Editorial

Jane Kirby, Staff

There was rather a gap between Diana Wallsgrove’s retirement and the appointment of her successor as Editor, and I’m afraid this is reflected to some extent in this edition. I must pay tribute to Piper Anderson-Klotz who kept the show on the road – organizing the student team and periodically reminding me to remind senior management that they needed to send some white smoke up the chimney. Graham Banks stepped in to provide staff support and we now look forward to a smoother process as Jen Moore has already got her team working on the next edition.

Inevitably, we have not done justice to the range of events that took place during 2012. Each year I regret deeply my choice to work on Tuesday evenings so that I am often unable to attend Civics or the Theatre. Hugh Dennis’ Civics was an exception, as there were no students left in the Library for me to supervise!

Teddy Thompson OB returned to give a concert in aid of the John Badley Foundation and was joined on stage by current Bedalians, including his nephew Zak Hobbs. In complete musical contrast the Wilfred Brown Song Recital series continued with a concert given by Katherine Broderick and Marcus Farnsworth, accompanied by James Cheung.

Piper writes of her experience directing ‘In the Shadow of the Glen’ with Diana. I should mention also the other 6.1 production, ‘Homemade Fusion’: as Jay Green said in the programme notes, ‘not really a musical, not a recital of songs’ but something in between. Difficult as it was to categorize, the performances were stunning and the lyrics (though apparently cleaned up) equally so.

2012 saw the retirement of two very long-standing members of staff: George Hatton and Colin Prowse. We said farewell also to Diana Wallsgrove, Steve Gardner, Mike Lambert, Carmody Grey, Hannah Parsons, Tristan Wilson, Tom Angier and Julie Soyer.

Carmody, an OB, came back to teach PRE part-time whilst completing her master’s and soon found herself head of department. Her commitment to her subject was greatly appreciated by all her students, as were the trips abroad she organized. Tom Angier also taught in the PRE department for a short time but found the lure of a return to academia too hard to resist.

Tristan, despite teaching French, will be best remembered for his love of all things Japanese, not least his wife and daughter. Also in the French department was Julie Soyer, assistante for two years, who was just as devoted to McFly. Chris Schembri taught Physics for the Autumn term during Ransi’s sabbatical, and Martyn Grubb joined the Art staff for the same period while we waited for the department to regain full strength on the arrival of George’s successor.

Joining us, we welcome: Benedict Haydn-Davies, David Anson, Jen Moore, Martin Jones, Phil King, Peter Thackrey, Malushi Lutete, Alex Walker and Alice Ballantine Dykes, OB.

In the summer holidays we heard the devastating news of Kadian Harding’s death in a cycling accident; his life was celebrated at a most moving Memorial in the Autumn, and we have included Keith’s address in this edition.
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Chronicle of 2012
Winter
Nothing could have prepared me for this city, so far from the glass and steel of London and the orderly queues of Heathrow. Marrakesh, filled with enticing aromas of strange spices and foods mixed with the stench of petrol fumes and urine, was unlike anything that I had ever experienced. As we entered the old town of Medina, the wide causeways of the new town became narrower and narrower, wiggling off into side streets, twisting and turning, contorting, into a labyrinth. As the walls squeezed closer and closer together and the streets became more impossible to navigate, the shops began to spill onto the road. Forced out of the shops, the merchandise settled on grimy blankets spread across the uneven cobble-stone streets.

All through the trip we were exposed to new things: the food, the culture and the landscape were so different from those of England. Instead of rolling hills and green fields we were presented with rugged mountains and cliffs, instead of roast beef and Yorkshire puddings we were served *tagine* and smoky oven-baked bread.

All over the country our pale skin caught the attention of locals. In a small mountain village a little boy stopped to stare as we passed along his street – though whether it was the sheer number of people wearing identical red hoodies or our pure foreignness is still up for debate (I can imagine it would be a strange sight). In the souks we earned names like Shikira and Mr Bean. To be honest the stallholders’ approach and the business of haggling were a truly exhilarating but also terrifying experience.

When we travelled into the Atlas mountains we spent a night in a tiny mountain village – it was so quiet, no cars or trains or planes or buses, nothing, only the sound of the hills and the people around us. It was amazing to think how different their life must be to ours. In this village there are no conveniences like shops and restaurants, or swimming pools and gyms; they grow their own food on terraces and plots by the river; they keep their animals on the ground floor of their houses. Their lives must so different from my own - I can hardly imagine what it would be like to farm a field or keep a farm animal. It is difficult not to wonder if we will see more of their country in a week than they will see in their life…

The night in the desert was, for me, the highlight of the trip (closely followed by the days in Marrakesh). For some people it is unlikely it was, as there was a stomach bug going around that night and several people were sick. The stars were amazing. I woke up at about 4:30 in the morning. There were shooting stars and if only I had known the names of all the constellations I could have said I saw every single one. It was a beautiful sight to stare up at the sky, wrapped in my sleeping bag, feeling as though my face had turned to ice whilst looking up at the heavens. The only sounds
I could hear were the grunts of the camels and ‘she who shall remain unnamed’, having her own conversation with them.

When we started moving at 6:30 that morning the air was still cold, the sand was like ice to touch. We pulled on our boots (I carefully checked mine for any nasty creepy crawlies but I found none) and headed towards our camels. After about two minutes on a camel you can see why they are called the ‘Ships of the Desert’ (that is if you don’t fall off as it stands up). The lurching movement was a wakeup call for all the half-asleep Bedalians to hold on tight as we marched over the undulating dunes. The red sand (and it was RED) shifted underneath our camels’ hooves as we climbed the dunes to watch the sunrise. It was magnificent to watch the sun majestically proceed over the horizon, lighting up our faces, the great disk of light poking over the line of uneven dunes.

We spent one day at the Ourzazat Atlas Corporation Studios film studios – it was a very surreal place with Thebes, Rome and Jerusalem all around the corners from each other. There was a Buddhist temple with an enormous statue, a trebuchet and a miniature pyramid. The weirdest thing about the entire place was that behind the magical facades made from plaster and plywood there was scaffolding! Despite the fact the sets looked so real and substantial they were totally prefabricated and pretend. The man who took us on a tour stressed how important the film industry was to the people of Ourzazat (a city which now has a growing population of technicians, actors and artists) and how this way of life was threatened by the increase in the use of CGI and competing locations.

Later that day we went to visit Ait Benhaddou, the city used in some of the opening scenes of the 2010 film *Prince of Persia*. It is a UNESCO world heritage site. It is a stunning town made of mud the colour of the hills, looking down over a steady flowing river, the banks encrusted in glittering white salt. Twelve to thirteen families still live in these old houses but most have moved away. In the 20th century the new part was built; ugly, squat, concrete buildings sprang up on the other bank of the river – fully equipped with air conditioning, running water and electricity – all the conveniences of modern life but none of the splendour of the Kasbahs in the old town.

The Kasbahs are the defensive houses – traditional to Morocco. Made from the cheapest materials they were forts, four
towers reaching towards the blue sky for lookouts, equipped with a well and an armoury. The men of the village would defend the Kasbahs whilst the women fled. The higher parts of their walls were once decorated with geometric designs, but those have been washed away with wind and rain. Years of neglect mean many of these mud houses are crumbling to extinction, broken beyond repair as this beautiful town turns to dust.

Our penultimate night in Morocco was spent in Marrakesh. We ate at a stall (though hygiene was somewhat questionable) which served us a delicious dinner. Beggars and pedlars came to our tables but were quickly shooed away by the stall holder and there was music and dancing. After a busy day discovering the Bhaia palace, the souks and a Berber pharmacy, it was far from relaxing - but the magic of the city and music and dance wormed its way into our weary group. Everyone was shattered from the long week of experience.

This wonderful lively country had taught us all something new, I am sure, by seeing people living lives so different from our own - not worse, just different. To see a country so far away from England was a tiring experience. However, if you said I could do it all again tomorrow there is nothing in the world that would stop me from going.
The Battlefields Trip

Ashley Viljoen, Block 4

There is a scientific theory commonly nicknamed the monkey-sphere, which suggests that, unless directly confronted with it, human beings can’t comprehend the pain or suffering of anyone outside a group of about 150 of their closest friends and family. I’m not saying I agree with it: I’m just saying it exists.

On the Battlefields trip we visited many memorials, like the Vimy Ridge memorial, which is the largest Canadian war memorial outside Canada. Also many cemeteries, like Tyne Cot cemetery. There was a lot of driving in the coach, from town to town and memorial to memorial. Fergus Previte found the grave of his great-great uncle. In Thiepval, everyone looked for people of the same surname as them. We were almost kicked out of a museum that had a dug out replica, complete with scary wax mannequins and an even scarier woman patrolling. We saw many, many graves.

Graves of British, French, New Zealanders, Australians and Canadians filled the cemeteries. Wall after wall covered with names of those never found. Wreaths of poppies, and poppies on crosses, adorning the monuments. All graves with a name, a date, a cross, a seal, occasionally a Jewish star instead of the cross. All except the graves, too many to believe, with nothing written on them except ‘A soldier of the Great War, known unto God’. Unknown bodies buried there, with not enough left to identify them. The bodies of those whose names were on the walls. The bodies with
graves, still somewhere in the mud, with nothing left of them except a name on a wall. The largest of these was the Menin Gate, where we went to hear the Last Post, played every night since the war (except during WW2). Arched ceilings with countless names on them, reaching so high you couldn't actually read the names at the top. And those that didn't fit on the Menin Gate, were carved onto Thiepval, where everyone searched for someone with their surname.

The first hostel resembled a prison in every single way, but luckily for us there was a small plaque next to the door that explained it was a youth hostel. The second had a different layout, but was in every other respect identical, from the colour of the blankets to the pinball machine in the games room. It didn't rain or snow, thankfully, but it was bitterly cold, and many people had ignored the teachers and just brought a thin cardigan and a scarf.

We were allowed into a French village one day, and everyone immediately forgot all the French we ever learnt. So there were a number of pained conversations, but not nearly as bad as in the Belgian village, where no one knew any Flemish to start with. It was great trip that had many interesting points, both terrible, and wonderful.

But one thing, above all else, absolutely floored me. It was not the amount of graves, the size of the memorials, or the battle-scarred fields. I think that the monkey-sphere theory may be true - because on the coach ride back from a cemetery that had 40,000 German soldiers buried in just a few hundred square metres, the people on my bus were singing songs from the UK top 40. Aren't human beings incredible?

Art by Sophia Burnell, 6.2 Leaver 2012
Youth Philanthropy Initiative  
Jojo Mosely and Poppy Duncan, Block 5

The YPI Scheme is a programme that is designed to aid local charities. At schools internationally students work in groups with local organisations and develop presentations about their chosen charities, after these presentations one group and their charity are chosen to receive £3,000 to go to help that charity. The scheme has already granted over £1 million to local charities in the UK alone and hopes to reach many other schools internationally in the future. YPI was introduced to Bedales last year as part of the school’s outreach project and our year group (current Block 5s) were the first to experience this process. Initially the work that we did towards YPI was simply researching charities, planning and organising ideas and contacting the charities that we wished to support. The brief stated that we had to choose charities that were local to Bedales and that supported the local community. Our group (Claudia Rea, Cora Corre, James Forsyth, Jojo Mosely and Poppy Duncan) chose to represent Simon Says, a charity that supports families and especially children during bereavement.

Within our classes we presented our chosen charities and took a vote of which group would represent the class in the Bedales YPI final. Our group made a short video of what Simon Says had achieved and were hoping to achieve in the near future. We were lucky enough to be voted through into the final and we presented our charity presentation and video again to the school and a panel of judges including Keith Budge, the head students and one of the governors. Other groups who were supporting other local charities such as U3A, Home Start Butser, The Snowdrop
Trust, The Rosemary Foundation, Parkinson's UK and Trinity Winchester also presented wonderful, enthusiastic and moving presentations. We were absolutely thrilled to find out that our charity had been chosen to receive the £3,000 prize. On the day Paula, a representative from Simon Says had come along to the Bedales final to watch all the presentations and she was overjoyed when it was announced that Simon Says would receive the money. We had mutually decided that the money would be spent on fun days for the children and any extra equipment that they might need.

To celebrate the completion of the year's YPI competition, all the winning groups were invited to London for a party. Our group took the train to Waterloo and a taxi across to Bayswater. When we got there, we were welcomed with congratulations and were shown to our table in Porchester Hall. We were really fortunate that a representative from Simon Says could again join us at the event. From 6 pm onwards, we enjoyed dinner and talks from inspirational people, such as Olivia Giles (founder of ‘500 miles’) and Matthew Taylor (CEO of the Royal Society of the Arts and former Chief advisor on strategy to Tony Blair). We also heard some YPI diarists talk about their experiences. To finish the evening off, we saw some surprise guest acts perform, these included a magician called Drummond Money-Coutts, an urban dance group called Trilogy and music from some new and upcoming artists - All The Kings Men, Kyla La Grange, and the Loveable Rogues (from Britain's Got Talent). The celebration YPI event was a really nice way to conclude the process and we felt extremely honoured to have been a part of it.

Following on from last year the next set of Block 4s have been working hard on their YPI scheme and congratulations to Amy Lock, Becky Grubb, Archie Graves and Josie Parker, who won £3,000 for their charity Chestnut Tree House in this year's YPI scheme at Bedales.
Along with my other subjects, last year I undertook an Extended Project. I chose to do an EP on an architectural subject because I am going to University to study architecture and it would be useful to have some experience in architectural research. I also knew I would be able to keep my level of interest and not get bored. The aim of my project was to investigate into five buildings built in the last 20 years, and try to determine whether they have any references, visual and conceptual to architecture of the distant past. To help me find these links, I chose my five buildings, and selected examples of ancient architecture for each one. Ultimately, the point was to question whether it is possible to come up with an original design, but using architecture as the example.

Doing an EP is a lot harder than you initially expect; I made all sorts of time management plans to try and keep me on track. The problem lay in sticking to these plans, as I didn’t know that far in advance what I was going to be doing anyway. I found my EP work was taking the back seat, and my other work was taking priority, because I wasn’t sure what I was doing and there was no one to make me do it. Eventually, to my relief, I managed to find
my feet after I had decided on my first building choices.

The first building I chose was the Shard in London, because it is a very new building, and its aesthetic is very clean, sleek, and modern. I thought it would be fascinating to investigate, and find relationships with ancient architecture. Skyscrapers like the Shard are started when there is an economic boom, to show off the city's money. However they often have the opposite effect, because by the time they are complete, we are in a recession and the building now represents the loss of money. To me, skyscrapers like this aren't really pieces of architecture so much as social statements and temples to capitalism and consumerism. They are of course examples of great engineering, but I think they belong more in the class of sculpture than architecture. I realized that there is an immediate connection between this building, and other buildings built in honour of something, for example a palace, which is built to honour a particular person. This can also be said for monuments amongst other things. To find the building I wanted to compare with the Shard, I decided to start researching into Egyptian architecture because their whole world revolved around a large number of gods. I discovered an image of an obelisk called the Luxor Obelisk. It is a large structure made from stone and it was built to honour the God of Sun, Ra. Of course an obelisk isn’t a building as such, but it is a gigantic piece of sculpture, much like my view of the Shard. The aesthetic similarities between the two are their polygon bases, and they both taper to a point. However more importantly they have a strong conceptual similarity as they are both built as temples to an intangible belief.

The next building I chose was the MI6 or SIS building which is also in London. It is slightly older than the other buildings I selected, but is still fairly new in architectural terms, being completed in 1994. What attracted me to this building are its acknowledged origins. It was inspired by 1930's art deco architecture and more interestingly, it has been compared to Mayan temples. I found the MI6 building whilst researching Mayan architecture, but I wanted to see if there were any more links to be found. It turned out, that I found more visual references for this building than any of the others. The first is a massive structure called a ziggurat. The reason why I have linked it visually with the MI6 building is because of their step like levels. However I also noticed that ziggurats were built as fortresses protecting their city, similar to MI6's duty to the country. The next reference I found was to Egyptian architecture, specifically the temple of Edfu. Its silhouette looks like the very top of the SIS building. There isn't any conceptual connection that I could think of, but as a visual reference, I thought it was quite accurate. The art deco link also relates back to ancient architecture as lots of typical art deco features come from Mayan and Egyptian roots.

The Burj Khalifa in Dubai was the next building I decided on using; it is currently the world's tallest structure, standing at a massive 828m. It put Dubai on the map in terms of international recognition. I decided to pick the Burj because it is a very famous and controversial building. It cost $1.5 billion in total and was the star of the Downtown Dubai project, which was completed in the global financial crisis of 2007–2010. The vast overbuilding in the country led to Dubai being drowned in debt from its huge ambitions. For this one, I knew I was going to have some trouble finding visual references, as it is quite a distinctive shape. In the end I decided to look for the abstract connections first, which led me to cathedrals and churches. The
The last building I chose was the most difficult to find links for. In fact, I still haven't found anything. It is the Olympic Aquatics Centre in London. I picked this building because it is glamorous, iconic and it is the defining aesthetic of the 21st century and computer aided design. The problem I have with this building is that Zaha Hadid, the architect, works in a way that only the most successful architects can. She does a simple sketch of her idea, and 90 people turn it into a building. The shape is completely organic, and the reason why I don't think that it references anything from ancient architecture is because of the gigantic curved shape. It is supported by a giant metallic framework, and that kind of technology simply didn’t exist. The closest thing to a giant curve in ancient architecture is probably a pantheon. When I hit this wall in my project, at first I thought that it was a major problem, but I came to realize that it is a good sort of counter argument. Why would I want to be an architect if it had all been done before, if it is no longer possible to create something original?

The Guggenheim in Bilbao is probably one of the most seminal pieces of architecture in the late 20th century that people still reference now. It completely changed the face of Bilbao and made it a cultural icon for its originality. That by itself was reason enough for me to choose it, but it is also a very beautiful and futuristic building. It is also a good example of using architecture and the arts to enhance the political status of a country. I started by looking at rice paddies and landscape architecture because of the contours and reflections, but then I made the link between the Guggenheim and traditional Chinese architecture, because for both Spain and China, the arts brought money and political status. In the case of Bilbao, they used the Guggenheim art gallery, but on a larger scale, in the late 20th century China started exporting all of their traditional arts and crafts to make money. The piece of traditional architecture that I chose for the visual reference to the Guggenheim is the Yueyang tower in the Hunan province. I chose it because the corners of the roofs flick up, like the pointed end of the Guggenheim.

building I have linked visually with the Burj Khalifa is the cathedral in Cologne. The concepts behind these two buildings are very interesting; like the Shard and the Obelisk, the Burj and the Cathedral are both built as tribute to immaterial ideals or beliefs. The visual comparisons are also strong, as the two towers of the Cathedral have similar levels which get smaller and smaller until they reach the spires. What is also intriguing is that both buildings, at one time or another, held the record for tallest building in the world. The Cathedral was tallest from 1880 to 1884 and the Burj is the present day record holder.

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A New Password
Sam Wilkinson, 6.2

It is quite surprising how many “old-school” leftovers there are in the field of computing, given that it is one of the fastest-developing fields in existence. One of the most profound, and troubling, areas where there has been little widespread development is that of computer security. Sure, there have been incredible advances in the field of encryption and biometrics, but there exists one Achilles heel to almost every computer system in existence. This heel is the password, those simple strings of characters that act as the gatekeepers to our entire digital life. However, the cause of this vulnerability is not necessarily the mechanism of using a password, but rather how the user chooses one.

There is a (somewhat unsurprising) tendency for people to choose short/easily guessable/generally crappy passwords, because they are easy to remember. This is where the problem arises, because computers are really good at guessing short passwords. For example, an average desktop computer can guess a six character password in about 13 minutes. In comparison, an eight character password would take about 84 days. In short, a long enough password can be very secure.

So to sum up, a long password is effective at keeping your computer safe, but we suck at choosing effective passwords (71% of users in a study had a password of six characters or fewer). This essentially was the problem that I aimed to fix with my Extended Project. My plan was to create a solution that piggybacked on the existing password mechanism, yet introduced an easy to use and effective authentication mechanism, instead of a crappy password. Such systems exist already, but they are either expensive or hard to use, and so not very widespread. After much consideration of the pros and cons of many other methods, I eventually chose to use RFID to authenticate the user (RFID is the same technology used in Oyster Cards). Instead of making you get out your Oyster Card every time you logged into your computer I planned to piggyback off another system, RFID implants, just as you might have your pet dog ‘chipped’. While they sound sort of 1984, RFID implants (usually in the hand) are likely to become very widespread in the coming decades, mostly being used to store medical records.

My overall solution was an RFID reader embedded inside a computer mouse (I built a prototype which was submitted as my ‘Artefact’), which has been modified such that when the user’s RFID tag comes close to the mouse (i.e. when you sit down to use the computer), it types in the user’s password directly into the computer, instantly logging them into the system. As a result, the process is kept seamless and secure, and a long password can be used since the user is not required to remember it.
At AS I chose to take on an Extended Project (EP), as I wanted to explore the possibilities of dance outside the AS syllabus. I was inspired by a show I had seen at the Edinburgh Fringe Festival over the summer and decided I would create a story I could express through dance. After much research and deliberation, I decided to use a story about two best friends, where one dies in an attack, but I was unsure how to end the piece, so I created a survey with a number of different options, and asked friends and teachers to say which they felt would be the most dramatically effective.

The final result was that I would create a 10-minute dance in six sections, showing the friendship, murder, anger, loneliness, and finally acceptance and moving on. The next step was to choose the accompaniment. Rather than using music I knew, I wanted to have a score created specifically for the piece. Music student James Thomas agreed to work with me, and using his prior compositions and collaborating on new pieces, a score was created, which reflected the story perfectly.

When it came to choreography it was a whole new experience. I had never choreographed such a long piece nor used as many as seven dancers before. I had problems with people dropping out, being late and not turning up to rehearsals, which was frustrating as we had very little rehearsal time as it was. Because of this I had to learn good time management and organization skills, as well as being very direct and clear in communication with my dancers. Looking back on it, it is an experience I cherish, as there are very few times in life where one has such creative freedom, and it was the first time that I was proud of something I had created. Taking on an EP was the best decision I made last academic year, and I would urge anyone who is interested to take one, as it is such a valuable learning curve.
The English Language

Emily Hill, OB

“You’re Roman-Saxon-Danish-Norman-English” (Daniel Defoe).

I love this quotation; language fascinates me. I knew straight away that this was what I wanted to research for my Extended Project. My project grew from my love of language and how it evolves, and from my enthusiasm for History. Quite simply, I love words and language.

At the beginning, my intention was much broader than my eventual title: I wanted to examine the meaning of communication through time, including linguistic stems and the evolution of the words within the spoken and written language. I wanted to investigate not only the development of the spoken word but also to give an overview of how all forms of communication had progressed. I wanted to investigate how communication is not simply spoken, but is also other forms of transmitted information; the interchange of thoughts and opinions, the written word (through story, pictures, sign language) in other words the activity of one organism that changes or influences, or has the potential to change or influence, the behaviour of other organisms.

I quickly realised, however, that the subject area was too vast to contemplate in this format and timescale; I would have to narrow down my subject area. Whilst still encompassing language and language history, I decided that I would focus my investigation on the English Language and how it has evolved to become what it is today.

The Celts (500BC-43BC):

The Celtic people are the earliest known inhabitants of England to leave a mark on the English that we speak today. Celtic languages were once one of the most widely spoken Proto-Indo-European languages in the world. Indo-European is the name of a large family of related languages spoken by people over an area extending from Europe in the West to South Asia in the East (and, thanks to European colonialism, over much of the rest of the world as well). Over the ages many branches of this great family of dialects have died out. Since the Romans came to Britain in 43 BC, Celtic languages have steadily disappeared. Today they can only be found in the far corner of France and in the British isles: in most areas in which Celtic was once so dominant, there is now little trace of it.

It is generally considered that the first Celts to inhabit our Isles were the Gaelic Celts. It is likely that they were then forced out of England and into Ireland by settling invaders such as the Romans, and then again by later settlers like the Anglo-Saxons. From here the Celts are thought to have moved into Scotland and Isle of Man. The only remnants of this stem of Celtic found today are in Irish, Scottish Gaelic and Manx. The later Celtic settlers spoke a different dialect, called Brythonic, and are believed to have modern representation in Welsh, Cornish and Breton. It is thought that the language is only represented in these areas due to repression by other languages and brute force (and consequent dominance) that accompanied other settlers.
and invaders, such as the Romans and Anglo-Saxons. It is interesting to look at how and where the Celtic influence is still alive and in use today: Cornish used to be the native tongue in Cornwall; every Cornish person would have spoken it – its use declined significantly during the 18th century. It is now a local dialect spoken by very few people, but provides an example of how dialect can be preserved; local people can be very keen to protect their dialect, as a form of identity and community; MAGA (The Cornish Language Partnership – which has a bilingual website) is keen to preserve it describing it as ‘a living language and is recognized as such under the European Charter for Regional or Minority Languages’.

Manx was once spoken by all of the inhabitants of the Isle of Man, however since the end of WW2 this dialect has all but died out. Scottish Gaelic was once a dialect in which all Scottish people would have been able to converse, now it is only found in the highlands of Scotland and spoken by about 75,000 people. Of these only around 5,000 use it as their dominant language. Welsh is another that has declined significantly in its usage, although in this case it is still widely used, particularly in north Wales. Around a quarter of Welsh people speak their own language, but only 2% of these people speak it as their only language. It is estimated that approximately 500,000 people still speak Irish today. Whilst this number feels high, Irish dialect is subordinate to modern English; all of these people will be bilingual, speaking modern English as well. Once they would have spoken Irish as their only language.

The Celtic dialects that once covered the whole of the United Kingdom, and represented a significant branch of Indo-European can now only be found in six small, and declining, dialects in the UK: Cornish, Manx, Scottish Gaelic, Welsh and Irish. I think, therefore, that even though the Celts can be considered significant because of being the earliest identifiable influencers of our language, and their influence still being seen in minority dialects today, their impact has largely died out; the Celts had relatively little impact on the language we use today.

Art by Darren Siah, 6.2 Leaver 2012
On Samson & Delilah

Nell Whittaker, 6.2

The good thing about an EP is that it can be whatever you want it to be. You can explore any topic you choose and present your findings in the form of your choice. I combined my interest in publishing and research-based writing with my interest in mythology and story-telling: probably not a set of things which are usually thrown together, but this was why it felt like a good thing to pursue. So, I ended up making a magazine created around the Bible story of Samson and Delilah which contained essays, an interview, song lyrics, and my own illustrations. Having the time and the motivation that the EP gives you meant that I was able to write a range of essays, from the historical (Suicide Bombing and the Bible) to the opinion-based (Wicked Women) to the analytical (On ‘Samson’ by Regina Spektor).

The other side of the project – the designing and producing the magazine – was more difficult for me, as I had never done anything like it before. Researching types of magazine and communicating with someone that I knew had created a themed magazine along similar lines to mine (it was a magazine for a financial advisory company based on T.S. Eliot’s The Waste Land) really helped me here. I looked at a number of magazines spanning several genres and decided on a minimalist look, with the illustrations being simple line drawings made with black ink on card.

I ran into several problems: a few were the realisation that a few essays needed a harsh edit, switching the whole thing from Word to Publisher quite late in the day, realising that my drawing skills weren’t quite as good as I thought they were. However, I did overcome these issues and I powered on. As the end approached, I rewrote some of the earlier essays, scanned the hand-drawn illustrations onto the computer, and put the magazine together according to the plans I had made earlier. I printed it onto A3 card, folded and stapled, and it was finished.

One of the most valuable things I took from the EP process was the ability to pursue one topic for a significant period of time. At school we learn in lots of areas about lots of subjects and I really enjoyed having the time to focus on one thing and really explore it fully. I feel that I could hold my own if I met a Samson and Delilah expert, or (as is perhaps more likely) a publisher or editor. I have learnt some useful skills; and enjoyed doing so.

Art by Korel Walley, 6.2
Spring
Travel Award

Katie Shannon, 6.2

Last summer I was lucky enough to receive a Travel Award to go on a landscape painting course, called Indigo Brown, just outside St David’s in Pembrokeshire. It is an area of Outstanding Natural Beauty, perfect for painting out in the open, and learning how to use paint to describe the different textures and forms of landscape. Maggie Brown runs the course there and she is an artist who lives and works in the house next door to the studio and accommodation for the course. Her recent work is very textural and borders on abstract, and uses lots of different methods and materials to create the patterns of the landscapes. She was particularly interested in seascapes and the way the tide leaves boats in the harbour beached and useless when it goes out.

Every day we would all go out in their van to a different location; the first day we just went to the coast by St David’s, and we made studies in pencil and watercolours of the headland and rocky islands there. It was interesting to learn about view points, and tweaking the angles to create the perfect composition for a painting. We spent about four hours on site, and I tried every day to cram as much information into my sketchbook as possible, before returning back to the studio to start painting. On the first day we didn’t try to tackle outdoor painting, but we did almost every other day, which was really exciting and a new experience for me. The other days we went to Solva, where we mainly studied all of the different boats in the harbour, Newport which had a collection of pretty cottages next to the beach and also some beautiful local coves and beaches.

As well as painting and going to sites etc, Maggie also took us to local galleries to see other artists’ work. Almost every time we passed a gallery, no matter how large or small, we would stop and go and have a look. We saw an exhibition of John Piper’s work from when he travelled around the Snowdonian Mountains, and the exhibition of the shortlist for Welsh Artist of the Year 2012, as well as lots of local artists. I was especially lucky to go to a private view of David Tress’ exhibition of his recent work; I actually got to meet David Tress, which was a great inspiration to have half way through the course, especially listening to him talk about the method behind his work.

I mainly worked in acrylics, because I wanted to learn more about how to use them properly. It was a lot harder than I expected, even though I was using relatively small canvases, because I had to translate the colours I had used at the site in watercolours to acrylic. I also had some pictures of the view I was trying to reproduce, and controversially for Wales, it was beautifully sunny all week and there was a lot of reflection in the water which made it very difficult to paint. Maggie encouraged me to be more expressive, as all I was trying to do at the time was make my painting look like the picture. She taught me techniques to help me loosen up my painting style such as splattering and using a rigger paintbrush to create the sea spray and white water. She constantly tried to get me to use bigger paintbrushes as well, which I slowly came round to as the course went on. The first day we painted en-plein-air was very challenging, but it gave me a whole different sensation as I painted. I could reference my colours and textures from what
was right in front of me, not from a picture or drawing. It changed the way I think about painting, and instead of trying to recreate an exact freeze frame of what you are looking at, I tried to portray a personal reaction to that moment.

_A Sunny Day in St David's_

_Art by Katie Shannon, 6.2_
In the Autumn we were lucky enough to have Jeremy Paxman give a talk about the British Empire, as part of our series of Civics lectures. Better known for his presentation of *Newsnight* and *University Challenge*, Paxman has also written several books on history, although he vehemently denied being a historian when he was introduced as one. His talk aimed to focus on the impact of the Empire on the British, and he came to some interesting conclusions about what this was. For example, he suggested that one of the reasons the UK has been so reluctant to commit fully to the European Union is because of an historic preoccupation with far flung colonies, rather than our immediate neighbours, saying that as a result of our closeness to the commonwealth we will never feel as “European” as those on the continent.

He also questioned the established view of the Empire as having promoted racism and intolerance, arguing instead that it has made us more accepting, more welcoming to foreigners and less racist.

In discussing the influence of the Empire on the British, Paxman also delivered a limited narrative history of it, which frequently took the form of brief stories and accounts of individuals that added colour to the talk; his descriptions of the Siege of Lucknow and of Kitchener’s campaigns in North Africa helped to put the Empire into some perspective. In likening Margret Thatcher’s defence of the Falklands and Tony Blair’s invasion of Iraq to the Welsh buccaneer Henry Madog’s raiding of Spanish shipping in the seventeenth century, he provided an interesting commentary on the role that imperialism is still playing in politics, while at the same time explaining the motives of early imperial expansionists by relating them to events. While he may not have dealt with any of the great questions surrounding the British Empire, Paxman’s talk was nonetheless informative and stimulating, bringing the Empire to life.
One of the highlights of my gap year was working on a sea turtle conservation project in Costa Rica. Costa Rica has 26 national parks and I was working in just one of these – Tortuguero National Park on the Caribbean coast. This is a hotspot for turtle nesting and the park has lots of species coming up to nest: the green turtle, leatherback, hawksbill and loggerhead. In my two weeks I was lucky enough to see three out of these four species. The project demanded a lot out of you physically with a lot of walking in extreme heat and bizarre hours – you have to be up at 4am to start your day and sometimes doing a nightwalk from 8pm till maybe 1am or 2am. The living quarters were pretty basic. Electricity is only provided for a few hours a day and we were sleeping in wooden huts.

This however was completely made up for by location; living in the rainforest surrounded by only jungle with a deserted beach only 20m away was just incredible. A typical day on the project for me would be getting up just before dawn and having a quick breakfast before setting out on nest check. This is where we walk down the beach and back looking to see if all the nests we’ve marked so far are still OK. On my first nest check I was so excited to see a live hatchling – we usually miss them emerging because it happens so fast. It was complete luck we spotted it because it had gotten left behind tangled up in some vines and hadn’t made it to the sea with all the rest. The hatchlings are amazing because they are like a perfectly formed adult just in miniature. We helped this one on its way to the sea and it was wonderful to watch it heading out – something so tiny going into the huge ocean.

I had another special treat a few days later; close to base we spotted a nest track and we investigated to find the turtle itself still disguising her nest. We seldom get to observe turtles laying in the daylight, which made this a rare opportunity to see a wild turtle really clearly. We even phoned base and they came running – some still with bowls of porridge in hand! What made this
even more amazing is that we realized this was one of the rarer species of turtle we study, a Hawksbill, which are spotted far less frequently. Watching the turtle return to sea as the sun rose was just so picturesque and beautiful it made a great start to the morning and is definitely a moment to remember.

Nightwalks are also a great experience, though very different to nest check. We walk along the beach looking out for any turtles that might be nesting so we can tag the turtles and mark their nests. Marking a nest involves one person lying on their stomach and having their hand underneath the turtle at the top of the hole counting the eggs, while the other two triangulate it. The first time I counted eggs was a little nerve-racking to tell you the truth, as the data we collect goes to the Sea Turtle Conservancy and I really didn't want to mess it up!

Minus the biggest blisters I’ve ever had in my life and a lot of mosquito bites this project was a fantastic and unforgettable experience. In just two weeks I got to live in one of the most beautiful places I’ve ever seen, see over 30 turtles, meet some truly lovely people and generally have an amazing time and I would recommend it to anyone.
On November 30th composer Rachel Portman delivered, as part of the Civics lecture programme, a talk that provided Bedales students with an intriguing insight into the world of music composition. Portman, who studied music at Worcester College Oxford in the early 1980s, is the composer of scores for films such as *Never Let Me Go*, *Chocolat* and *Emma* (it was for the latter that she won the accolade of first female composer to win an Academy Award in the category of Best Original Score). She came to Bedales to talk about the process of composing for film, a medium with which she has found acclaim internationally. She used one of her more recent scores, that to the film *One Day*, to help demonstrate her compositional technique. Put very simply, the recipe is this: plant a theme early on and then reintroduce it at points that are emotionally significant. This links the two, or many, moments with each other and provides an overarching musical symmetry.

Of course, not all film music is as sentimentally charged as the score for *One Day*. Indeed, a lot of music in films (and other media) is purely incidental to action or drama. This was apparently the case for a score that Portman described as being for “a big, bad, boy film”. She revealed that this thriller, the title of which remained unspoken, depended so heavily on her music to provide momentum and energy that much of the action was accompanied by continuous quaver movement. It seems that, although music cannot save a failing film, it has power enough to completely change the atmosphere and effect of a scene. Portman also revealed secrets of the industry, such as the use of ‘click tracks’, a predetermined dynamic metronome used to conduct an orchestra in perfect synchronisation with a section of film. This is becoming more popular with conductors responsible for recording soundtracks, due to its precision and practicality. However, the older method of conducting the score with the film playing on a nearby screen seemed to be the favoured option for our speaker.

Although the focus of the talk was “composing for the cinema”, it should not be left unsaid that Portman is a fantastic composer of contemporary art music too. As well as her extensive work for film she has written (amongst much else) an opera, *The Little Prince*, a musical, *Little House on the Prairie*, and was commissioned to write an oratorio on climate change. We were nonetheless happy to learn about only one area of her distinguished career, as it was an enlightening evening for aspiring composers, directors and film fans alike. Bedalians will no longer see (or perhaps hear) film music in the same light again.
Growing up in Malaysia I was always aware of discriminations within society whether they be racial or homosexual intolerances. Having a “white” mother and Malaysian father, it was not uncommon for us to be stared at as a family, not so much in the capital, Kuala Lumpur, where we live but in the more rural areas where the tourist population is more scarce. Malaysia is a multi-ethnic, multi-religious society encompassing a majority Muslim population in most of its states and an economically powerful Chinese community. Being a predominantly Muslim country I have always been conscious that being gay is heavily regarded as morally unacceptable, quite straightforwardly because the carrying out of homosexual acts is illegal. “Whoever voluntarily commits carnal intercourse against the order of nature shall be punished with imprisonment for a term which may extend to twenty years, and shall also be liable to whipping.” Over the summer Putrajaya, a planned city located south of Kuala Lumpur that serves as the federal administrative centre of Malaysia, released a list of identifiable gay and lesbian “symptoms” to schools and parents to prevent the spread of the homosexual phenomenon among teenagers. Know of any men who enjoy showing off their bodies, wearing slightly lower cut, sleeveless t-shirts? In Malaysia they would now be under the suspicion of being gay.

Malaysia being a multi-faith country I began to question how much of this almost fear of difference in sexual preference is due to religion and its influence on society. I began my journey to an answer in a small town called Sungai Petani in Kedah, in the northwestern part of peninsular Malaysia, where my father grew up. There I got the opportunity to talk to a teacher of Hindu Practices, Sivaagama Ratna Silvasri S Loganathan. As soon as I began asking him about the Hindu view on homosexuality it became clear he was uncomfortable discussing this topic and surprised that a girl my age was not embarrassed to ask. He soon got over this preliminary shock and was very keen to help. I later learned this initial reaction would be a recurring pattern. Before talking to him, I had read that homosexuality was regarded as one of the possible expressions of human desire and that Hindu mythic stories portrayed the homosexual experience as a natural and joyful one. In Mr Loganathan’s view this was most definitely not the case. He wasn’t intolerant to homosexuals just disagreed with their actions. Currently, the issue of...
homosexuality within Hinduism is controversial, especially amongst Hindus in countries where homosexuality is either generally accepted or considered a faux pas. It also very much depends on your personal interpretations of Hindu writings. The accepted Hindu religious texts do not explicitly mention homosexuality but Loga is certain that it is not a twenty first century issue.

From Kedah I then went to Penang, an island located on the northwest coast of Malaysia. There I met a pastor, Father Nelson Joseph from the Church of Christ The King, who is of strong belief that homosexuality is an issue of nurture rather than that of nature. He made very clear that the church does not oppose homosexual tendencies; it is when these tendencies are acted upon that it is classed as immoral. “Sometimes one’s environment or the upbringing can produce homosexual tendencies in human beings. As long as it’s a human’s tendency, homosexuality is not sinful because it is just like any other tendency or inclination.”

The issue of homosexuality in a Roman Catholic society is also very much affected by the individual’s interpretation of texts. Father Nelson follows the texts more or less as a rulebook and teaches the members of his church to do the same. “Romans chapter 1 verses 26-27, and 1 Corinthians chapter 6, verses 9-10 clearly state that these acts (homosexual acts) are sinful acts. We take the scripture as the work of God. This is our belief.” His attitude towards the area under discussion did differ from that of other people who I have talked to who also work as religious leaders and teachers. Though he was more than willing to help, he showed little leniency for people who fall under the category of LGBT. I do not think that this is due to lack of education but his inability to understand such a “yearn”, which is a factor that heavily affects a large portion of today’s Malaysian society’s view. There aren’t any public or violent physical punishments, however they (homosexuals) are very publicly going against church teachings so they may be refused communion. Going for confession is a way of retracting this “sin”; in confession you can be forgiven but if you then repeat your sin it will be seen as a sin of an even greater offence. Catholicism is the prevalent Christian denomination in Malaysia; however, there are around 2000 other denominations. The teachings of other denominations are not as firmly hostile to the act of homosexuality as the Catholic denomination is. “You know perfectly well the people who do wrong will not inherit the kingdom of God. The people of immoral lives, adulterers, sodomites, catamites, thieves, swindlers, can never inherit the kingdom of God. These are people some of you have once been but now have are washed clean.” (I Corinthians ch 6, vv. 9-11) These are God’s words so this is what he lives by. “Naturally men and women are created of different sex and our reproductive systems are created in line with these rules. So naturally we say it is also not encouraged.”

Though it is part of a Muslim country and Islam is the official religion of the state, Buddhism is the focal religion in Penang. There are five main Buddhist temples on the island itself. There, I was introduced to a monk who lived in the Malaysian Buddhist meditation centre, a man called Por Tan. The centre is affiliated to the Mahasi Meditation Centre in Yangon, and provides a retreat as well as meditation classes. He spoke very little English so I had to conjure up all the Mandarin I had that remained in me from my IGCSEs. As soon as I told him what exactly it was I wanted to speak to him about he quickly said he didn’t know enough and told me to look through all his
books for anything that would be useful and said I could take whatever I needed. Looking at the rows of tattered books not knowing exactly what I was looking for, I decided to look through the books telling me about “The Heart of the Buddha’s teachings” and “Living the Journey of Spiritual Practice”. After about half an hour I found nothing about Buddhist attitudes towards homosexuality and I wondered whether this was because it was an issue that was kept under wraps in the Buddhist community or because it is one that people are uneasy about discussing in this country. A man called Canon Yeo answered this question. Canon Yeo has been a Buddhist all his life and has been a Buddhist scholar since 2000. Walking into his house it was immediately clear that its owners had intentionally created a sense of tranquillity. As I entered I was guided over to an elevated table where Canon Yeo was seated having his morning tea. When I explained what it was I wanted to find out about the Buddhist religion he decided it was best that he first explain the pillars of the religion. He began by explaining the practice of mindfulness; this is the energy of being aware and awake to the present moment. It is the continuous practice of touching life deeply in every moment of daily life. To be mindful is to be truly alive, present and at one with those around you and with what you are doing. We bring our body and mind into harmony while we wash the dishes, drive the car or take our morning shower. As an example he explained that as he poured his tea into his teacup that was the only thing his mind was focused on, as he drank his tea that was all his mind was focused on. Mindfulness is a mild form of meditation but also meant that every time he took a sip our conversation had to be paused.

The relationship between Buddhism and sexual orientation varies by tradition and teacher. According to some scholars, early Buddhism appears to have placed no special stigma on homosexual relations, partially because the subject was not mentioned. Buddhist teachings explain that the human body is made up of a collection of forces and energy so we do not actually have any control over our sexual orientations and we should not be condemned if we differ from what is considered the norm. As is expected, people’s personal opinions on the matter do affect the teachings. Though there aren’t evident punishments for homosexuality within Buddhism, there are certain repercussions: people known to have committed some form of “sexual misconduct” are not allowed to become monks. “Sexual misconduct” being a broad term, this repercussion again depends on the teacher’s own interpretation of the phrase. Although there are Buddhist texts that accept that sexual acts, including homosexual ones, are ones of pleasure and are not performed in order to harm others, a Buddhist monastery that acknowledges this will not be found in Malaysia.
In Penang I also got the opportunity to speak to an Imam, Professor Dr. Haji Hassim Haji Mat. An Imam is an Islamic worship leader of the mosque and Muslim community in the area in which he lives. He very kindly invited me to his house for tea in order to discuss my project. In Islam, homosexuals are condemned in the story of Lot's people in the Qur'an and in the last address of the Prophet Muhammad.

However, attraction of men to beautiful male youths has been a part of the culture of some Islamic societies and the attraction is not generally condemned in itself. Dr. Haji said the answer to my questions was a straightforward one: “all homosexual activity, even homosexual urges without the act, performed by a Muslim in Malaysia will always be condemned”. Several states in Malaysia have instated Islamic Sharia laws, applying to male and female Muslims, criminalising homosexual and lesbian acts with up to three years imprisonment and whipping.

The Sharia law is the moral code and religious law of Islam. Sharia deals with many topics addressed by secular law, including crime, politics, and economics, as well as personal matters such as sexual intercourse, hygiene, diet, prayer and fasting. The Sharia Penal law in Malaysia prescribes penalties for sodomy and lesbian relations with fines of RM5000, (approximately £1030), three years imprisonment and six lashes of the whip. All these penalties can be combined.

The impact of religions, especially that of Islam, on society is a huge one. Though the act of sodomy is illegal in Malaysia, it is technically not illegal for people belonging to religions other than Islam to be open about their sexuality. However, the strict Islamic laws against this have made the lives of homosexuals very difficult; they are often forced by family members and friends to keep their sexuality a secret.

Many of the people I talked to when exploring this issue were either embarrassed about answering my questions or were shocked that a girl my age would feel comfortable asking them. Though this negative attitude towards the topic of homosexuality is becoming less frowned upon within younger generations, I do not believe homosexuality will be seen in a positive light in Malaysia for a very long time.
The first five years of Outdoor Work BAC

Peter Coates, Staff

Why have a BAC in Outdoor Work?

When I first started teaching, I worked alongside a graduate from Cambridge, who had a first in languages. I had been training a young German pointer dog to obey commands given by a whistle; my colleague had a totally out-of-control red setter. One day he asked me where to get a similar whistle and I directed him to the local pet shop. Two days later he informed me that his dog was failing to respond to the whistle despite what it said in the instructions. I suggested that he took the whistle back for a refund!

I once taught an eight year old boy from extremely difficult home background. He was so disturbed that he attempted to commit suicide at the age of five. At the age of seven he was running his own business, sending his peers out into the neighbourhood to steal bikes. He then re-sprayed them and sold them on. Obviously, I could not condone this illegal behaviour but he was at least using his initiative to extricate himself from an impossible situation.

Society and education seemed to me to be failing in different ways in both these cases. Badley speaks of educating the whole person: “Head, Hand and Heart.” Whitehouse insisted that any pupil should make their own desk at which to study.

With this in mind I wanted to design a course which encourages and rewards excellence in attitude and approach in parallel with practical and intellectual ability. In essence the course is about learning the appropriate skills to be able to tackle a large project that will benefit the School community in some way. Its main aim is to give the students a real sense of achievement and the confidence to do other projects in the future. It is a unique course which identifies an individual’s strengths and endeavours to develop these. Enthusiasm, motivation, initiative, leadership and social skills are assessed throughout the course. This is an opportunity to excel in areas which are rarely tested in GCSE examinations. The course has been running for five years and these photographs are examples of what physically has been achieved and the comments are written by course participants.

“Outdoor Work BAC gave me the opportunity to achieve something greater than just a grade. Imagine going into life (where I am on the verge of going) with the skills to make a gypsy caravan, fix up a barn, manage stables, and look after a farm; but above all, an appreciation of practical labour to aid the environment around you.”

Kate Banks

“Outdoor Work is fun - a diversion from day to day school work.”

Olivia Yetman

“A sense of satisfaction is created when a project is completed. There is always something different to be involved in: from lambing and building field shelters to baking bread and collecting honey.”

Harriet Ivison
“Outdoor Work is an incredibly self-fulfilling experience in which you are able to create and choose your own project. You learn a lot about managing and planning large projects and build up a sense of independence and initiative, skills which you will value throughout your life.”

*Celeste MacIlwaine*

“The BAC gets you to work outside in the sun on something you really enjoy. You can chat to your friends while painting a cart (you can learn to paint a gypsy caravan) or taking apart and almost breaking a tractor’s engine.”

*Molly Rogerson*
Field trips with Colin Prowse were a unique affair, to say the least. I had never before had the pleasure of experiencing a geography trip, which was also ‘the beginning of our education in rock music’. I remember with fondness driving down to the Dorset coast whilst listening to Genesis in the Bedales minibus. On that trip, Colin valued our musical education almost as much as the diligence of our note taking of the formation of coastal landscapes.

In the classroom it was evident that Colin was as passionate about geography as he was about rock. He was adamant that geography was a subject that could not be confined to the curriculum. Colin allowed us to see that learning beyond the structure of the syllabus could bequeath to us a greater success than passing exams. He taught us geography in a way that made it applicable to our own lives. Upon entering the classroom, we would be encouraged to trawl the headlines so that we could apply our subject, in a personal way, to our surrounding environment. With the utmost vivacity and enthusiasm, Colin encouraged us to ask questions in class. Our lessons were challenging, but allowed us to gain independence in the way we learnt. Colin taught us in a way that was relevant to the discipline itself and the wider realm of academia. He would always emphasise to us the synergistic nature of our discipline and would often include pockets of knowledge from physics, maths, economics and even philosophy. It was always clear, however, that Colin’s passion was geography. Both in the classroom and the field Colin performed with utter dedication to sustain our interest, even whilst measuring river velocity in the pouring rain!

It was apparent that Colin wanted us to share his enthusiasm for geography as a subject in the world, rather than in the syllabus. He encouraged us to contribute articles to the Bedales Geography magazine, the Bgeo. He had taught me since I joined the school in Block 4 and I was somewhat reluctant to yield to his suggestions. However, in the sixth form, which is when my interest in geography developed significantly, I became editor of the magazine with my classmate Rhonwen Lally. Colin was always supportive of our endeavours and helped us immensely in its production and circulation. Colin did not only care about the academic achievements of his pupils but also our well-being. During our university applications in our final year he was supportive and attentive. He offered advice and care to those of us continuing with geography or related subjects, myself included.

It is with regret that I hear Colin has retired from Bedales after 27 years of teaching. It is also sad that the latest sixth form did not experience his enthusiastic teaching of the subject dearest to him, geography.
Overview
It has been another busy term with a full and varied fixtures programme taking place. The school teams have participated in hockey, netball, tennis, skiing, rugby, and football and once again have shown a lot of progress this term.

Boys
Hockey
The 1st hockey team captained by Elliott Hills have had a good season. They have competed well against a lot of very skilled teams, which bodes well for next year as the majority of the team are currently in the lower sixth form. Having attended the National indoor qualifiers in the Autumn Term, the team have been focused and committed throughout the season. The 2nd hockey team captained by Sam Graham have had a successful term with good performances against KES Witley, Seaford College and Lord Wandsworth College. We have been pleased with the progress the team has made this term.

The U15 hockey team captained by Ruan Evans has been the most successful team this year, having improved significantly from Block 3; they have won or drawn the majority of their games this year. Roly Botha has been outstanding in goal, Ruan has led the midfield superbly and Raff Law has scored a number of very good goals this year. As a team they have really developed well, and a number of the players will be pushing for an opportunity in the 1st and 2nd senior teams next year. The U14 team captained by Max Hannam had a tough start to the season, however over the last few weeks they have started to gel as a side, and put in some much improved performances.

If they can maintain this into next season, they should compete well in their fixtures next season.

Rugby
Having entered the Hampshire Schools Rugby 15 a side competitions, the U15 and U16 teams both reached the semi-final stages of the bowl this year. The U16 team had a very competitive semi-final against Bishop Challoner School, losing narrowly after a great fight back in the second half. The school also took part in the Hampshire Schools 7’s competitions for the U18 and U16 year groups. Both competitions took place at Winchester Rugby Club; the U18 team reached the semi-final of the bowl competition, but the U16 team had a superb competition coming second in the group and then losing 21-12 to Portsmouth Grammar School in the quarter finals of the main cup competition.

Girls
Netball
The season started really well with a flourish of healthy wins by all netball teams. The girls had the opportunity to go to Surrey sports Park to watch Surrey Storm play the Welsh Dragons in a night of superb netball, which hopefully will be repeated next year. The 1st and 2nd teams matches against Ryde stood out as a memorable games with girls from the U15 squad supporting the senior teams in two spectacular wins. Izzy Fitzgerald captained the first team, but had many obstacles trying to achieve a consistent first team throughout the season. The second team had a mixed season but had some very strong wins of note. The U14 have had a mixed season but are a determined group of players who hopefully
will be achieving even stronger results next season. Emily Swettenham captained the team and supported her players in a very positive manner. Wins against Ryde and Frensham were the highlights with a few close matches towards the end of the season, showing they have promise for next year. The U15 team have gone on to win most of their games against Lavant House, Seaford College and Meon Cross and with a tantalising match against PGS gaining a solid win. Their season finished with a Versatility Tournament held at Lavant House School. The U15 team won every match with Tor-Tor Burnell setting the standard scoring a large number of goals in their first match. The girls won the shield having come first.

The final Thursday of term saw a mini Olympic netball tournament, each team having a pupil from each age range in the school with the 6.2 capturing one of the four countries selected. It was a competitive tournament with Jamaica finishing in 1st place after winning all three of their matches. Well done to all of those who took part.

Girls’ Football
The girls took part in a match against KES Witley who had reached the quarter finals of the National Cup and we competed well, hitting the post in the final minute. We are looking ahead to next year where we are hoping to develop girls’ football and enter the national competitions in early November.

Skiing
In January, three pupils from Block 3: Monty Clevery, Ellie Little and Margot Bourne attended the British School Girls skiing championships in Flaine. They trained with Marianne Brechu who is a member of the French Downhill World Cup Team on the Sunday in preparation for the competition. They all did well with Monty Clevery coming 41st overall for Giant Slalom; Ellie Little 82nd and Margot Bourne 124th. The team finished 31st out of 52 teams.

Cross Country / Sport Relief Mile
On Tuesday 20th March approximately 200 pupils and staff took part in a Sport Relief Mile. There was a mixture of serious runners and fun runners who ran this year. Xavier Pye and Becky Grubb were the first placed juniors, while Luke Austen was the first senior to cross the line. Well done to all who took part, supported and or sponsored the event.

Tennis
Interest in tennis this term has increased, with over 100 students across the three schools participating in lessons and over 70 students competing regularly. We have not had any national competitions this term, however we have played in a few friendlies against top tennis centres, in which we have been very competitive in every match. We had eight teams in the Aegon Year 10 and Under competition and four senior teams in the Aberdare and Glanville competition in the Summer Term. Fourteen students took their National Governing Body (NGB) tennis level 1 qualification in May.

Staff
On Thursday 29th March, the staff played the 6.2 students in the annual hockey fixture. The game was played in a good spirit. In the first half the staff were kept in the game by some outstanding goalkeeping from Ransi but as the game progressed, the staff became more dominant, with good goals from Alan, Chris times three, and Graeme to secure a 5-0 win.
Summer
Messages for the Future  
**Juliette Perry, Block 5**

We were hurriedly scribbling away on a scrap of paper that we had found on my bedroom floor. Mum came up and told us we ought to be asleep – not now, we moaned, we’re busy writing our letters to the future. Bedales currently has a fantastic archive, covering many years of its history but on 20th July 2012 three pieces of drain pipe each roughly one metre in length were buried beneath the new staff houses being built on Church Road.

Just before the summer holidays pupils from all three schools filled a time capsule – the Bedales time capsule contained lots of brochures, explaining the school’s current ethos and what it looks like in 2012; it also had a USB stick with a video of the legendary Bedales Rock Show 2012. There was Steephurst cutlery and crockery, Bedales yoyos, key-rings, tea towels and assorted paraphernalia, some BAC essays (to show we actually do work and it’s not all just fun) and a map of the estate amongst a variety of other things. The Dunhurst time capsule contained letters from pupils to future inhabitants of Earth, a handful of coins, a paperback book and a friendship letter. They also diligently collected posters from their last five plays and school T-shirts. The Dunannie time capsule was filled with drawings, a Bedales bear and a few dog-tags from Hounds for Heroes, the local charity which Dunannie supports. One of their representatives was present when the time capsule was filled. Possibly the most important objects were photos of how the school looks now, particularly of the refurbished Steephurst.

The time capsules caused much excitement within the three schools, it was almost like burying treasure, hiding these things indefinitely. On the day of the burial excited Dunannians in red waterproofs and equally excited Dunhurstians in blue hard hats entered the building site in a procession carrying their respective time capsules. Having gently rolled them in to their specially made chambers they then helped fill them with sand.

These time capsules will most probably stay in the ground until the houses are knocked down – who knows when that will be? Will there have been a nuclear war? Green energy? Alien invasion? We have no idea what the world be like when these time capsules surface once more, however, what we are sure of is that those Bedalians who discover them will have a great insight in to the lives of Bedales, Dunhurst and Dunannie students of 2012.

*Art by Sophia Burnell, 6.2 Leaver 2012*
Mike Lambert - Head of Classics

Angus Carey-Douglas, 6.1

Mike Lambert… Well, what can I say? For those readers who remember Mike, I’m sure you would agree when I say that he was a person with passion, charisma, kindness and humour. I hope in this article that I can restore some of the precious memories of Mike that have, even though he was only here for three years, stuck with us.

When Mike first joined Bedales, he was a young, eager teacher who was determined to do his best as Head of Classics, and he certainly achieved that. We knew that Mike was perfectly capable of teaching us, he is an Oxford classics graduate, and despite his age, had had an excellent career already. Mike took his job very seriously, and was always looking for ways to improve the quality of his teaching and our learning. He became settled within our community very quickly as someone who wanted to make a difference, and he achieved that through his clear thinking and fresh ideas. One of my most memorable moments with him was when we formed Greek verbs using bits of laminated card chucked in a roman vase, and one of us would wear a chef’s hat and “cook” a verb. It was ideas such as these that enraptured his students and inspired us to learn.

Aside from Mike’s teaching, he also had a very eventful three years at Bedales. Perhaps his biggest moment was the birth of his son, William Horace Lambert (note the classical middle name!). William turned out to be quite a heavy baby, and as it is with every newborn baby, Mike suffered from deprivation of sleep for the following months. Yet remarkably he managed to pull through with surprising ease, given his demanding job and his post as a house tutor on Boys’ Flat, which involves being on duty until 11pm. This was one of the amazing things about Mike, how whatever situation was thrown at him, he would always pull through.

Another of Mike’s attributes is that he is a very talented man, and he involved himself in many roles within Bedales outside his teaching. Using his experience as an Oxford graduate, he became an Oxbridge mentor for the arts and humanities, and it is his expertise that helped many 6.2s to get offers from these top universities. To add to the complexity of Mike’s character, he also has a Masters in Social Anthropology from the School of Oriental and African Studies (SOAS). A man with such passion, talent and knowledge is often hard to find, and
here at Bedales we were incredibly lucky to have had such an inspiring teacher who filled every lesson with his trademark humour and witty style.

And of course, when Mike told us he was leaving, we were greatly saddened to lose him. But we were also surprised to find out where he was going, to none other than the sandy beaches of Dubai. And in fairness, perhaps he deserved a little rest from the hectic way of life at Bedales. He told our class that he very nearly turned down the offer to be the Head of Sixth Form at Dubai College, but with his new family he felt it was best because with his shorter days and two and a half day weekends (grrr…) he would get to spend more time with his son and wife. But by chance, Mike did not leave for Dubai alone, he went with Steve Gardner, who left Bedales last year to become Head of Drama at Dubai College.

Bedales already has an established link with Dubai College through the annual theatre and dance trip which has now been running for quite a number of years, and so hopefully we have not seen the last of Mike, whom we all miss sorely.

Dubai College is also considered one of the best English-speaking schools in all the state of Dubai, and its reputation is perhaps another thing that attracted Mike there. However, even though his absence at Bedales has left us yearning for him and dreaming of his new life, we wish him all the best of luck in his new adventures, and we hope that Dubai offers him a new and enriched experience which he can cherish and remember. But with Mike being himself, he will no doubt achieve everything he has set out to do, just like he did here at Bedales. Good luck Mike!
Our Year Out
Toby Denton and Issy Michiels, OBs

Over the course of five months Toby Denton, Freddie Wise and Issy Michiels travelled from Australia to Nepal, via Malaysia, Thailand, Cambodia, Laos and India. Here are some highlights from their long report.

AUSTRALIA

After Melbourne and Sydney, where we had particularly enjoyed the northern beaches, (although Toby did manage to get caught in the rip current and had to be saved by a lifeguard…) we flew to Ayers Rock (Uluru). This was the highlight of our visit to Australia. The flight was over three hours long, and we did not see a single sign of civilisation over that time. Arriving at Ayers Rock, we really did feel isolated and in the middle of nowhere.

Through the course of the day Ayers Rock changed colour many times as the sun moved positions, with the sight of it at sunset being one of the most beautiful things any of us have ever seen. It is also fascinating as the Aboriginal population worship the rock, and there are a number of tribal communities who live around the rock and pray to it. This also highlighted for us the struggle the aboriginal population have gone through, not only with the western founders of Australia, but also with modern day tourists who insist on climbing the rock and leaving litter and graffiti.

THAILAND

We spent very little time in Thailand. We arrived at the Island Koh Tao and instantly took exception to everyone there! Koh Tao attracts the worst sort of hippies, extremely stupid, boring, bad singers, bad at guitar, all trying to find meaning in their lives, all failing.

CAMBODIA

In Cambodia everything felt more authentic and not just put on for tourists. Our first stop was Phnom Penh, the capital. This really opened our eyes to Cambodia’s recent history. We soon learnt that Pol Pot wiped out one third of all Cambodians during the 70s, in the aim of creating a pure communist country. We visited S-21 which is a school that was converted into a prison and torture unit by the Khmer Rouge. This had barely been touched since the tyranny during the 70s and remains a reminder of the horrendous actions. As we walked though classrooms converted into prison cells and torture units, and playground equipment converted into murder tools, we really did have no words. After S-21 we visited the killing fields just outside the city; people were carted from all over the country to these fields to be systematically murdered then buried. These fields were incredibly moving, made all the more shocking by the fact we could see bones sticking out of the ground.

Having visited Auschwitz, I had seen what impact dictators could have, but the Nazis were prosecuted immediately after World War Two ended, whereas Pol Pot died a free man, and members of his party were only arrested in 2007, nearly 30 years after their actions. We were also very surprised at how Pol Pot is not taught about as Hitler is, yet he was as evil and caused as much destruction to the social fabric of communities. We then visited the modern
day prison outside the city so we could get a glimpse of where the Khmer Rouge leaders have been imprisoned since 2007; we got chased out of the prison grounds by guards with AK47s shouting at us…

Our next stop in Cambodia was Siem Reap, the home to the Buddhist temple complex Angkor Wat. We stayed here for three weeks as we were teaching at a local Pagoda. We worked from 5-8 at night teaching English to local students who wanted to get better jobs. This was a challenge for us, as we did not speak Cambodian, and had very few English text books. It became apparent how reliant these schools are on sponsorship; they are fortunate to have a little sponsorship from an Australian school, so they are lucky to have some internet access and some text books. We were teaching under the monks’ houses, and the conditions were very poor, nonetheless the students were incredibly enthusiastic and willing to do anything to improve their English. We grew very close to the monks as well and spent time during the day teaching them English too.

When we were not teaching we visited Angkor Wat which definitely takes multiple visits to fully appreciate. Angkor is unbelievably amazing and we did get a guide for the day as it is so vast. There are hundreds of different temples ranging from huge to very small. Our favourites were Ta Prohm, (the location for Tomb Raider) and Bayon, which had giant faces of Buddha on each side. The amazing thing about Angkor was that you did not see many tourists as due to the size of the complex, you could easily find a temple and be completely alone there.

LAOS

Laos is potentially the world’s most beautiful country, untouched smoking hills, and the beautiful Mekong river running though the north of it. Our favourite place was Luang Prabang, which was managed by the French for many years, so the buildings are an interesting mix of Buddhist Asian and French colonial. We did day trips down the Mekong river to a whisky island, and to caves along the river which had statues of Buddha in them which were unbelievably beautiful. We really did fall in love with Laos until the last day… We opted to return to Thailand by boat and bus, rather than the longer journey by bus alone. The six-hour boat journey consisted of a high speed canoe, going 60km/h up the Mekong. This was terrifying, especially bearing in mind how rough and dirty the Mekong river is! Well our worst fears came true as the engine failed, and we were sucked into a whirlpool and the boat flipped, none of us wearing life jackets. Issy passed out momentarily and woke up spinning around two metres under. The boat had disappeared by the time we surfaced. It suddenly hit us then that we were in the middle of nowhere, in the middle of the golden triangle (heroin growing area), the only people were tribal people who spoke no English, and we had no passports, no money, no bags!!!! After an hour of waiting by the side of the river, our boat appeared having being hoisted onto a large fishing boat. And by some grace of God all our bags were safely inside it - wet, but there!! We managed to get a replacement boat to
the local border town, Houxi. This is a heroin producing and transporting town, as became apparent when we were “greeted” at the dock by very dodgy people, demanding money. We somehow made it to a guest house in the town, and locked the doors firmly!

INDIA

From the moment we landed, to the moment we left we never stopped being in awe at every feature of this country. We arrived in Mumbai in the middle of the night to what can only be described as chaos; we were worried we would not be allowed into the country due to the state of our passports, but we were treated very kindly by the customs man.

Mumbai will forever remain as a total highlight of the trip. First we went to visit the Gateway to India which was built on the arrival of the British; this is situated next to the Taj Mahal hotel, both feats of stunning architecture. A very friendly Indian man offered us a tour of the city for what seemed a very reasonable price, so we jumped into his car and he took us to see a Dhobi Ghat, where millions of clothes are tagged, washed, dried and ironed. We saw a seafront fishing area and played cricket with some children, visited the hanging gardens where there is a fantastic view of the city, saw flats which have a higher market value than many in New York, though situated next to a slum. We spent the afternoon walking round Mumbai and discovered our new favourite drink- Chai! The second day was probably one of the most uplifting and insightful days of our whole travels. We visited Dhravi Slum, which is situated by a rubbish dump the size of Petersfield. On entering Dhravi we were surprised at how different it was to our expectations. Dhravi was no area of squalor and deprivation; Dhravi was a thriving business and an incredibly tight-knit community. Everywhere we looked business activities were going on, if it wasn’t melting down bottles to make plastic pellets, it was tanning leather; if it wasn’t cooking poppadoms it was creating clay bowls. The concentrated nature of the place was very shocking, with over a million people living in 1.5 square km. And more than five people living, cooking and going to the loo in an area quarter the size of a Boys’ Flat dormitory. We visited a NGO within Dhravi, which had raised money for computers and teachers, so an infrastructural process had begun within the area. Government had built homes outside the slums for the people, but they had refused these homes and sublet the flats, as they wished to remain within Dhravi, suggesting a really amazing community, one we shouldn’t feel sorry for, yet envy! It also showed us what fantastic businessmen Indians were.

Our next stop in India was Udaipur in Rajestan. Udaipur is absolutely stunning, our guesthouse had a roof which overlooked the lake, with a backdrop of rolling hills. Just walking through the streets we fell in love with the smells, colours and sheer chaotic nature of everything. Getting anywhere fast was impossible, with Tuk Tuks, cars, cows and masses of people all moving with equal priority! We then moved on to Jodhpur via the Jain temple at Ranakpur. This has incredible intrinsic marble carvings shaping the entire building.
Jodhpur is surrounded by the Mehrangarh fort. It is also known as “the blue city”, and this is very apparent when gaining any height. Our next stop was Jaipur, where we enjoyed visiting Amber Fort with its vicious monkeys. We then made our way back towards Delhi via the Taj Mahal. We were unfortunate that it poured with rain when visiting the Taj Mahal, but this did mean that there were far fewer people, so we could get good photos of just us and ‘the most beautiful building in the world’.

Finally, we flew to Leh in the Buddhist Himalayan province of Ladakh. There we were working for an organisation called Shakti, this organisation aims to promote sustainable tourism within villages throughout the Ladakh Valley. We were there to help them get ready for the tourist season. The high altitude and the freezing temperatures immediately hit us. Leh is around 3,500 metres high at base level and many of the houses we were helping out with were nearer to 4,500 metres. The views from the houses were incredible, the stark barren mountains were incredibly striking and is what we could only imagine being on the moon is like!

Over the course of three weeks we worked in local houses, helping renovate them for tourists to stay in. Alongside this Pujan and Ellie (our bosses) took us to local monasteries, to Pangong lake, to meet an oracle, and many other incredible experiences. Pangong lake is probably the most beautiful place we have ever been to, with striking mountains in the background, and the most stunning blue lake in the foreground. We'd recommend to anyone who is thinking about going travelling, that India will definitely leave you wanting more.
Steve Gardner

Freya Deane, 6.1

Steve Gardner joined Bedales in 2008 and quickly settled in as a valued and popular Drama teacher. His Bedales debut Lord Of The Flies, remembered by the real pig’s head on a stick, proved what a talented director he is, transforming Block 3s and 4s into driven and committed performers. Steve’s brave selection of productions included a huge range from warm, feel-good comedies such as Holes, to “risky” and tense but breathtaking theatre including Osama The Hero. As well as school productions, Steve also directed many successful AS and BAC pieces and was involved around the school outside teaching, following his passion of football by coaching, and being a house tutor on Boys’ Flat, having a great impact on all the boys.

He brought a huge level of energy and humor to the classroom, whilst keeping everyone “focused and constructive” simultaneously, quite a gift. His relaxed and friendly personality, commitment to his work and students was inspiring and made the news of his move to Dubai extremely hard hitting for the Bedales community. He always went with his gut and brought out confidence and the potential in his students.

Steve’s last production, Robin Hood, was a fantastic way for his time to finish at Bedales, summing up his fun and adventurous spirit. It was lighthearted, well acted and involved himself and Mike Lambert who also left for Dubai, making it even more special. It was set outside in Outdoor Work, showing what brilliant facilities and grounds the school has to offer and making the most of the greenery and English summer before he would soon move to another extreme. Luckily, the students who took part in the Dubai Performing Arts Exchange got to see how well Steve is getting on in Dubai in his new job as Head of Drama.

Kitty, Steve’s wife, taught as a LAMDA teacher at Bedales and shared many of Steve’s fun and genuine qualities, making her high in demand and wonderful to talk to. Kitty and Steve had two beautiful kids whilst at Bedales; Amelia and Alfie who are also loving and embracing their new life in Dubai.

It is safe to say that any student that was involved in a production of Steve’s or taught by him, considered themselves extremely fortunate and he is thoroughly missed.
Lord of the Flies
As it was my second to last year at Bedales and I had just finished my AS exams I decided that co-directing a play with Diana Walsgrove, in her last year, was not a bad idea. I had never worked in the Bedales Olivier Theatre as I did not do drama, nor did I believe I had the expertise that other Bedalians had at acting therefore I had always stayed well clear. As I was approaching the end of my time at Bedales I wanted to ensure that I had taken advantage of every aspect of the school, the theatre being a key asset. Diana had approached me in May and offered me the opportunity to co-direct her last play at Bedales: ‘In the Shadow of the Glen’, to be performed in the last weeks of the school year. I accepted her offer with enthusiasm and the desire to take a ‘risk’, as I was never one to commit to things, and considering that I had been interested in directing for a very long time it seemed like a very good decision.

In the Shadow of the Glen is a one-act play written by the Irish playwright J.M. Synge. It was first performed in Molesworth Hall, Dublin on October 8th in 1903 and it was the first of Synge’s plays to be performed on stage. The story is set in an isolated cottage in County Wicklow during the early 1900s and tells the story of a young woman called Nora Burke who is tired of her older husband, Daniel Burke, and has been having an affair with a youthful shepherd called Michael Dara. Her husband, suspicious of his wife’s affair, pretends to have died in his sleep in order to catch her out, but while Nora is tending to her husband’s corpse a tramp knocks on the door seeking shelter. As the tramp watches the house, Nora fetches Michael Dara to come help her with the corpse and to discuss their future. Once Michael Dara arrives Daniel Burke arises at the moment Michael proposes to Nora. In the end, Nora decides that Michael Dara is not in fact the man she desires and, instead, runs off with the Tramp.

The casting took place in early June and both Diana and I had agreed on our wonderful and enthusiastic cast: Cecily King (Nora Burke), Nick Crane (Tramp), Paul Nethercott-Garabet (Daniel Burke) and Max Turner (Michael Dara). It became very clear from the beginning that Diana and I were going to work well with each other as we continually had very similar ideas for the outcome of the play. I was given a lot of creative freedom to explore my own abilities as a director and Diana often allowed me to make the final decisions, and I thank her immensely for this opportunity. The cast was incredibly enjoyable to work with and their eagerness and talent was enormously helpful and appreciated. The play turned out to be a success for the sixth form productions of the year as it was dramatic and comical at the same time, not forgetting that its short length was appreciated by some of the younger students attempting to
understand the Irish tongue. One thing I loved the most about the production was the set. Though simple, it transported you to the small and cozy cottage of the story, of course thanks to Joanne Greenwood, as always. All I can say as a whole is that I am eternally grateful for the opportunity to work in one of Bedales’ most rewarding facilities.

It is such a special place to be able to work in and I hope that everyone at Bedales is aware of how lucky we are to have such an amazing facility and such a fantastic team of stage-hands, lead by the remarkable Joanne Greenwood who, without fault, does so much for the school.

I only hope that Bedalians continue to make use of these wonderful facilities and opportunities while they spend their time at the school as sometimes I feel that one can forget one’s luck when constantly faced with it. Thank you Diana for giving me this very fulfilling opportunity and allowing me to see, once again, how lucky we are to have what we have around us and the teachers to support us all the way through.
George Hatton’s Thirty-Four Year Reign

Piper Anderson-Klotz, 6.2

George Hatton, the beloved Head of Art at Bedales has left after serving the community for 34 years and a total of 101 terms. There are many things one can remember him for: his impressive collection of blue shirts, his straw hat and his uncanny resemblance to Santa Claus being a few, but he will most prominently be remembered for his positive and wonderfully sarcastic sense of humour.

George Hatton was born in 1950 in Wallasey, Merseyside. He left school at the age of sixteen and went to do window displaying at ‘Lewis’s’ in Liverpool. Shortly after, he spent a year at a photo studio. At the age of eighteen he went into sixth form college, completing his GCEs and “A” levels in the same year, and at the age of nineteen went on to do art foundation at the Wallasey college. He quickly became part of the Liverpool art scene. At twenty he went on to acquire his degree in fine art at the Bath Academy of Art in Corsham, Wiltshire. He graduated in 1973 and married his wife Serena, whom he met at the academy, the same year. Once he’d graduated he worked as a grave digger for the Bath council parks and gardens between 1973 and 1974 (a couple of other employments during his lifetime include window cleaner and barman). Between 1974 and 1975 he earned his art teaching certificate at Goldsmiths College and following this began teaching at Sevenoaks School in Kent in 1975. In 1976 he taught art at Cranbrook as well as some evening classes for adults. In 1978 he was appointed Head of Art at Bedales. During his time here he took two teaching exchanges, one in Cairo, Egypt and the other in Brooks School near Boston, USA.

He says that his own painting and artwork have always been very important to him and he has always believed that to be a good teacher of art you must be a practising artist as well. He was lucky enough to have early success with his work when he had pieces accepted on three occasions for the Royal Academy Summer Exhibition when he was in his twenties. This was followed by several other achievements and exhibitions in galleries such as the Crane and Kalman Gallery in London and the Silver Longboat Competition in Oslo, Norway.

While at Bedales, George Hatton believed he successfully built the presence of art as an important part of the curriculum, increasing the number of students who take art, particularly for “A” level, by 400% and sending around 300 students off to art school in his 34 years. George had a
particular respect for an ‘all-round education’. He states that he’s always stood for ‘an environment where artistic achievement is seen as valuable as that in the academic or sporting world. Students are allowed to find what they are particularly good at and are given the space and time to explore this specialism in a safe and caring environment.’

Now that he has retired he has taken up Wood Engraving and has recently acquired two fine printing presses. He has taken a short course at West Dean College in Picture Framing and he intends to do further courses in Wood Engraving and Watercolour painting. He is now working on a joint website intended to ‘showcase’ both his and his wife Serena’s work. Serena is also a committed and serious artist who specializes in egg tempera technique. He is also devoting some time to Antique Dealing and to selling a major part of their vast accumulation of books. He and Serena plan to move to the West Country where they are hoping to find a space for a studio and workshop.

All art students can attest to his respect for the teaching of art, for encouraging creativity and instilling the importance of art in as early as Block 3. He was well known by students for being a very enthusiastic and humorous teacher to have around in the art block. He was always around and ready to tell a funny story about some old Bedalians or something humorous that had happened to him in Egypt. His art block ‘banter’ was admired by all art students and appreciated, especially during the stressful deadline seasons when one needed some ‘up lifting’. He is sorely missed.
Last year Steve Gardner directed the first play to be performed in the new Bedales Outdoor Theatre. It was a take on Robin Hood written by Steve’s father-in-law; it was a slightly unorthodox production in that Robin Hood and his Merry Men – known as ‘Rob and the Gay Boys’ in Steve’s production – were not the courageous and daring protagonists we’re all used to. ‘Rob’ was perfectly portrayed by Jack Shannon with Rob Miller playing Will Scarlett, a slightly eccentric character, and Ruan Evans as Much but due to his height and lack of intelligence he was better known as Not Very Much.

The other key characters were also slightly altered with Maid Marion (Laura Wise) and her sidekicks Stella McCartney played by Rose Shuckburgh and Delia Smith depicted by Augusta Gilchrist rechristened as ‘Marvellous Martin and the Marauders’. Controversially they were the ones stealing from the rich and giving to the poor, with outrageous disguises designed by Stella and Delia’s not so delicious recipes. James Forsyth splendidly portrayed the cruel part of the Sheriff of Nottingham with the added characteristics of Simon Cowell, who was joined by his assistant Guy of Gisborne played by Charlie Green.

Alongside these original characters there was the addition of Polly the Painter, hilariously acted by Rufus Gooder whose wig and dress only added to the comedy of his scenes. There was also Marvellous Martin the Impostor whose bad boy attitude was carried out with class and style by Zara Huband. The tree nymph, whose comic Irish accent and joyful skip, was carried out energetically by Margaret Rice. Jack
Merrett’s small but intrinsic character that was called Whatsaname whose occasional and apparently random strolls across the stage added to the already abnormal plot.

Roly Botha played the vital gypsy narrator without whom the confusing plot would have been lost to the audience. In addition he played the camp German exchange student who choreographed ‘Rob and the Gay Boys’ talent show dance. Alongside this superb cast of students Steve Gardner and Mike Lambert played a comedy act of brothers. This hilarious duo made the making of this performance even more enjoyable, Steve’s direction and sense of humour made this play what it was. The fact that this play was done outside meant that the brilliant Joanne Greenwood outdid herself once more, not only did she decide on the costumes but also was in charge of all the technicalities. There was music, smoke machines and fireworks that added to the ambiance of the production. Helping her out was the brilliant team of students including Mim Evison, Jack Paxman, Juliette Perry, Natasha Blackley and Chris Bury.

This performance was one of a kind; it was memorable for both the cast and audience. Thankfully we were blessed with the weather. It was an honour to be part of Steve’s last production and one that will never be forgotten. You hadn’t seen Robin Hood until you saw this.

Art by Kate Macrae, 6.2 Leaver 2012
Three Schools' Summer Party

Jess Sankey, 6.2

The Three Schools' Summer party was a grassroots and quintessentially Bedalian event. The evening was organised by members of the Bedales Parents' Association who planned to involve as many people as possible from within the school and the wider community. First, in what is hoped to become a tradition, the event saw an excellent turn out: parents attended from all the three schools in order to support the worthy cause that is the Sam Banks Memorial Fund.

The evening was filled with good food and great entertainment. The renowned local Bangladeshi restaurant *The Madhuban* provided the meal and entertainment was a student-led performance with live classical and contemporary music and a magic show. Aesthetically the marquee in which it was held took on the guise of A Midsummer Night’s Dream, alive with flowers arranged by Bedalian parents and decorations made by students from Dunhurst. This only increased with the arrival of the guests who enthusiastically engaged with the dress code ‘Indian Summer’, creating a very colourful setting.

However, what made the evening so special was the sense that everybody there fully supported the cause and what it represents.

An impressive £43,000 was raised for The Sam Banks Memorial Fund through an auction led by Jonathan Pratt. The monies raised will be used for the construction of a Cricket Pavilion in dedication to Sam and bursaries for Bangladeshi students from deprived backgrounds to attend the Pathshala South Asia Media Academy in Dhaka. These projects were chosen by the Banks family to reflect Sam’s love of both cricket and film.

On the night, the combination of great entertainment by Bedales students, some very moving personal recollections of Sam, and a clear desire from the guests to have fun and support the event created a special atmosphere. Many thanks to the Banks family, the BPA, Dave Greenman and his team, the local businesses, the student volunteers and, of course, the attendees, all of whom made the event the unique and unforgettable occasion that it was.
Diana Wallsgrove
Toby Matimong, 6.2

It takes a very special person to have so strong an effect on people in as short a time as Diana Wallsgrove did. Few teachers are able to claim that in just four years they captured the hearts of both students and staff alike. Indeed, this short period would for so many people simply be a transition, a phase, but for Diana it was enough to establish a legacy of passionate teaching and unmatched enthusiasm, such was the strength of her character.

First stepping into our classrooms in 2008, Bedales immediately found her to be an embodiment of our way of life: she gave us tools to tackle obstacles independently, imparted knowledge of unending capacity, and always had enough energy to carry an entire class through any text (even just before lunch on a Friday). Never impatient or boring, Diana was a truly generous teacher who cared about her flock of students personally as well as academically. She ensured no one was left behind and maintained that learning should always be a group endeavour, that you must value your own opinion as well as everyone else’s. Even if one student was feeling less able, Diana would quietly but reassuringly comfort them like a gardener tending to a plant in the hope that it should flower.

Very often in the classroom one forgot that Diana was actually teaching; not at all due to a lack of learning or thinking, but because you were laughing and enjoying yourself so thoroughly. I’ve no doubt that this is thanks to Diana’s ability to completely engage the concentration of an entire room. The informal but mutually respectful relationship between the staff and students at Bedales came to the fore in these sorts of lessons, in which we covered vast quantities of material because, together, we wanted to. Nonetheless we constantly found ourselves with time to deviate broadly from the syllabus, taking every opportunity we could to enrich our understanding and appreciation of everything we learnt.

But one cannot talk about Diana and not mention her love of the stage, for it wasn’t just in the classroom that she proved herself a source of inspiration. Bedales fondly remembers her directorial debut at the school; Lear's Daughters of the 2009 Director’s Cut series. The all female cast of only four players movingly depicted the secret lives of King Lear’s three daughters and jester, doing so under the expert eye of one of the Bard’s biggest fans. Similarly sensitively handled was her directorial finale only three years later. Her “farewell” production of In the Shadow of the Glen was a beautifully crafted comic gem, not loud and brash but subtle and delicate.

This second play, an exploration of rural Ireland, seemed to complement the growing belief that Diana had something of a soft spot for the drama of The Emerald Isle. Indeed her 6.1 English set had just finished studying the play Dancing at Lughnasa, an elegiac Irish memoir, for their AS exam and were privileged to have Diana read the lead female, Kate, in class. It later transpired that this role was one with which she had taken to the stage before her time at Bedales. In 2012 Diana also directed a fantastic rendition of Shakespeare’s Cymbeline outside of our Bedalian bubble. Those of us who saw it no doubt further admire the range of Diana’s awesome talents.
Perhaps a more bizarre and lesser known fact about Diana is that she once performed as a magician’s assistant, “sparkly leotard and all!” Although students were not given a demonstration of her abilities, we did see her work her magic in other ways. One such example is that much loved Bedales publication, The Chronicle. Indeed, in this very article is her work evident. Her passion for this school magazine was, from the moment she became editor, a driving force that encouraged students to write, publish, research, edit and let their voice be heard. In providing a platform to document school life, Diana had demonstrated yet another of her cherished skills.

It is impossible to choose which of Diana’s qualities will be most missed. Those lucky enough to see her in Petersfield will no doubt thank her for all she has done in her time with us. In giving all her students and colleagues a helping hand she has indelibly made a mark upon our heads and our hearts. We are saying goodbye to a teacher who so fundamentally understood what our special school was about and unceasingly devoted herself to those around her. Full of enthusiasm whatever the weather, strict when necessary, but above all kind and caring to each member of the community, Diana Wallsgrove will be missed hugely. We send to her our best wishes for whatever challenges she chooses to take on and hope that we will see her again soon, as we move forward with a Diana-shaped hole in our hearts.

“You need to be genuinely interested in both your subject and your students. If you're enthusiastic there’s a good chance of it rubbing off. You need to be able to listen to your students, try not to bore them and hope that some will be inspired by your passion.”

- Diana Wallsgrove
Petersfield Shakespeare Festival
Georgia Green, 6.2

Running from 16-28 July 2012, The Petersfield Shakespeare Festival was an initiative hosted by Bedales. Featuring a company of 23 actors, ranging from a majority of professionals who were housed in 6.2’s accommodation during the season, to three members of the teaching staff, to two Old Bedalians, the inaugural season featured Much Ado About Nothing and Twelfth Night.

The company convened the day after term ended and rehearsed from dawn until dusk in the newly built Sotherington Theatre, an outdoor space created as part of the 6.2 Legacy Project during the reconfigured Badley Weekend of 2011. Using the Sotherington Barn as a dual offstage area and technical operating centre, the performances housed the audience under a rather lovely Indian awning; lighting and sound gave the outdoors a genuine sense of theatricality and the finishing touches were provided by the bar and front of house area, which was in the Outdoor Work courtyard.

Gavin Bruce’s Much Ado About Nothing opened proceedings and the extraordinary word of mouth that followed, as much as the rave reviews in the local press, made a mockery of the soggiest July in years. Bruce’s concept of locating his production at a musical festival in contemporary rural England, complete with soldiers returning from duty in Afghanistan and a soundtrack that blended Mumford & Sons with The Fleet Foxes, proved a brilliant choice. The straw that covered the stage after the deluge of the rehearsal week added a touch of olfactory authenticity; as the week grew towards its climax a sense of excitement built that heralded something both quite unexpected and also vibrant.

By the time David Jackson’s Twelfth Night was running, the stage had thoroughly dried out and people were flocking back from the previous week, having enjoyed it so much. Jackson’s concept was altogether more meta-theatrical, locating the cast in the audience and employing a Feste who was as much an Emcee from Cabaret as a Shakespearean clown. Featuring some stunning coup de théâtre and utilizing the setting of the tent to full effect, the production found the joy, the pain and the romance loitering in the dark heart of this most beautiful of plays. By the end of the season just over a thousand people had come to see performances, with just over seven hundred of them first time visitors to Bedales’ campus. Superbly produced and organized by Georgina Harrison, replete with fireworks, bar and catering, The
Petersfield Shakespeare Festival could not have taken place with support from the school, which provided lodging, food and housekeeping support, as well as partners Navigate, (especially Gareth Gammon and Emma Gaisford), and Peter Coates and the Outdoor Work Department who originally constructed the space under the guidance of Joanne Greenwood. The school now houses a professional boutique Shakespeare festival that should be located right at the heart of the local community for years to come.

For details of the 2013 season which will feature Romeo & Juliet and A Midsummer Night’s Dream please visit: www.petersfieldshakespearefestival.co.uk

Art by Kate Macrae, 6.2 Leaver 2012
Treasure Island was the 2012 summer production directed by the Head of Drama Jay Green and performed by Blocks 3 and 4. The choice of Treasure Island was an interesting and ambitious one; the male dominance of the play and the complexity of the storyline could have been its downfall. However, Jay completely transformed it. It changed from something that could have confused its spectators into something that gripped and excited the entire audience. The incredible set by Joanne Greenwood was once again a triumph, and the live music gave the play an extra level and an overwhelming atmosphere; that could switch from energetic and jolly, to calm and emotional. In the end we realised that the collaboration of Jay and Jo and her team could have only been a triumph.

I cannot go any further, however, without mentioning the actors and the life they brought to each of their characters, no matter how small their part. The role of the young Jim Hawkins was played by Per Carminger in Block 3. He brought great energy to a part that could have easily become wooden. As the play continues Jim’s character develops and Per played that naturalistically and with confidence. He was especially good when the script brought him together with Roly Botha’s Dr Livesey. Their relationship was one of my favourites in the play. Their friendship and closeness outside the play shone through their characters’ affection for each other. The father and son relationship worked perfectly.

Another relationship that I became very interested in was between Squire Trelawney - played by Rob Miller - and Captain Smollett - played by Becky Grubb. These
characters did not share the same affection as Livesey and Hawkins but was, rather, a power struggle. Trelawney refusing to let Smollett have complete power and Smollett looking down on Trelawney for whom he has no respect. These were both played brilliantly without hesitation or uncertainty in their very strong and dominant characters.

The person that held the play and carried it, however, was Raff Law, playing Long John Silver. Silver is a very well known part and the name immediately puts an image and personality in your mind. Raff had the tricky task of making Silver his own while still keeping some of the stereotype. He pulled this off extremely well, bringing a new side to Silver with the rough cockney accent he used while also mixing in some humour. He mastered the art of walking with a peg leg, and had those in the audience who didn't know the story, deciding whether or not he was a villain or could be trusted. In particular his relationship with Captain Flint - Dilly the parrot - was my personal favourite. I only got the backstage view but I saw that despite their limited time together they managed to become a very convincing double act. Dilly seemed to thrive working with the theatre and we all very much enjoyed having her. She provided great amusement backstage as we continued to whistle the McDonalds theme tune to attempt to make her say ‘I'm lovin’ it’.

Although there are characters who became the essence of the play, each actor stood out in their own way. Rufus Gooder as Ben Gunn was particularly raved about. He brought a lighter side to the play, being blessed with brilliant lines and performing them wonderfully with an accent that could put you in stitches by itself. Hopping about the stage with his crazy hair he completely captured the audience. Zara Huband as Blind Man Pew, although only on stage for a short period left such an impact that two hours later people came out buzzing about her. Many others were brilliant such as Jack Shannon as Black Dog who opened the play and Ruan Evans as Anderson who lead the crew on the Hispaniola.

To work on this production was extremely rewarding. The cast became very close and it was great to work with Jay as Cabaret and A Midsummer Night’s Dream were such wonderful and inspiring plays. Backstage the atmosphere was buzzing and the costumes, lighting and set all came together to make you feel transported to the Hispaniola. The production team were all wonderful and as ever it would have been nothing without them. The play was a huge success and we were all very proud.
From analysing the political nuances of *The Tiger who Came to Tea* to scrambling a Sylvia Plath poem and making us reassemble it into a new one, Hannah always found new ways to make us think creatively about English. She joined the English department in January 2011, and as well as teaching she also co-ordinated the Literary Society and The Poet’s Stone magazine.

Hannah really helped to bring English to life at Bedales, and organised our celebration of World Book Day by getting the whole school to vote for their favourite novel. But her real area of interest was creative writing, and throughout her time here Hannah did an awful lot to get us to pick up our quills and write! Thanks to her, novelist and broadcaster Jake Wallis-Simons came and spent a week at Bedales in October 2011. In his role as writer-in-residence, he gave one-on-one tutorials to budding writers, and also met with the Literary Society and held workshops.

This was especially useful for the creative writing component of our AS coursework. During the Easter holidays, Hannah took a group of us to the Arvon centre in Devon, where we spent a week developing our creative writing under the tutoring of journalist Hannah Pool and poet Caroline Bird. Spending a week in the secluded village of Sheepwash with nothing to do but write was definitely a memorable experience, and it meant we all got to know Hannah really well. All of this additional tutoring was of course in addition to Hannah’s own fantastic teaching and feedback on our creative writing done in class. Despite only being here for two years, Hannah will always be remembered for her enthusiasm, originality and her love affair with the dictionary (fondly nicknamed ‘the Cadillac’).
It was the wettest June on record which did not make playing fixtures very easy. Over half of our sports lessons were cancelled due to the rain; perhaps the coracles could have been put to good use in the sports department this term!

The rounders season has been the shortest ever with only a handful of games taking place. The U14 and U15 teams played well beating Frensham Heights and Meon Cross. We had a swimming gala against Churcher’s College and there were some strong swims by Juliette Perry, Zara Huband, Jack Paxman and Xavier Pye. There are a lot more galas planned for next year, which I hope will give the swimmers something to train for.

Ten Block 3 pupils took part in a cross country race at Frensham Pond, hosted by More House School, with Lawrence Hartley winning the race, and Becky Grubb finishing as the leading girl in 9th overall.

Athletics had a successful term despite the weather, with over 50 pupils attending the District Athletics Championships in Portsmouth. Six pupils (Lily Wetherill, Ellie Catton, Emily Blackley, Daisy Nielsen, Becky Grubb and Will Harvey) qualified for the South East Hampshire team and competed well in Aldershot. Well done to all those who took part.

The cricket season was hugely rain affected, with only the U14 and U15 teams managing to play a couple of fixtures all term with good wins against Ditcham Park and Mayville respectively. The standout performers in the team were Raff Law and Charlie Green. The senior matches were all unfortunately cancelled due to the weather; therefore Rupert Preston this year’s first team captain was unfortunately unable to lead a potentially very able team out this season.

Tennis was the one sport that managed to go ahead with more success. Boys’ tennis fielded many teams this year. The seniors worked hard throughout the season playing matches and tournaments and winning a large number of them. It was encouraging to see many of the students participating in inter-schools doubles and singles matches and giving their time to mentoring younger students. The junior boys fielded three teams in the Aegon Schools National tournament. The boys’ A team was captained by Harry Bonham Carter. The team were mentally astute and technically an improved team from last year successfully winning their division. The boys’ B team came second in their group and was captained by Jack Shannon. The C team had a tough time within their group but the experience this year will ensure that they will be better prepared for next year.

The senior girls’ team was captained by Izzy Fitzgerald, who supported her team through two rounds of the prestigious Aberdare Cup. Izzy and Georgie Deane won an amazing doubles game against girls of a much higher rating.

The junior girls fielded two teams in the Aegon tournament. The A team were led by Lily Wetherill who at times helped her team by assisting in coaching. The team narrowly missed out on winning their division. The B team was captained by Delilah Montagu and all the team had great
performances throughout the term. They won their division displaying a fantastic competitive spirit.

The climax to the year was the finals on Parents’ Day with the following players having a great day winning singles matches with exemplary attitude, skill and competitiveness.

Seniors - Benny Grey and Georgie Deane 
Juniors - Raff Law and Leo Arisco-Corrado.

A big well done also to all those pupils who have gained their level one or their tennis leader’s award this year. Thank you to Graeme Coulter for all the extra work that has gone into organising these courses.

The sports department would like to say a big thank you to all the staff who have helped directly with matches and training, and the catering staff who provide match teas each week for the students, opposition and parents. Without your help, it would be a lot harder to deliver the same high level of sports programme.

A special thank you to Colin Prowse who was a key member of the team for training and fixtures over a number of years. Colin was a great support to the PE department, helping to deliver football, rugby and tennis and will be missed greatly by the staff and the students alike. We wish him well for the future.

**Junior Rounders Colours**
- Lily Wetherill, Emily Blackley

**Athletics Colours**
- Ellie Catton, Emily Blackley

**Junior Cricket Colours**
- Raff Law, Charlie Green

**Junior Tennis colours**
- Lily Wetherill
- Poppy Duncan
- Raff Law
- Harry Bonham Carter
- Charlie Green
- Leo Arisco-Corrado

**Senior Half Colours**
- Izzy Fitzgerald
- Georgica Deane
- Rory Gower
- Elliott Robson

**Senior Full Colours**
- Benny Grey

_Art by Rosa Boxall, 6.2 Leaver 2012_
Autumn
All members of the Bedales community were deeply shocked to learn of the death of Kadian Harding in a traffic accident on 25th July 2012. Kadian had joined the school in Block 3 the previous September. On Sunday 24th October a deeply moving celebration of Kadian’s life was held in the Bedales Olivier Theatre with contributions of music, dance, poetry and film from a range of family and friends. Reprinted here is the address Keith Budge gave on that occasion.

**Celebration of the life of Kadian Harding**

We have seen this evening an inkling of the way in which Kadian touched the lives of so many people here within the Bedales community. What I want to try to do now is to give you some sense of what this remarkable young man meant to the adults within the community during his one year with us. Most of what I will now say simply uses the words of his teachers, first of all through what they said in his reports and secondly what they have said in their reflections on him in the past few days.

Firstly, let us turn to those quite formal documents, the end of term school report. These trace Kadian’s development over the agricultural school cycle of Autumn, Spring and Summer, as he moved from little boyhood into something approaching manhood. I hope that they give you some glimpses – often humorous and characteristically Kadianesque, into his interior classroom life. So, at the start of the cycle, Autumn 2011: Drama – “he has had fun in class – sometimes at the expense of his learning.” In Geography, a subject in which he is seen as “an absolute delight to have in the class” we have the inevitable reference to ‘Apple’ which was seen as “absolutely spot on for Kadian and once again his knowledge of the company and wider impacts of the iPod is quite impressive. Great start, well done.” In History, “excellent project on Steve Jobs” and to Music, where little boyhood is starting to disappear: “The early stages of singing with a broken voice can be a frustrating period. Apparently not for Kadian!” In Chris Bott's Housemagisterial summary he concludes by saying that “Kadian has the makings of a very capable
polymath”; a term I pick up in my concluding comments, referring to the fact that he was the “only Block 3 student to inspire the use of such a great word as polymath” and, alluding to his zest for embracing all opportunities, ... “a congenial and considerate fellow.”

So where does the mind of Kadian swing in the spring? Well first of all, in the exotic world of Ancient Civs, he is there with the Greeks, not only picking up basic Greek quickly and with accuracy, but also we learn that he has “produced some careful and imaginatively presented work on the historical themes while writing an empathetic piece on the crossing of the Alps.” We start to hear more at this stage in Kadian’s career about the mundane business of preps – or variable approach to preps to be more accurate. His History teacher, ever the diplomat, puts it very aptly: “I would recommend that Kadian plan these preps more thoroughly in order to reflect the work of a very thoughtful student.” Let’s have a canter over some of the other comments made during those chilly winter months: in Art he “challenged himself by wanting to create a whole dog instead of just a head. He has found this difficult but asked for help when needed and has enjoyed solving problems. It looks to be a good piece of work – well done.” The sense that he is “inquisitive, vocal and enthusiastic” in Geography (no doubt spurred further on by the proximity or possibility of more ‘Apple’), is echoed with a different note in Chemistry where Liz Stacy says that “Kadian sometimes misses the point of an activity and produces a piece of work that is in essence good but answers none of the right questions!” Jenni Brittain’s Drama captures the wise fool touch: “Kadian is the class clown, but in a good way... Drama is a great tool for self discipline and Kadian is learning just that.”

To the Summer, Kadian’s last term. Here kindly Al McConville comments that his prep, in contrast to his class work where he has given “wholeheartedly of his technical and creative skills” ... has not always been as rigorous. However, and this is such a recurring feature, “he has been such a lovely student to teach, and an interested member of the group.” Back to Geography, that should be a pretty surefire hit: “Kadian is an enigma! He started the year with real strength and enthusiasm, and as time has moved on he has become more and more distracted by technology debates and ‘Apple’ obsession. Kadian has amazing presentation skills and is an engaging and potentially great educator – but I wish he could maintain this through every aspect of his work.” But he is knocking in the goals on the examination front, History says he has done a good exam, Maths too, with strong algebra. His relatively new Tutor, Louise Fellingham, now getting to know him, concludes her report saying “he is a top student to have in my tutor group, always smiling, happy and reliable. I hope he will have a fantastic, well-deserved summer break.” Chris Bott’s summary report touches on Kadian’s successes – his exam results and his first, successful year in a new environment; Chris’ conclusion is that “Kadian is a fascinating prospect; I have really enjoyed his company and look forward to supporting him on his return to Block 4.” So, at the end of Kadian’s first year we see him starting to stretch his wings: here is the delightful, inquisitive young adult emerging.

So, moving on to the final stage of my talk, again in his teachers’ words, what are their recent reflections on Kadian as they sift their cherished memories of this fine young man? His History teacher, Nick Meigh refers back to how, during the Battlefields tour: rather than taking photographs of bleak memorials, Nick was struck by Kadian’s
“warm photographs of his friends ... this to me demonstrates two aspects to his character - a thoughtful student and also an invaluable friend to his peers.” A similar note is struck by his Housemaster, Chris: “Intuitive, compassionate, active and articulate. Kadian is not an easily categorised young man. He took life as a series of opportunities ... an enthusiast, a learner and participator.” From his Chemistry teacher we gain a particular insight into his quicksilver and quirky mind: “Kadian, why does your mixture look a different colour to everyone else’s?” “Kadian, was that not the solution you were supposed to be keeping?” “Kadian, any reason your Bunsen burner is burning a green flame?” “Kadian watch out you’re going to knock that .... oh dear, never mind.” “Kadian, yes that will be hot, you’ve been heating it in the Bunsen for the last five minutes.” As Liz concludes, “it still makes me smile to this day when I think about it”. From his Maths teacher, Michael Truss, he was “bright, enthusiastic and a very well liked member of the class. He always sat in the middle of the room, very often first to put his hand up. He loved his Maths and he enjoyed giving us all insights into variations between English and American usage of terminology. For example, ‘It’s not a trapezium it’s a trapezoid!’ He was the best kind of student.”

Let me leave the last word to Geography, where the proximity to ‘Apple’ offered hope of full salvation. Two final anecdotes from Kirsty Layton, the first watery: “I remember him bringing his iPhone down to the pool one Tuesday afternoon to show off this wonderful new waterproof case he had bought for it allowing him to swim and listen to music... with delight he tossed the ‘phone in the water, let everyone marvel at it whilst telling them about the wonders of the Goretxex protecting the speakers and off he went down the pool. The following week, just as delighted with it, he did the same... problem was, one of the Goretxex seals had gone and the ‘phone ‘glugged’ to the bottom of the pool! Very calmly, Kadian set about dismantling the case and the ‘phone, promptly starting the discussion about the resilience of Apple technology and how it would survive, dry and be up and running the next week!” The second anecdote, as these things are bound to be given with what we now know. “The last chat with Kadian before the summer started when he arrived in my office, annoyed with his performance in the Geography exam and wanting to re-sit the paper to show how much he loved the subject and wanted to do well the next year. He sat down for the hour paper, finished in around 30 minutes, after which we talked; about his plans, his summer, his delight at being at Bedales and meeting so many great people along the way. We talked about bikes, about Apple (of course!), about the world and so a chance to talk with an inspiring, interesting and truly independent and dedicated young man...”

Let me give the concluding words to Kirsty Layton, “I hope that his friends, and those who were lucky enough to know him, take the time to remember the fun, the laughter, the intense debates and take a lesson from Kadian’s guide to life... embrace it, work at it, believe in it and success will follow you.”

I trust that these words and judgements made by Kadian’s teachers are both a true reflection of this unusual, generous spirited, amiable, lively minded and engaging young man’s single year with us here at Bedales.
The annual Block 3 trip to Ullswater this year was dreaded by some and looked forward to by others. It began with a coach journey, intermittent with chat, cheesy music, traffic, entertainment from Lindsey and bags and bags of food! The instant we arrived at The Outward Bound centre, we were assigned our groups of around 8, dorms, one teacher and ‘leaders’. The groups and leaders were people we would end up spending the most time with. Once we had settled we were thrust straight into what were fondly known as ‘bondage and trust exercises’ involving jumping from high beams and lifting one another up high walls, surprisingly enjoyable! Then came the ‘jog and dip’ consisting of a run up a steep hill, shortly followed by jumping into a lake bearing an unfavorable temperature! Although at the time this seemed like the last thing I wanted to do, it generally did give me a sense of communion with my group.

The following days involved various tasks and challenges, in all of which you were reliant on the rest of your group. Such things as canoeing, raft building and river walking were very interesting. But do not be mistaken; we did not just bond with our groups. There were also joint group activities, as well as free time to see others.

I find that the most prominent memories I hold are the mountain day and camping. We were assigned a mountain to climb, a rucksack, water bottles, packed lunches and off we went. The idea was that we climbed our mountain, in fair time to be able to clamber down the other side comfortably to catch the local boat back. However things did not go particularly to plan. Though we did manage to catch the boat, just, the walk back down was more like a jog! But at the end of the day I felt like I had accomplished something magnificent. On the previous night we went camping. Equipped with one
of the largest and heaviest backpacks you could imagine, we set off to our destination on foot. With the weather on our side we set up camp, though it took a few tries, and lit a fire. (It had taken us most of the day to put up these tents!) This was followed by food, hot chocolate and a surprisingly good night’s sleep.

If I am honest, there were points during Ullswater where I was reluctant to do a few things, however this was all made up for after due to my sense of achievement and the bonding achieved with my peers.

My fondest memory I would like to mention involved our group ‘sea scaling’ which consisted of scaling rocks over the sea. Delightfully, as well as Claire Lock who had been with us all week, we were joined by Dominic Oliver. Even those of us who did not like heights, water, nor indeed scaling enjoyed the activity, due to their wonderful anecdotes and encouragements! Overall I am left with a wonderful feeling of nostalgia and a mind full of memories. I would also like to say a quick thank you to all the staff that accompanied the trip; we couldn’t have done any of it without you.
New Bounds

Reuben Thompson, 6.2

I distinctly remember my first Headmaster’s Question Time and the first question that featured. A boy in 6.2 asked ‘why does the school use its acreage to sell itself on the website yet we’re confined to a fraction of it?’ – something along those lines anyway. It was funny because moving from my London day school I looked forward to being in the country but it seemed at Bedales there wasn’t much space for students to use outdoors.

As my time at Bedales continued I became more and more saddened by the lack of space that we had access to independently but at the same time more and more understanding of why we were simply not trusted. The Memorial pitch went in and out of being in bounds, and Bank swayed between in bounds and out of bounds but it came to the point last year that nothing was in bounds apart from the areas around the main buildings. It was evident there was a need for change.

In the summer term we had a symposium, not a drinking party like the ancient Greeks but an open discussion about the school bounds lead by Dominic. After being introduced to the idea in an assembly, the whole school met with their tutor groups in order to share their ideas about the change of the bounds. I think Bedales is a pretty special school where they organise opportunities for every single student to have their voices heard. The general
thought was yes, the bounds must be extended but how should they be policed and how will students be kept safe in areas of the school staff rarely visit? These areas include public footpaths and the lake. Some time passed since the symposium and it was thought that not much had come out until Dominic’s assembly on the theme of bounds. He explained how restrictive rules had been in the past and that it is important we appreciate the few rules Bedales has. As Dominic’s assembly came to an end, the new bounds were revealed.

The new arrangement puts pitches, the Church Path, Emma’s Walk, Outdoor Work and others areas of woodland dotted around the school in bounds. This is interesting because it now means that well-known smoking spots and areas often used for bingeing are now places students are allowed to go. Previously, it meant any students found in these areas (OOB, out of bounds) would receive the same punishment as those smoking and drinking.

For safety reasons the bounds are only allowed to be accessed during daylight hours. In discussion there was worry as public footpaths run through parts of the school and students, especially the younger ones could be put at risk. This means students in Blocks 3, 4 and 5 may only use Emma’s Walk and Church Path when in pairs or groups. Some areas on campus still remained out of bounds for a variety of reasons for example the fields as livestock need to be cared for and the lake for health and safety reasons. Although a great shame the restrictions are understandable.

In an email from Dominic to all students he exclaims that the new bounds ‘evoke trust and responsibility’ and ‘active management’ is required in order for the extensions of the bounds to remain. Happily, the extension of the bounds has been remarkably well respected and to date no ‘active management’ is required. Students are aware of the amazing grounds and space that we now have access to and realise it is important that confinement isn’t reintroduced. For my final summer at Bedales, I look forward to truly appreciating the estate.

Art by Tom Austin, 6.2
In the autumn term, Eric Rimmer came to give a Civics lecture entitled ‘Population Matters.’ This topic proved to be of great interest, as the SLT was full to breaking point before the lecture began. And it certainly didn't disappoint. The size of the world’s population is not something we think of everyday, but the shocking statistics and serious implications of unlimited population growth highlighted by Mr Rimmer made it clear that this is an issue that cannot be ignored, especially by our generation.

He explained, in a manner both scientific and accessible, that soon the land ‘footprint' required by all humans will supersede the area of the Earth's surface that is fit for agriculture. This means that at some point our planet will simply not be able to accommodate us, leaving the probability of a large scale ‘die-off' incredibly high.

But it wasn’t all doom and gloom, as he also examined changes to global policy and lifestyle that could alleviate the situation. This was certainly one of the most thought-provoking and pertinent Civics of the season, and reflects how Bedalians are engaging with contemporary global issues.
For those of us lucky enough to witness the triplet of ex-Bedalian acts that graced the stage a few months ago at the Olivier Theatre it was surely a night to be remembered. First up was Charlie Millar and his magical acoustic guitar, from which leapt not only beautiful, heartfelt melodies, but also complex textural layers of harmony and a percussive rhythmic striking technique to baffle even the most virtuosic guitarists. The delicate combination of effects pedals, loopers, and alternate tunings - even Sonic Youth would be proud - all gave Charlie the space in which to weave his one-man-band illusion, and what an illusion it was! Treating us to a selection of his own compositions (with intriguing stories to match), he painted haunting pictures of life’s love and loss. Some tunes were penetrated by his rich Ian Curtis-like baritone, some were left purely instrumental, to swell and fade, with each ethereal soundscape telling a tale of its own. As his set came to a close one wondered whether the evening may have peaked, and where it could be taken from there.

Grace Banks walked on, the picture of indie-folk, and began talking softly to the audience. With a quiet wit and quirky charm it wasn’t long before she had us all in the palm of her hand. As she began to sing her first number, interlacing poignant imagery reminiscent of Joni Mitchell, and jazzy Norah Jones-like melodies, the audience were in folkie paradise. To add to the curiously cool vibe she’d brought with her, she dropped in a few madcap jokes (mainly directed at herself) in between numbers, and at one point insisted boldly that the audience avoid buying her CDs in the foyer and instead download them for free off her website; a true artist indeed. Her gifts as a wordsmith may well be attributed to her father Graham (Head of English) who had good reason to be very proud that evening. Even forgetting the lyrics half way through a song and restarting couldn’t break her captivation of the audience from start to finish. Two down and one to go, the bar had been placed high by Charlie, and held high by Grace, could the third act keep it there?

When Strangers walked on stage no one quite knew what to expect. Dressed like My Chemical Romance (I was half expecting the rest of The Black Parade to join them on stage), and stood in a perfect rhombus formation that suggested a Morris Dance was about to take place, one would be forgiven for being a little confused. Then they began playing and everything made sense. A pounding 80’s electronic drum beat and a sub-sonic synth bassline set the scene for the apocalyptic love songs which ensued, accompanied by epic background video footage and effects. Drenched in bitter irony and arresting imagery, the lead vocals smacked of the melodic goth-rock wailings of Robert Smith from The Cure, but luckily without the irksome whining. Within a few minutes their punchy, bold opening number had the crowd up on their feet. Sing-alongs soon followed in turn as they unfolded a string of deceptively simple, über-catchy numbers. Sounding uncannily like White Lies - the electro beat; the velvety synth; the sparse guitars; even the detached, octave-jumping vocals, they were all there – it wasn’t hard to see who these guys had
been listening to. Nevertheless, what they were doing was exciting and fresh; just ask the legions of Block 3 girls who clamoured for t-shirts and vinyl records afterwards (vinyl only, no CDs: perfect for the vintage Bedales hipsters). And people were dancing, whether you were a cynic swept up by a wave of manic irony or feeling genuinely moved by the music was irrelevant, the atmosphere was electric.

And so concluded the evening’s entertainment, with many bemused, but thoroughly satisfied Bedalians strolling back to their respective dorms. A concert by Bedalians for Bedalians, the evening showed us in all its varied glory just what could be done with a little determination, and a lot of hard work.
JFP
Sam Shuckburgh, 6.2

JFP has never failed to entertain, and this year the concert was once again a great success. We enjoyed a particularly high proportion of originals by the likes of Delilah Montagu, Josie Blakelock, Jack Merrett, George Gardner and Rosheen Bond, who made her first JFP appearance. There were some excellent debut performances, like those of Peter Wilson, Ally McDonald and Luca Caruso, whose jazz ensemble meant that this year’s JFP lived up to all the letters of its name — and of Evie Cullingworth. Great contributions also came from more established performers, such as Lucy Waterhouse’s set and Jasper Ford-Welman’s Rocky numbers. We are grateful to Neil Hornsby for another great show.
Swaziland is a country of contradictions. It was the first African nation to have a female bishop, yet it is illegal for women to wear miniskirts. The King of Swaziland was British educated, but recently wed wife number fourteen. It receives generous healthcare funds from the US, yet still has the highest HIV infection rate in the world. All of this makes it a very interesting and confusing place to visit, as a group of 30 of us did during the November half term.

The polarisation of Swaziland became immediately apparent as we made the journey through the economic capital, Manzini, on the way to the rural area where we were to spend the week ahead. Manzini was simply a more eclectic version of any typical Western town - we even stopped to get takeaway pizza. But as we got further into the countryside the signs of underdevelopment became more apparent. Bare feet. Kerosene lamps. Communal water pumps. For most of us it was our first time in a developing country, but Bedalians has a longstanding relationship with Swaziland.

Over the past six years, Bedalians have worked at the Mbalenhle Primary School to provide toilets, a library, perimeter fencing and a chicken house, among other things. This year we would be returning to Mbalenhle as well as starting a new project at Thulwane Primary School. Our home for the week was the beautiful Mlilwane Wildlife Reserve in the Ezulwini Valley, where we were surrounded by warthogs and impala. This trip had been a long time in the making, with extensive fundraising efforts having been carried out all year. Our frenetic baking, busking, walking, raffling and outright begging had raised a total of over £17,000, and now we were ready to put it to good use.

The first day was spent evaluating what needed doing at each of the schools. It was decided that the main buildings at Mbalenhle all needed repainting, and we also wanted to paint a world map mural on the library and a welcome sign. The work at Thulwane was slightly more ambitious. As well as a similar map mural and sign, we hoped to install running water. Before we arrived, a borehole for the school had been commissioned with some of the funds we had raised. The village of Thulwane already had a communal borehole, but it was often dry as so many people relied on it. The
school also had to pay a monthly fee to use it. Having their own supply would mean having a reliable source, and the children could easily wash their hands after using the toilet and before eating. It also means that in the future it will be possible to build flushing toilets for both pupils and staff. The new borehole was beside the school’s football pitch, and it went 162 metres underground, right down to the water table. Our task was to dig trenches for the piping from the borehole to the school kitchen, the toilets and the staff accommodation, to install a water tower and to get the water running!

I was part of the group that went to assess the situation at Thulwane on the first day, and the amount of work we had ahead of us was a daunting prospect. But there was no time to waste; it was straight back to Manzini and the hardware shop for us. One of the best aspects of the trip was that we were involved in every step of the process, even the seemingly endless search for pickaxes, paint and cow pessaries in Manzini, which made me really appreciate the technicality of carrying out a project like this. It also gave us an insight into how different Swaziland is to England, everything just happens more slowly. ‘Swazi time’ is something that takes a while to get used to.

However, something that happened surprisingly fast was the mission to build the piping trenches. As soon as we started digging, parents and siblings of the pupils came to help us, often wielding pickaxes with babies on their backs. The sense of teamwork and collaboration was palpable. This did make me question whether the help we were providing was really necessary, after all, they were much more efficient at digging trenches than we were! But as the week progressed I came to realise that we weren’t there to do anything that the community couldn’t do itself. We were there to facilitate getting the money, the tools, the people and the technicians all together in the same place at the same time, which is no mean feat in such an isolated and poor area. After just two days’ hard work the pipes had been laid.

Meanwhile, at Mbalenhle, the other half of our group had completed all the painting that needed doing. It was fantastic to hear that the computers at the school were not only being used by pupils during lessons, but by adults who came to evening classes to improve their computer literacy. While the progress of the school and the happiness of the children were galvanizing, reminders of Swaziland’s complex issues were never far away. Mbalenhle has recently seen a drop in admissions due to the relocation of a nearby village to make way for the King’s new airport, and the classroom walls were adorned with children’s cartoons raising awareness of HIV, which affects a quarter of the population. Looking through textbooks, we were shocked to see topics such as sexual abuse, kidnap and orphanhood being explained to seven year olds. It is easy to take for granted how sheltered we are. Despite this, the children were a real laugh and we whiled away most afternoons playing football and singing songs with them. We also got the opportunity to teach a class for an hour, which we did in small groups. Although they are taught in English, many of the younger children didn't understand our accents, which had some hilarious results when we tried to conduct a lesson.
The highlight of the week for me was the moment when the first tap was turned on at Thulwane. Teachers, pupils and parents were all crowded round, and when the water came spluttering out onto the dusty ground, no one could quite believe their eyes. Everyone was jumping around with excitement and it seemed bizarre to think that we had contributed to this.

On the last day, both schools gave concerts to thank us for our week's work, which felt completely unnecessary seeing how much we had enjoyed ourselves. We were treated to a display of traditional dance and song from the children, which was quite overwhelming. At Thulwane, they even cooked us some traditional Siswati food, although we all agreed that we preferred takeaway pizza!

We were all sad to leave, but felt safe in the knowledge that we had made a difference at the two schools. We'd like to say thank you to everyone who sponsored us or donated to the project, and especially to Lindsey Barnes and Alex McNaughton for their amazing work in organising this worthwhile project. Bedales will be returning to Swaziland later this year, so watch this space for ways to get involved!
In the Bedales Olivier Theatre hearing Carol Ann Duffy read to us, a phrase from her poem *The Christmas Truce* seemed to me to resonate. It was the line ‘a gift to the heart from home/ Or childhood, some place shared...’ And this was what the theatre became; in the stillness of the theatre she shared with us poems about the death of her mother; her anger about her poem being removed from an exam paper; the fear of the wife of Midas; the Last Post for the fallen.

Carol Ann is nothing if not different: she is the first Scot, the first woman, and the first openly gay Poet Laureate. So it was to be expected that her reading, too, would be different to the typical poetry reading. She had musical accompaniment in the form of John Sampson who also, in places, supplied the loud voices of both a German soldier and a British one. It felt like the music linked poetry – and the act of reciting poems – back to a time when it would be recited in courtly halls with a piper making music alongside. Several of the poems themselves too looked back to the past: memorably *The Counties*, which protested against the dropping of county names from envelopes.

The poem let us know how deep running the importance of the counties is, and the voices of each one came through. The poem ended with Carol Ann hoping that the names of the counties ‘be never lost to [her daughter], and neither too ‘all the birds of Gloucestershire and Oxfordshire.’ This poem also serves as an indicator of why Carol Ann was made Poet Laureate. To hold the position successfully one must be both a voice for the country in all its different personas, and also be capable of writing about those events which affect Britain deeply. The poem *Liverpool* was written last year as the nation discovered the truth behind the Hillsborough disaster, and with its account of the deaths (‘fathers told of their daughters; the names of sons/ On the lips of their mothers like prayers’). Its closing lines were a testament to the quiet determination of the families of the 96 to see justice; and showed that a sense of peace could now return to those wronged twenty three years ago: ‘Over this great city, light after long dark,/ Truth, the sweet silver song of the lark.’

The title of Carol Ann’s last poetry collection was ‘Bees’. Bees were also the subject of several poems she read to us – she spoke of bees in Virgil’s Georgics and in Sylvia Plath’s poetry, as well as imagining a place with them gone. The bee is a symbol of Bedales because it embodies the motto ‘Work of Each for Weal of All’, and we compare Bedales to a hive because everyone works for the good of the whole school. But by talking too about the produce of flower visits, the honey, I felt Carol Ann Duffy had us just right: the evening in the theatre with the Poet Laureate was both ‘something shared’ and something sweet.
The Bedales Fashion Show

Alex Yetman, Block 5

Friday 9th of November. For me a high point of 2012, bigger than the Jubilee, better than the Olympics, brighter even, than the end of the world. I had waited for this day for weeks and then all of a sudden, there it was staring me in the face: Friday 9th November, and, the Bedales fashion show.

Every year at Bedales the fashion department create an astonishing amount of beautiful garments all made to a high standard. These garments have their moment of glory at the annual Parents' Day exhibition where everyone can see them in the tranquil whiteness of the design department. This brief moment in the limelight has to suffice, however I think that a lot of the work deserves more than this. At the end of Block 4 this dawned on me and I began to think; what about a fashion show? Bedales has played host to a few fashion shows in its time, however they have always been focused around external work not the masses of brilliant BAC, AS and A Level work produced by the students. So, I set out to show fashion at Bedales in a new way.

After researching a bit it became clear that though we made a lot at Bedales there wasn’t going to be quite enough for a full show; in light of this I began to look for something to beef out the offering. I had already contacted a speaker, Carolyn Asome, and she had consented to come and speak on a subject of her choice. However this still wasn’t enough. I had to look for more garments. Eventually I found them in the Bedales Wardrobe. The Wardrobe contains a fathomless collection of costumes that have been worn and acted in by generations of Bedalians. The collection is simply stunning and though it is all worn regularly in the school productions it is never given its own time to show off. Therefore we hijacked a considerable amount of their stock and fitted it to our models.

The next thing on the list was a venue, and having considered all the options we settled on the Library as an ideal Bedalian setting for our fashion extravaganza. Though it is not used for many live productions the Library is one of the most iconic school buildings; it has been used by boundless numbers of students as a place of tranquil study. Its natural soft and peaceful ambiance was perfect as a backdrop for the show we intended to put on. Once we had settled on the Library, and gained the librarian’s permission, we set about the task of how we were going to stage the show. With the help of the guru of sets and tech,
Joanne Greenwood, we constructed a plan for a U shaped stage with seating in the middle and on the outside. Lighting was to be soft and uncoloured, in order to preserve the Library’s natural atmosphere. We also had to settle on music, and we chose jazz as a suitable genre for the calm setting.

I say we, but who were we? There was me of course but there were also a great team behind me and the show. I had my two deputies Simon Pochin and Mim Evison who were a godsend when it came to admin and were the invisible hands behind all the moving of garments and clothing and tables and chairs and models and volunteers and a whole host of other things. I was also aided by the brilliant technical team headed up by Joanne Greenwood, without whom the show would have crumbled. There were of course my great team of models, who threw themselves into the show and gave up a lot of time in rehearsals in order to make it seamless. I also could not have done without the hordes of volunteers who turned up on the night to help with changes and makeup. I had originally only hoped for a few, however everyone I asked brought a friend and soon the Lupton Hall was alive with busy people all throwing themselves into the action. A fashion show is reliant on the fluidity of the movement and I could not have done without a brilliant coordinator. This came in the form of Ochre Segrim whose calm but firm hand managed to keep a steady and ordered flow of models throughout the show. To all those involved in the production and execution of the show, I was and shall always be, extremely grateful.

Half way through the show we took a break from garments and settled down to listen to our eagerly anticipated speaker, the surprisingly down to earth fashionista journalist, Carolyn Asome. Carolyn is the deputy editor of the Times Fashion. Having convinced her to give her début performance at Bedales she hopped on a train from Waterloo and came down (in, I am sure you will agree, the most amazing shoes) to talk to us for fifteen minutes on “getting started in the world of fashion”. Her talk was short, sweet, humorous and to the point, at the same time as being truly inspirational. In it she showed us that you can achieve anything with persistence, determination and unwillingness to give up. In the Bedales fashion show I really hoped that we could impart some knowledge as well as showing brilliant work, and I believe that Carolyn’s talk achieved this.

In conclusion, when I first contemplated a fashion show at Bedales I envisaged something completely different to the end product. I saw something with flashing lights and loud music, encased in the modern setting of the Olivier Theatre. How different could the end product have been? However, I believe that by a gargantuan effort and a steely determination we succeeded in creating something completely unique, Bedalian and beautiful. Though at the height of the show’s chaotic creation I
had promised myself “never again” I find that now, I can’t wait to get started on another. The show was a great success and next year it shall be even more of one. 

*Alex’s fashion show was a fundraiser for the Youth Philanthropy Initiative, raising over £200.*

Art by Arran Stamper, 6.2
Noises Off!

Nell Whittaker, 6.2

Most plays performed at Bedales are dark and serious; most do not contain a housekeeper called Mrs Clackett, a businessman named Gary, or three burglars. Noises Off!, a play written thirty years ago, felt fresh, exciting and endlessly funny when performed at Bedales.

The cast, made up of sixth-formers, put on the play-within-a-play in November. Its brand of physical comedy sounded very tricky: making the audience first believe that lithe teenagers are middle-aged amateur dramatics cast members seemed very difficult. But five minutes in you were watching the enthusiastic middle-aged Dotty Otley playing Mrs Clackett, the dithering housekeeper; not Cecily King, the seventeen year-old, playing Dotty Otley. And as the play moved through its three acts, the audience saw behind the set and realised that the comedy or the slapstick is notconfined to the stage only: Selsdon’s drinking habits, the feud between Gary and Dotty, the disappearing contact lens all rumbled on while the ‘play’ Nothing On was in progress.

The slickness with which the performances ran was testament to the time put in by all the cast and crew in rehearsals. These were conducted with a relentless energy which allowed the play to run like a hugely complex but well-administered-to machine – lines coming as fast as finger-clicks, doors slamming, entrances, exits, slaps.

Everything felt, to the observer, impossibly fluid but with an underlying feeling that we were standing at the edge of a cliff, and one mistake would have been enough to send us howling off the side. This, I think, was exactly the atmosphere that Jay was hoping to create: it kept the audience white-knuckled and sitting at the edge of their seats.

The impression that I had, as a 6.2, was of a cast and crew which had a lot of fun. Rehearsing often until it had been dark for hours, the cast would come back to the boarding house having had yet another fun evening in the company of other people who loved the play and their part in it. This showed during the performances: it felt, to the observer, like watching a group of people who had come together to have fun and hone their door-slamming technique – and in the meantime, almost by accident, put on a really brilliant play.
In December, the Olivier Theatre played host to The Relapse, a Restoration comedy by John Vanbrugh. The production involved students from Block 4 to 6.2 and was directed by Phil King, the newest addition to the drama department. We talk to Phil King and Evie Cullingsworth 6.2, who starred in the play as Amanda, about the production process.

**Chronicle:** So what exactly is a Restoration comedy?

**Evie:** Well the Restoration period was after the monarchy had been restored following the Puritan regime, when the aristocracy had regained its wealth and celebrated the frivolity they could now afford again. So the theatre, which had been a banned luxury, came back. It was meant to be an enjoyable evening and the plays were written not so much as a comment on society so much as a joke, and they all have similar traits - like mistaken identities - which makes them easy to watch.

**Chronicle:** Phil, why did you choose this piece as your directorial debut at Bedales?

**Phil:** I love that - Only at this school do you have people say 'directorial debut'! It makes me feel much more professional. I suppose there are some very prosaic reasons; having a play that people generally don't know very well gives you more licence. Also it's a bit weightier than other Restoration comedies so it has its own gravity. It was also something that I haven't done before; I know that it's quite tempting to revisit former productions but it's nice to drive forwards. You're all going off in a new direction together and it felt a bit more industry-based than a conventional school production.

**Evie:** I think what made it so successful is that we approached it as a modern interpretation, so that's where it became a lot more meaty. Especially for my character, who is this woman who basically gets messed around by everyone, which would have been funny at the time but when you look at it through a different lens it becomes quite tragic.

**Chronicle:** Yes, the interpretation was very interesting; the set was quite clinical and modern. What was the reasoning behind that?

**Phil:** The image that I had in my head was of sculptural light. I came to see *Osama the Hero* last year so I knew we'd be working in a tall space, so we drew a set design that had a raised area. Joanne suggested putting the blinds under the raised area to create an enclosed space, and then the simple lower platforms were there to enable us to locate action within certain zones more easily. We painted the whole lot white to give it an ultra-modern feel.
Evie: I definitely think that having a modern, minimalist set really helped as it allowed the important things to come through – there was no wallpaper to be distracted by.

Chronicle: It was interesting how the set was very modern, yet some of the characters were in period costume.

Evie: Yes the costumes were really interesting! What I was told from the beginning was that we were all going to be in plain colours, but when I put on my dress it seemed quite 1950s housewife, which again - looking at my character from a feminist point of view - brought it into a different light as she has quite an oppressive and dependent relationship with her husband and the costume put a new spin on that.

Chronicle: And wasn’t Lord Foppington in more old-fashioned attire?

Evie: Well he was the typical fop character that’s seen in lots of Restoration plays. And if you think back to the 70s/80s to people like Adam Ant who dressed up like that, I think Foppington’s look was reflecting that of modern people who dress up frivolously in clothes from a different era. And it just highlights the fact that the original fop wore ridiculous clothes even for his times.

Phil: Well my original sketches were all based on Elton John, as a kind of modern fop. But Joanne suggested that it would be shame to lose that historical reference point to the play and just update it wholesale, without any link to the past. Keeping him in period dress also gave us the capacity to have him carrying a sword, which was pretty essential for all the sword fighting scenes! So his costume was really about giving the audience that thread back to the past.

Evie: The characters involved in the subplot, which goes on in the countryside, were wearing tweed country clothing, which almost transcends era.

Phil: That also has a link to our location here in the countryside. And having Peter Coates involved was a nice touch, which made it more light-hearted.

Chronicle: Another unusual choice was having music playing throughout the whole thing.

Evie: Well we only started rehearsing with the music about a week before, and it was strange to see what a big effect it had. If you think of a film, when you put the music to a scene it completely changes everything. And as an actor, when you read the scene beforehand and decide how you’re going to play it, and then the director comes along and puts a song in which doesn’t really fit with what you envisaged…

Phil: …Don’t look at me like that!

Evie: Anyway, on a basic level it helps you to communicate the emotion of the scene and helps all the actors in the scene to be on the same wavelength as you’re all listening to the same song. Although in some scenes the music was very obvious as it eliminated the silence.

Phil: There were a few times when I did cut the music, for example, that moment when Beth takes the sword from Vincent and puts it to his throat. It might not have been immediately obvious to the audience but the new silence creates a definite tension. I decided to use music for couple of reasons. One, I think that any director who just uses music during scene changes is a vagabond. It’s a cheat, it’s a lie - that’s purely to cover up a scene change. I knew we’d have some quite long scene changes, therefore we had
to find a way to write it in as part of the drama. The other reason is that, as advertising executives say, the music is the single most important thing about an advert. It’s the quickest way to understand a scene emotionally.

**Evie:** I remember particularly the scene where Worthy confesses his love to Amanda and she has to decide whether to give in to sin or keep to her virtue, which was a big climactic point, so the song was really important and it was hard to find exactly the right one.

**Phil:** We went through a few!

**Evie:** We did indeed, but it was interesting how about ten seconds into a song you can tell whether it’s the right one or not. But I think we managed to find the right one.

**Chronicle:** So did you have an input into what songs were used in your scenes?

**Phil:** Of course, and actually one of the real joys of working on this piece was the fact that it was an open discussion between director and actor, which was very liberating.

**Chronicle:** And does that reflect your experience of students at Bedales so far?

**Phil:** Yes, it’s been really lovely, although as ever time is at an absolute premium. You’re all so busy doing so many amazing things, which is a great thing, but it does make rehearsing hard to squeeze in. But it’s important to keep everything going.

**Evie:** I think that’s what the cast were amazing at doing; although we had lots going on everyone was incredibly focused on the project at hand. And Phil, you took an interesting approach as director as we all had a say in it and it was really a group effort. How did Bedalians react to that approach compared to other students you’ve taught?

**Phil:** I think very early on I learnt that in order to get the best out of actors you have to work with them and not impose upon them. Throughout all my teaching I’ve approached everything in the spirit of working together on a project. I think you can really tell the difference between an actor that’s been told by their director to move in a certain way, and one who’s thought about the reasons behind their movement. You always get some students who want spoon-feeding, but here nobody was shy about their input and you all embraced it.
Dubai: The Impossible City. Some call it the Las Vegas of the East, but for the first week of the Christmas holidays ten sixth form students and four members of staff called it home. Dubai has established itself as a prominent regional hub for finance, trade, tourism and shopping in the space of just two decades. Throughout that period Bedales has been lucky enough to maintain a close link with the drama department of Dubai College. This British system independent school (known locally as DC) was founded in 1978 under a decree issued by the late Ruler of Dubai, Sheikh Rashid bin Saeed Al Maktoum. The relationship between the two schools has flourished under the nurturing care of our very own Dance and Drama guru, 6.2 Housemistress and director extraordinaire, Jo Alldridge. Recently, however, the Head of Drama at Dubai College (who had for many years been the co-host of this international extravaganza) was succeeded by a mysterious Mr Gardner: better known to Bedalians as Steve, ex-Head of Sixth Form and drama teacher of legend. Now in his new role at DC he is accompanied by Mike Lambert, ex-Head of Classics and once-upon-a-time a Boys’ Flat regular. Despite their new positions at DC we insisted on revealing their true identities to their pupils and started something of a first name epidemic, much to the annoyance of ‘Mr Lambert’.

With our contacts securely in place we were ready to take on our mission: perform our half-hour piece to as many local primary schools as possible, and run workshops for groups of up to 90 children. But beware, for as we learnt, this sounds deceptively simple. Dubai, although the most liberal of the United Arab Emirates, is governed by Muslim law and has very clear dos and don’ts. While we wanted our piece to be fun and silly, it also had to be appropriate, understandable and very well rehearsed. After eight weeks of devising and rehearsing
at school, the odd bottom wiggle had crept in. But, luckily for us, we had the first day of the week to practise, run everything through the PC filter and get used to prancing around in the Arabian heat. Although we were now very excited, one couldn’t help but wonder how, in the city with the world’s tallest skyscraper, the world’s biggest shopping mall and the world’s first seven-star hotel, our modest slice of children’s theatre would be received. Therefore to make our time on stage memorable, as well as introduce a culture that many of the children knew little about, we chose to pack our piece full of English emblems and characters.

Our starting point for this was, bizarrely, the French musical suite The Carnival of the Animals by Camille Saint-Saëns. This piece, similar in genre to Prokofiev’s Peter and the Wolf and Britten’s The Young Person’s Guide to the Orchestra, provided a suitably colourful backdrop around which to work, and made it immediately obvious that animals would be a central part of our production. This seemed to be complemented by the wealth of animal characters in children’s books, stories and fables. We borrowed a tortoise and a hare from Mr Aesop, a second hare, dormouse and rabbit from the table of the Mad Hatter, several elephants from The Jungle Book as well as a lion, two swans and a school of multicoloured fish for good measure. To reinforce our anglotistical intentions we thought it best to mix in some dancing chimney sweeps, a herd of Teletubbies and plenty of umbrellas and bowler hats. Goodness knows how we managed to thread a story line through this peculiar patchwork of characters! Nonetheless, once our finished story had cooked at 28°C for 24 hours, we were ready to take on our awaiting public.

It went down a storm. In fact, it went down a tropical storm. Nine performances and six workshops later we couldn’t tell whether or not we’d had more fun than the audience who, lest we forget, were half our age. Even our performance to sixth form drama students of DC (many of whom we were staying with for the week) was surprisingly enjoyable. To reward our efforts we were invited to watch their A2 devised work as well as a preview of the sixth form production of Punk Rock by Simon Stephens (Steve’s first production at the school) which were both of a very high standard. Whenever we weren’t performing, watching, giving workshops or rehearsing, we had plenty of time to absorb the local culture. We ascended the world’s tallest building, the Burj Khalifa, and shot down the world’s steepest water slide at the Aquaventure water park on the unique man-made island called The Palm. We also enjoyed a more traditional Dubai in the form of spice and gold souks, as well as an impromptu bout of camel riding. There were even times that the old and new cultures collided, resulting in such perilous frolics as ‘dune bashing’ (flying over the desert hills in a snazzy 4x4 – every bit as terrifying as it sounds) and a belly dancing display to bone-shakingly loud Islamic dance music.

I’d like to think that as well as learning about Dubai and Dubai College, we gave something of chilly Hampshire to our transcontinental contemporaries. In performing our celebration of everything British we passed on something of our own way of life, our own school and our own personalities. This exchange was timely, too. In the year of the Olympics and the Jubilee, with the Royal Wedding not long gone, it seemed completely right to toot our country’s trumpet along with our friends over in the UAE. That is, after all, what this exchange is all about: swapping cultures with people who want to learn.
Even for the 2013 Revival Tour (admittedly just two performances at our Junior Schools) we are sharing our imaginations and creativity with other people. Next year, when the DC students make the journey to Bedales to perform their piece around our local community, I’ve no doubt that they will feel as welcomed, enlightened and wholly grateful as we did in theirs.
Sports Report

Sonia Cartwright and Alan Wright, Staff

Autumn was a really busy term for all teams. The core sports were hockey for the girls and football for the boys, however netball, golf, tennis, and rugby fixtures also took place. The girls and the boys played over 100 fixtures this term from U14 to U18 level. It was evident that the attitude, commitment and consequently the standard of all the teams was high, with the school continuing to compete at local, county and national level in a number of cups and tournaments.

This year the school took part in the Independent Schools Golf Association match play competition and schools cup. The team, consisting of Barney Taylor, Charlie Green and Jack Paxman performed well against Seaford in the match play competition. The highlight for the team was competing in the schools cup at the Seve Ballesteros designed Shire Championship course. The team played really well and won the nett competition against some very strong Independent Schools. Charlie Green shot 9 under his handicap with a superb performance on the day.

This term the tennis courts have been resurfaced and floodlights installed. Graeme Coulter has worked well to continue student lessons and fixtures with the limited teaching space. The school took part in the Senior Aegon Winter League, having entered boys’, girls’ and mixed teams. The boys’ team: Neal Raithatha, George Perry, Barney Taylor and Benny Grey finished 2nd in their league; the girls’ team: Georgie Deane, Freya Deane, Lucy Waterhouse and Poppy Andruskevicius finished 3rd in theirs. The mixed team finished 3rd in their league.

In boys’ rugby, the school entered the Hampshire schools competition at U15, U16 and U18 levels. The U16 side had a tough game against Test Valley, but will be hoping for better results next term in both the 15- and 7-a-side formats. The U18 team had an outstanding game in the plate competition against Stanbridge Earls School; having been 19-0 down at half time, Oscar Cooper as team captain lead a fantastic fight back to win the match 29-26 to set up a 2nd round match against St. John’s College, Southsea in the New Year.

Netball

Despite it being the hockey term for girls, the County Netball competitions took place this term too. Our U14s competed well, and the U16s just missed out on a place in the Nationals, but went on to win the cup competition that day instead. This is the second year we have reached this level.

Gifted and Talented

2012 has seen the introduction of the Gifted and Talented programme, with a memorable visit from Alex Danson, Olympic Hockey Bronze Medallist in October. We hope that all those who took part enjoyed the day. A number of pupils from Blocks 2, 3 and 4 also visited Chichester University as part of the gifted and talented programme and will have another visit in 2013.

U14s

The U14 girls’ hockey teams have been working well this term and they made a good start with wins over Priorsfield, King Edward’s Witley and Portsmouth High. They are a strong team who have an excellent work ethic. Many of our players
across the age groups are playing at club level too now, which will continue to help our sport develop. The U14s played really well at the County tournament without losing a match or conceding a single goal. The U14 boys’ football this term was outstanding. The school has been able to put out A and B sides in one year group for the first time with the A side performing exceptionally this year, with only one loss all season and some very strong performances both individually and collectively as a squad. Wins against Charterhouse and Lancing College are amongst the team’s achievements this year. The B side worked hard in their matches, and we will look to increase their fixture programme next year.

UY5s
The U15 hockey team had a fantastic season winning all but one of their games, with wins over Portsmouth High, St John’s, Frensham and Priorsfield. They have worked hard as a team, with some of the players playing for the senior side this year too. Many of the U15 girls have also been training with U14 and U16 girls for the Indoor team.

The boys’ U15 football team have worked hard this year and certainly showed improvement in the way they played throughout their matches. It has been a difficult two years for this team, but they have got a number of good individual players who will be part of the senior squads next year.

UY6
The boys’ U16 football team has not played many fixtures as a team this year, as many of the players have been involved with the 1st and 2nd team squads. However they did take part in the U16 ISFA shield, making the second round after an impressive win against Frensham Heights.

3rd XI
The 3rd team footballers only had a few matches this season, lead ably by Tom Wilshire and Tom Austin. The highlight for the season was a 3-1 win against King Edward’s School, Witley.

2nd XI
The girls’ 2nd XI hockey team have had a small number of matches with an even number of losses and wins. Their best results were against Seaford College winning 7-0 and LWC winning 6-1.

The second team football has had a solid season, with good performances against Charterhouse, Box Hill and Salesian College particularly. A number of the team were in Block 5 this year, so will have benefited from the experience of playing at a senior level which will help their progress next year.

1st XI
The senior teams had a tough season, but they applied themselves well in training and they have been playing some good hockey. The 1st team’s best result was against Frensham winning 6-1, with some very close matches against Portsmouth Grammar and Ryde. Their work rate and willingness to learn has really shown in the level of hockey they have been trying to play this year. It will be a shame to lose so many 6.2s who have worked so hard over the last few years.

The 1st XI boys’ football team have had a good season; captained this year by Neal Raithatha they performed very well in the ISFA national cup against Forest School, and followed up that performance with good wins against Box Hill, Marlborough College and King Edward’s School Witley. They have produced some excellent passing football this year, scoring some outstanding goals along the way. We will miss the 6.2 players when they leave, but the school has
developed some depth through all of the year groups, so I am sure we will have another successful season next year.

There were also some girls' football matches this term, with more return planned for the Spring. The U15 team competed well and the 1st team were undefeated with wins over Charterhouse and King Edward's Witley. Georgie Deane was the first girl to play in the annual 6.1 v 6.2 football match.

In this match, it was close for the first quarter of an hour, but after that the 6.2 team went on to win 6-1 with three goals each from Neal Raithatha and George Perry.

**Junior Colours (Bronze)**

**Girls (Hockey)**
- Becky Grubb
- Georgia Dixon
- Rori Abell
- Emily Swettenham

**Boys (Football)**
- N/A

**Senior Half Colours (Silver)**

**Girls (Hockey)**
- Piper Anderson-Klotz
- Charlotte Robins
- Anna Brown
- Phoebe Noble
- Ellie Catton
- Katie Millard

**Boys**
- Jack Paxman - Golf
- Charlie Green – Golf
- Barney Taylor – Golf and Football
- Joe Pemberton – Football
- Sebi Bacon – Football
- Louis Church - Football
- Elliot Robson - Football
- Kristiaan Fisher – Football
- Oscar Cooper – Football
- Piers Peel - Football

**Senior Full Colours (Gold)**

**Girls (Hockey)**
- Georgie Gulliver
- Katie Shannon
- Talia Pick (also half colours for football)
- Bibi Collins

**Boys (Football)**
- Neal Raithatha
- George Perry

We would like to say a special thank you to the staff who have helped with sport this term, especially Caz Hulbert, Peter Thackery, Clive Burch, John Scullion and Mark and Charlie from Portsmouth Football Club.
Chronicle of 2012

January
Block 4 Geography Trip to Morocco
*Gallery:* Winchester School of Art (University of Southampton)
*Theatre:* Dunhurst Production – Oliver!
*Theatre:* Jazz Series – BLINQ
6.2 Physics Trip to CERN
*Civics:* Oswyn Murray – ‘Totalitarianism and The Classics’

February
*Theatre:* The Rock Show
Block 3 Battlefields Tour
*Theatre:* Poetry – Douglas Dunn
*Theatre:* Youth Dance Platform
*Gallery:* William Jackson – The Vigorous Image - A Collector’s Choice

March
*Studio:* BAC Performances
*Civics:* Sir John Holmes
*Theatre:* 6.2 Theatre Studies Performance
Extended Project Presentations
*Civics:* Hugh Dennis
Art/Languages Paris Trip
*Theatre:* 6.1 Theatre Studies Performance
*Spring Concert:* St. Luke’s Church, Chelsea, London
*Theatre:* Bedales Dance Performs
6.2 Russia Trip
Block 3 Classics Trip to Rome and the Bay of Naples

April
*Lupton Hall:* Bedales Film Festival

May
*Theatre:* Eckersley Lecture – Professor Peter Atkins’ ‘The Limits of Science’
*Theatre:* Wilfred Brown Song Recital Series
*Gallery:* Woop Studios – Collective Nouns in Pictures
*Theatre:* Bedales Drama Production – ‘Treasure Island’
The Queen’s Diamond Jubilee

June
Parents’ Day
BPA Bedales Three Schools’ Summer Party, Steephurst Marquee
Block 4 Drama Production – ‘Robin Hood’, Sotherington Theatre’s Inaugural Production
6.1 History: Civil War Day in London
**June cont.**

*Theatre:* 6.1 Productions – ‘In The Shadow of The Glen’ and ‘Homemade Fusion’
“Hats Off!” – Farewell Assembly from George Hatton

**July**

Art Bus Parks at Bedales
Tutor Group Picnics
Leavers’ Concert
6.2 Farewell Party
Duke of Edinburgh Award – Silver and Gold Training, Dartmoor
Philosophy and Religious Ethics trip to Taize
2012 Olympics

**September**

*Gallery:* Bedales Selective
*Civics:* Dr. Daniel Swift – Shakespeare Lecture
*Theatre:* STRANGERS, No Strangers: Grace Banks/Charlie Millar/Strangers
Block 3 Ullswater Trip
*Theatre:* Carol Ann Duffy and John Sampson
Badley Celebration Weekend
*Gallery:* David Gentleman
*Civics:* Paul Martin Design: Lecture by David Gentleman

**October**

*Civics:* Eric Rimmer ‘Population Matters’
*Theatre:* Jazz- Empirical – trio with Ivo Neame
*Concert:* JFP
*Civics:* Jeremy Paxman on ‘Empire’
*Theatre:* Decadance
Visit from Alex Danson – GB Olympic Bronze Medalist hockey player
*Theatre:* A2 Drama: Woyzeck
Swaziland Trip
*Civics:* Gerald Parsons on ‘What is History?’

**November**

*Gallery:* ‘Outrageous Fortune’
*Civics:* Major General Patrick Cordingley on Scott’s 1912 South Pole Expedition
*Theatre:* Sixth Form Drama Productions- Noises Off!
Charity Fashion Show
*Concert:* Cecilia Concert
*Civics:* Niall Griffiths –Writer-in-Residence
*Theatre:* BAC Drama
*Concert:* Teddy Thompson
*Civics:* General Sir Nick Parker, Commander UK Land Forces
*Concert:* The Cecilia Concert
*Civics:* Rachel Portman on ‘Composing for the Cinema’
YPI Charity Final

**December**

*Theatre:* The Relapse
Advent Assembly
Dubai Performing Arts Trip to Dubai