingly charts the events that spiral outwards (and turn inwards) from this one key and horrific scene. Hers is a forensic eye for detail to rival that of her chief protagonist: Jack Whicher, the Scotland Yard detective called to examine the case.

Whicher is a shortish, stocky man, born in Camberwell of working-class origins. He is also one of a new breed of investigators trained by the police to deal with the burgeoning crime rate of the mid-19th century.

From the first, Whicher is himself almost as much a suspect as the family, retainers and villagers who are all, one by one, implicated in the infanticide.

Whicher is not respectable, or respected in his duties. The notion of a plain-clothes policeman is itself seen as an offence to decency and justice and, of course, a source of disgruntlement to the

local constabulary. It is the plot of every television detective show.

Whicher’s methods are to pry into every nook and cranny of Road Hill House, to examine women’s underwear and to raise doubts about the master of the house and his proclivities. These outrageous techniques make him enemies, locally and nationally.

When he does identify the culprit – rightly, as it turns out – Whicher finds himself vilified, and his career in tatters.

All this would make for a gripping story in itself - and at times Summerscale’s book reads more thrillingly than any work of fiction. But what elevates it above the level of country house murder mystery – Sherlock Holmes, Edwin Drood and even Miss Marple might all be lurking in the wings – is the greater light Summerscale brings to bear on an era.

Unsurprisingly, given her talent for terse, taut prose, Summerscale is particularly fond of words. Thus we have Whicher and his catch-phrases (‘That’ll do!’ when he finds a clue). We have the naming of his art: the word ‘clue’ itself, from ‘clew’, meaning ball of yarn (as in Theseus in

the labyrinth) which will unravel to solve the mystery. And we have the meaning of new 19th-century concepts of ‘home’ and ‘family’ – here violently thrown into anarchy and doubt.

The privacy of the Victorian home, as Summerscale analyses it, is here laid open to public and – most importantly – media scrutiny; it is not far fetched to see the seeds of our modern obsessions in this tale.

In the 1850s and 1860s, sex and insanity became the currency of popular sensation. Women might be proved innocent of heinous crimes if they were suffering hysteria, monomania, or any number of new psychic disturbances diagnosed by ‘alienists’.

In this world, far from being the angelic, ethereal figures of Julia Margaret Cameron’s photographs, children and young adults become demons capable of horrendous acts – driven to do so by decadent adults, themselves mired in congenital sin.

In one memorable passage, a contemporary periodical describes these dark acts as the product of the ‘strange, pale light’ of the early hours, when the human spirit is at its lowest and anything, even the most drastic solution to an intolerable situation, might be considered.

(I apologise to the reader for the vagueness of these allusions; to say more would be to give the game away.)

It is this fragility of the Victorian era that Summerscale uncovers.

The Victorians were by no means the muscular Christians they claimed to be. Neither were they secretly debased amoralists. But they were subject to new and destabilising intrusions and forces.

Jack Whicher, as much as the murdered child or those responsible for his death, is an agent of those changes.

As her plot unfolds, Summerscale weaves her wry social observations into the story, as if she were peering into every bedroom, cupboard and privy of Road Hill House.

Inquests and court hearings throw up gothic suspects – a shoemaker is described as being ‘bumble-footed’, having a cast in his eye, and a habit of walking with his arms attenuated in front of his chest. Resentful tenants of Samuel Kent, forbidden from fishing in his river, seem to harbour other motives.

No-one is innocent; nothing, it seems, can be proved. It is almost as if the age were against them; as if the rationality of the era was essentially undercut by what Nathaniel Hawthorne saw as the only thing man could not destroy – the evil in

the human heart.

This is not whimsical, Lark Rise to Candleford territory. The nearest town, Trowbridge, is no quaint county community, but a place of chimneys and wool-dyeing factories where the essential component is urine collected overnight from public houses.

The Industrial Revolution has irrevocably changed Britain; and all the while, sightseers arrive by the coachload – summoned by the Morning Post and the News of the World – to march blatantly across the Kents’ lawns in the hope of catching a glimpse of their favourite suspect.

Wilkie Collins’s *The Moonstone* directly followed the Road Hill House murder. Dickens was obsessed with it. The *Turn of the Screw* fed on its horrors. But beyond the scandal and the sensation, ‘the secret lies with someone who was within’.

What Summerscale shows is that someone was everyone, and anyone; and that’s the scariest aspect of her gripping, unputdownable book.

Philip Hoare (reproduced by kind permission of *The Daily Telegraph*)

## Births

**Grace Tatham Banks** and Tom Shore, a daughter, Dilys-Mae, on 19th November 2006.

**Guy Beresford** and Caroline McLean, a son, Felix William Charles, on 21st April 2008.

**Rory Dalziel** and Katherine Bovey, a son, Oscar, on 28th September 2007.

**Charlotte Daniels** and Scott Grey, a son, Elliot, in October 2008.

**Anna (née Davies)** and Philip Jenkins, twins, Molly and Edmund in January 2008.

**Charlotte Dellal** and Maxim Crewe, a son, Ray Alexander, on 15th October 2008.

**Minnie Driver**, a son, Henry Story, on 8th September 2008.

**Jessie (née Economakis)** and Alex Churchill, twins, Arlo Alexander and Felix Telemachus, on 15th March 2008.

**Eleanor Draeger** and Joanne Warner, a son, Henry, on 7th September 2007.

**Richard Draeger** and Tracie Foote, a daughter, Beth Francis, on 8th April 2008.

**Peter Hall** and Laura Smith, a son, on 21st January 2009.

**Richard** and Nathalie **Hook**, a daughter, **Lily Grace**, on 7th October 2008.

**Julian Humphreys** and Catherine Jheon, a son, Oliver In-Su, on 10th August 2008.

**Anna Keay** and Simon Thurley, twins, Arthur and Maud, on 22nd August 2008.

**Millie (née Kilpatrick)** and Gus Jaspert, a son, Oscar Nicholas Werner, on 6th March 2008.

**Lucy (née King)** and James Oakden, a son, Monty James Houghton on 7th August 2008.

**Alexander Kurniawan** and Geneva Soetomo, a son, Dominic Edward James, on November 20th 2007.

**Louisa Lippiett** and Simon Mills, a son, Alexander James, in June 2008.

**Claire Murphy** and Daniel Kelly, a son, Henry, on 21st May 2008.

**Joe O'Connor** and Olivia Hill, a son, Jack Patrick John, on 12th August 2007.

**Pamela (née Petersen)** and Simon Beaugie, a son, Charles Timothy Vyvyan, on 10th September 2007.

**Clara Quantrill** and Keith Wiggins, a daughter, Martha Erin, on 11th November 2007.

**Clarissa (née Scott)** and Nick Brain, a son, Oscar, on 23rd June 2008.

**Rachel Shaw** and Ian Keeling, a daughter, Isobel, on 21st August 2007.

**Miriam (née Smith)** and Simon Downs, a son, Jack George, on 25th August 2007.

**Arthur Snell** and Charlotte Bigland, a daughter, Matilda Cecilia Bigland, on 24th November 2007.

**Ako Tobitani** and Bertrand Pigeard, a son, Seoto, on 13th May 2008.

**Marijne (née van der Vlugt)** and Nick Tuft, a son, Cassius Amadeus Rutger, on 27th November 2007.

**Monty Waldin** and Silvana Carlone, a son, Arthur, on 10th September 2008.

**Johanna Walker** and Richard Hadwin, a daughter, Biba Annabel, on 15th July 2008.

**Eve Withey** and Jeremy Anstey, a son, Jasper James, on 12th May 2008.

**Charlotte (née Wyler)** and Jeremy Trabaud, a son, Louis Henri, on 2nd February 2008.

## Marriages

**Grace Tatham Banks** and Tom Shore on 22nd September 2007.

**Alex Bond** and Deedy Wise on 28th June 2008.

**Rebecca Duffield** and Paul Abbott on 19th April 2008.

**Chloe Edwards** and George King on 12th May 2007.

**Will Hardie** and Miriam Navarro on 12th June 2008.

**Edward Impey** and Karen Lundgren on 11th October 2008.

**Anna Keay** and Simon Thurley on 16th February 2008.

**Lucy King** and James Oakden on 18th August 2007.

**Kate Martin** and Rayan Kassis on 4th October 2008.

**Antonia Maule** and Alan Furlong on 20th May 2006.

**Helena Maule** and Shaun Cullen on 5th January 2008.

**Emma Oakman** and Daniel Cusworth on 17th May 2008.

**Joe O'Connor** and Olivia Hill on 23rd March 2007.

**Simon Reed** and Jada Harris on 22nd May 2008.

**Rachel Shaw** and Ian Keeling on 5th April 2007.

**Rebecca Slack** and Ben Saer on 20th September 2008.

**Ben Strutt** and Helen Jay on October 22nd 2008.

**Ellie Strutt** and David Ezrine on 3rd August 2008.

**Katy Thorniley** and James Rickards on 12th July 2008.

## Engagements

**Maxine Buchter** and Jan Kleingeld.

**Mary Cooke** and Simon Letherman

**Emma Dinnage** and **Paul Simmons**.

**Gemma Dudgeon** and Alastair Prichard.

**Jessica Harris** and Ian Ashbridge.

**Anjali Krishnadasan** and Adam Walker.

## Civil Partnerships

**Eleanor Draeger** and Joanne Warner on 25th March 2006.

## Deaths

\***Stephen Brown** on 14th March 2008.  
Bedales 1961-66.

**Cosmo Davenport-Hines** on  
9th June 2008. Bedales 1999-2004.

**Michael de Halpert** on 12th February 2008.  
Bedales staff.

**John Elder** on 3rd December 2008.  
Bedales 1932-36.

**Peter McAllister Elder** on  
14th February 2008. Bedales 1928-34.

\***Gary Gilchrist** on 13th September 2008.  
Bedales staff 2006-08.

\***John Jesse Grell** on 29th October 2008.  
Bedales 1934-39.

**Mary Boughey Mills (née Harrison)**  
on 27th March 2008. Bedales 1921-24.

**Joan Doreen Fox Bulbulian (née Hey)**  
on 4th October 2008. Bedales 1923-30.

**Scato Laman Trip** on 30th August 2006.  
Bedales 1927-28.

\***Jon Gordon Miller** on 30th July 2008.  
Bedales 1935-37.

\***Sir Peter Mursell** on 23rd August 2008.  
Bedales 1926-32.

\***Kit Seyd** on 1st December 2006.  
Bedales 1956-58.

\***Sarah Elizabeth Jane Slater** on  
5th April 2008. Bedales 1970-74.

**Molly Townsend** on 7th April 2008.  
Bedales staff 1971-74.

\***Joan Goody (née Wright)** on  
1st February 2008. Bedales 1936-43.

## Recent Degree Results of Old Bedalians

**Nicholas Ball**  
Computing (First Class) at  
Imperial College, London

**Alexia Brandram**  
Politics and History (Upper Second)  
at Newcastle University

**Maxine Buchter**  
International Hospitality Management  
at Ecole Hoteliere, Lausanne

**Corinna Buchanan**  
Criminology and Social Policy  
(Lower Second) at Swansea University

**Lucy Carp**  
Physiotherapy (First Class) at  
Oxford Brookes University

**James Clark**  
Comparative American Studies  
(Lower Second) at Warwick University

**Stephanie Clive**  
Classics (First Class) at Somerville  
College, Oxford

**Petra Costandi**  
History (Upper Second) at  
Newcastle University

**Jack Graves**  
History and Politics (Upper Second)  
at Wadham College, Oxford

**Oliver Holmes**  
Political Science (Upper Second) at  
Leeds University

**Jo Long**  
Sport and Exercise Science (First Class)  
at Birmingham University

**Sayuri Lovelock**  
Anthropology and Geography  
(Upper Second) at University College,  
London

**Natasha Marmont**  
Spanish and Business (Upper Second) at  
Newcastle University

**Arabella Mates**  
English (Upper Second) at  
Leeds University

**Francesca Pheasant**  
Modern Languages (Upper Second)  
at Newcastle University

**Mary Plunkett\***  
Fine Art (Lower Second) at  
Greenwich University

**John Salmon**  
International Relations (Upper Second)  
at Leeds University

**Sophie Smith**  
History (First Class) at  
Trinity College, Cambridge

**Sophie Taylor-Gooby**  
English (Upper Second) at  
University College, London

**Jeremy Walker**  
International Relations (Upper Second)  
at Leeds University

**Harriet Webster**  
Film and TV Production (Upper Second)  
at Westminster University

**Portia Wood**  
Physiology (First Class) and Bachelor of  
Medicine and Surgery at Leeds University

\*Mary's degree deserves a special  
mention. She was at Bedales in the late  
1930s

# Destinations of Leavers 2008

<b>Name</b>	<b>Destination</b>	<b>Course</b>	<b>Date</b>
<b>Max Aaronson</b>	University College London	Economics and Geography	2009
<b>Sam Banks</b>	UCAS 2009	Film and Video	
<b>Daisy Bayliss</b>	UCAS 2009	Fashion	
<b>Flossy Bellm</b>	UCAS 2009	Retail and Fashion Management	
<b>Cora Benzie</b>	UCAS 2009	English	
<b>Dom Black</b>	UCAS 2009	Economics and Politics	
<b>Hugo Boatright</b>	Southampton Solent University	Yacht and Powercraft Design	2008
<b>Annabelle Bond</b>	UCAS 2009	Marine Biology	
<b>Ashley Bray</b>	Oxford University	Molecular and Cellular Biochemistry	2008
<b>Hugo Briars</b>	University of Leeds	Geography and Sociology	2009
<b>Bradley Davies</b>	Brighton	Art Foundation	2008
<b>Max Denning</b>	University of Leeds	Economics and Philosophy	2009
<b>Flee Dougall</b>	Leeds Metropolitan University	Business Studies	2009
<b>Charlotte Drew</b>	UCAS 2009	Business Studies	
<b>Ed Ellison</b>	Goldsmiths College	Politics	2008
<b>Thomas Elwes</b>	Royal Veterinary College	Veterinary Medicine with Intercolated BSc Year	2008
<b>Jack Finch</b>	University of Aberdeen	Mental Philosophy	2009
<b>Frankie Fogg</b>	Bristol University West of England	Marketing	2008
<b>Susie Fox</b>	Durham University	Biology	2008
<b>Max Fus-Mickiewicz</b>	University of York	History of Art	2008
<b>Alice Graham</b>	Art Foundation 2009		
<b>Fee Greening</b>	London College of Fashion	Art Foundation	
<b>Ben Hackman</b>	Leeds College of Music	Music Production	2008
<b>Hayley Harland</b>	Academy of Contemporary Music	Singing	2008
<b>Archie Harwood</b>	Oxford Brookes University	Information Technology	2008
<b>Adam Hemmings</b>	University of Chicago	Archaeology	2008
<b>Alex Holmes</b>	Acting course in USA		
<b>Alice Holmes</b>	University of Leeds	Middle Eastern Studies	2009
<b>Harry Hopkins</b>	UCAS 2009	Mathematics and Philosophy	
<b>Charlie Hughes</b>	UCAS 2009	Mechanical Engineering	
<b>Asith Jayatissa</b>	University College London	Mechanical Engineering	2008
<b>Jo Jonathan</b>	UCAS 2009	Mathematics	
<b>Hebe Keith</b>	UCAS 2009	Social Anthropology	
<b>Cel Kimmins</b>	UCAS 2009	Architecture	
<b>Marianna Krupnikova</b>	Resitting A levels		
<b>Alistair Larsson</b>	Imperial College London	Civil Engineering	2008
<b>Tavi Lemon</b>	Keele University	Educational Studies and English	2008
<b>Jolyon Lloyd-Davies</b>	GAP Year		
<b>Joseph Mabe</b>	UCAS 2009	Mathematics	

<b>Name</b>	<b>Destination</b>	<b>Course</b>	<b>Date</b>
<b>Arran Marais-Gilchrist</b>	University of Bristol	Chemistry	2008
<b>Jamie Martin</b>	UCAS 2009	Economics and Finance	
<b>Lorna McCurdy</b>	UCAS 2009	History of Art and Fashion	
<b>Charlie Millar</b>	Goldsmiths College	Popular Music Studies	2008
<b>Matt Naylor</b>	UCAS 2009	Medicine	
<b>Minty Nicholson</b>	Newcastle University	English Language and Literature	2009
<b>Kit Onslow Smith</b>	Resitting A levels		
<b>Anna Page</b>	University of Southampton	Medicine	2008
<b>Antony Parker</b>	UCAS 2009	International Relations	
<b>Dominica Paul</b>	University of Manchester	English Literature	2009
<b>Josh Plough</b>	London Metropolitan University	French Studies	2009
<b>Jo Rock</b>	Brighton	Art Foundation	
<b>Amber Rolt</b>	University of Bristol	Spanish	2009
<b>Taylor Scopes-Upton</b>	UCAS 2009	Fashion Design	
<b>Toby Shute</b>	GAP year / working in London		
<b>George Sinclair</b>	Stratford-upon-Avon	Acting course	
<b>Emma Sisson</b>	University of Leeds	Spanish	2009
<b>Maddy Smith</b>	UCAS 2009	Spanish and Portuguese	
<b>George Spencer</b>	GAP Year		
<b>Daisy Stenham</b>	University of Sussex	Anthropology	2008
<b>Luci Stephens</b>	University College Falmouth	Art Foundation	
<b>Joe Townshend</b>		Art Foundation	2008
<b>Georgia Ventiroso</b>		Dance Foundation	2008
<b>Stan Vickery</b>	Oxford Brookes University		2008
<b>Patrick Ward</b>	London South Bank University	Film Studies	2009
<b>Zoe Warshaw</b>	University of Edinburgh	Music	2008
<b>Oliver Waterhouse</b>	University of Edinburgh	Philosophy and Psychology	2009
<b>Indi Weller</b>	University of Birmingham	History of Art and Philosophy	2009
<b>Jack Westgarth</b>	Southampton Solent University	Sport Writing	2009
<b>Poppy Wetherill</b>	Oxford Brookes University	French Studies with Spanish	2008
<b>Tilly Wheating</b>	UCAS 2009	Fashion Design	
<b>Camilla Whitehead</b>	Goldsmiths College	History of Art	2008
<b>Ezra Winter</b>	Central St Martins College, London	Art Foundation	2008
<b>Alex Wyld</b>	Resitting A levels		
<b>Ciaran Yeo</b>	Cardiff University	German and Music	2009

## Obituaries

### Oliver Brooke



Oliver followed in the footsteps of his parents – Neville and Madeline – becoming a pupil at Dunhurst in 1929, and then at Bedales in 1932. Of his many interests at school, he excelled at carpentry and photography and was introduced to printing, which was to form an integral part of his business life with the family firm of Brooke Bond. He left Bedales as Head Boy.

Joining The Berkshire Printing Company in 1938 – Brooke Bond’s printing firm in Reading – as an apprentice engineer, he gained first-hand experience there and at Phillips Engineering in Birmingham, also a BB subsidiary.

Called up into the Royal Navy in 1943 as an electrical artificer, he served with the support craft involved in the Normandy (D-Day) landings and later in the Mediterranean. Shortly before being demobbed, he met his future wife, Betty, who was then a driver in the Wrens. As she drove along the shores of Loch Lomond, she spotted a rather attractive naval type repairing his car on the roadside. At a loss for a better excuse, she stopped to ask the time. Romance soon blossomed and marriage followed.

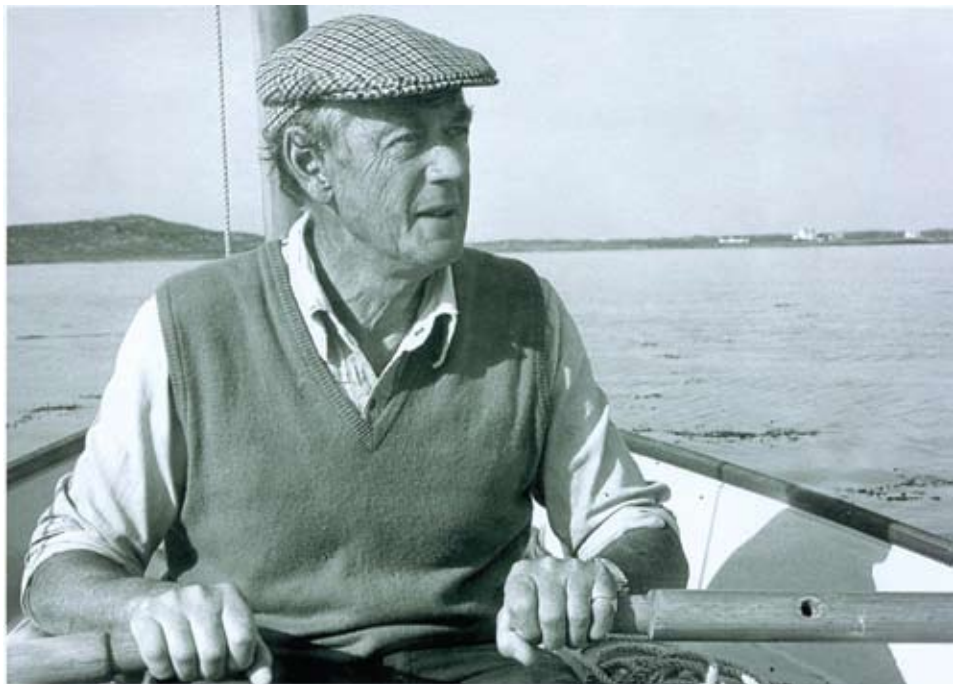
After the war, he worked in Brooke Bond’s Trafford Park Tea Packing

Factory in Manchester before returning to Reading where he prepared machinery and a training system to set up a printing department at Kericho, Kenya, centre of the company’s East African tea growing operations. Posted there in 1948, he took Betty and their one year old daughter Janet (OB) with him.

After establishing the printing facility and training programme, Oliver was transferred with his family to Tanzania in 1957 to join the BB Group’s tea growing company at Mufindi, where he spent two years widening his business experience. Returning to Kericho,

In addition to his company responsibilities in Kenya, Oliver was an active member of the Tea Board of Kenya, The East African Tea Trade Association, the Nyanza County Council and the Lumbwa Area Council. He was also chairman of a number of Government committees.

Aside from all his political involvement in East Africa, Oliver found time to pursue a number of his own interests - wildlife conservation, ornithology, sailing, cinematography, photography and vintage cars. He held the presidency of The East African Wildlife Society



he joined the Engineering department, later taking over as chief engineer. By then, a second daughter, Fiona, had joined the family. In 1965, he was appointed chairman of Brooke Bond Kenya Ltd, responsible for the company’s extensive tea estates in Kenya and Tanzania, coffee estates in Kenya and tea sales throughout East Africa as well as sisal and cinchona plantations. Oliver retired in 1973 and returned to England where he bought a house bordering the Beaulieu river in Hampshire.

and of the Vintage Car Club, and was a founding member of The Fauna & Floral Society with Peter Scott as well as The National Arts Foundation. He filmed and photographed wildlife on many safaris using the then latest 16mm Bolex cine camera and Haselblad stills equipment. His love of sailing led him to import five kit “Fleet Wind” dinghies for members of the Kerenga Sailing Club of which he was Commodore. His yacht “Jolly B” was regularly seen sailing on Lake Victoria, so named after the initials of

Janet, Oliver and Betty. He couldn't really add Fiona, otherwise the boat would have become "Jolly B-F!" His love of boats also involved expeditions down the East African coast aboard an African Dhow from Muscat to Mombasa, and along the Nile by barge from Juba to Khartoum.

Saltmarsh, the family home near Beaulieu, gave Oliver the opportunity to indulge in his love of nature. He created a pond and reed beds which attracted wildfowl of different kinds, planted his favourite trees to form a small arboretum, and was a keen gardener. In his workshop, he used his skills to build miniature steam engines, create decorative ironwork in his forge, and mend and maintain any garden or house item that needed attention. He was also on the Committee of the Beaulieu Sailing Club owning a Contessa 26 named Tanga which means "Sail" in Swahili.

He built a "scamp" kit car, which he drove from Beaulieu to the family cottage

on the Island of Tiree (where it is still a runner!) and it was there too that he enjoyed the delights of sailing open boats. Charity work involved him in the "Tools for Self Reliance", an African charity that gathers hand tools from across the UK for refurbishment here (some in Oliver's workshop) before being distributed throughout African countries.

I had the good fortune to work for Brooke Bond for 30 years, and met Oliver in 1965 on my first trip to Kenya when editing the Brooke Bond Group's staff journal. We struck up a lasting friendship, and year after year Oliver joined me on my narrow boat during his annual UK leave. Of all the many crew members who joined me from time to time, Oliver was the only one who took naturally to the helm of the 70ft boat which, weighing 20 tonnes, is quite a handful. However, this gave me the opportunity to sit and watch the world go by whilst relaxing at the bow end with

a glass of wine! He was kind, modest and dignified, and a wonderful companion too, as he willingly shared his profound knowledge of nature, which made each trip, and visit to Beaulieu, so memorable.

In a eulogy given at Oliver's Thanksgiving Service at Beaulieu Abbey Church, Tom Brazier, retired Brooke Bond Tea Estates Director said: "In common with all the Brookes, whom we were privileged and proud to serve, Oliver placed great importance on human relations at all levels. Both modest and caring, he was a true people's man. His deep love and knowledge of Africa, its people and wildlife has, not surprisingly been passed on to his children and grandchildren."

*David Harris OB*

## Stephen Brown (Unwin)

Many hundreds of schoolchildren, parents, ex-pupils, teachers and friends crowded into St Luke's, Chelsea on 5th June 2008 for a rousing send off for Unwin. We were treated to a wonderful programme of music (rap and other), jokes, tributes and dancing from the assembled children, ex-pupils and colleagues. He was clearly an astoundingly popular teacher who had made the teaching of maths and French not only screamingly funny but also accessible to all he had taught. He died on 14th March 2008 just a few weeks short of his 60th birthday.

Unwin came to Bedales in 1960 from a conventional prep school and his sister Alison was in the block above. His father was in the Diplomatic Service and he spent his holidays in exotic foreign parts. Where he got his sense of humour,

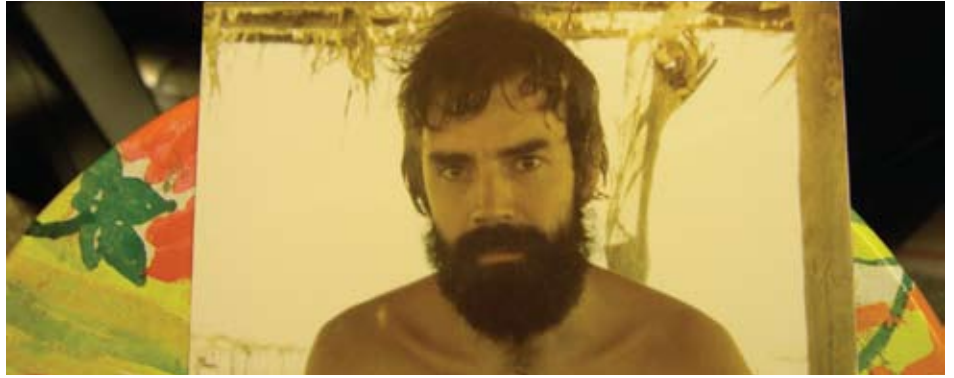
sometimes subtle and challenging and sometimes laugh-out-loud, was always unclear but it was and continued to be his hallmark throughout his life. At school he will also be remembered for his sporting prowess, (left-handed somewhat anarchic but effective tennis, squash, table tennis and cricket), and for his drumming which began, at least publicly, when he played with the jazz band (did it have a name?) with Mark Kidell, Peter Harris, Nick Adams and sometimes others. They played established blues inflected jazz, (for example Mose Allison), some of their own compositions and also jazz poetry – they introduced us to a different world of music and the drumming was stunning. Unwin was also very intelligent, with a razor sharp mind, but managed to disguise this fact from the teachers for much of his time at school.

After school Unwin drummed in various bands but most memorably and successfully in Trees, a folk rock group of some renown. Trees' album 'On the Shore' was re-mastered in 2007 and attracted some great reviews. In 2006 Unwin's drumming on the Trees' song 'Geordie' was used by the hugely successful Gnarls Barkley on 'St Elsewhere', much to the excitement of the younger generation. He continued to drum all his life, more for fun than fame, and for the last few decades with his band 'Rebels Without Applause' who played as part of the celebration at St Luke's.

Along the way Unwin got his degree and PGCE and to the surprise of his friends became a teacher at Thomas's London Day School, teaching 7 to 13 year olds. There he stayed for 25 years achieving first class results, refusing to

fill in forms, ignoring rules which he considered pointless, making the children laugh with his unconventional language and approach, being utterly fair and kind and becoming the teacher that makes a difference and is always remembered. “Mr Brown you are a legend” was one of many tributes from his pupils in the book prepared for the celebration at St Luke’s – from what we saw and heard that day she was clearly right. His somewhat maverick approach to formalities was seen by his colleagues as a small price to pay for the obvious inspiration he gave to his pupils and for his diverting presence in the staff room.

In the late 60s Unwin met and later married Claude, a French Anglophile, and although much later they divorced,



they remained good friends. Their son Tomas has his father’s sense of humour and love of music and is about to begin his PGCE to qualify as a teacher. Unwin also remained very close to his sister Alison and her family and spent many happy summer holidays with them at their home in California.

Unwin was enthusiastic about all he did and was a compassionate and thoughtful person who would not be drawn into gossip or unkindness. These characteristics, combined with his lack of pomposity, his irreverent wit and acute intelligence, made him not only a brilliant teacher but a great companion and friend.

*Alison Ball OB*

## John Grell

Jonny Grell, who died in October, was at Bedales during the 1930s and regularly revisited the school on trips from his home in Trinidad. He retained a deep affection for the place but, as several Head Teachers might testify, could be highly critical of any perceived lapses in the ethos or fabric of the school that he remembered and loved so much as a boy.

After war service in Italy and the Middle East he became a PE teacher in Port of Spain before joining the Trinidad and Tobago Police Service, where he rose to become ADC to the Governor and later Chief of Police. Like many of his fellow countrymen Jonny had a passion for cricket and his visits to the UK invariably coincided with a West Indian tour or the Stoner Cricket Week, where his energy and enthusiasm continued unabated long after he ceased to play.



He recently expressed his delight that proposals to re-thatch the cricket pavilion were under consideration, as it had been the scene of happy memories stretching back over eight decades, and he will be much missed at Stoner’s 75th Anniversary this summer.

*Rollo Wicksteed OB*

## Peter Mursell



**P**eter was born in Kettering in 1913, the son of a boot manufacturer and, aged seven entered Dunhurst, the prep school of Bedales, with which he would have a life-long association. His father died when he was nine and being the eldest of three siblings he became the ‘man’ of the family at this young age.

At Bedales he played many sports, being captain of the football team, and holding the record for 50 yard front crawl, which remained unbeaten for decades due to the then current practice of allowing a running start. His interest in making things of wood was kindled by visits to the Barnsley workshops, and a dining table commissioned from that workshop in the 50s was one of his

fonddest possessions. He was taught cello by Arnold Dolmetsch. No written music was allowed and each pupil had to play by ear, aided to begin with by frets. He was Head Boy at Bedales and, although he claimed never to be successful at exams, he was entered for Cambridge (having had to learn long tracts of Latin by rote for the entrance exams) and was accepted to read agriculture at Downing College.

The decision to become a fruit grower and hence to read agriculture was taken for him largely by his formidable mother who thought that it would be a good business to get into. Shortly after the decision was made, she bought the family farm near Wisborough Green, which was coincidentally named Dunhurst. The farm was immediately renamed Dounhurst, though he tended to always refer to it by its former name.

Cambridge was dominated by hard work which earned him a first, though he always regretted not having the time to make more friends during this period. His spare time was taken up captaining his college golf team and learning to fly.

On coming down from Cambridge, he took over the farm and began work planting fruit trees, developing it into the largest fruit farm in the area. He joined the nearby cooperative fruit packing station which had been started only six years before, and which he became chairman of for almost 40 years. In those early years he was assisted by his uncle, a retired cotton broker, who kept the farm going through the war years. Spring frosts were a real worry at that time, and on at least one occasion there was no crop to be picked. He experimented with many forms of frost protection over the years including: burning diesel to create an insulating cloud over the orchard; blowing the cold air away with a Merlin engine and propeller mounted on a trailer and driven around the orchards all night; and eventually, in the 60s, establishing overhead water irrigation which was the most effective and economic of all.

His observations and research into frost earned him a fellowship of the Royal Meteorological Society.

Before the war he and Charles Gardner (Bedales 1926-29) undertook many flying challenges together. These included many races, flying to France and back before lunch and, most intrepid of all, flying to India to try to sell aeroplanes to Maharajas. During this latter trip they experimented to see how high they could fly over the Himalayas without oxygen before passing out!

Shortly before the war he married Cicely (Dil) and treated (tested?) her to a 'loop-the-loop' on their first date. They spent their honeymoon travelling across America and learning the latest fruit growing techniques. The process was not one-way as British horticultural research was world leading at the time in many fields.

During the war he joined ATA (Air Transport Auxiliary) to make full use of his flying experience, having been rejected by the RAF due to poor sight. ATA's task was to move aeroplanes of all types about the country, including from factory to front line. During this period he was awarded the MBE and ended the war as a Senior Commander.

The twenty years after the war were exciting times in fruit growing. In addition to developing his farm he helped to form the first national apple marketing cooperative (Home Grown Fruits) and chaired the organisation for many years. He was also on the board of East Malling Research Station.

His involvement with Bedales began again not so very long after he left the school, advising on the running of the school farm and estate as early as 1947, and he was behind the decision that the school should stop managing it in 1954. By 1953 he was a governor and by 1961 the Chairman of the Governors, a post which he held until 1963. Although he was only briefly chairman, he was in charge at a crucial

time when Tim Slack was appointed Headmaster in succession to Hector Jacks. He was instrumental in persuading Tim to accept the post and was a strong supporter of Tim's decision to expand the school so radically in the mid-sixties. He was a governor for ten years when the normal span was seven or eight.

Almost unprecedentedly, he was a governor again by 1974, just in time to be involved in the appointment of another Head. In this reincarnation he was a guiding, guardian angel to the reviving Outdoor Work department. He offered detailed practical advice and even physical support in the form of trees. His expert knowledge was invaluable in regenerating a department which has become increasingly important in the school's public image and is now a key, distinctive feature in its marketing.

He was also instrumental in the formation of the new Bedales Association which was established in 1983 to replace the Bedales Company. Typically, he was not afraid to grasp the difficult issues which this involved and perhaps uniquely possessed the knowledge, respect and diplomatic skills to carry it off.

He finished his term of office in 1984, again after ten years, having served more than the permitted span. Jean Gooder, who was Chairman of the Governors at this time, writes: "He possessed an unswerving sense of justice, quick appreciation of issues and the pragmatics of planning, fearlessly open in stating his views but without aggression or the slightest hint of pressure. His Socratic nature worked from rational principles in the spirit of true disinterestedness. Not for nothing was he a political Independent. He knew what he valued about the school but was completely open-minded about the re-thinking always required by current developments, both financial and educational. The only thing he couldn't stand was cant."

In the early 50s he joined the West Sussex County Council, becoming its youngest ever alderman soon after and holding the post of Chairman for over ten years.

He took pride in his ability to work with people of widely differing interests and experience to get a job done, and one of his core beliefs was that in any human endeavour it is the individuals involved that are infinitely more important to the success of a project or organisation than financial or other resources.

Several years after retiring from the County Council he was made Vice-Lieutenant of the county and enjoyed the opportunity to work with the Lieutenant and getting to know many more people and organisations. He was a member of the Royal Commission for Local Government in England and was knighted for services to local government in 1969.

In addition to flying he was a keen sailor, another sport he enjoyed with Charles Gardner. Together they entered many races, with him as navigator, and this pairing continued when Charles began power-boating. Family holidays often involved sailing, but in 1971 he began a long interest in canals by taking his sailing

boat (without the mast) from Guildford to Birmingham. The sailing boat was soon replaced with a narrow boat (Fanny Grace, named after his mother) built to his design and he and Dil roamed the canals of England and Wales for 20 years with the help and company of their many friends as crew.

He served on the Inland Waterways Advisory Council for a number of years, and trips on the boat often involved calling in at locations that were under discussion by the council.

While Dil had been involved with the Guides for many years, Peter's connection with the Scouts began in his late 60s. He became Chairman of West Sussex Scouts, and saw the organisation through a number of changes. He loved meeting the leaders and young people and often had to be restrained from abseiling and other activities!

He also found the time to serve on the board of several listed companies, where his people skills were much in demand.

Although he never really retired, the move from the family farm to a bungalow in Washington, with views up to Chanctonbury Ring, was a major event. He and Dil quickly became involved in

village life. He became a governor of the local school and amongst other projects organised the building of a new swimming pool and found additional land for outdoor activities.

Until his death he maintained a fascination with the physical world and was always ready to discuss the climate, geology, biology and any other subject with those that had overlapping interests. He had an ability to adapt to change throughout his life, so that he never seemed to get old, though he resented the few physical frailties that he had to endure over the last few years. His iPod gave him music and books in the middle of the night, and email and digital photography kept him up to date with friends and relations.

He devoted the final few years of his life to looking after Dil, first by himself and then later assisted by a team of carers. He taught himself to cook and became an enthusiastic gardener, continuing to experiment with his first 'kitchen-garden' this year, growing wonderful vegetables in stacks of worn out car tyres so that everything was at waist height!

He is survived by his wife and four children.

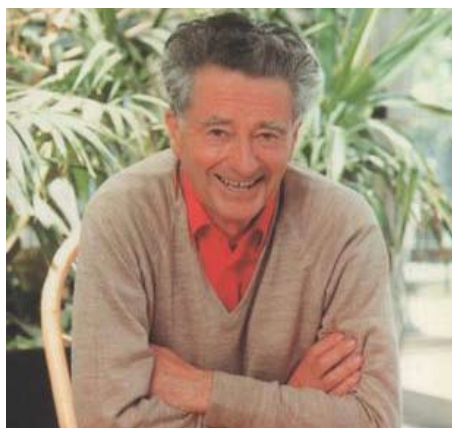
James Mursell OB

## Jon Miller

Jon Miller, who has died aged 87, is fondly remembered as the enthusiastic expert who provided the answers to perennial questions on the children's television series *How* (1966-81). A zoologist by profession, the well-spoken Miller was a cherishable eccentric, performing for ITV in a genre then regarded as the BBC's domain.

Born in Southend-on-Sea, Essex, he was the son of Jack, the owner of a chain of tobacconists' shops, and Edie, a concert pianist; the violinist Yehudi Menuhin was a cousin. After attending Bedales School in Hampshire, he studied photography

at the Reimann school in London, prior to service as an aerial reconnaissance photographer in the wartime RAF. From 1947 onwards, he was a volunteer on the



Yugoslav Youth Railway construction project.

On his return, he helped his father to run the family business and was employed by the Zoological Society to stock the aquarium at London Zoo. This enabled him to travel to many far-flung destinations, including the Soviet Union, Madeira, the West Indies, Mauritius and the Azores. He gained a reputation as a respected naturalist, and later became a fellow of the society.

While living in Middleton-on-Sea, Sussex, in the early 1960s, he began appearing on regional programmes for Southern

Television, the ITV contractor for that area. Miller's participation in a special April Fools' Day edition of the teenage show *Three Go Round* (1965), as a daft scientist, caught the eye of his future co-star, Jack Hargreaves, a prime mover behind the scenes at Southern, despite his rustic image.

The following year, *How* began, featuring the team of Hargreaves, Miller, the journalist Fred Dinenage and the presenter Bunty James (later replaced by Jill Graham and Marian Davies). Its distinctive, rapidly paced theme-tune ended with an exclamation of "How!", which would swiftly cut to the team uttering the same word and raising their hands, as a greeting in the Native American manner.

Limited to a studio setting, and retaining the 'as-live' method of taping well into the 1970s, the practical demonstrations that accompanied the answers usually had a chaotic air about them. But young viewers enjoyed Dinenage's good-natured habit of getting into a mess, and Miller's fondness for explosions. Retaining some of his RAF

bearing, Miller's dedicated eccentricity made him, in manner and approach, reminiscent of Michael Bentine (also then on children's TV).

A useful counterbalance to the BBC's way of doing things, the series was Southern's longest-running network commission, running for 15 years until 1981, when the station lost its franchise. (A revival, *How 2*, ran from 1990 to 2006, using only Dinenage from the original team.) The *How Annual* was published in 1974, in conjunction with ITV's children's magazine *Look-In*. Under his own auspices, Miller published *How to Fool Your Brain*, a mathematical puzzle book for kids, and *How to Keep Unusual Pets* (both 1975).

By then living in Cornwall, Miller became involved with Television South West (TSW), which inherited Westward's franchise at the same time as Southern's demise. He had the bad luck to be on TSW's *The Opening Show* on New Year's Day 1982, a tacky, under-rehearsed event in which the host, Lennie Bennett, declared that from then on, TSW would

stand for "Television Simply Wonderful". The next day headlines in the local press called it "boring, silly rubbish".

Miller was an expert again on TSW's children's series *The Saturday Show* (1982): confusingly, while this was shown in the West Country only, the rest of the ITV network screened a different show with the same title. Eventually, TSW's series had its title changed to *Freeze Frame*. Early in its run, Miller was shown proceeding with an educational item, only for a member of the youthful studio audience to shout at him: "With all due respect, sir - freeze frame! We want to see a cartoon!" This signalled a change in children's programming on ITV.

Miller was married twice (in 1947 and in 1965) and had one son and two daughters from his first marriage, and two daughters from his second.

*Gavin Gaughan*  
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of *The Guardian*)

## The Fantastic Life of Gary Gilchrist!

**Showing from 27/07/72–13/09/2008  
at theatres in...**

**Glasgow, Edinburgh, Lisbon, Coventry,  
Petersfield and Singapore**

It's the story of a Glasgow boy, whose passion for theatre (and kebabs) took him halfway round the world and back again.

Gary entered stage right in Rotten Row Hospital, Glasgow on 27th July 1972 and from the start, this was no ordinary protagonist. Energy, passion and above all, the will to succeed, drove Gary onwards.

Our hero soon left school and landed a job in quality assurance, where his prodigious talents were recognised: "You can make it

to the top of this company," his boss told him, but Gary's eyes were already fixed on other goals – the smell of the greasepaint, the roar of the crowd beckoned and Gary found himself at...

Scottish Youth theatre! In what could be described as the more surreal or even "racy" section of the Gary show, he relentlessly pursued performance, serious drinking and girls!! SYT was also the start of Gary's lifelong passion for all things theatrical.

Quality assurance was soon left behind, as the bold Gary left his job for Coatbridge and Clydebank Colleges and more fantastic theatrical adventures. The now legendary

Garage nightclub was the scene for many a raucous night out, as the boys feasted on cheap vodka and preyed upon unsuspecting women. Karen, who was working at the Garage, eventually as club manager, had many of Gary's friends to deal with on a nightly basis, as well as the pleasure of inevitably being referred to as "Gary's sister".

Meanwhile, Gary was building his dramatic repertoire through his studies at college; components in all aspects of Drama were passed with flying colours, though it has to be admitted that Gary's circus skills unit was marred by his inability to complete a basic cartwheel.

Theatre was also present in his life through performing and directing his own productions. Once, when playing the challenging role of St Peter, our hero distinctly recalls a young scamp in the audience commenting, “Who the f\*\*k are you, mate? The pope?” Was he disheartened? No! He went on to play many more roles, including a member of Take That in the annual panto. However, it was becoming increasingly clear to our hero that his future lay not in performing, but in directing. He actually wrote two plays in this period, one of which, *Fourplay*, was directed by Paul McInnes and was a huge hit at Strathclyde University.

Gary soon gave up his career as a Glasgow playboy, settled down and contemplated life as a director, writer, student...and eventually president of the student theatre society at the University of Glasgow.

Those hallowed cloisters, the chiming bells, professors and students engaged in earnest philosophical debate...and STAG (Student Theatre at Glasgow). Ruthlessly ambitious Gary eyed his goal and bided his time before taking over the society in a dramatic coup late in his first year at university. It was also at this point that the dashing Gary came into contact with a number of ladies from the North East of England, one of whom in particular caught his eye...

Returning to university after an academically brilliant first year, Gary set about revitalising student theatre at Glasgow, with Paul McInnes working with him as vice president. He planned and executed a freshers’ week campaign, which involved plying all prospective members with alcohol and talking a good deal of shite. Aided by his trusty band of followers, Gary swelled the STAG membership, filled the coffers and turned around the fortunes of STAG. Student theatre flourished at Glasgow and Gary’s legacy lives on today.

It was also at this time that romance blossomed between Gary and Joanne – a hard drinking, quick talking blonde. Gary had met his match and a partner for life.

The Geordie girls and the Scottish boys indulged in many late night parties at Cresswell Street. Gary focused on theatre, drinking and being in love and was often heard to complain to Joanne: “I was a good student before I met you.”

As time moved on and the plot of the Gary show progressed, Gilchrist and Scott were known to work together on a number of theatrical ventures. They moved in together, bought a hamster...life was good. However the shock of graduation and “proper work” was just around the corner.

Returning to his hometown with Joanne after a spell in Edinburgh, Gary continued to work (sort of) on his PhD, though yet again, theatre was a priority. This time Gary worked with the students of Queen Margaret and Chris on two projects: *Tom*, which ran for three weeks at the Edinburgh Fringe and one of Gary’s favourite plays, *Sexual Perversity in Glasgow* by David Mamet, starring the Mackie brothers in the leading roles. This was also when another of Gary’s talents became apparent – teaching.

needless to say, Gary passed his PGCE with flying colours and was accepted as a teacher of theatre at the prestigious Bedales School in Hampshire. He made the move down South where he was reunited with Joanne and went on to build a formidable reputation, both as a teacher and director. Working closely with three Jos (Murphy, Alldridge and Greenwood), our hero conquered the hearts and minds of the Bedalians, through his talent, creativity and relentless good humour. Again, Gilchrist pursued his theatrical career through two extremely successful shows, *After Juliet* and *The Prime of Miss Jean Brodie*, both of which were big hits in the Bedalian community.

Not content with his success in this famous old school, however, Gary moved on yet again. After some years of living apart and not quite sorting themselves out, our leading man and his love interest finally got it together properly; Joanne and Gary got

engaged in October 2007.

Having shaken the last Bedalian hand, Gary jumped on a plane to Singapore. The arts in this place needed a boost and Gary was ready to be a part of that. He started teaching theatre at the new Singapore School of the Arts in March 2008. Gary and Joanne were joyfully reunited at last. They planned a wedding (vaguely) and spent six blissfully happy months together in the Lion City.

Gary took to Singaporean life quickly; he loved the food, the nightlife, the weather, his work and his fiancée. However, he also found time to come home for a flying, but very important, visit. In May 2008, Gary proudly gave his sister Karen away at her wedding to Kevin. His “father of the bride” speech was impeccable, his dancing was questionable, but he certainly contributed to a fantastic day for Karen, Kevin and all their family.

His last production was George Orwell’s *Animal Farm* at the inaugural 2008 SOTA Arts Festival. needless to say, the show was a great success; an impressive example of disciplined ensemble performance from a dedicated young cast of Gary’s year one theatre students.

I think we all know that, at this point, we should only have been reaching the interval of the Gary show and that a whole second half of life was waiting for him. However, it is testament to him that he packed so much into the short time he had ‘on stage’. He was always my leading man and I for one am proud and happy to have played a role in the fantastic show which was his life.

We love you, Gary, and though our shows must go on without you, we will always remember you as the star you were and still are.

*Joanne Scott*

## Joan Goody (née Wright)

Joan Goody, who has died aged 83, was an inspiring teacher of English and a founder member of the London and National Associations for the Teaching of English, maintaining NATE's multicultural committee for more than 35 years.

She was educated at Bedales, Hampshire, and at Homerton College, Cambridge.



After several years teaching in Cambridgeshire and at Risinghill School, north London, Joan led the English department at Clissold Park school in Hackney, an inner-city comprehensive whose pupils came from all over the world. She was innovative, strongly principled and a mentor to several generations of young teachers.

Joan was a quiet revolutionary who detested the hierarchies in education. It was always a struggle - for mixed ability classes, for creating our own exam syllabuses, and for the reading and teaching of Caribbean and world literature that few then knew. She passionately wanted such concerns to be at the centre of good English teaching, not hived off as a minority category.

In the 1970s she undertook two teaching exchanges to Trinidad and set up the Caribbean Teachers' Exchange, linking teachers from the London borough of Brent and the Inner London Education Authority with Jamaica, Barbados and Trinidad. She worked with John and SarahLa Rose at their New Beacon bookshop in north London, another connection to feed into schools and

to NATE. She inaugurated NATE's multicultural committee and ran workshops at NATE conferences, introducing us to new poets and novelists, disseminating the books via New Beacon and showing teachers how they could be used to support children's reading and writing. She also made sure that her voice was heard in major educational reports, including Bullock and Swann.

Her liver transplant, which gave her the 19 extra years of life for which she was so thankful, slowed her down, but she still became a governor of George Orwell School, began to teach a young pupil at home and ploughed on with the multicultural committee. No careerist, never self-promoting, Joan was firm, realistic and incredibly tenacious. She loved conviviality - her parties were legendary. Divorced from her husband, she is survived by her three children Jem, Joanna and Jane.

*Carol Fox*

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## Kit Seyd

I first met Kit in 1960. He wore a straw hat and had just returned from Cuba, helping with the building of schools after the revolution. He drove an old Austin 7 car with a wooden body, he played the five string banjo, sang Woody Guthrie songs and wanted to change the world. We were in the first year at Architectural College and our friendship lasted 48 years. We visited all the great modern architecture in England and mainland Europe, we sang and busked, made a multitude of friends through Kit's contagious laugh and enthusiasm, his faith in man's possibilities and his hopes for a better world.

His architectural education released from within him such new ideas and so foreign to the establishment that it took Kit some considerable time to finish the course; yet on the way he entered and won some nationwide architectural competitions, inspired many of his fellow students and made some life-long friends.

After a traumatic non-love-affair in Finland, Kit spent some time in care homes where his love of freedom and humanity were so misunderstood and echoed through the lonely corridors. He walked the length of France, recording the life around him in word and song, whilst

all the time in search of love. A few years' employment gave him the security to buy a house and some credibility in an ever harsher world. After this there was a house in France, then in Montrose, then the Western Isles and these were interspersed with visits to Central America and Asia, in search of this love, which had been evading him for so many years. With the hills of Wales came some stability for this wandering soul and frequent visits to India resulted, after an initial false start, in the finding of a loving wife. Kit now at the age of 61 finally saw the results of his love-searching faith in

humanity in the birth of his first child. A move to Manchester and his second child confirmed Kit's commitment to the family life and brought him some long awaited times of bliss. A projected move to his ageing aunt's house in Salisbury put on the pressure. To save money, always such an important matter, he made the

move himself, looked after auntie and the children whilst his wife visited her family in India, and tragically died of heart failure.

He will be missed by friends but never forgotten. He will be so terribly missed by his wife and children of such a short family life. He will be missed, but the

inspiration he fired and the love he generated will live on in our hearts.

Kit leaves a wife Thamkin, a daughter Naiha and a son Freddy.

*Martin O'Shea*

## Lizzie Slater

In 1987, Lizzie, who throughout her life worked as a kind of unsalaried cultural entrepreneur, was touring Scotland with the Japanese poet Yoshimasu Gozo, bringing his poetry to pubs, theatres and village halls. After a reading on Mull they raced back to the port to see the last ferry steaming away from the jetty. Lizzie ran down the slipway, calling it back. Yoshimasu was amazed to see the large boat turn at her command. Lizzie may have been diminutive in stature but she could certainly make her presence felt. With her halo of wild dark hair and her pale complexion she looked like a Pre-Raphaelite angel. At school at Bedales in the early Seventies she developed her own chic/bohemian dress sense – a style both elegant and practical. At school she also cultivated friendships to last.

Friendship for Lizzie was a serious thing, not to be undertaken lightly; simmered in laughter, a thrill for discovering new things, and a delight in the richness of differing cultures. Her friends at York University included the writers Anthony Horowitz and Carlos Gebler and – most importantly – Michael Wall. Mike, who was later to become a significant playwright, was then experimenting with his own brand of expressionist drama and

in him Lizzie found a partner who shared her excitement about language and who, like her, was hungry to get out and see the world. On a trip to Japan in 1981 Lizzie became fascinated by the new forms of Butoh dance as developed by the dance group Sankai Juku, and in 1983 she was responsible for bringing the dancer Nakajima Natsu to London for LIFT. She also worked with Japanese poets and writers and recorded readings of their work for Radio 3.

By 1987 Mike had become established as a radio playwright and they left London to house-sit near Uzès in Provence. In the year that Mike's play *Amongst Barbarians* was first produced at the Royal Exchange in Manchester, their daughter Nicola was born. Mike was beginning to suffer from the effects of an undiagnosed brain tumour and he died June 1991. Lizzie later wrote: 'Mourning is a sentence – a time to be endured. Mike's death remains more 'real' to me than anything I have experienced – to have felt the life go, that separation, the release in energy – a reality that blew up in my face'.

For many years Lizzie's life appeared to be defined by Mike's absence. But she also got immense pleasure and satisfaction from seeing Nicola grow up, and she

continued with her own writing. 'The Bizarre Girl', a drama serial about the ceramicist Clarice Cliff, was broadcast on Radio 4 in 2000, and in 2002 she wrote 'Dad and the Afghan'. This radio play was about the friendship Lizzie made with the family of a young Afghani taxi-driver who was brutally attacked outside Twickenham Station just after September 11th, and who was brought to the A&E unit at Charing Cross Hospital where her father was dying. Lizzie's father had suffered from severe periods of depression, and Lizzie too had fought long and hard against mental distress. Her family and friends will never know what it was that made her take her own life, but it may have been that she simply did not have the energy to fight any more. In her introduction to a published text of Mike's play 'Women Laughing' Lizzie writes about the ceaseless struggle of dealing with the current of 'thoughts and feelings' and quotes from one of Mike's poems, 'Catbreath':

"... Have you ever seen a mouse trying to box with the cat?"

I am like that, on my last and only legs, trying to box....."

*Jeremy Mortimer OB*

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