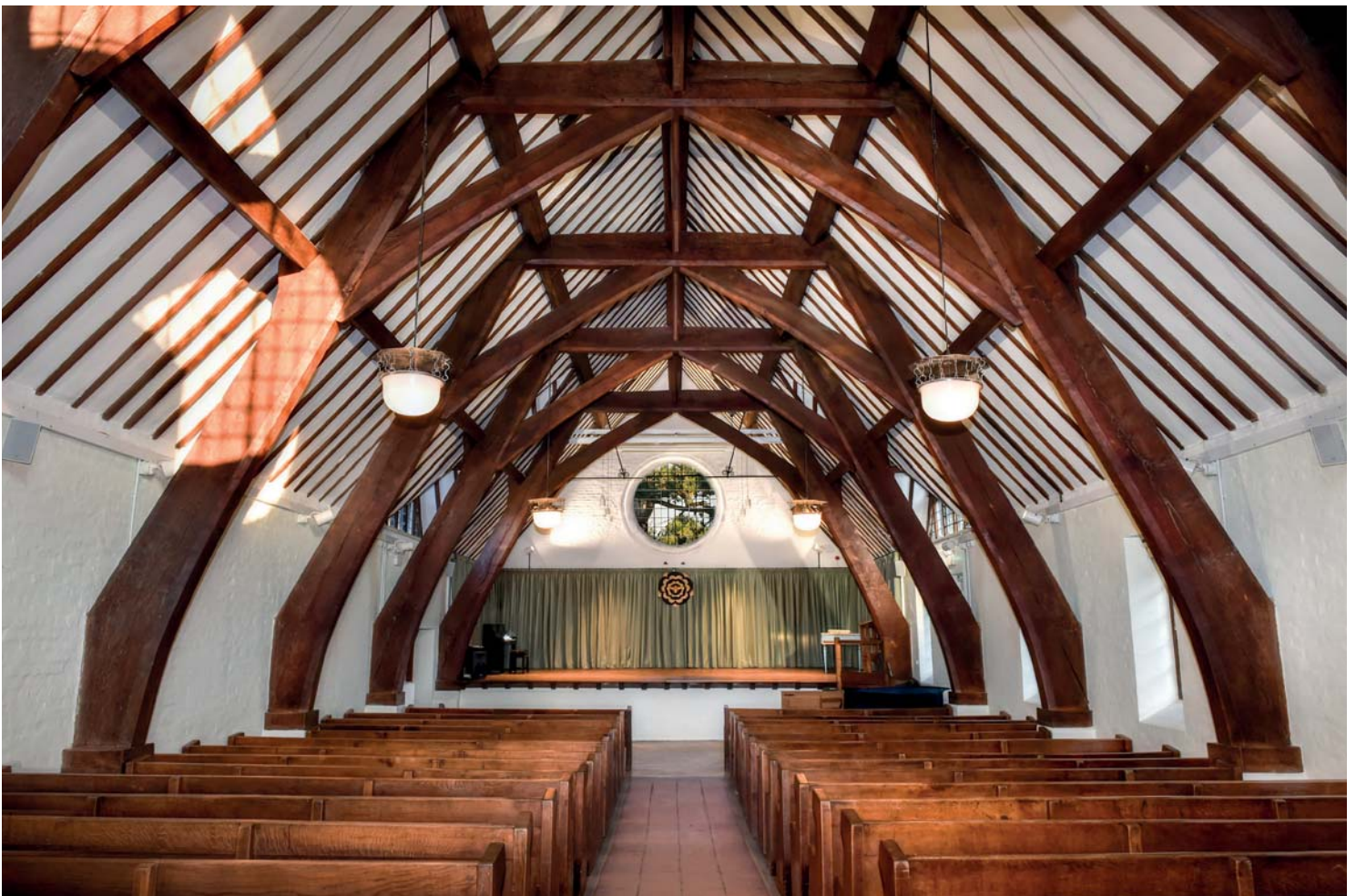


BEDALES ASSOCIATION & OLD BEDALIAN NEWSLETTER 2018





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WELCOME

Welcome to the Bedales Association Newsletter 2018.

The programme of Association events developed in 2016 continued and expanded last year; there have been reunions in Bristol and Oxford and at Bedales on Parents' Day for the classes of 1972/3, 1992 and 2007. Former parents also had a lunch party on the same day. There was a tree-planting gathering for the class of 1966, a STEM sector event at the Royal College of Surgeons, sporting, social and fundraising events. The Eckersley Lecture was delivered by Professor Eleanor Maguire this year. The Stansted Payers performed as usual in August and for cricket players, the annual Stoner Cricket Week provided an opportunity for current and OB players to enjoy some friendly competition in July. The Association AGM was again held at the 1901 Arts Club in London. Lisa Cooper from the Accounts department reached her Bedales 25th work anniversary and was presented with a woodcut of the Lupton Hall by the Association.

Some may already have read in a monthly e-bulletin about the Digitisation Project to preserve The Bedales Chronicle; the Association has supported this initiative but further funds are needed. Anyone wishing to contribute can request particular pages/years to be covered (see page 47).



Around the school, visiting OBs will be delighted to find the Lupton Hall is back in business for music performances, having been restored to working condition (see page 20). The Art and Design building which opened in 2016 has won prestigious architectural awards and, most importantly, has proved to be a very popular working environment.

This year the school celebrates its 125th anniversary. Plans for this and for Association events are posted on the school website on the Events section. Association

members are encouraged to join any of the events of interest. Additionally some events are advertised in the monthly e-bulletin.

As always I would like to thank those in the External Relations Office, OBs and friends of the Association who have worked so hard to organise events during the year, and to welcome Leana Seriau back from her maternity leave. 🌸

Sylvia Kahn-Freund (1964-70)
Chair of the Bedales Association
Steering Group

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Newsletter Editorial Committee


Robert Booth (1958-63)

Paul Cormack (1940-47)

Matthew Rice (1975-80)

The editorial committee is looking for additional members. Should you wish to join, please contact Leana Seriau.

STAY CONNECTED to your Old Bedalian community

 **OB Bulletins**

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Join us: Bedales Alumni

There is too much of me already in this edition, as I have been treated to an extensive staff profile before my departure in the summer; so my reflections here are brief. If this year has had a theme, it is a suitably Janus-like one, of looking back at the old, whilst welcoming the new.

Our new Art & Design Building became the first school building to win the RIBA Client of the Year award. I made my first and only acceptance speech. You will be glad to know that our willingness to consult broadly and to stay true to the school's ethos, whilst being canny with the budgeting and contract, got gold stars. Meanwhile the restoration of the Lupton Hall has won plaudits. Read more about this in Anna Keay's fine article on page 20.

Student numbers across the three schools have remained healthy. This will enable us to continue to invest in the future. Ensuring that there is a greater sense of coherence and continuity across the 3-18 spectrum has been a big part of my role. Trying to mitigate the effect of above inflation fee increases through increasing bursary provision has been a priority too. In that light I commend to you the articles (on pages 29 and 34) about the John Badley Foundation and the Bedales Grants Trust Fund. Together with grants from other educational trusts and underpinned by the school's contribution (6% of fee income), the amount of financial assistance given in



the coming year will be over £1.5 million, a figure dear to my heart.

At Dunhurst we said goodbye in July to Jane Grubb who had done a sterling job in raising standards of teaching and learning at Dunhurst in her six years there. Jane has served her pupils in her own inimitable, energetic, unstuffy but always kind way. This coming July we will also say goodbye to Jo Webber who has likewise been a great colleague and a fine head for just over eight years at Dunannie. Welcoming and working alongside Dunhurst new head, Colin Baty (whom some of you will remember from his time as an even fresher-faced fellow at Dunhurst in the early noughties), has been a delight.

I have two other goodbyes to long serving colleagues. Dave Greenman

joined Bedales in April 1980. Becoming Catering Manager in 2000, Dave assisted in or presided over at least 25,000 meals. As well as managing the sometimes lively environment of kitchen and dining hall with great patience, professionalism and care, Dave has been the most genial and friendly of faces on a day to day, meal by meal basis. He has listened and responded to student suggestions, knowing how to sort the wheat from the chaff and always responding to the bewildering range of requests with great understanding. It says something both about Dave and the affection in which he is held that he has had three wholehearted, spirited and suitably noisy send offs by governors, staff and students in the final weeks of the Autumn term.

As we approached Nick Gleed's departure at the end of the Summer term, a call went out to OB musicians to ask if they wanted to perform in his final Summer Concert. We had a wonderful response from OBs whom Nick has inspired over his 27 years at Bedales. The repertoire was uncompromisingly ambitious with the Elgar *Concerto for Cello and Orchestra* and Mozart's *Great Mass in C minor*, along with Vivaldi's *Gloria* and Nick himself playing the *Eclogue for Piano and Strings* of Gerald Finzi,



whose music Nick describes in the programme as capturing John Badley's ambitions for Bedales; in particular "its beguiling lyricism and nuanced counter points sustained within a confidently liberal structure."

This quote captures three things central to Nick: his passionate belief in the school's founding vision; the intrinsic merit of music; and the striving for the highest possible standards in classical

music as a quintessentially Bedalian activity. Early on in my time he alerted me to Hector Jacks's comment about music being the way that Bedales "listens to itself". Nick's ability to articulate some of the school's core beliefs has been a salient feature of his time here. The fact that, even in his final year, five students went on to music conservatoires speaks volumes for his influence and his legacy.

The final bit of Janus-like work is to say how lucky I think the school is that Magnus Bashaarat will be taking over as Head from September this year. I also think he is a lucky chap to have the prospect of leading your school and getting to know something of the diverse splendour that makes up the OB community. ✨

Keith Budge

17 years at Bedales!

We believe that so far, the student to have served the

longest stint alongside Keith Budge at Bedales left 6.2 in July 2017. Ollo Catton joined Dunannie in September 2001, the same year that Keith took

up the headship role. Ollo then continued successfully through Dunannie, Dunhurst and Bedales, and has now taken up a place to read Medicine at the University of Bristol. Ollo can claim to have matched Keith's 17 years here on the Bedales estate as he also spent time at the Hive Nursery before Dunannie! The previous page shows Ollo and Keith outside Dunannie. Pictured below is Ollo's cohort whilst at Dunnanie, and re-visiting the school last summer:



Back row: Julia Brown, Jo Webbern, Catherine Claasen, Keith Budge, Eliza Denton, Polly Caines, Imi Gibbon, Molly Beardall, Michael Paterson, George Robson, Harry Green, Anastasia Sheldon, Ollo Catton. Front row: Tom and Mollie from Dunannie, Tessie Mitchell



Top row: Eliza Denton, Ellie Rodbert, Anastasia Sheldon, Polly Caines, Sebastian Bluestone, ?, Ollo Catton. Second row: Catherine Claasen, Christina Canter, Jacqui Uttley, Mike Atkinson. Third row: Michael Paterson, Sammy Marshall, Katrina Troth, Sarah Webster, Harry Green, George Robson, Jamie Brash, Max Johnson. Bottom Row: Alex Shields, Tessie Mitchell, Kitty Kennedy, Imi Gibbon, Molly Beardall, ?, ?

OB EVENTS – REVIEWS OF 2017

STEM Gathering – 28 February 2017

An enjoyable STEM drinks party for OB scientists took place in London at the Royal College of Surgeons. Also present were current and former Science and Mathematics teachers. This was the second in a series of social events which bring together Bedalians who share similar professions.



House of MinaLima – 21 March 2017

OBs, along with students, staff and parents, came together for a magical evening hosted by graphic designer **Miraphora Mina (1978-85)** and her business partner Eduardo Lima at the House of MinaLima in Soho. Guests were treated to private tours of the enchanting four storey Victorian townhouse, which showcases graphic art from the Harry Potter films, which was created by the duo. The MinaLima exhibition and Q&A session provided an illuminating insight into both the creative and technical aspects of graphic design. The evening raised more than £1,500 for the John Badley Foundation.



Bristol Reunion – 9 March 2017

A group of sixteen OBs currently studying in and around Bristol met up at the Hotel du Vin to share their post-Bedales experiences. Between them they represented the universities of Bath, Bristol, and the West of England, together with the Bristol Old Vic Theatre School and the Royal Agricultural University in Cirencester. Joining them for the enjoyable evening were Alumni Officer, Philip Parsons and University Liaison Officer, Sarah Oakley. They were delighted to get positive feedback from the OBs who have embarked on courses such as Agriculture, Chemistry, Engineering, English, History of Art, Law, Music and Physics.



Joe Pemberton Football Tournament – 8 April 2017

A football tournament organised by **Joe Pemberton (2008-13)** raised £500 for Cancer Research UK. The successful annual event featured five teams: the current Bedales XI, 2015 leavers, 2013 leavers, 2012 leavers and a staff team led by Head of Tennis, Graeme Coulter. The tournament, which is in its third year, took the form of a round-robin and saw the 2013 leavers crowned the victors. If you would like to put together a team for the 2018 tournament (all ages welcome), please contact Philip Parsons (pparsons@bedales.org.uk).



Beyond Bedales Higher Education and Careers Fair – 10 June 2017

OBs from the classes of 2014-16 kindly returned to support current 6.1s at the Beyond Bedales Careers and Higher Education Fair. Their experiences ranged from studying at university, art or music colleges to internships, work placements and gap years. The event is designed to give 6.1s a better idea of life after Bedales and encourage discussions about university options and career paths. The students greatly enjoyed the event and felt more confident about their choices going forward.



Oxford Reunion – 8 June 2017

A varied group of OBs met at Quod Restaurant & Bar in Oxford for a reunion event. For the first time, not only were those currently studying at Oxford universities invited, but also OBs living and working locally. This included some

who left Bedales back in the 1960s, right through to the recent class of 2016. The range and variety of subjects studied and subsequent careers was impressive; not only did contemporaries enjoy meeting up but it was interesting for older OBs to compare themselves with current undergraduates.



Visit from Ellie Nunn and Imogen Stubbs – 17 June 2017

A very convivial and sunny lunch in the Art & Design building raised hundreds for the John Badley Foundation. The lunch was kindly hosted by **Ellie Nunn (2003-09)** and mother Imogen Stubbs, both actresses, who spoke about their careers and the influence Bedales had

played in their lives. A key theme of the talk was about teaching children to seek what makes them truly happy

and how to positively learn from failure. Ellie has kindly offered to come back to talk with drama students in the future and share tips on how to persevere in a hugely competitive profession.





10, 25 & 44/45-Year Reunions – 1 July 2017

The 10, 25 and 44/45-year reunions were well attended and the beautiful day saw the OBs in high spirits. The classes of 1972 and 1973 enjoyed lunch in the marquee on the Mem Pitch before the Bedales Association as a whole gathered for a drinks reception outside the Dining Hall. The classes of 1992 and 2007 then held their respective barbeques. Special thanks go to **Sam Jukes-Adams (née Henham-Barrow, 1987-92)**, **Sirio Quintavalle (1987-92)**, **Zoe Graham (2002-07)** and **Carlos Schuster (2002-07)** for all their help with the reunion organisation.



Nick Gleed's leaving concert – 1 July 2017

Several generations of Bedalians bade farewell to Director of Music, Nick Gleed, during the Summer Concert in which OBs, current students, staff and former staff came together for an impressive *tour de force* of ensemble playing and singing. Perhaps the most poignant moment of the evening was Nick Gleed's performance of Gerald Finzi's *Eclogue* for piano and strings.



Published by Finzi (a former Bedalian parent) in the year of Nick's birth, it evokes a pastoral idyll but with a



melancholic, nostalgic undertone; wonderfully fitting for taking one's leave of Bedales.



A Level Results Day – 17 August 2017

The class of 2017 gained university places at some of the most prestigious institutions in the world including Oxbridge, leading conservatoires, art colleges and medical schools. Three OBs celebrated Oxbridge places along with two 2016 leavers. Two OBs have secured places to study medicine. Five took up places at music conservatoires. One gained a place at the prestigious Northern School of Contemporary Dance. Five designers secured places at renowned universities. Five other OBs have moved to study abroad in the Netherlands, USA and Canada (see *Destinations of Leavers* on page 74).



Bedales Association AGM and Drinks Reception – 12 July 2017

The Bedales Association hosted an evening gathering for OBs, former staff and former parents at the 1901 Arts Club in Waterloo. The event consisted of the Association's 34th Annual General Meeting and a drinks reception. It will be taking place again in 2018 on Wednesday 11 July.



The Stansted Players – 24-27 August 2017

The cherished institution, the Stansted Players, offered its 27th annual production in the Olivier Theatre. Thomas Norton's five-act comedy *Speed the Plough* was produced as ever by **Alastair Langlands (staff 1973-2001)**. The music was arranged by **Nick Gleed (staff 1990-2017)** and lighting arranged by **Janet Auty (staff 1991-2015)**. OB performers included **Dominic Ashton, Sam Bibby, Olivia Brett, Serena Brett, Christy Calloway Gale, Lucy Coates, Tom Kingsley Jones, Rebecca Langlands, George Sinclair, Flo Robson, Jordan Theis, James Thomas, Imogen Welch** and **Alex Yetman**.





Bedales v OBs Football – 9 September 2017

It took the drama of a penalty shoot out to determine who would have the honour of claiming the trophy in the Bedales Boys' 1st XI v Old Bedalians annual football match. Bedales took a slightly unexpected 2-0 lead but a spirited fight back from the OBs saw a change of fortunes and they took a 3-2 advantage into the last 15

minutes of the match. History would suggest that at this stage, OB strength and experience – led by **Jack Deane (2004-09)** – would see them close out the game. Bedales had different plans as they drew the game at normal time and set up a great finale. In one of the closest games in years, it was Bedales who won the penalty shootout 4-3. Jack has vowed to remain in post for "one more year" to redress the balance of power.



Visit from Mike Sadler – 19 September 2017

Mike Sadler (1933-37), founding member of the SAS and now aged 98, returned to Bedales with friend and fellow former military colleague **Mark Hanson (1977-84)**. Mike entertained a small group with reminiscences – from his time at school, through his initial contact with the founding members of the SAS, to tales of his escapades in the Second World War, and the expedition to the Antarctic he undertook following his war service. The group was especially fixated by the account of his famous 100 mile, four day walk, whilst a navigator with the Long Range Desert Group, with only a goatskin tied together with bootlaces as a water container. When asked what he misses most about those days he says "so many interesting people".



OB Careers Talk – 22 September 2017

A group of OBs from the class of 2007 made a special visit to talk to 6.2 students about their studies and careers since leaving Bedales. Many thanks to the group, which included an Art Director in an *avant garde* theatre company (**Natasha Havelock**), a solicitor specialising in sport (**Billy Jenks**), a Chinese and Management graduate now working in renewable energy (**Jamie McIvor**), a rising star in a global digital company (**Rhiannon Taylor**) and a Biomedical Science PhD graduate now in management consultancy (**Carlos Schuster**).

50-Year Reunion – 24 September 2017

The class of 1967 returned to Bedales for their 50-year reunion which coincided with the school's Badley Celebration Weekend. They enjoyed a music performance in the Library, lunch outside the Dining Hall and tours by 6.2s.



Great South Run – 22 October 2017

A team of 34 Bedales runners entered the Great South Run and raised an impressive £8,000 for two charities. As well as pupils, staff and parents, four OBs took part in the race: **Georgie Deane (2006-14)**, **Lucy Johnson (2003-10)**, **Lizzie Reynolds (2010-14)** and **Albie Waterton (2012-14)**. Funds were raised for Cecily's Fund (see page 45) which was set up in memory of **Cecily Eastwood (1991-96)** and the John Badley Foundation. Albie was a beneficiary of a JBF bursary himself and said he "never misses an opportunity to give back". The team was sponsored by fundraising platform Pledgit, founded by **Billy Jenks (2002-07)**, and the Country House Company. Bedales will be entering a team for the event again this year on Sunday 21 October 2018 and encourages OBs to enter (contact Rob Reynolds: rreynolds@bedales.org.uk).



Visit from Joanna Hardy – 1 November 2017

Renowned author and BBC Antiques Roadshow jewellery specialist, **Joanna Hardy (1974-78)** delivered a fundraising lecture for current and former students, staff and parents. Fresh from launching her new book, *Ruby*, Joanna introduced the audience

to the fascinating world of the 'King of Gems'. Using pictures of her research travels to illustrate her talk, Joanna took the audience on a journey along the harsh terrain of the silk trading routes of China, to the most exciting recent ruby deposit discovered, in Mozambique. The proceeds from the event went to the John Badley Foundation.

Visit from John Ridding – 14 November 2017

John Ridding (1978-83), CEO of the Financial Times group, gave a Civics talk about news in the era of upheaval. Alongside quality news and its cost, he spoke to fascinated students about the prevalence of fake news, which has always been there, but is now systematic and operating at scale.



Manchester Reunion – 30 November 2017

A reunion was held in Manchester; a popular choice for Bedalians, particularly over the past two years. Eight OBs in their first and second years at Manchester were joined by two more from Leeds and three Bedales teachers. They had an enjoyable evening of food and drink. Subjects being studied included Music, Middle Eastern Studies, History and Politics, Three-Dimensional Design and Philosophy, and there was general agreement that Manchester and Leeds were great places to live and work in. 🍷



Class of '66 Oak Tree Planting Ceremony

More than 40 OBs who left Bedales in 1966 held a 50-year reunion during Badley Weekend in September 2016. This was a one-off special reunion in that the idea for the gathering and much of the organisation was done by **Johnny Robinson (1960-66)** ably assisted by the school. The reunion, was great fun, and during the day **Nick Adams (1961-66)** suggested that the class should celebrate the occasion, their time at Bedales, and as a memento for those no longer with us, by planting a tree in the grounds.

As I live in Petersfield, and am a member of the Bedales Association Steering Group (the alumni committee), I volunteered to follow up on the proposal, which was warmly endorsed by Bedales. I started by sending round emails asking for donations, and suggestions for the wording on the plaque to be placed

by the tree. Raising the money was the easy bit, and within a few months we had more than £700 in the kitty. The next thing was to choose a tree species. This was a bit more difficult, but guided by the school we settled on a twelve year old oak (*Quercus robur*) sapling. Agreeing on the wording was more time consuming but eventually there was a consensus on 'A Gift from the Class of 66, on the occasion of their 50-year reunion'. The next task was to find a site, and after some serious consideration a fine site, near the sand pit overlooking the new football pitches to the south of Steephurst was chosen.

On a glorious Sunday in May, nine of us from the Class of 66 attended the planting ceremony joined by Keith Budge, Rob Reynolds, Andrew Martin and James Lathwell from the school. Some simple words prepared for

the ceremony by Nick Adams were read out: "The idea of contributing something to Bedales sprang from our fiftieth reunion last autumn. There was among the group a generous affection, and a warm energy that impelled us to look for some way to leave a lasting memory of the occasion. The tree is for ourselves, for those classmates who could not be here, and for the school that brought us together. On visits to Bedales we will come to find our tree, remembering one another and our precious time here. Fifty years from now the tree will be in its early maturity, as we were when we were here as students. For coming generations this tree will represent the connection of the class of 1966 to one another, to the school, and to nature." The group shown in the photo then adjourned to the Harrow for an excellent lunch.

For anyone attempting something similar in future it is a surprisingly rewarding exercise, but allow plenty of time – at least six months from start to finish. Also be prepared to make decisions, after giving folk a deadline to consider things like the kind of tree to plant or any related wording. Bedales staff will give you lots of help.

There were nine OBs present, together with three partners. The OBs were: Alison Ball, Charles Bevan, Jessica Bridges (French), Judy Daniel (Lovell), Christopher Irwin, Gail Newton (Engert), Simon Laughlin, Marcus Olliff, and Hugh Russell. 🌳

Charles Bevan (1961-66)

BEDALES ASSOCIATION AGM & DRINKS RECEPTION

Notice is hereby given of the 35th Annual General Meeting of the Bedales Association to be held at the **1901 Arts Club** on **Wednesday 11 July 2018 at 6.30pm**. The evening gathering for OBs, former staff and former parents will consist of a drinks reception and the AGM.

Please confirm your attendance with Leana Seriau (lseriau@bedales.org.uk). Further information will be sent via email in due course. If you currently do not receive emails from Bedales, please contact Leana to be added to the distribution list.

Birthday Party – now we are 70!

It is not something that would have been easy to imagine in the early 60s when we were new to Bedales. Yet, we found ourselves face to face over fifty years later at a party for the Class of 1965. The face that you're looking at looks older to begin with, but then the years drop away. What produces the dropping away is hard to pin down. It might be a way of conversing, or it might be a way of standing. It's perceptible, fairly sudden, and depends on the person you're talking to. About half of our Block turned up at the afternoon party organised by **Jeremy Ambache (1959-65)** and **Robin Walesby (1959-64)**, at Robin and wife Romaine's home in June. We enjoyed reminiscing over old photographs and a race card for Le Mans. It was most wonderfully relaxed, not frightening at all.

John Cox (1963-65)

A few lines about some of the attendees:

Jem Ambache (1959-65) is retired from a career in social work. He is now Labour Councillor for Wandsworth Council and Opposition Speaker for Education and Children's Services. He helps care for six grandchildren and still plays a canny game of tennis.

Judith Barber (1957-65) was with the Foreign and Commonwealth Office for 30 years. Postings included Northern Ireland (on secondment) in 1972, Dar es Salaam, Rome and Paris. She was awarded an MBE in 1984. She spent 11 years as Fellowship Manager at the Winston Churchill Memorial Trust followed by seven years on the WCMT Advisory Council. She is now retired and living in Battersea.

John Cox (1963-65) was pleased to find a photo of the painted ceiling in the Prefects' Library (now painted over) and continues as a painter of sorts and particularly of star maps.

Charles Hattersley (1959-64) worked for Geophysical Surveys International, Pye, Philips, then Tyco in sales and marketing. Retired in 2010. He and Breda have two girls, Corinna & Alicia and a granddaughter, Willow.

Tim Hutchinson (1960-64) has worked in the film industry as an Art Director and Production Designer since 1965, also occasionally teaching at film schools.

Jane Hyland (1960-64) was principal cellist in the National Orchestra of Wales and in the Staatstheater Kassel, Germany. She then played in the BBC Symphony Orchestra before becoming freelance and is now combining teaching and playing in various ensembles.

Wendy Nicholls (née Hough, 1954-64) has been a single parent to three boys,

and is still much involved with them and five grandchildren. She has done all sorts of work to keep the wolf from the door, with wood and glass, with old people and antiques, in libraries and with architects, in school and in gardens, and as an Alexander teacher. She is currently teaching herself the clarinet.

Deirdre Parrinder (1957-65) has been an Acupuncturist for 30 years. She is currently working in a GP surgery and with torture and trafficking survivors. She has a child of 23.

Viv Peto (née Soper, 1959-63) was as a Health Researcher at Oxford University looking at issues to do with quality of life in Parkinson's disease. Recently did a Fine Art degree and now puts her creative ideas into local community projects. She lives in Oxford near her three children, six grand-children, and one great-grand child.

Robin Walesby (1959-64) was a Cardiothoracic Surgeon at the Royal Free and University College London Hospital. He and his Anaesthetist wife of 44 years, Romaine, are now retired and travel between London, Sydney and Trinidad biannually to visit their three sons and four grandchildren. 🍷



Tom Hilton (1961-63), Geoffrey Winnicott (1959-64), Martin Farrell (1960-65), Judith Barber (1959-65) and Jackie Roelen (née Reid, 1959-65)

This year, the three summer reunions will be taking place on Parents' Day, Saturday 30 June. All the usual events and entertainments will be available.

Class of 2008 Reunion

The 10 year reunion for the class of 2008 will start late afternoon and conclude with a Block Barbecue Party by the Cricket Pavillion.

Invitations have been sent out. If you should have received one but did not, please get in touch with Minty or Ollie:

Minty Nicholson

aramintanicholson@gmail.com
07940 657 287

Ollie Waterhouse

olliewaterhouse@gmail.com
07753 313 592



Class of 1978 Reunion

The 40 year reunion for the class of 1978 will start late morning and conclude with a lunch in the marquee by the Cricket Pavilion.

Invitations have been sent out. If you should have received one but did not, please get in touch with Leana:

Leana Seriau

lseriau@bedales.org.uk
01730 711 572

Class of 1993 Reunion

The 25 year reunion for the class of 1993 will start late afternoon and conclude with a Block Barbecue Party in and around the Sotherington Barn.

Invitations have been sent out. If you should have received one but did not, please get in touch with Chloe or Paul:

Chloe Ogilvie (née Guthrie)

chloeogilvie@gmail.com
07342 200759

Paul Isaac

pisaac@mdd.net
07725 509 918

Past Parents' Lunch

The Bedales Association Past Parents' Lunch Party will take place at 12.30pm in the marquee overlooking the Mem Pitch. Please join us for this informal social gathering to meet up with fellow former parents. Old Bedalian sons and daughters are very welcome. We would be most grateful if you could advise whether you can come by contacting Mary:

Mary Hancox

development@bedales.org.uk
01730 711 695



PARENTS' DAY 2018

Saturday 30 June

All members of the Bedales Association are welcome.

- Exhibitions
- Afternoon Tea
- Concert in the Quad
- Dance & Drama performance
- Bedales Association Drinks Reception
- Performance by **Gyles Brandreth (1961-66)**

Please reserve tickets well in advance for concert and performances to avoid disappointment. Free tickets available from our website (www.bedales.org.uk/events) or the TicketSource Box Office 0333 666 3366 (£1.50 telephone booking fee applies).

A YEAR AT BEDALES

A selection of stories from the school's weekly bulletin to give a flavour of life at Bedales in 2017

January – Entrepreneur visits Bedales

By Tom Reynolds, 6.2, Business Studies Don

Co-founder of Pret A Manger, Sinclair Beecham MBE, came to talk to us as part of the Civics programme. Sinclair helped shed light on the world of business to many of the Economics and Business Studies students. It was interesting hearing about his relationship with co-founder Julian Metcalfe and their earlier business ventures. I was impressed by Sinclair's relaxed style, which prompted lots of questions from the audience ranging from his favourite Pret dish to their food preparation process and pricing structure. Some of us were lucky enough to carry on the conversation with Sinclair at a dinner hosted by Keith and Moony Budge where he took more questions from many of the Economics students, offering more insight into his business style: a conviction-driven and customer-focused approach. Many thanks to Sinclair Beecham for such a compelling talk.

February – Swiss snow, physics and protons

By Winnie Guo and Harry Green, 6.2



The 6.2 physicists made a trip to Geneva, Switzerland. We visited the History of Science Museum on the first day which was on the frozen icy banks of Lake Geneva. Saturday was spent at CERN, the European Organisation for Nuclear Research where they operate the largest particle physics laboratory in the world and focus on research in fundamental physics. We visited various departments in CERN and got a chance to talk to the researchers. The excellent displays and presentations were very helpful for understanding the principles behind the processes used to recreate the conditions just moments after the 'Big Bang' and generate and detect exotic particles including the elusive Higgs Boson. The many stages of accelerator feeding the Large Hadron Collider took protons to 99.999% of the speed of light before colliding them head-on.



March – “Most successful yet” Bedales Dance Performs

By Anastasia Sheldon, 6.2, Dance Don

Dancers across all the year groups came together to perform an evening of eclectic dance pieces at our most successful Bedales Dance Performs yet. The Block 4s made their first Bedales Assessed Course appearance with *Hunted*, showing animalistic movement intertwined with energetic throws and lifts, showing real control and trust in each other. Block 5s choreographed their very own solos based on iconic choreography and group pieces inspired by topics they are studying across other subjects in school. Some of the dance pieces were examined that evening and a huge well done to everyone who was being moderated. As for 6.1 and 6.2 dance students, we performed our own solos and group pieces in preparation for our exam in a few weeks, using students across all ages and some students that do not even study dance. The show closed with the 6.1 and 6.2 Enrichment piece *Shattered Minds*.

April – Leap of faith for Student Directed Performances

By Holly Stevens, 6.2

The Student Directed Performances offered us a privileged opportunity to work with a dedicated cast to create and perform scripts that particularly inspired us, either through



reading or writing them. It was a long process that involved commitment, perseverance and devotion and we're lucky to have had the faithful cast members we had. Jesse Goring and Jamie Murphy, who both wrote and then directed their plays *Something that Happened* and *Leap Of*, worked increasingly hard to finish their scripts in time for both rehearsal and performance. Jesse's play spatially explored the dynamics of setting a performance simultaneously in both the past and present while Jamie's short but intriguing piece, of a girl convinced she could fly, kept an intense tension with every nerve-wracking jump from the scaffolding. *Speaking in Tongues*, a play written by Andrew Bovell and directed by myself, explored a complex script composed of nine separate lives interlocked by four infidelities, one missing person and a mysterious stiletto.

May – Dogtastic result

By Mariangela Franchetti, Chair of Bedales Parents' Association Fundraising



The sun shone for the 'Badley Behaved' Dog Show and Fête, heralding a glorious afternoon of family fun. More than 80 dogs had a very social afternoon, were beautifully 'Badley behaved' and were the stars of the show. Hundreds of visitors enjoyed the cream tea tent, BBQ, bar and of course many congratulations goes to all the winners of dog classes, the scurries, obstacle course, the 11-legged race and fête activities. We are thrilled to announce that an incredible £4,528 was raised for the John Badley Foundation, which provides life changing opportunities for talented students through full bursaries. The event was the epitome of 'work of each for weal of all'. A huge thank you to all who came, with and without dogs, our band of volunteers, **Matthew Rice (1975-80)** for commentating on all the action (and for so kindly donating dog show trophies and mugs), to our judges – professional gundog trainer Sarah Miles and vet, Jonathan Harwood, and to Animal Crackers pet shop and Hampshire Search and Rescue dogs.

June – Bedales elects: the results

By Jonathan Selby, Head of Government & Politics

Just before the election, Bedales held its own version of the general election. Previous Bedales mock elections (2010 and 2015) have seen the Conservatives romp home but Saul Barrett won this election with a powerful and well-informed speech for Labour. James Grout-Smith spoke more quietly for the Conservatives and Stephen Wu spoke amusingly for the Liberal Democrats. Will Morrison spoke well, at very short notice, for the Green Party and Arthur Lingham offered himself as an Independent candidate with a radical programme. Unlike the medieval pencil and paper version of the real election, Bedales opted for electronic voting set up by Rick Cross. The Chairman suggested that voting was one way of responding to the recent terrorist attacks, ensuring by voting that we would not be governed by terrorism even if our lives continued to be disrupted by it. The outcome saw Labour win but without an overall majority, Liberal Democrats a close second and Conservatives a healthy third. Green and Independent came fourth and fifth respectively but were by no means disgraced. All the candidates were well-informed and presented a cogent and cohesive case as well as raising interest in what turned out to be a fascinating election. It made for an engaging and informative evening.

July – Bedales announces new Head

The Board of Governors at Bedales School has announced its new head will be Magnus Bashaarat, currently head of Milton Abbey School. This announcement follows the news earlier this year that Keith Budge had decided to step down after 17 years as Bedales head in summer 2018.



Before becoming head of Milton Abbey in 2014, Magnus was previously deputy head at Stowe and a housemaster at Eton. He read English at the University of Edinburgh. Bedales Chairman of Governors, **Matthew Rice**, welcomed the appointment: "I believe Magnus will continue the liberal, progressive and innovative tradition of Bedales whilst maintaining the rigorous standards we expect of our students. Magnus is interesting and energetic and, together with his wife Camilla, will be a wonderful addition to the Bedales community." Magnus commented: "I am looking forward to joining Bedales and developing

the school's impressive contribution to education. It will be a privilege to build on Keith's rich legacy and to lead John Badley's inspiring vision for educating young people." Magnus will take up the Bedales headship in September 2018.

August – 'Lest We Forget'

By Ruth Whiting (Head of History 1963-2000)

As part of the Commonwealth War Graves Commission 'Lest We Forget' campaign, Bedales has been publishing on the school website details of all the Bedalians who died in the First World War on the centenaries of their deaths. Here's an extract of one example published in August. The school is extremely grateful to Ruth Whiting for her extensive research work.

Harry Mettam Procter 04/03/1855-27/08/1917. Bedales 1909-1912, Captain 1st Battalion (Attached 9th Batt.) West Yorkshire Regiment (Prince of Wales's Own).

Harry was the second son of Charles Webster Procter and his wife Elizabeth Anne née Rice....On 1st December 1911 the Chronicle Editor Vyv Trubshawe proudly announced that, for the first time, the magazine contained illustrations, undertaken at great speed by two Bedalians. "I must thank them both (H M Procter and F Best) most heartily for the trouble they have taken and especially for their kindness in presenting the blocks," he wrote. Harry had produced a cartoon drawing of Bedalians decorating the Great Hall for Christmas at risk to life and limb. Vyv commented, "Our well-known comic artist, Mr. Harry Procter, here depicts a most "royal and ancient" custom. He felt – and quite rightly too – that the girls would be protected under the tables, safe from the falling bodies and suchlike dangers. The hardened suffragettes, however, have dared to sally forth." ... In 1914 Harry returned home from Art School in London (Stratford Studios) for the summer holidays, spending time with friends and family including his cousin Jack Procter, his uncle John's youngest son. On 21st August, two and a half weeks after war had been declared, Harry and John enlisted as privates in the West Yorkshire Regiment and spent their first night as recruits together. Read more at: www.bedales.org.uk/home/history-bedales/ww1

September – New book club focuses on feminism

By Orla Flint, 6.1

The Feminist Book Club had its first meeting in the Steephurst common room, hosted by Emily Seeber. Whilst enjoying lovely cupcakes, crisps and hummus, we discussed multiple issues concerning our current book: *The Feminine Mystique* by Betty Friedan. Subjects such as sexist education systems, modern paternal roles and outdated societal conventions arose and the group discussed their own

personal experience and opinions on each subject. As a group we collectively agreed that the book concerned solely middle class white educated women and was very much a product of its time, yet Friedan spoke about issues that are still prevalent in modern day society. At certain points, we did digress from the topics in the book and addressed our own concerns about sexism and the notion of feminism. We shall regroup again just before Christmas after reading our next book which is from Nigeria. The group is also very eager to assert that all genders are welcome.

October – What is Good?

By Clare Jarmy, Head of Philosophy, Religion and Ethics



Bedales was very lucky to welcome Professor Simon Blackburn to speak on the subject 'What is Good?' in the Lupton Hall on 11 October. Mainly aimed at the Sixth Form, Bedales Philosophy, Religion and Ethics A Level students were joined by around 70 students from Churcher's College, Alton College and Queen Mary's College. Simon Blackburn, Emeritus Professor of Philosophy at Cambridge University, started with a very contemporary dilemma. On the one hand, it is hard to say that 'good' or 'evil' are part of the world in the same way that dogs, chairs and pizzas are part of the world (as GE Moore would say, this is to make something non-natural into something natural: a naturalistic fallacy), yet, don't we also want to say that there are things that are good, and things that are evil? Many students are faced with the dilemma that perhaps in ethics, it is all just subjective: just a matter of taste. On the other hand, we also feel passionately about ethical issues. Students want to convince others about the morality of veganism, or the immorality of factory conditions in less developed economies. No problem, Blackburn says. We can meaningfully talk ethically, even if we are dubious about ethical 'facts'. Look to the practice, he says: what would someone with practical wisdom, someone who is good at 'acting well', do? After a great talk, there were some excellent questions, and some meaningful discussion.

November – From Bach to Funk: the Cecilia Concert*By Eloise Evans, 6.2, Music Don*

This year's St Cecilia Concert was full of a variety of different genres, and instruments. Involving Block 3 all the way through to 6.2, it was a concert for all ages. Beginning with Marches, written by JP Sousa and arranged specifically for the school's concert band, the evening certainly got off to a triumphant start. The concert was full of excitement and rather interesting and different arrangements of the more traditional pieces. Take for example the cello ensemble which played an arrangement of JS Bach's *Jesus bleibet meine Freude* for seven cellos and a double bass. The unique and inspiring pieces did not stop there; the percussion band played an arrangement of *Under the Sea* from *The Little Mermaid*, and in the second half the breath-taking choir and barbershop both showed the power and strength of the human voice. To end the concert, the newly formed Jazz Band played some old classics and finished with *Baby It's Cold Outside* which definitely got everyone into the spirit of Christmas! The concert was in aid of Cecily's Fund.

December – Collaborative project with added 'wonder'*By Louise Fellingham, Teacher of Design*

As an exciting conclusion to our collaborative project between 6.1 Fashion students, Group 1 pupils from Dunhurst, and the

local luxury childrenswear brand No Added Sugar, students presented line-ups of six outfits to the company founder, Deborah Medhurst and her team. Students from across the two schools have joined forces to produce a range of innovative childrenswear designs. No Added Sugar visited Bedales and launched the project by introducing the brief and setting the theme of 'the wonder of you' for pupils to interpret. Students were given the opportunity to receive feedback from the team to help focus their designs, ensuring they met the brand's ethos and edgy style. Through hand and digital rendering, pupils produced innovative print and silhouette ideas based on how children see the world.



Our pupils have gained a valuable insight into industry practice whilst sharing ideas and learning how to work in partnership. Many congratulations to Rufus Seagrim, 6.1 and Paige Winstone, Group 1 and to Carraic O'Donnell 6.1 and Pendle Livesey, Group 1, who have been identified as designing the most effective collections, winning internships to work with No Added Sugar in the new year. Sincerest thanks to Deborah for enabling such a unique and stimulating learning experience for our students. 🌟



PROFESSIONAL GUIDANCE FOR BEDALIANS

The higher education (HE) and careers landscape for school leavers can be complex and fluid; whilst for some the choices are straightforward, for others they may be less so. Through the Bedales Professional Guidance and Alumni Liaison teams, the school offers a range of approaches – not only for current students, but also for those who have recently left the school and deferred a decision regarding university and course choices. Old Bedalians can also play a crucial role in helping students make good decisions about their further study and careers.

Bedales offers a well-resourced, highly-structured and regularly reviewed HE pathway to sixth form students, including discussion, profiling, interviews and the Beyond Bedales Fair, which sees mainly undergraduate alumni return and discuss with current students their various career interests, courses, institutions and trajectories.

Each department regularly visits universities to keep up to date with what they are offering and what they require from our students. For example, there has been a recent trend for university applicants to be admitted on lower grades than those expressed in offers. This is a consequence of universities' recent expansion, fewer students coming to UK universities from abroad and everyone getting used to the 'new normal' in terms of linear A Level grades. Accordingly, we have advised students to 'stretch' their applications, and to be aware of incentives on offer from some universities to those applicants making them their first choice.

Also, there has been a rise in interest amongst Bedales students in studying in the US and Canada – whereas it used to be the case that one or two each year would take up that option, many now consider it. A steady trickle of students

now elects to study at European universities, and we expect this to grow. Applying to overseas universities can be complex and time-consuming, as is the associated business of identifying and pursuing international funding opportunities.

The choices available to our leavers can be difficult and not only cover further study but also employment, with the increased emphasis by government and employers on apprenticeships. These look to be an excellent option for some of our students who know what they want to do and more and more are thinking about it. For course options, we might steer students towards facilitating subjects – those that universities have identified as having admissions currency across a range of courses. Alternatively, overseas universities can be less demanding in terms of grade requirements, and be more wedded to a generalist 'liberal arts' approach. More specifically, we may encourage those who are less than

firm in their university preferences to consider a post-A Level application tied in with a gap year. It removes at least some of the uncertainty from the process for them, and we see it more and more – hence our commitment to offering help to recent leavers with UCAS applications and access to the network of OBs.

The role of OBs in talking about their experiences with students and recent ex-students can be invaluable – especially for those struggling to make a choice. Old Bedalians tend to be an adventurous bunch – ambitious, imaginative and willing to tear up the script when it seems appropriate to do so. We are always keen to recruit more OBs to this end, so please do get in touch if you would like to be involved. It isn't a big commitment, and our current volunteers will confirm that it can be fun and rewarding.

Vikki Alderson-Smart
Head of Professional Guidance



If you would like to offer career support to Bedales Sixth Form students and recent leavers, please get in touch with Leana Seriau, Alumni Liaison Manager; lseriau@bedales.org.uk.

When she left Bedales in 2014, **Charlie Riddick (2009-14)** was adamant that she didn't want to just fall into higher education. Rather, she was keen to get to work in Ecological Conservation, a passion that had grown steadily whilst she was at school. Charlie travelled with friends to the Far East, and whilst there became involved in a marine conservation project, whetting her appetite for more. She then headed to Brazil where she helped set up a non-governmental organisation providing tennis coaching for deprived children, from scratch.

Since leaving Bedales, Charlie had completed an online course in Marine Biology, but it occurred to her over time that if she were to progress in her chosen field then she would need a degree. More important in her decision to find a course, however, was the discovery of a renewed zest for learning – vital, she believes, for success in higher education. The trouble was that she didn't know where to start.

She wanted to study abroad, but quickly found that courses tended to be at Masters level. However, Vikki Alderson-Smart and Sarah Oakley, of the Bedales Professional Guidance team, were on-hand to provide advice

on applications and reassurance, with the consequence that Charlie is now studying for an undergraduate degree in Ecology and Wildlife Conservation at Bournemouth University, her preferred choice. 🌱



THE RETURN OF THE LUPTON HALL



The Lupton Hall at Bedales around 1920, as Gimson intended it to look. Unlike traditional school halls there was no panelling or plasterwork or portraits of former headmasters

Many Bedalians returning to the school over the last few decades will have found it an unsettling experience. On the one hand it is familiar; the blue sign on Church Road, the barnyard, the brick path winding to Steephurst, the smell of the wood in the cricket pavilion. But in other ways it is quite different: new teaching buildings in place of the old encampment of prefab classrooms, unlovely retractable seating in the Quad, and the mysterious fish in the ditch on the back drive seems to have gone (was it ever really there?). But no change has been more baffling to the OB than the disappearance of the Lupton Hall.

For almost a century this magnificent structure was the centre of Bedales. Morning notices, Sunday Jaws, assemblies, handshaking, patchy plays, lovely concerts, hilarious sketch nights, all took place under its soaring cruck frame, the numbers of people skulking in the Sand Quarry measurable exactly by the inches of bench seating left empty every evening. The days and weeks were punctuated by loitering in the Covered Way, trooping in and squeezing up. But ask any of the kids

at school in recent times about the building and you would be surprised by the response, 'never heard of it', 'I don't think I've ever been in there', 'is it part of the Library?'. When in the mid-1990s the school got too big to fit in, whole-school gatherings moved to the Quad, while the building of the Olivier theatre around the same time created a new venue for drama. As a result the noble old Lupton Hall was abandoned, and so it has remained, untouched and almost unused for very nearly 30 years. I visited a few years ago when helping the school select an architect for a new art and design building, and was shocked to see the old place greying and sad. A plan began to form to bring this spectacular building back to life, a plan which this year has finally come to fruition.

The Lupton Hall was the brainchild of **Geoffrey Lupton (1893-1901)**. After trying, and then abandoning, the family engineering firm, Lupton became a student of the brilliant Arts and Crafts architect and furniture maker, Ernest Gimson. Inspired by this experience, at the age of just 24, Lupton provided the funds for Gimson to create a series of

remarkable buildings for Bedales on its new Hampshire site. It would be by far Gimson's most important architectural commission. The scheme which Gimson drew up was for a brick quadrangle, like an Oxford college, with the Library and Lupton Hall forming the east range. First to be built was the Hall, designed for music, theatre and assemblies, in 1911. Gimson died in 1919 and though the other three sides of the Quadrangle were never built, the Covered Way and Library were finished, with the Library as a memorial to Bedalians killed in the First World War.

The hall that Geoffrey Lupton himself helped raise was a profoundly Bedalian structure, and an antidote to the grandiose assembly halls of traditional public schools. Expressing John Badley's egalitarian ideas about education and his belief in the importance of making as well as thinking, the Lupton Hall echoed the great agricultural barns of the Middle Ages which Gimson adored for their simplicity, splendour and craftsmanship. A monumental cruck frame of English oak forms the skeleton of the building, while the walls and roof are of hand-made local brick and tile. Gimson designed not just the shell but the fixtures: benches, light fittings and speaker's lectern, creating at Bedales arguably the finest Arts and Crafts assemblage in the whole country. In 1954 the Library and Lupton Hall were listed grade I, putting them in the top 2.5% of all listed buildings in England, particularly remarkable given they were then little more than a generation old.

Over the decades that followed the Lupton Hall was changed to suit the times in ways that eroded the perfection of Gimson's design. The Covered Way originally extended across the end of the Hall, leading to the Library, but in 1967 a large rectangular opening was knocked through and this section was incorporated into the Lupton Hall to increase the space. Also in the mid-twentieth century



heavy green curtains (crowned by the bee) were hung permanently to cloak the stage for theatrical performances and the great round window at the back of the stage was blacked out, giving it the appearance that most of us remember.

Since the Lupton Hall fell out of regular use in the mid-1990s there have been various attempts to revive it, but without success. With its steeply sloping stage and floor, the building is not a flexible one. There was a proposal a decade or so ago to convert it into a 'contemporary library suite' which was to include the insertion of a mezzanine floor across part of the hall. Some thought this was the answer. Personally I was appalled. There was no question that a solution was needed, but it was not this. Luckily that plan was shelved.

The new scheme which we devised a year or so ago had a different starting point. We were not going to try to turn the Lupton Hall into something it could

never easily be – an IT room or science lab – but to use it again for one of the main functions for which it had been designed, musical performance. This would give the school's brilliant music department, still operating from the warren of tiny rooms in the Music School, a magnificent concert hall and would not necessitate damaging or contentious major changes to the building.

To work out how best to repair and modify the Lupton Hall we approached Richard Griffiths, one of the country's leading conservation architects and a great admirer of Bedales's Arts and Crafts buildings. Working with Richard and his colleague Kathryn Harris, and contractors RW Armstrong, we decided that we should try and do three things: first, address a series of serious maintenance and conservation issues which were long overdue. Second, to remove from the hall the later changes which were no longer functionally necessary, and which would enable us to restore the building to something

like its original splendour. And finally, we wanted to make the spaces (including in the green rooms below and the 1950s brick extension to the west) as usable as possible by Bedalians.

After close study of the drawings and photographs of the Lupton Hall in its first decades, we put together our plans which were executed over the summer of 2017. As the school now has a purpose-built theatre, the stage curtains in the Lupton Hall are no longer needed, and so these have been taken out enabling the large east window to be revealed and repaired and to become, as Gimson intended, the focus of the building. The steep slope of the stage, which made concerts and talks really challenging, has been removed by carefully dropping the back of the stage on its original joists to sit almost level with the front. At the rear, west, end we could not reinstate the Covered Way without making dramatic and very expensive alterations, so instead we inserted



brick arches into the stark rectangular opening knocked through in the 1960s, allowing the main volume and what was the Covered Way to be read as distinct entities once again, and creating a foyer area in which a level floor has been reinstated. The rotten and ugly windows onto the Orchard, inserted in what had been unglazed openings, have been removed and instead new leaded windows, following the language of the Library and the rest of the Lupton Hall have been made and installed. Under the stage the green rooms were repaired and refitted as music practice rooms, and the 1950s extension converted into a seminar

room. Along the way major repairs were undertaken to the windows and other original features, the building services were reorganised, the oak frame cleaned and the interior painted and given additional lighting. The scaffolding pole which had long served as the handrail in the Covered Way (how did it come to that?) has gone and a handsome iron replacement has taken its place. Meanwhile in the Library repairs were undertaken and discrete wiring has brought power sockets to the bays to allow laptops to be plugged in there for the first time.

The reactions to the revitalised Lupton Hall have been wonderful,

not least from the students who have been performing and the audiences who have come to hear them. For those who never realised it was there, the Lupton Hall has been a revelation. To those of us who knew it well, it feels like justice has at last been done to this hallowed hall. A few finishing touches remain to follow, one of which will be the relocation here of Stanley Spencer's painting of the interior of the Lupton Hall; its subject, as old hands will remember, *A Music Lesson At Bedales*. 🌟

Anna Keay (1987-92)
Bedales Governor

MEMORIES OF INNES 'GIGI' MEO

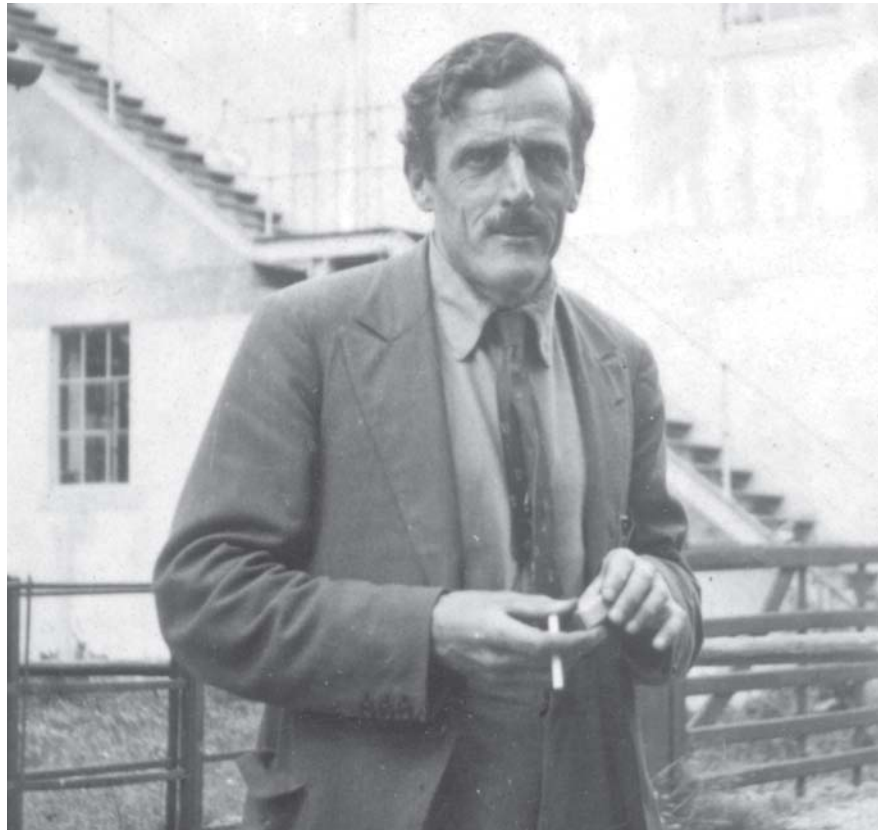
I wonder if there is anyone still with us who would know anything of **Gigi Meo's (staff 1923-40)** life before he joined the Bedales staff; what led him to apply? How fascinating it would have been to listen in to the interview he must have had with the chief!

He served in the First World War and sometimes started his art lessons with a hair-raising account of some war-time exploit or narrow escape. He would then ask us to illustrate the scene, drawing in charcoal from imagination. It well suited some, especially the boys, but I and a few others would plead to draw the many possibilities the outside world offered. He would mostly agree and always find us later to make his comments on our work.

Gigi was a charismatic character. Under jutting bushy eyebrows, his deep-set eyes had a twinkle, sometimes a hint of mockery. He commanded respect and affection; many of us were devoted admirers. He was a fine draughtsman and much of his teaching was by example. His drawing was expressive and flowing, full of life's rhythms; perhaps in the same tradition as Augustus John.

He instilled in us the understanding that drawing is fundamental to the good development of talent. That it trains the eye to see, as well as to look. And that it develops the essential link between the eyes, the mind and the hand. I remember him saying "A good drawing and you've got it in the bag".

He sometimes teased our "sensitive natures" by classing us as privileged,



not knowing anything of 'real' life. Perhaps to show us this 'real' life, he very occasionally took us to draw in the docklands of Portsmouth. We didn't think of anything but enjoying a memorable day out with exciting scenes to work from.

I have an anecdote to tell which brings back to me a very strong memory of him. It was a cricket afternoon. I was a passable bowler but a very inferior thrower; yet that time I was placed on the boundary. The ball came; I threw as hard as I could, but instead of going wicket way, it went backwards, over my head, over a hedge,

to land in the field below. I got over or through the hedge, found the ball and got it back over the hedge. Instead of returning myself, I went to the bottom of the field where Gigi lived in a cottage. I knocked on the door; was welcomed and straight away given a plate of bacon and eggs, perfectly cooked by Gigi. He then, without delay dispatched me back to school.

There were no repercussions, the whole escapade was either ignored or not noticed. It didn't happen again; I wouldn't have dared! 🍷

Diana Armfield (1933-37)



DO COME AND VISIT BEDALES

Bedales students and staff love visits from OBs so do please come and see us to catch up and look around. As you are probably aware, we have a legal requirement to register all visitors to the

school; please therefore check-in with Wendy Hudson or one of her colleagues at Reception who will be happy to see you back at Bedales. Thank you – we hope you will understand.

SAYES COURT

John Evelyn's Garden in Deptford



I first arrived in Deptford over 12 years ago, and immediately fell in love. Even in London, a city famous for its many villages, I had never lived somewhere with such a defiant and idiosyncratic sense of identity. Proud above all of its fearsome reputation (audible in local team Millwall's chant "No one likes us, we don't care!"), Deptford had become overlooked whilst surrounding areas prospered – famously Black Cabbies would refuse fares to Deptford, and even the police left the rookeries down by the river to themselves. But of course, the growing rapacity of London's housing market couldn't be kept at bay forever, and so this is the story of how a long-vanished garden drew on this Deptford spirit to stand up to international property developers: and won.

The true source of Deptford's pride is visible everywhere beneath the surface grime of the streets and buildings. It was here that Henry VIII founded a Royal Dockyard in 1513 to build ships for the nascent Royal Navy, and the town quickly grew in size and importance. Sir Walter Raleigh laying down his cloak to spare Elizabeth I

from a puddle, the knighting of Sir Francis Drake, Kit Marlowe getting stabbed in the eye: Deptford stories all. The Dockyard brought skills and an international population, which in turn gave birth to that independent spirit still smouldering in Deptford today.

In 2011 I arrived back in Deptford after a period away studying Landscape Architecture, and found some of my friends embroiled in a brewing planning battle: the 40-acre former Dockyard was to be developed. The plans showed the now ubiquitous "luxury" towers and dense blocks of a Shanghai-on-Thames, and locals were thunderstruck not only at the loss of this key to the area's character, but also the inevitable effects that this would have on the wider neighbourhood. They welcomed the investment in the site which had long lain dormant, but were convinced that its rich history could inform that development in such a way as to make it an asset, rather than a threat, to the future of this very precious place.

As we were poring together over archive drawings of slipways and basins (and I was doing my best not to show they were leaving me a bit cold), my

friend Chris said "Oh Roo, you're interested in landscape – there used to be a historic garden over on the other side of the site." A quick Google later and I was looking at a beautiful and intricately detailed plan of a garden which I instantly recognised: from my first lecture in landscape history. Oh. And so began a project which at first I naively thought might take six months – to preserve this piece of land as open space; six years later and we're still very much in the early stages, as it has evolved and grown in scope and ambition far beyond those early ideas.

The story as always was the hook, but so much of it remained to be told. That plan of Sayes Court, drawn up in 1653 by the celebrated diarist and horticulturalist John Evelyn, marks a pivotal moment in English garden design and is discussed and analysed by academics around the world – but its connection to a real place, and what happened next, had been forgotten.

Evelyn made his home at Sayes Court, pursuing his interest in what was to become modern science and using the garden as a subject of constant experiment and development – not

least with the new and exotic species arriving by boat at the Dockyard next door. In 1660, Evelyn became one of the founding members of the Royal Society, and was commissioned to write their first publication. *Sylva, or a Discourse of Forest Trees* was commissioned by the Admiralty in order to encourage the establishment of plantations (at a time when timber was as essential as oil is today), but Evelyn's text went far beyond its remit. Including poetry, extracts from the classics and country sayings, Evelyn gave characters to the oak, the ash, the hornbeam and *Sylva* became a bestseller earning him the accolade today of being the father of the modern sustainability movement.

There are too many stories to share here of Evelyn and his work at

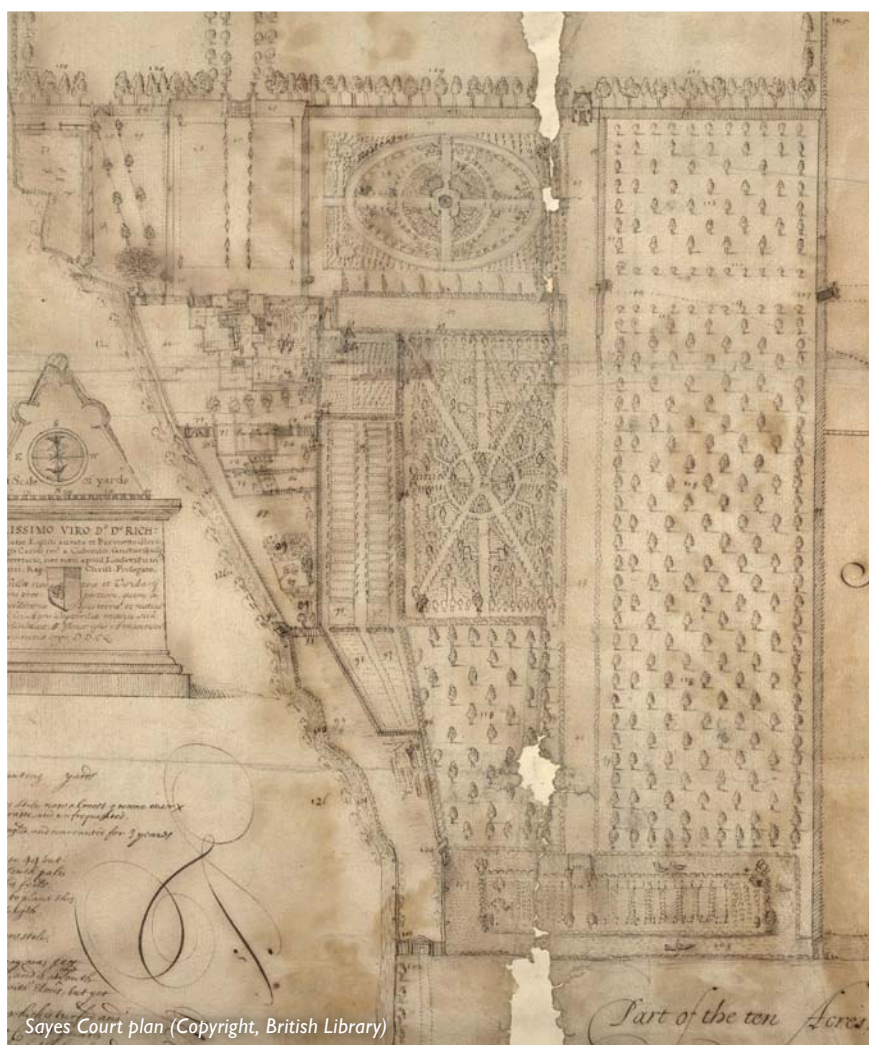
Sayes Court, such as his pamphlet on planting trees to alleviate London's smog; his vegetarian recipe book; his instrumental role (and hard cash) in setting up the Greenwich Hospital – now a World Heritage Site. But gardens are ephemeral, and after his death in 1706 Sayes Court quickly went into decline, his home became the parish workhouse and was eventually swallowed into the growing Dockyard. This wasn't the end however. In 1869 the Dockyard closed, and Evelyn's descendant decided to buy back the site of his ancestor's famous garden. The difficulties which he faced in eventually creating a public park here for the people of Deptford – in the midst of overcrowded Victorian slums – were to inspire the foundation of the National Trust.



John Evelyn (Copyright, National Portrait Gallery)

A small piece of that park still exists, but the remainder (along with the most important parts of Evelyn's garden) now lie under concrete within the development site. But here was a piece of land which had twice stood up to the pressures of its age and twice inspired extraordinary responses. How could its legacy of planting in the city and access to open space play a role in the issues facing London in the 21st Century? Joining forces with other local groups criticising many aspects of the planning application, we became heady with early success when it was rejected by the Council. Next came the more complex task of devising a proposal.

We were fortunate that the illustrious history of Sayes Court opened many doors, to those who were astonished that such an opportunity existed. We drew support from amenity bodies including the Gardens Trust and National Trust, academics from Harvard and the Royal Society, celebrities from the garden world and politicians including even a Secretary of State. At the same time we worked locally to understand the myth and potential of Sayes Court for Deptford people. Workshops with primary schools revealed surprising resonances; unsure whether garden history may be too esoteric a subject for inner-city children, we were sharply set right by one participant who told



Sayes Court plan (Copyright, British Library)



School workshop (Copyright, Roo Angell)

us that he had learned something which made him proud of where he came from, against Deptford's darker reputation for poverty and crime.

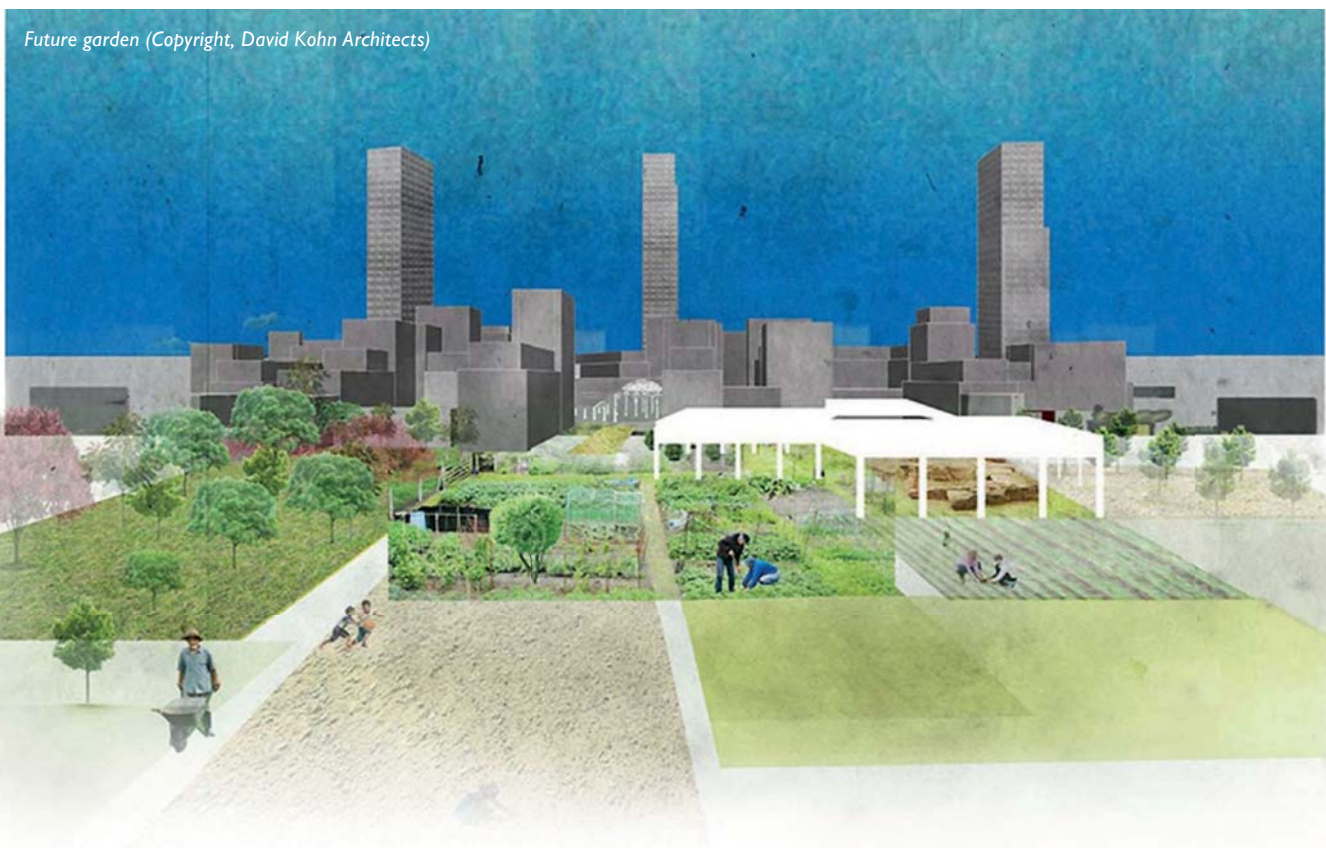
Together we devised a proposal for a future garden, not a recreation of formal groves and parterres, but a garden for the twenty-first century and a centre which together would

tackle issues of air pollution, climate change, access to open space and the role of landscape in the city. Little by little, we made inroads on the developers' plans, eventually winning formal inclusion and provision within the plan at its final hearing with former Mayor, Boris Johnson. The first stages of the third age for Sayes

Court are now at last under way, after the completion of a successful crowdfunding campaign with backing from current Mayor, Sadiq Khan.

Evelyn has been overlooked in recent years in favour of his more piquant friend, Pepys. And yet during the Great Fire of 1666, whilst Pepys was rushing home to bury his cheese, Evelyn went to see for himself the living horror as it continued to grow, and immediately set about drawing up plans for a renewed London whose citizens could live in safety, health and beautiful surroundings. In this age of botched Universal Credit, Paradise Papers and, yes, the paranoia and apathy around Brexit, perhaps we have something to learn from his deeply unfashionable principles about the duty we each owe to make the best contribution we can to the places and communities we love. I wanted to share this story to show that we all have the power to challenge the status quo and effect positive change: Work of Each for Weal of All. 🌱

Roo Angell (1995-2000)



Future garden (Copyright, David Kohn Architects)

DRAWING ON THE LESSONS OF THE PAST

LARA and the Atelier Movement

In 2012 I attended my first class at the LARA (London Atelier of Representational Art). Little did I know at the time that a) the founder and head of the school was an OB like myself, b) within six months I would have quit my job in investment research to study at LARA full-time and c) five years later I would be setting up and heading up a new branch of LARA in Bristol.

James Napier (1986-91) founded LARA in 2008 after studying drawing and sculpture in Florence. In Florence, James had learned what is now termed the 'atelier' system of teaching. Atelier is the French word for 'workshop' and was commonly used in the names of nineteenth century masters' schools. For instance, in Paris during 1880 the aspirational art student could have a choice of attending the École des Beaux-Arts (equivalent to the Royal Academy) or the atelier of Carolus Duran or Alexandre Cabanel. The LARA curriculum draws strongly on this nineteenth century tradition, incorporating the lessons of head teachers at the École des Beaux-Arts, the Atelier method and great British painters and teachers such as Solomon J. Solomon and Harold Speed.

Under this system students have daily classes working on a mixture of 'Bargue drawing', 'cast drawing', figure drawing



and painting, still life and portraiture. The entire focus of the curriculum is to enable a gradual progression in developing the student's ability to achieve accuracy in their representation of shapes, forms, light, colour and texture. 'Bargue drawing' is named after its inventor Charles Bargue, who studied under Jean-Léon Gérôme and taught at the École des Beaux-Arts around 1870. Bargue produced one hundred and ninety-seven lithographic plates of classical sculpture and his students had to copy a selection of the plates to demonstrate their draughtsmanship. Examples of these studies by students including Picasso and Vincent Van Gogh can still be seen today.

Having passed that hurdle, students progress onto drawing classical sculpture

from life. This is known as 'cast drawing'. Copying from antique sculpture has a long history in art, and cast drawing is essentially a formalisation of that tradition. At LARA much time is taken over lighting the cast to bring out the best atmosphere and form from the setup. Students then use a special type of compressed charcoal to enable them to bring out strong contrasts and fine subtleties in their drawing. Drawing from life enables the student to learn all about how to translate a scene in nature, with its wide range of luminosity, down into the range of charcoal or paint, while recreating the impression of light.

One area where LARA differs from the ateliers of the mid-nineteenth century is in the influence of impressionism. While the impressionists were initially met with hostility by the academic institutions of their day, by the turn of the century their developments in the depiction of light were being embraced by otherwise academic painters such as John Singer Sargent, Anders Zorn, Ilya Repin and Joaquín Sorolla. At LARA, the impressionists' understanding of colour and light is brought together with the academic tradition for draughtsmanship during the painting section of the course. At this stage, students will paint from life in the figure room (where formerly they had been drawing right from the start) as well as work on their own still life setups and portraiture.



Since Monet, the understanding of colour has improved still further, and today we are able to draw on lessons from other fields as diverse as physics, biology, photography and print to understand the challenges of translating the colours of nature into paint. LARA teaches the Munsell Colour System, which breaks down colours into three separate elements: Hue, Value and Chroma. When Monet painted his haystacks over and over again under different lighting conditions and weather, he was interested in how the same object can appear to be different colours under different light. At LARA students are taught how the composition of light combines with local colour and the human eye to produce the colours we see.

Both James and I studied art at Bedales under **George Hatton (staff 1977-2012)** and, like many Bedales students before and since, we were lucky to get life drawing classes and sound, practical teaching in representational drawing and painting while at school. Seventeen years ago when I was weighing up whether or not to go to art school, I asked lots of OBs who were currently at art school what the drawing teaching was like. The answers I got were all depressingly similar; there was a serious lack of proper drawing instruction at all of the UK's



major art colleges. It was partly this realisation that led me to choose a different subject at university and end up spending six (interesting and valuable) years in the City of London. Now that I teach at LARA, I hear this same story from older students over and over again: "I wish this had existed when I went to art school in the 70s (or 80s or 90s), but back then drawing and painting just wasn't on the curriculum." It strikes me as somewhat ironic that the post-modernism which dominated western art in the latter half of the twentieth century clung so rigidly to the romantic notion of art as genius, instinctive, untrained.

A core part of the atelier philosophy is that drawing and painting skills

can be learned, through scientific understanding and practice. The good news is that in the modern economy there are employment opportunities for graduates with these skills. LARA students and graduates work in the computer games industry, illustration, film and special effects, architecture, teaching, private commission portrait painting and, of course, as full-time fine artists selling in galleries in London and online. The original London studio has recently moved to a new premises in Clapham North. The refit of the building was partly funded by the generosity of LARA's supporters including students, alumni and returning workshop students. Both in Bristol and London we hold full and part-time Foundation Diploma courses, a range of week-long workshops, summer schools and drop-in classes for those who either want a taster of the full-time course or who can't commit full-time but want to learn anyway. Being part of a resurgence feels exciting. Maybe there's a bit of that Bedalian spirit in this atelier movement: We're the outsiders of the art world right now, but we're independent, strong-willed and we believe in what we're doing. The more Bedalians join us, the merrier. 🍷

Tom Greenwood (1997-2001)





Undergraduate update

I'm Roly and I left Bedales in 2015. I'm currently working as an actor in London and have just made my debut in the West End. Bedales was really great for me because the skills and techniques that I learnt whilst I was there, in combination with the fantastic people I met, have massively contributed to what I am doing now and what I feel confident in. I don't think I would have been as prepared

to go into the professional world had I not gone to Bedales.

I wouldn't have been able to attend the school if I wasn't on a bursary and I am incredibly grateful to everyone who helped make that happen. I would urge you to give generously to support bursaries to allow other kids who might not be able to afford Bedales, the chance to attend such a fantastic school.

Roly Botha (2010-15)

Demystifying bursaries and scholarships

Bedales aims to allocate at least 6% of fee income every year – in excess of £1 million – to fund bursaries and scholarships.

There are distinct differences between these awards: bursaries provide means-tested financial support towards school fees; scholarships recognise particular talents and potential and provide access to a research grant. Pupils can therefore be the beneficiary of a bursary or scholarship or both, depending on their particular circumstances. Our Bursar, Richard Lushington, manages the process of means-testing for bursary awards.

The school wanted to do more to broaden access, increase diversity and offer full financial support, so in 2010 it established the John Badley Foundation

(JBF) as a separate charity, to provide 100% funded bursary places.

The Foundation has a clear and ambitious strategy to ultimately offer two new full bursary places in each year group from Block 1 to 6.2, continue to provide funding for our existing JBF beneficiaries at the school, and to put a little aside to build an endowment

fund to underpin the long-term financial stability of the Foundation. With huge support from current and former parents and Old Bedalians, the Foundation is thrilled to report that three new full bursary beneficiaries took up their places this year.

There are now six JBF pupils in the school – which is the most in the Foundation's history and nearly halfway towards our target of 14 places.

If you would like to discuss supporting the John Badley Foundation, or if you have any questions, please contact Vervan Vere Hodge, Head of Development.

E: vverehodge@bedales.org.uk

T: 01730 711697

For information on the bursary application process, please contact Janie Jarman.

Registrar E: jjarman@bedales.org.uk

T: 01730 711733

The John Badley Foundation is the working title for Bedales Schools Development Trust, Registered Charity No. 1138332.





Hamper Ball

Friday 29 June 2018

*The Memorial Pitch, 7.30pm-midnight,
tickets £25.*

Please book by emailing Mary Hancox: development@bedales.org.uk. The whole Bedalian community is welcome (over 18s).

How a Hamper Ball works: We provide the venue, tables and chairs – and you bring your own food, drink, crockery, glassware, table linen and anything you need to decorate your table. Decide if your evening will be a bohemian gathering or a feast worthy of a Michelin Star, and dress

to match. Prizes for the three most creatively decorated tables. No time to make a picnic? Takeaway meals can be ordered and delivered to the marquee. Welcome cocktails and jazz, live auction, dancing to the amazing Bedales All Stars Band, music continues with Bedales student DJs.

We were delighted to welcome **Roly Botha (2010-15)** to the Hamper Ball in June 2017, who talked passionately and eloquently about how being awarded a bursary to attend Bedales had made such a difference to his life.

Congratulations to **Bernadette Johnen-Baxter (1991-96)** and husband Karl, **Mirry Downs (1991-96)** and husband Simon, **Livia Houghton-Zeeny (1994-96)** and husband Olly – whose 'Mad Hatter's Tea Party' themed table was awarded by 'Judge Budge' (aka Moony Budge) a Magnum of Hampshire Sparkling wine for being one of the top three best decorated tables.



John Haden Badley Society at the Royal Academy of Arts

Members of the John Haden Badley Society have all kindly advised the school of their intention to remember Bedales in their will. There is a gathering every year and in June 2017, members were treated to a delicious lunch at the Royal Academy of Arts. The restaurant buzzed with Bedalian chat amongst the Old Bedalian and school parent members, Keith and Moony Budge, Simon Sharp (Head of Art) and Phil Tattersall-King (Director of Drama, Dance and the Bedales Events Programme) and the four current students who attended. Members also had the chance to view the Summer Exhibition. **Diana Armfield RA (1933-37)** was welcomed as a special guest to the event, who at just three years off her centenary year, is still busy painting, and in fact had artwork on display in the Summer Exhibition 2017.

In recent years, legacies have had by far the greatest impact on the school's ability to enhance teaching facilities and offer bursary support.



Diana Armfield R.A. Lithograph
Kindly donated to Bedales by Diana and on display in the Reading Room



An Interview with John Lippiett, Chair of the John Badley Foundation, Bedales Governor and past parent

John Lippiett's desire to join the navy was shaped at school. "I was a grammar school lad down on the coast in Brighton," he says, "and the sea intrigued me. In those days, boys seemed to enjoy hobbies such as train-spotting – I didn't want to do that and instead, I read hundreds of books about ships, the sea, the navy and so on and by the time I was 14, I knew what I wanted my career to be. There was a cadet force at school, which I joined as a member of the corps band, moving to the navy section after a year. Jack Smithies, an English teacher who led the section, was the most tremendous influence on all of us. He looked after everyone's interests, took us on outward bound courses to places like Snowdonia and generally encouraged a level of unsupervised outdoor activity that wouldn't be allowed today. Four of us ended up in the navy from a three-year period and I was the laggard – the only one who didn't finish with a knighthood!"

Eschewing university, John went straight to Dartmouth as an eighteen year old in 1967. The summer of love it may have been for many, but John was spending it learning the intricacies of his trade. "We looked on jealously from afar," he chuckles. "What people tend to forget about that era is that the Cold War was in full swing, there was an apparently perpetual nuclear arms race and for the navy at that time, deterrence was the thing. Our job was to keep the peace, not threaten it."

By the time he was 25, John was a young lieutenant, a veteran of naval adventures around the world, and was also on the point of getting married to Jenny and starting a family. Well before his thirtieth birthday he was given command of his first ship, the minesweeper HMS Shavington, and he would soon earn himself the MBE for his role in assisting with a hurricane relief operation on the island of Dominica. "The same thing happened

in Dominica this year, of course," John notes. "When I was out there in the 1970s, by now back in a bigger ship, I was put in charge of the salvage operation for the island's main hospital, rebuilding it and trying to find enough medics to run it. We were back in Dominica not long ago, and rather sweetly, the President laid on the equivalent of a state banquet for us as a gesture of thanks for everything that the Royal Navy had done all those years ago."

When war broke out over the Falkland Islands in 1982, John was again on hand, this time as second in command of the frigate HMS Ambuscade. Despite the place of the Falklands War in the nation's maritime history, John prefers to play down its significance in his own career. "Looking back, I honestly consider it a minor part of my service," he insists. "I didn't expect it and we lived through plenty of perilous hours,



of course, but the danger of being struck by missiles worried me rather less than the threats from Mother Nature. The South Atlantic was a wild place, in many ways. That war sharpened us up as a service and confirmed in my mind what a professional and well-trained outfit we were. As a nation, I also felt that we seemed to regain a fair bit of our self-respect in the immediate aftermath of the conflict."

For the next decade, John was generally at sea, commanding an assortment of ships, as well as the 9th Frigate Squadron, before beginning a succession of shore-based commands in which he flourished. "Commanding a ship is like being a mayor in your own village, an experience that I'd recommend to anyone," he says. "Ashore is very different but it was my good fortune to have a range of tasks as a Rear Admiral that were immensely varied and interesting, including Flag Officer Sea Training, Chief of Staff to NATO Forces and Senior British Officer in the Southern Region, based in Naples, and finally Commandant of the Joint Services Command and Staff College. As you get older your role becomes a more strategic one and you can visualise yourself as a piece of the overall political and military jigsaw."

By this time, John had begun his long association with Bedales. "If you were someone who tended to be overseas

a lot, the MoD would award a grant to help with the schooling of your children, without which it would have been impossible," John reflects. "Our first two children, **Louisa (1994-96)** and **Mark (1996-98)**, were given the option of where they wanted to go for their sixth form and both were positive that Bedales was the place for them. That was immensely successful and when it came to **Oliver (1996-2001)**, our youngest, the element of choice had disappeared and he went through Bedales from Block 3."

There was already a connection between John and the school. "**Avril Hardie (staff 1987-2003)** was a friend of ours, godmother to our youngest and head of the girls' boarding house, and she's one of my co-governors to this day," John explains. "I could see and grew to love the individuality of Bedales; it was and remains a place which has always run away from conformity and never tried to stamp its own character on its students. You could find yourself as a person at Bedales and the joy has always been in its variety, both of opportunity and in its cast of characters. Most people don't readily associate Bedales with the military but my younger son joined the army after Bedales, much to all our surprise, and it was such an immense pleasure to see him talking away to his Old Bedalian friends in the setting of

an officers' mess or at a smart function, he in uniform and they with long hair and black tie, and to see the range of people that had emanated from the same place."

John took early retirement from the navy in 2003 with few regrets. "The only time that I really missed it was when I saw a ship heading out of Portsmouth Harbour into a southerly gale," he says. "Otherwise I was always happy that I'd left at the right time." In truth, John had little time for regret for he had quickly plunged into one of the most demanding tasks of his professional life – as Chief Executive of the Mary Rose Trust.

"I'm a great believer in fate," John says. "There I was, recently retired from the navy and needing a job when I saw the advertisement in the *Sunday Times* for the Chief Executive role at the Trust. When I went along for the interview, I was immediately told that they didn't want a bloody Admiral for the role and I had to spend the next few minutes convincing them why they might be wrong! Having got the job, I quickly realised that things weren't that marvellous – the Trust was near bust and low on morale and I had to start by 'clearing the lower decks' in naval parlance. It was a big leadership challenge and we all had to muck in together. Above all, I was determined that this would be a true team project."

The team's success is now a matter of record. Funds were raised, arms were twisted and continuous hard work was the order of the day. "After about three or four years of persuasion, I began to think that we were getting somewhere and the final satisfaction that we all shared, permanent staff and volunteers alike, when the Mary Rose Museum was finally opened in 2013 was, I think, the greatest of my working life," John says. "It felt as though we had confounded all the critics."

Not long after John had initially been appointed to head the Mary Rose Trust, Bedales had approached

him to become a governor of the school. "At that point, the Trust was absorbing all my energies and I simply couldn't give Bedales the necessary time so I had to decline with extreme reluctance, although I deeply regretted not being able to accept the job," John remembers. "In 2011, when I was asked again, I was in a much better position to help and was delighted to join the Board of Governors. A governor's task is really to ensure that the school complies with the rules and regulations that go with being a charity, especially from the financial point of view, and to see that the safety and well-being of students and staff are always the paramount considerations. But above all, our objective is to ensure that Bedales strives to provide the very highest standards of education – the very purpose of the school."

Not content with just his role as governor, John is also the chair of the John Badley Foundation, the extraordinary Bedalian concept that offers bursary support for talented youngsters who could not otherwise afford a Bedales education. "The decision about which students should be supported by the school is entirely

a matter for Bedales," John emphasises. "My role, with my fellow trustees, is to make sure that the fund grows on sound foundations and that we don't squander its resources."

The 1893 Club – named for Bedales' foundation year – was recently formed for all those who choose to support the John Badley Foundation through a regular gift of £18.93 a month (or per quarter or year). John Lippiett, naturally a member of the club himself, is optimistic about its progress: "It's a great idea," he enthuses. "The discipline of giving regularly so that other people can enjoy the same opportunities that our sons and daughters have had is a wonderful thing. The 1893 Club is growing in prominence and popularity and the hope is that through it, we shall be able to transform the lives of a growing number of people. At the moment, we have six beneficiaries of the Foundation at various stages of the school; we would like that number to increase to 14, and to grow the fund to a figure beyond £2 million."

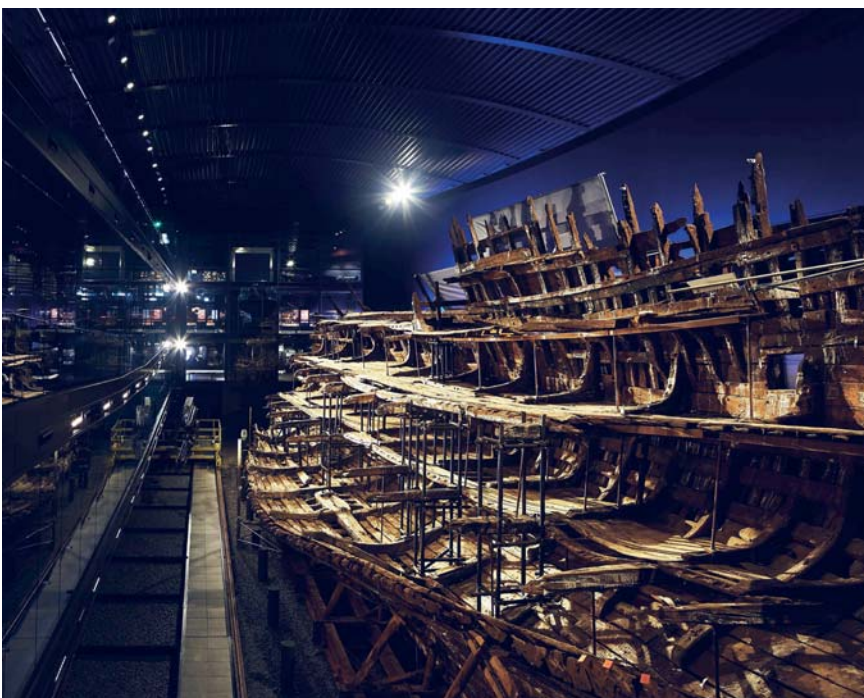
Legacies, which in recent years have made by far the greatest impact on Bedales' ability to improve teaching facilities and offer bursaries,

are something of which John wholeheartedly approves (Bedales will accordingly be a beneficiary of John's will). "The point is that people should feel able to make a contribution at a level at which they feel comfortable," he observes. "In many ways, the actual sum involved is less important than the idea that one is contributing to something that one really believes in."

Although he retired from his role at the Mary Rose Trust in 2015, John maintains a breakneck pace of activities at an age when some might have headed for their pipe and slippers. Alongside his Bedales commitments, he is a renowned lecturer on maritime history, exploration and old maps, travelling the world to do so, a Patron of the Nautical Training Corps and President of the Ton Class Association, and a trustee of the Royal Mint Museum and the Chichester Festival Theatre. He was also appointed a Deputy Lieutenant of West Sussex in 2014. "I must be mad," John laughs. "However, I do love learning new things, I like to keep the old brain active and as my days become more numbered than ever, I want to fill them with as many interesting things as possible. Jenny and I published our letters to each other during the Falklands War (*War and Peas: Intimate Letters from the Falklands War*) to coincide with the 25th anniversary of the war and that has led to us giving talks together all over the place, which has been a lot of fun. I must say that I've been incredibly lucky throughout my life with both my work and my family."

"While I was at school," John concludes, "dear old Jack Smithies told me that working with people would be the most satisfying thing that I would ever do. I'm not sure that I agreed with him at the time; perhaps I didn't even understand what he meant. I most certainly do now and he was so right." 🌸

**James Fairweather, husband of
Kate Fairweather (née Day, 1980-85)**



THE BEDALES GRANTS TRUST FUND

For those who are not familiar with the work of the Bedales Grants Trust Fund (BGTF), it was founded in 1927 with the aim of providing financial support for students at Bedales, with preference being given to children of Old Bedalians. This has been extended over the years to cover children who have OB relatives, even if their parents are not OBs. Currently we are supporting just over 20 students and the great majority of them have strong OB connections.

During this first year with **Cathy Baxandall (née Dwyer, 1971-76)** at the helm, the Trust has continued to prosper well in less stable financial climates. Following the liquidation of our more speculative investments, activities have focussed more on the realisation of assets in the bequest from **Jennifer Lilley (1937-42)** and on the reinforcing of our board of trustees with new members with the necessary qualifications.

In particular, **Stephen Davies (1989-94)** has joined the group to lead the disposal of the properties inherited from Jennifer Lilley. Given that these comprise a parcel of farm land in Devon and a development site in Camberley, special expertise is definitely required. Stephen has considerable experience and his management of these issues is greatly appreciated.

It is over five years now since the BGTF received this bequest, jointly with the Edward Barnsley Educational Trust. It is a measure of the complexity of such matters that only now are we close to a sale of part of the farmland and entering into a binding agreement with a property developer on the other plot. I can assure readers that we have not been dragging our feet, merely working hard to maximise benefits to the Trust. These should eventually be in excess of £1 million to each beneficiary. It is worth being patient.

Also during the past year, **Peter Hall (1975-79)** has retired from his fund management career at Hunter Hall and decided that he no longer wishes to be part of the BGTF investment team. He has done fantastic work for the BGTF over the past ten years and we are delighted that he wants to continue on the board of trustees as an ordinary member. He remains as interested in and committed to young Bedalians as ever.

For this reason, we have appointed **Lynn Percy (1972-77)** as an additional trustee and she joins the investment committee. This continues to be ably chaired by **Simon Latham (1993-98)** and has myself as its other member, closely overseen by our Chair.

Although much of our assets have been held in cash lately, the substantial sums invested by Rathbones on our behalf have shown impressive growth again and stand at a little over £6 million, without taking account of the expected income from the Lilley Bequest.

As always, we have awarded bursaries to the value of 4% of assets, according to our policies, supporting around 20 students. Despite this outlay, we have still achieved appreciable capital growth.

Our team of trustees continues to include **Camilla Church (1989-92)**, our resident legal expert. 🌱

Dennis Archer
(staff 1974-2008)

The Trust encourages applications from students who have significant Old Bedalian ancestry.

It offers means-tested support to students at Bedales with preference given to those who have parental or other family connections to the school.

Application is made through Janie Jarman, the Registrar at Bedales, admissions@bedales.org.uk.





Over the last few years James Fairweather has been interviewing OBs for us to find out about their time at Bedales, and where life has taken them since. To give you a taster, we have compiled a selection of extracts from his most recent interviews. To find out more about the following OBs, their memories and achievements, you can read the full profiles on the Bedales website.

Matthew Batstone (1968-82)

Co-founder and Director
of the New College of
Humanities



How easy can it be to pursue your education at a place where your father is busy establishing a legend as an English teacher of close to genius, not to mention an inspirational director of plays and an enthusiast for all things pertaining to cricket? Not especially, is the answer, according to Matthew Batstone, son of **John Batstone (staff 1963-93)** and recipient of occasional brickbats from those who were not fully paid-up members of the Batstone fan club.

"No, it wasn't always plain sailing," Matthew agrees a touch ruefully. "Dad was a great, inspirational teacher and a presence that you couldn't ignore but he also liked bright students who applied themselves and were willing to engage intellectually with the subjects that he loved. He had absolutely no patience with anyone inclined to be lazy and there was occasionally a bit of grief from those who had fallen out with him. Oddly enough, Dad was also adamant that none of his three sons should ever follow him into teaching, at least partly because it was a notoriously badly paid profession, particularly back then."

Bedales during the 1970s and 80s was enjoying one of its many peak periods of academic excellence. Matthew, delighted to escape the tyranny of sport, was a willing recipient of such high-powered intellectual stimulation. "I was tall and rather scrawny, entirely lacking in physical presence at that time, so sport was a late-developing interest of mine apart from the family curse of supporting Portsmouth Football Club," he admits. "Dad's cricketing genes completely missed me and instead, I was one of the kids who helped to build the Sotherington Barn. He did cast me in a minor role in Ayckbourn's *Confusions* but that was on the basis of my reliability, rather than my talent."

"A lot of my inspiration therefore came from things like *Civics*," Matthew continues. "People such as Max Beloff, Peter Brooke and Erin Pizzey would come and talk to us at events which were always hugely well-attended and would deliver messages that still resonate with me."

Read more: www.bedales.org.uk/alumni/matthew-batstone

Sebastian Bergne (1975-84) Industrial Designer

For most children of diplomatic families, the time arrives somewhat earlier in life than they might hope when local schools in far-flung locations are deemed inadequate for their long-term education. In Sebastian Bergne's case, the moment arrived at the age of eight with his father at the British Embassy in Cairo. "I'd been at primary school when we were in Abu Dhabi but there was nothing appropriate for me in Egypt," Sebastian recalls. "My parents



decided to send me back to school in England but they didn't want me to go to a traditional boarding establishment. Bedales fitted my sensibilities at the time and was in line with my family's appreciation of the arts." Sebastian's mother was a ceramicist of high repute and his great-great-grandfather was the pre-Raphaelite painter William Holman Hunt.

Approaching his new school in a positive and open-minded frame of mind, Sebastian did not immediately take to life at Dunhurst. "I found the early years pretty tough," he admits. "Living away from home at such a young age didn't suit me and I had trouble integrating socially so it was only really when I arrived in Block 3 at Bedales that I started to enjoy myself."

Already something of a dab hand in the art and craft department, Sebastian's early refuge was found in the workshops and barns at Bedales. "I'd enjoyed making things as long as I can remember, taking things apart, trying to put them back together and building models at a time when my peers were usually reading," he explains. "I got involved in pottery at the start, spent a lot of time in the barn, sewing, weaving and basket making and later found the Bedales workshop to be an inspirational place. Teachers such as **Martin Box (staff 1970-2008)**,

David Butcher (staff 1964-92) and, in the art department, **George Hatton (staff 1977-2012)**, were incredibly helpful and supportive."

Read more: www.bedales.org.uk/alumni/sebastian-bergne

Hannah Gourlay (1999-2004) Founder of TellTails



From her earliest years, Hannah Gourlay was constantly inventing and creating. It was soon apparent that her school in Godalming, an all-girls institution with a fairly unbending attitude to discipline, was not going to be the right environment in which to nurture the artistic skills that she so clearly possessed. "My parents went looking for a creatively focused school for me and they didn't have to go too far to find it," Hannah reflects. "Bedales was a pretty obvious place to send me."

Hannah was immediately struck by the school. "So different to what I was used to at my old school," she recalls. "Everyone looked so cool and uber confident, dyed hair; flowers in their hair; fairy wings. I felt like such a young kid when I arrived, wearing dungarees. Within a week I remember changing the way I wore my dungarees with one buckle rather than two and a bow in my hair. I suppose that I was quite a shy child but Bedales really was responsible for instilling confidence in me and bringing me out of my shell, which, as I look back was much more important than the academic side of things to me."

Quickly settling into the routine of her new school, Hannah played the

cello in the school orchestra, threw herself whole-heartedly into activities such as baking bread, worked on the farm and above all, spent a lot of her time in the art room. "George Hatton was a massive influence on me, of course," Hannah reports. "I never found him a tough teacher – he was just very encouraging, allowed you to enjoy what were you were doing and never tried to push you down one particular path. The creative side at Bedales, art, textiles and so on, was what I enjoyed the most and the school encouraged thinking outside the box. I left with a desire to set up my own creative business at some point."

Read more: www.bedales.org.uk/alumni/hannah-gourlay

Joanna Hardy (1974-78) Fine Jewellery Specialist

Joanna Hardy's earliest memories are inextricably linked with making things. "My father was an entrepreneur, whose business involved, amongst many things, petrol stations, slot machines and jukeboxes, but he also found great satisfaction in making things. He could fix anything and as a young girl I would be so impressed with his DIY skills. Every holiday I would work in one of his businesses including being a petrol pump attendant where I became fascinated with cars," she recalls. "The satisfaction he gained from tinkering in his workshop



rubbed off on me as I began to love making things myself. I used to sew endless patchwork squares and I also had the inspiration of a godmother, Margaret Biggs, who was the first woman to be President of the National Association of Goldsmiths and was the first woman to pass the F.G.A. gemmology exam with distinction. I remember her grand Georgian house in Farnham very well, full of mineral specimens in ornate cabinets. Art was a big part of life but so was practicality and there was always the expectation that you would work hard at whatever you did."

An apparent natural for Bedales, Joanna had been put on the waiting list at the school while actually securing a place at Frensham Heights. "My mother, who had been to RADA and was a free-thinking vegetarian with a penchant for yoga, was particularly keen on that type of education for me and when a place at Bedales became free, I went down for the three-day induction with a mixture of excitement and trepidation," she reflects. "I'd been head girl at my little school in Liphook but I'd gone on to fail my 11+ and my natural confidence had taken a bit of a knock. I also had something of a stutter – reading the lesson at my prep school had been a real dread of mine – and so there were a lot of nerves when I went to Bedales. As it turned out, I loved the induction, got in and had speech therapy at school which helped the stutter to vanish by the time I got to Block 5."

Read more: www.bedales.org.uk/alumni/joanna-hardy

Andy Kemp (1970-80) Manager at EPIQ Ecology & Petroleum

The son of a father who worked for Shell in Africa, Andy Kemp was following a well-trodden path when he arrived as a boarder at Dunhurst at the age of eight. "I think the choice of Bedales may



have been made for me on the basis of location as much as anything else, Andy suggests with his tongue slightly in his cheek. "The family's UK base was in Dorset so it was a matter of finding somewhere suitable within reasonable distance of home and airport."

A disastrous initial week at his new educational home was not, happily, a herald of worse things in store for young Andy. "I was spectacularly notorious for crying incessantly throughout my first few days at Dunhurst," he laughs, "but I got over that and quickly became one of the last to want to go home when holidays came around. I've got to say that my memories of Bedales as a whole are happy ones – it felt like my home for ten years."

By his own admission, Andy was something of a jack-of-all-trades at school. "It's certainly true that a number of people who performed really well had a specific passion that they followed, but I wasn't among their number," he reflects. "Bedales was a big society in which you could dabble at a lot of things without necessarily being great at them. I wasn't arty but I did some art, a fair bit of design, where **David Butcher** and **Martin Box** were great characters, of course, and was generally never short of something to do."

A then rare Bedalian S Level maths student, Andy pays generous tribute to the teaching that he received at the school. "**Dennis Archer** (staff

1974-2008) and his colleagues in the maths department were extremely good and then there was **Don Spivey** (staff **1969-90**) for chemistry," he recalls. "I seem to remember that there was a splinter taped to the wall in one of the common rooms as a memento of the time that Don's chair had bitten the dust during one of his experiments!"

Read more: www.bedales.org.uk/alumni/andy-kemp

Clare McCaldin (1979-85) Classical Singer and Founder of McCaldin Arts

From her earliest years, music was a vital element of Clare McCaldin's life. Her father, a professor of music, was one of her great influences and supporters, but his position at Lancaster University meant that Clare's early school days at a comprehensive school in Morecambe were far from ideal for a sensitive, academic child. Bedales appeared to provide an excellent alternative for the budding singer and cellist, who duly landed a music scholarship and joined the school at the beginning of Block 2.

"With the benefit of hindsight, it was odd timing and I found it difficult to break into the various friendship circles that had already been established in middle school," Clare reflects. "As a people-pleasing first child, somewhat

shy, I was astonished and quite intimidated by how fully formed my peers seemed to be. Everyone gave the impression of being so strong, so confident, so sure of themselves. Even the clothes that people wore were an active statement about them as individuals; I, on the other hand, had a shocking collection of stuff, which added to my feeling of shyness and so I took refuge in things such as basket-weaving, looking after the chickens – and music, of course."

Clare's mother was a talented amateur musician and music was embedded in the fabric of the family home. "To some extent, I think that I took it for granted," Clare muses. "It almost took on the form of background colour, as opposed to a passion of choice, and it was a fair bit later in life that I had the Road to Damascus moment that showed me how deeply I cared for it. That said, **Jonathan Willcocks** (staff **1978-89**) was a great inspiration at Bedales and I was also lucky enough to have a wonderful cello teacher in **Helen Verney** (former staff). The encouragement to experiment as widely as possible was always there in areas such as folk and jazz, which I enjoyed, but classical music was what I knew best and that's what I tended to focus on."

Read more: www.bedales.org.uk/alumni/clare-mccaldin



Angie McLachlan (née Illingworth, 1987-92) Bishop, Thanatologist and Partner at Red Plait Interpretation LLP

Arriving at Dunhurst at the age of eight was like manna from heaven for Angie McLachlan. As the youngest boarder at the Collegiate School in Bristol, she had felt isolated and out of her depth; at Dunhurst, she was in her element from her first day.

Photo credit: The University of Winchester



"Mum had got a job as a matron at Bedales, which was how I was able to move to Dunhurst, and I absolutely loved my new school at once," Angie recalls. "The physical setting, the orchards, the pets, the teachers, who were so friendly and approachable – all of them made such a positive impression on me. I enjoyed the lessons, the drama and the art – there was a new art block that was being built at the time – I loved being in the workshop and building things out of wood and life was so exciting. Yes, there were some tougher aspects; there was a social pecking order, in which those who had come all the way up the school were at the top, and it was really quite competitive, with sports competitions between the houses and so on, but these were the wonderful days before health and safety regulations. You could climb trees, do all kinds of hair-raising things with very few restrictions and think things out for yourself in a way that children aren't always allowed to these days."

At Middle School, Angie was part of an experimental couple of years, which saw her lessons taking place at Bedales while she continued to live at Dunhurst. "The tracking backwards and forwards was a bit of a pain but there were compensations," she says. "I well remember the thrill of the Bedales library and how I felt when I first borrowed a book from it. I had also

become an avid student of martial arts; it was something that I had discovered that I was good at and I eventually became one of the first black belts to come from Bedales. Until I was 21, I pursued it, even coming back after I had left the school to take the grading sessions at Bedales."

Read more: www.bedales.org.uk/alumni/angie-mclachlan

Joe O'Connor (1987-92)

Music Producer and Founder of JMusic Ltd



Joe O'Connor is as judicious as he can possibly be in appraising his debt to Chichester Cathedral Choir School, the preparatory school that he attended in the early 1980s that is also known as Prebendal. "Music was always the love of my life and Prebendal always forced you to realise that there was no substitute for practice," he acknowledges. Joe hesitates and then continues: "But it wasn't the place for

me. It was a very old-fashioned, strict institution with a heavy emphasis on the religious side of life."

For an alternative, Joe and his parents first looked at Lancing College, the *alma mater* of Joe's father. "That didn't seem a lot different from Prebendal and then we looked at Bedales," Joe remembers. "I couldn't believe what I was seeing, fell in love with the place and couldn't imagine what I would do if I didn't get in there. It was such a welcome change from everything that I'd been used to for the previous few years."

He needn't have worried. Beginning in 1987, Joe naturally gravitated towards the school's musical scene, so reinforcing an obsession that had been with him since his earliest days. "Nan had a pianola in her house, my stepfather was a cabaret singer and I'd loved the hymns and the concerts that I'd heard and seen in Chichester, so I was already steeped in a variety of musical styles by the time I arrived at Bedales," he explains. "Playing different musical instruments was part of life for me. I'd started on the trumpet, which eventually gave way in a natural progression to the euphonium, and also studied the piano and the cello but it was at Bedales that I first really discovered musical theatre."

Joe's time at Bedales spanned the eras of both **Jonathan Willcocks** and **Nick Gleed (staff 1990-2017)**. "Jonathan was a huge figure at Bedales, who left the school a couple of years after I got there and made an incredibly tough act to follow," Joe reflects. "There was a lot of concern about who might succeed him but when the potential recruits were put through their paces it was obvious that Nick stood out a mile. I hit it off with him straight away; he almost personified the Bedales tradition of informality with an underlying layer of discipline and respect and I still meet up with him for a coffee from time to time."

Read more: www.bedales.org.uk/alumni/joe-oconnor 🍷

BEDALES EVENTS 2018

With head, with hand, with heart, let's all celebrate 'bee'ing 125

Our new season was curated with the 125th anniversary celebrations very much in mind. One key thing to celebrate is that most important Bedalian freedom: the freedom to ask questions. This is a freedom we may, when it is so woven into the fabric of twenty first century Bedales, take for granted but it is freedom we fight for whenever it is threatened. John Badley, founder and 'Chief' (a term variously affectionately used with love and fear, reflecting his generous, yet formidable reputation) felt the traditional educational systems of the time had removed that freedom. His vision was tolerant and humane. His vision initiated educational change and we reap the benefits here today.

If Bedales remains (as was a popular metaphor) an oak giving rise to acorns such as **Gyles Brandreth (1961-66)** (joining us for a special Parents' Day performance) and **Marika Hackman (2000-10)** (that semi-anarchic, shamelessly free, rising pop star) then it also somehow (scientifically inaccurately) sets out runners in abundance too. Roger Penrose (scientific accuracy personified) continues the rich history of stellar speakers with our annual Eckersley Lecture, named after **Thomas Eckersley (1897-1904)** and his brother **Peter (1902-11)**. Roger Penrose's mother, **Margaret Leathes (1913-19)**

Roger Penrose Eckersley Lecture,
17 May 2018



was head girl here and so Roger Penrose is, in some small but significant way, returning to his roots.

Margaret Leathes would not have been head girl without Amy Garrett Badley, committee member of the Petersfield Society for Woman Suffrage and Equal Citizenship and wife of the Chief. Maybe her clearest impact here is in the co-educational nature of the school, for she confirmed her husband in his own belief that education at Bedales should be open to girls as well as boys. Her influence is remembered this season with *A Necessary Woman*, an imagining of the night before the census, 1911.

Join us to celebrate 125 years of the "irregularly bold". For the full list of events, visit our website: bedalesevents.co.uk.

If you'd prefer to talk to someone when booking your tickets, the number is 0333 666 3366.

To receive the events brochure when it is first sent out, email us on hello@bedales.org.uk to provide your full address and let us know if there are particular types of event that interest you most. Do state that you're an OB and that it's the events brochure that you want somewhere in the body or subject line of the email and you'll receive the next edition as soon as it becomes available. We look forward to welcoming you back to Bedales soon. 🐝

Phil Tattersall-King

**Director, Bedales Events Programme
@BedalesEvents**



Marika Hackman, 19 April 2018



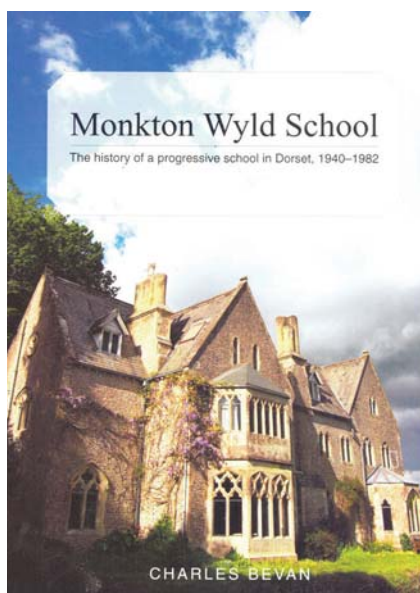
A Necessary Woman, 2 May 2018



Gyles Brandreth, 30 June 2018

FROM DEEPEST DORSET TO HAMPSHIRE

A Life Saving Change



I joined Block 4 in the autumn of 1961, after three years at what was somewhat euphemistically called a 'progressive' school. It might more accurately have been described as non-traditional or alternative. Hidden away in the far west of Dorset, Monkton Wyld School had some 60 pupils, roughly half boys and half girls, with ages ranging from eight to 18. With such an age range it was simply not possible for us to be taught in conventional classrooms. Instead we studied under the so called 'Dalton system'. We studied on our own in subject matter rooms, with occasional personal help

from the subject teacher. The morning timetable was divided into half-hour periods and, once a week the books we kept our study records in were checked. If we had spent too much time in a room we were advised to rethink our plans for the coming week. The system suited some children well, either those who were motivated to study on their own or those with learning difficulties, such as dyslexia, who need extra help. I cannot say I fitted either category and I think I was generally way behind my peers in many subjects when I got to Bedales. Fortunately I managed to make up much ground.

But my time at MWS was by no means entirely wasted. I am sure that the way we were taught during the craft lessons in the afternoons, and the freedom we had to make our own entertainment at weekends inculcated in me a streak of independence and an ability to use time productively. In many ways it is in recognition of these attributes that I have written the history of the school – to put on record the fascinating story of a school that in 40 years taught more than 700 pupils.

The school was founded in an old parsonage, which had been built along with a new church in 1848 by a wealthy widow to persuade her prelate son-in-law, not to take her daughter

to India. The founders bought the building for £3,000 in 1940, and the first children were war time Operation Pied Piper evacuees from the cities of central England. The founders were very left-wing. One of them had been involved in the 1919 workers strike in Berlin, and was chased out of Germany in 1933 after the Reichstag fire and Hitler's decree nullifying many civil liberties. Quite a number of the parents in the 40s and 50s were members of the British Communist Party, and the ethos of the school was anti-capitalist. Quite a few of the pupils had well known creative parents. People like Larry Adler the harmonica player, John Osborne the playwright, Christian Darnton the composer and Michael Bentine the comedian. To the founders, the school was everything and they made it a success educationally and financially by working almost all hours of the day. Sadly the staff that followed did not have the same commitment, and as state schools provided more specialist teaching for children with learning difficulties, the appeal of MWS faded. Eventually, in 1982, it was closed. A copy of *Monkton Wyld School: The History of a Progressive School in Dorset 1940-1982* is in the Bedales Library. 📖

Charles Bevan (1961-66)



Full list of Matthew's published works:

Routemaster Requiem, with Geoff Rixon, Ian Allan Publishing 2006; *Routemaster Retrospective*, with Geoff Rixon, Ian Allan Publishing 2007; *Routemaster Omnibus*, with Geoff Rixon, Ian Allan Publishing 2008 (bind-up of previous two, plus update); *The London Titan*, Ian Allan Publishing 2008; *The London Metrobus*, Ian Allan Publishing 2009; *London Transport 1970-1984*, Ian Allan Publishing 2013; *London Transport's Last Buses: Leyland Olympians L 1-263*, Pen and Sword 2016; *London's Bendy Buses (The Bus We Hated)*, Pen and Sword 2016; *The London Enviro400*, Pen and Sword 2016; *The London DMS*, Pen and Sword 2017; *London Buses 1970-1980* (with John Laker), Pen and Sword 2017 (this is the one just out!); *The London LS*, Pen and Sword, due March 2018.

When I met Ruth Whiting (staff 1963-2000) at our Block's reunion four years ago I apologised to her, because I was the very worst history pupil she must ever have seen, having only sat the A Level because it was one of the three subjects I was least bad at. I also told her that, crazy as it sounds now, I am a historian by vocation. I did scrape the passing E grade, incidentally, because I answered a question on the paper that hadn't actually been taught but was on the syllabus nonetheless and had piqued my interest at some entirely random moment. It paid off, and I've sort of been using my own initiative ever since.

True, the field I keep getting asked back to write about is as eclectic as it gets; it doesn't matter. In the period before and during my time at Bedales, London Transport buses were the symbol of the capital, unified, recognisable and reasonably reliable. They got me (and many of you, no doubt) from A to B at a price that is still cheap by comparison today, teaching me how to plan, budget and time journeys when I was too young

to have a car. But during that era, the whole London Transport organisation was split up and sold piecemeal to the private sector; and it's that convoluted part of history I've been writing about in the last decade, with twelve books published and four more contracted.

This game for me has never been about standing on a street corner with a notebook, as is the old stereotype; it's history in action, only through a filter you'd never expect. Through it I find myself exposed to fields as varied as photography, design, cartography, architecture, labour relations, international logistics and industry, the state (both British and foreign) versus the private sector, funding (taxation versus venture capital) and even fashion (watch the lapels and trouser ends on the passers-by who get into photographs!).

Where the publishing of it all is concerned, there's never been a better time for people like us to take control of the means of production. There are already remarkable tools like smartphones and the media on which to push whatever you want; Facebook, Instagram and so on. But those aren't

permanent, where books are and a subscription to Adobe Creative Cloud, on which I design everything I write, is only 50 quid a month. So, God forbid I find myself in the position of offering advice and inspiration, but I say: write everything, now. Write it all down, from diaries to reviews to op-eds, vox pops and whatever takes your fancy. Document your life and your interests for the present and for the future. Don't worry about who'll see it or care about it. Someone will; look at me. Maybe there might only be five men and a dog who read my books, but they're my favourite five men and dog in the world. As a fan told me to mutual mirth, thanks to his having bought one of my books, his kitchen table didn't wobble any more...

Somewhere amid all this, I wrote my own account of our own era here at school; 300,000 words of it, hammered down as soon as I left and before it passed out of my mind. One day I'll publish that story too; perhaps posthumously... ☹

Matthew Wharmby (1984-89)

When I was at Bedales I had no idea what I wanted to do with myself. I flirted with the idea of singing while at university but took a different route after graduation and only came to professional singing in my late 20s. I now sing a lot with the Royal Opera, with the BBC Singers and other ensembles, as well as performing widely as a concert soloist.

After having done 15 years of this sort of work, from Verdi opera to Harry Potter soundtracks, and 'squeaky gate' modern music to Renaissance polyphony, I also began to lead collaborations with living composers for the first time. I needed a convenient label to unite the groups of colleagues I would be leading in these projects. I decided to call this McCaldin Arts.

Now, after five years of McCaldin Arts' activity, I have a range of shows under my belt and I am increasingly being invited to speak and write about creative entrepreneurship. It's a subject I feel strongly about, since we have excellent music conservatoires in this country but our industry can't support all the musicians we train. The idea of a 'portfolio career' is not in itself a new one for professional musicians, but the need to be actively entrepreneurial is challenging to many. I am pleased to contribute to the conversation by talking to younger colleagues about

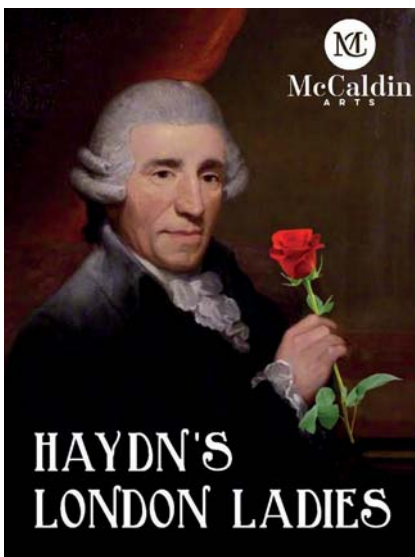


Photo credit: Claire Shovelton for Tête à Tête

making and marketing their own work as part of their professional activity.

Much of a performer's life is about serving the intentions of other people; the (often dead) composer and writer who created the piece, or the living conductor or director who I am largely expected to obey. As a solo recitalist I am freer in my choices. By being actively involved in the creation of a new piece from the outset, I hopefully have the most creative influence of all. The decision to start writing and commissioning work seems now to have been the inevitable and necessary next step for me in my professional development. The singing business wasn't offering everything I wanted in terms of roles, so the solution was to start filling in the gaps for myself.

How did I get started? I was looking for a way to do a follow-up performance of a work that had already been written for me. Getting a premiere is relatively easy – it's the second performance that can be hard to pin down. Sometimes a change of presentation can renew a work's appeal. Stage it. Change the instrumentation. Make it the centrepiece of a recording project. Find a new way to spin its subject matter in the light of current trends or conversations.

That first show was *A Voice of One Delight* and on that occasion I opted to stage it. The original concert work was

written for me by Stephen McNeff and inspired by the story of Jane Williams. Jane was Percy Bysshe Shelley's last great crush, but is largely forgotten, being overshadowed by Shelley's widow, Mary.

The stories of women who have been mis-represented or somehow de-voiced has been a consistent one in my work. Even in projects that I consider to be principally about something else, the status of women has emerged as a secondary theme.

After *A Voice of One Delight* came two other works about women who have been misunderstood. The first, *Vivienne*, retrieves TS Eliot's first wife, Vivienne Haigh-Wood, from the asylum where Eliot and her family left her in 1938. Now, currently in development, is *Mary's Hand*, which challenges the received view of "Bloody" Queen Mary I. Perhaps unsurprisingly, the issues raised by this latest show feel particularly up-to-date: female power and the female body; the role of the monarchy; English attitudes to foreigners.

Ideas for shows come from all over the place and occasionally a casual suggestion reveals a story. My father's life-long interest in the composer Joseph Haydn seeded the idea behind *Haydn's London Ladies*. This narrated 'entertainment' is somewhere between a recital and a lecture, a combination I have been experimenting with to move



Clare performing *Over My Shoulder*

away from the traditional recital format. *Haydn's London Ladies* knits together the stories of various women who befriended Haydn during his two visits to London in the 1790s. Haydn has always been considered a musical superstar but among these ladies only Emma Hamilton is still recognised. However the other Ladies were also significant on the London social scene, either on account of their husbands or their musical talents. As I researched those I already knew about, a jobbing singer called Harriet Abrams emerged from the shadows and provided an important thread of story, as well as some rare musical items from her own pen.

In a similarly casual way, a friend messaged me with photos of two gravestones in a churchyard in West London, which led to my second entertainment, called *Over My Shoulder*. Research revealed the careers and strangely symmetrical life-stories of Elisabeth Schumann and Jessie Matthews. Both women were superstars in their youth but are now almost unknown to anyone under 60. I was able to trace and meet Schumann's grand-children, one of whom supplied the musical rarity in the programme – a song written by conductor Otto Klemperer, with whom Schumann had a scandalous affair.

I scripted *Haydn's London Ladies* and *Over My Shoulder* myself and much of the pleasure in making them has been the research to refine the



Clare's most recent CD, themed around the ideas of madness and including the first commercial recording of *Vivienne*

relationship between the narrative and the music. Not only do I enjoy the historical research into character and storyline, but also the process of structuring a successful piece so that the audience's attention is carried easily on the narrative.

Both *Haydn's London Ladies* and *Over My Shoulder* are un-staged, make use of existing musical material and are therefore relatively quick to assemble. By contrast, the new staged works I have produced through McCaldin Arts take considerably longer to make. This is not only because the material is newly-minted, but also because the making and editing process involves more people.

These stage works are deliberately somewhere on the continuum between a song-cycle and an opera. This leaves the door open to performing them un-staged as well, increasing the opportunities for that elusive second performance. It is important to design these staged shows to be as flexible as possible. Apart from the obvious correlation between scale and cost (in development and performance) a show that doesn't rely on a set and lighting can aspire to all kinds of spaces and venues, and hopefully have a longer shelf-life.

The choice of instruments is another big factor in achieving this flexibility, as well as playing an important creative role. A singer and piano is a cheap combination in personnel terms; in

compositional ways a piano can also be a reasonable substitute for a larger ensemble. However not all venues already have, or can afford to hire in, a good piano. It's pretty painful for a professional accompanist to perform on an electronic keyboard or an instrument that hasn't been cared-for and I know I am torturing my pianist colleague by imposing this.

Mary's Hand avoids a piano entirely. Although the piece is presented out of strict historical time, the piano still sounded too modern to our ears, especially as our music quotes catholic plainsong melodies. With oboe, trumpet and cello we not only have a more appropriate sound world for church and crown; we release the musicians to move with me in the space, and free the show to live in liturgical and historical venues that contextualise the subject.

I'm particularly excited about 2018 because there's going to be a lot of my own work going on. I will be reviving *Vivienne*; made in 2013, it is McCaldin Arts' most successful piece. If all goes well, I will also be premiering *Mary's Hand* in 2018 and giving performances of *Haydn's London Ladies* and *Over My Shoulder*. Three other projects are in earlier stages of development and may just have to take a back seat with all this going on, although what usually happens when I get busy is that even the most preliminary ideas suddenly start to take on fresh energy. Juggling all this with my work at the Royal Opera and elsewhere is a challenge, and typical of the way in which many musicians work these days. As the saying goes, if you want to get something done, ask a busy person.

You can read more about any of these projects at: mccaldinarts.com. For a full list of my performances, check the 'Forthcoming' tab on my personal website: claremccaldin.com. 🎵

Clare McCaldin (1979-85)
claremccaldin.com
mccaldinarts.com

20 YEARS OF CECILY'S FUND AT BEDALES

Cecily was the third of our four daughters to come to Bedales. She loved Bedales and Bedales loved her. I suspect all her contemporaries will remember her. When she left in 1996 she had a place at Cambridge but took a gap year working in Zambia. She was volunteering with a local NGO which was helping the community in Kitwe, Zambia's second city, to care for the thousands of orphans created by the AIDS pandemic. Then on the 2 June 1997 she was killed in a car crash. She was 19.

For her funeral in Oxfordshire we said: "Garden or wild flowers only or donations to AIDS orphans in Zambia". We were stunned to receive £6,500, including some from people who did not know us or Cecily, but had just seen the announcement in the press. We sent the money out to the Zambian NGO she had been working with.

Then in early 1998 my wife and I went out to Zambia to seek closure but also to see what they had done with the money. We discovered that they had used it to put all the children on their books into primary school for one year. There and then we decided to make it our mission that such children should continue to be able to go to school. Cecily was very conscious that the education she had received at Bedales was a privilege; she had wanted to start giving back; we felt that continuing that work was the best way to commemorate her. So we established Cecily's Fund.

Almost every autumn since then I have been coming back to Bedales to tell the Cecily's Fund story to succeeding generations of Bedalians and Bedalian parents at the St Cecilia's Day concert.

As the years have gone by, so the story I have told has become more and more positive. The story still starts with a tragedy, but two months ago when we marked the Fund's 20th birthday we had a lot to celebrate. Well over 80,000 years of support for students



in school and 20,000 children enabled to complete their school education by an organisation which is still small and friendly but now thoroughly professional and well regarded in the world of international development.

Our main emphasis was, and still is, to provide the absolute minimum needed to ensure that destitute children can go to school – mainly fees but also, if necessary, pencils, school books, uniforms, and in some cases, shoes.

The need is as great as ever, but primary school fees have now been abolished. So now we concentrate on enabling children (particularly girls) to stay in secondary where there are still fees. We are currently supporting just over 3,000 children.

We help prepare them for economic life after school and we work to strengthen community support for their education. We also have programmes to help them to succeed in school and we train up to 50 of our best secondary school leavers each year and deploy them back into the schools to teach other children how to avoid

contracting HIV. Those who get to the end of secondary education despite often appalling home situations are, by definition, pretty special. Those who spend a year as our 'Peer Health Educators' become extraordinarily articulate and self-confident young people. They really are leadership material.

AIDS in sub-Saharan Africa is not quite the public health catastrophe that it was when we started and we hear a lot less about it in the developed world but it is still a massive social problem. In Zambia the HIV adult prevalence rate may be dropping slowly but is still a mind boggling 12.7% and people are still dying of AIDS. Moreover, because it is sexually transmitted, those who die are the parents.

Children who are orphans still constitute about 10% of the total population. Only Zimbabwe has a higher percentage. Because it may be years before a parent who has contracted HIV develops full blown AIDS the risk of a child becoming an orphan increases as that child goes through school. That is why in Zambia 24% of

children between 15 and 17 years of age have lost one or both parents. In Africa the extended family is the only social security system. Orphans often have little or no such support.

Last year my wife and I took a group of supporters out to Zambia to see for themselves what we do. They were blown away by the whole experience. As one of them put it: "Cecily's Fund has made a huge difference to so many young people and it was inspirational to see what is being achieved".

It is vital that these girls and boys should be able to continue school. School gives them emotional support, skills to earn a living, information about how to stay healthy and the confidence to act on that information. They are the poorest of the poor, in one of the world's poorest countries and one of

those hardest hit by HIV/AIDS. School is the ladder up which they can climb out of the destitution to which they are otherwise condemned. They know it and are very grateful.

We know that we have many years of work ahead of us. Education is a marathon, not a sprint. I hope that Bedalians, both old and new, remembering the benefits of their own education can continue to help us give these children hope.

Our website (www.cecilysfund.org) gives more details. Our little office in Oxfordshire will be delighted to supply material if, for example, you want to put us forward as 'charity of the year' to your employer, school, business etc.

Basil Eastwood, father of Alice (1985-90), Verity (1986-91), Cecily (1991-96) and Philippa (1992-95)



Mwandwe's Story

My full names are Mwandwe Jackson Kalonga. I was born on 1 May 1993. I am the first born in a family of five, three girls and two boys. I started school in 2000 at Kamatipa Primary School in Kitwe district of the Copperbelt Province.

Everything was well with me and the family until in 2004 when my

father died of HIV and AIDS. I was in grade six. It was very painful because he was the one whom the family were looking to for survival.

In 2006 I passed the exam into grade eight (ie middle school where fees are charged). I started going to school but it was very difficult for my mother to pay the fees for me. We tried all we could to find money by selling brooms.

In 2007 I was chased out of the school because my mother failed to pay my school fees and I stayed at home for two weeks without going to school. But then Madam Chipowe, my grade teacher came to my place and asked my mother why I was not going to school. My Mamy explained everything to her, and Madam Chipowe told me to go back to school and included me on Cecily's Fund sponsorship.

Furthermore, the coming in of Cecily's Fund sponsorship was very significant because I never thought I will go back to school. I was put on 100% sponsorship and at the same time I was receiving school books and uniforms.

In 2010 I completed my grade 12, and, as I was waiting for my results, I was recruited as a peer educator for 2011. It was nice to be a peer educator because we were learning about real life situations and also teaching others on real life situations, specifically on HIV and peer pressure among youths.

In 2011 the (grade 12 exam) results came out. They were good and I was accepted at Mufulira College of Education and I was given 100% college sponsorship by Cecily's Fund.

In 2013 my mother also died of HIV and AIDS.

In 2014 I completed my course and in 2015 I was employed by the government.

Without the sponsorship from Cecily's Fund I would have been a street kid, but now I'm looking after my brother and my sisters. THANKS. 🌟

Mwandwe Jackson Kalonga

In 1999, when I first started to help **Dennis Archer (staff 1974-2008)** catalogue the Archive, I used to lay things out on the Lupton Hall stage in order to sort them, and was always saddened by the fact that it was no longer the heart of the school as it was when I was a pupil. I have been even more conscious of this during the nine years that I have been working as Librarian. I was therefore delighted when the refurbishment project was proposed, and enjoyed digging out old photographs for the architects. I might have been less co-operative if I had realised at that stage that we would lose some of the space we used to store the Archive, but I must say that the Hall is now looking wonderful.

Most of our holdings had to be moved during the refurbishment. For those of you who haven't visited the Library in many years, I should explain that the Archive was housed in a room behind the Library office. The room was created by walling in the space where, at least when I was at school, we used to keep music stands and anything else that might be needed in the Lupton Hall. When Dennis took on the post of Alumni Officer, this room became his domain, and it could be accessed through a small storage area behind the Library office, and then across the passage that serves as the fire exit (and now disabled access) for the Lupton Hall. The old 'Archive office' is to be a new seminar room.

At the time of writing, some of our archive materials have been rehoused in a storeroom off the dining hall but others are still being stored in an empty staff flat while we wait for the final refit of the

Library office. The rear door to the office has been bricked up, which should allow us a little bit more shelf space. We are hoping that many of Mr and Mrs Badley's personal books will eventually be kept in bespoke bookcases in the new seminar room, thereby freeing up more shelf space in the Library office.

Building works don't stop enquirers contacting us. A researcher from Francis Bacon's estate asked about the time that he rented The Lodge during WW2 and was delighted when I was able to send her scans of the correspondence between him, the head and the bursar. There is a lovely note from Bacon to Mr and Mrs Meier, inviting them to tea – oh to have been a fly on the wall! We charged him £53 p.a. rent – perhaps we should have asked for a couple of paintings instead.

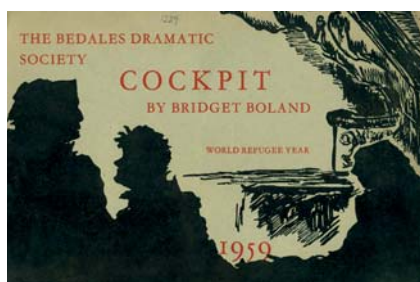
Another enquirer rang to ask if she had, in fact, seen a production of Bridget Boland's play *Cockpit* in the late 1950s here, as the Royal Lyceum Theatre in Edinburgh claimed that it had not been produced in the UK since 1948. I was able to confirm her recollection and sent her (and the Lyceum) a scan of the programme.

Remembrance Sunday has just passed, and our World War One project continues. **Ruth Whiting (staff 1963-2000)** is still researching the lives of each Bedalian killed during the war, and on the centenary of their deaths the information she has discovered is displayed in the Library and published on the website (www.bedales.org.uk/home/history-bedales/ww1). The web of connections between the early Bedalian families is endlessly fascinating. External enquirers also continue to contact us to ask about WWI deaths, often because they have found Ruth's profile of their relation. Ruth uses sources such as Ancestry to help her in her research and was particularly impressed by one set of records that were impeccably referenced. On contacting the author she was delighted to learn that it was one

of her former pupils – **Jeffrey Cornish (OB 1972-77)**.

Our digitisation project continues, but there are many years yet of *The Chronicle* and *The Bedales Record* to digitise, and we are entirely reliant on donations. Please do have a browse of those that have been done so far, and consider a small donation towards the preservation of the magazines of your era. See the Digital Archives: bedaleschools.daisyschools.net.

Jane Kirby (née Williams, 1974-79)
Bedales Librarian and Archivist



STAFF PROFILES

Keith Budge (Headmaster 2001-18)



To understand the headmaster that Keith Budge has become, it is probably first necessary to take the reader back to Rossall School in Lancashire, Keith's *alma mater* and the place where so much of his thinking about education was shaped. Rossall always had a reputation for toughness, for being among the first schools to field a Combined Cadet Force and for producing formidable rugby teams. However, there was another side to a place where practical astronomy was offered and emphasised as a subject and later, the International Baccalaureate found one of its first homes in England.

A liberal spirit among the teachers of Rossall was far from unknown, then, not least in the person of Keith's own father, who was an inspirational head of the preparatory school at Rossall for a number of years before his untimely death. "Dad was a great liberal, who didn't believe in preventing children from enjoying themselves,"

Keith reflects. "To give you an example, he would allow roller-skating to take place indoors at certain times of the day, always provided that the one-way system that he instituted was observed! My first headmaster of the main school was Roger Ellis, a notably liberal man who became quite a mentor to me. To some extent, we were still being trained at Rossall to run an empire over which the sun had long since set and if you were OK at sport and OK academically, you could thrive there. I was OK at both, although I should emphasise that there were three ways of achieving at school – sport, work and crime; I certainly felt drawn to classmates who specialised in the last of those!"

Despite being somewhat out of sympathy with Roger Ellis's successor, John Sharp, Keith rose to the heights of head boy and, against the grain of his family of historians, set his sights on achieving a place at Oxford University to read English. "I'm definitely a member of the Celtic fringe, with

Scottish and Welsh forebears, and always sit on the fence initially during rugby matches between those sides," Keith explains. "The Scottish part of the family, largely of farming stock, was a bit concerned by all this reading that I was apparently doing but the truth was I had been inspired by a brilliant, charismatic English teacher called Brian Slough, who was the first person to mark my work properly and make me really understand the possibilities offered by the subject. So there was the English and the rugby, which I played for the school, but, perhaps curiously, the thing that I found most rewarding was writing and directing an irreverent pantomime, from which the staff had to be kept away because of its rather risqué ending."

Although by his own admission not an especially reflective adolescent, Keith's thoughts were imperceptibly leading him towards a future career in education. "At that point, I was just doing whatever was in front of me at the time," he says. "I got into University College Oxford to read English and filled in the time before going up there by travelling around Africa and the US and basically doing stuff on my own with the full backing of my parents, who always were very good at letting me do my own thing."

At Oxford, academia was just a part of Keith's list of achievements. Among the most notable were his three rugby Blues, which would eventually lead to an invitation to play for London Scottish, where, as a lock, he would pack down in one of the strongest sides in Britain during the early 1980s alongside luminaries of the game such as Mike Biggar and Alastair McHarg. Meanwhile, his contemporaries were assuming that he was clearly future teacher material. "I did make various half-hearted applications to various merchant banks and the BBC but it became increasingly obvious to me that teaching was where I could make the greatest impact," Keith observes.

Keith's career nearly failed to make it out of the starting blocks, however: "I was hugely unimpressed by the time I spent working for my PGCE (post-graduate certificate of education)," he reveals. "The Oxford English department in those days was overseen by Chris Woodhead, later the Chief Inspector of Schools, and the politically correct aspects of it so thoroughly cheesed me off that I wanted nothing whatever to do with the profession once I'd finished the course. As luck would have it, a history don that I knew called Leslie Mitchell was also a governor at Eastbourne College and he told me that there was a vacancy in the English department there. What I found totally rekindled my enthusiasm for teaching."

"At the start of the 1980s, Eastbourne was only co-ed in the sixth form but it was a wonderfully unstuffy atmosphere in which to teach," Keith continues. "The English department was a particularly strong one – I could see that it was possible to have fun, throw in trips to Stratford and places like that and still be rigorous and I particularly enjoyed the challenge of teaching the kids who found the subject a bit tougher. Eastbourne had a few other things going for it as well – fellow Oxford Blue, Euan Clarke and I shared the rugby coaching for the 1st XV and I was allowed to take the weekends to carry on playing for London Scottish. It was a great place for a new teacher to cut his teeth."

Having got married in 1983 to the delightfully nicknamed Moony, the vacancy for an English teacher at Marlborough College that appeared the following year seemed to Keith to represent propitious timing. "My old mentor from Rossall, Roger Ellis was still *in situ* as headmaster at Marlborough, and although he was coming to the end of his tenure, I was very enthusiastic about the idea of joining him there," Keith recalls. "It was an interesting time to be going because

Marlborough's liberal experiment was hanging on rather uneasily; reform was in the air throughout the independent schools system but Marlborough, it seemed to me, was going only halfway towards embracing the wind of change. A school ultimately needs to be one thing or the other and Marlborough, understandably, given its traditional clientele, didn't quite have the courage of its convictions. It went fully co-ed but this tended to mask later leadership that went awry."

During his 11 years at Marlborough, Keith got his first experience of educational administration as the housemaster of Cotton House. "Named after a legendary former head, Bishop Cotton, who apparently drowned in the Hooghly River in India," Keith grins. "We were just having our third child at the time so it was incredibly busy but being in charge of Cotton was like running your own small school. Cotton needed serious re-development as a boarding house and we decanted the entire house into an unused building while that re-development took place. As I say, it was very busy, but great fun and my own personal fiefdom for a while."

A year's teaching exchange in California during his Marlborough sojourn was another important building block in Keith's career: "It was probably a bit cheeky of me to ask, but I felt that it was something that I needed to do. The Robert Louis Stevenson School in Pebble Beach was a non-uniform school at which I was seen as the eccentric resident Brit but I learned so much there, not least about fundraising and different roles within senior management."

Not long after his return, Keith felt he was ready to take on the challenge of running a school in his own right. There was one stipulation: "I wanted to be the head of a school in the north of England or Scotland because I wanted our children to have the experience of living in a different part of the country," he says. "I had a near-miss with Sedbergh, which might have been just as well, but the post came up at Loretto School in Edinburgh and possibly in a slight nod to my Scottish heritage, I decided to take it."

It would be a sobering experience for the tyro headmaster, who soon became aware of potential disagreements with the Board of





Governors. "Loretto had been co-ed in the sixth form since the early '80s but the Board had no females at all on it and in fact comprised nothing but old boys," Keith relates. "The decision was then made to go fully co-ed and the first Year 9 girls arrived with me in 1995 but this did little to change the school's entrenched culture. The heart of some people was clearly not in a properly mixed school, which meant that the girls were being regarded as fee-fodder in certain quarters. Recruitment was tough – we had to look overseas, which generally went down badly with the old guard – and although there were some very happy times at Loretto, eventually I realised that for the good of everyone, I needed to move. The slightly odd thing was that before Loretto, I was occasionally looked on at various schools as something of a meat-head who happened to teach a bit of English; at Loretto, I was seen by some as an etiolated aesthete... I wouldn't say that I have ever placed myself in either category, by the way."

His five years at Loretto had taught Keith a number of salutary lessons. "It also helped me and Moony to make up our minds that we had now done

the traditional boarding school route. I was always a believer that as the head of a school, personal example matters hugely – you have to be part of a place, live it, engage with the people you find there, be candid and excite people about its potential. I still felt that I knew what I was good at and also that I could identify talents in other people."

During his final term at Loretto, Keith received a call from Bedales about its impending headteacher vacancy while he was on the ninth tee at Portmarnock on the Dornoch Firth. "I knew a bit about the place, both from its general reputation and from **Patrick Nobes' (Headmaster 1974-81)** son, Guy, who had followed me as a teacher at Marlborough," Keith explains. "It sounded interesting to me from the word go. Here was a school clearly prepared to live out its convictions at a time when the writing was on the wall for conventional boarding school *mores*. Bedales kids stood out a mile away and I thought that leading the school could be a marvellous challenge."

Having taken a year out after leaving Loretto, Keith became the ninth headteacher of Bedales in September 2001 and began to apply himself to the task of winning over a

community with a clear sense of its own identity. "Cultural change in a community like Bedales is a slow thing and you can easily kill the golden goose of atmosphere and ethos through too much radical change," Keith acknowledges. "My instinct, helped by some very good advice from key quarters, was to demonstrate direction of travel, generate excitement and expectations and show that being on the bus was better than lurking in the shadows or trying to stand in its way. Most got the message – some moved off fruitfully and to mutual satisfaction."

An initial priority for Keith was to ascertain views from across the school on a full spectrum of topics, for which task the market research company Ratcliffe Hall conducted a survey of all parents before he took up the post. "They told me that they'd never come across such diversity of views anywhere," Keith recalls, "and that as it would be impossible to accommodate all of them, I shouldn't try to. In some ways this rather suited me – as a headteacher you have to make decisions that are sometimes unpopular and I now felt that some bold steps had to be taken. I had a private talk with each member of staff and saw that while the school had so much to recommend it, there were some areas in which the reputation was a bit shaky. Just because certain aspects of school life had worked in the 1970s was no reason not to change them where necessary in the very different environment of the 2000s. I do recall that my first Headmaster's Question Time was held in front of the school inspectors in February 2002, which was quite a bold thing to do – I think that I must quite enjoy the whiff of cordite!"

Some traditions were quickly dispensed with. "One was Martin's Game, which was essentially a bacchanalia of dressing up, lip-synching with guitars and impressing everyone with how outrageous each performer's innuendo could be," Keith recalls. "I couldn't decide whether to stop it but seeing

it once was enough for me; I got rid of it and suggested that the students do something genuinely creative – and so the Rock Concert started. There were one or two fairly stormy assemblies in which I pointed out that respect has to be earned and is a two-way street, while freedom brings responsibilities in its wake. There's no doubt that there was a lot of drinking around the school at the beginning and it had to be tackled, if not entirely by the students' self-restraint, then by deploying breathalysers, which is what we subsequently did."

On the academic front, meanwhile, Keith was setting in train the process by which Bedales would eventually introduce the Bedales Assessed Courses (BACs) – more stretching and imaginative alternatives to GCSEs, which he sees as having been a catalyst for learning in the school and the clearest emblem of its commitment to developing inquisitive thinkers with a love of learning. "Bearing in mind their impact on the school, the BACs are probably the single measure of which I'm most proud during my time at Bedales," Keith muses, although he has also enjoyed his continuing work as a hands-on English teacher of Block 1 students at Dunhurst and Block 3 Bedalians. "Our reputation across maths and the sciences, as well as in our traditional powerhouse arts subjects, took a leap forward, thanks to a group of really inspirational teachers and we had several years when our Oxbridge offer rate hovered around the 10% mark."

As societies, clubs, music and drama continued to flourish at Bedales under Keith's stewardship, so too did sport take a more prominent role in the school's life, although his own great passion of rugby remained on the outside. "I'd like to think that sport now has its fair place at the table of other co-curricular things like music and drama, rather than being the poor cousin as it was when I started," he says. "Its role in developing teamwork

and the increasing awareness of its contribution to leadership and overall well-being are now widely accepted, I think. I reorganised the sport about three years ago so that its focus is to develop skills across the 3-18 year group and, all being well, we should see some youngsters coming through and demonstrating those skills as this bears fruit, just as we do in music. Rugby, though, isn't the right sport for Bedales. Numbers are a big factor; losing at rugby is also often humiliating and physically hazardous – mismatches can be disastrous – and getting the level of opposition right is very much easier with soccer and hockey."

It is never easy to decide when to step away from a place that has been a part of your life for nearly seventeen years but Keith has no doubts that his decision to retire from Bedales in the summer of 2018 is the correct one. "In every way, it's the right thing for me and for the school," he says, "and it's the ideal time for someone else to come in and put their own mark on the place, just as I have been lucky enough to do."

So how would Keith like to be remembered by his colleagues and students? "I hope that people think of me as someone who trusted too much,

rather than too little," he ventures. "Some students who have come to Bedales have been through some pretty tough experiences elsewhere and one of my main tasks here has been to judge whether they are open to the wonderful, redemptive capacity that the school possesses. I would like to think that if ever I erred in my judgement, it was on the positive side – trusting too much."

"Bedales does still weave its magic on people and my observation is that the 17 or 18 year-old leaver of today is a little more attuned to the world's expectations. I think that more students work a bit harder – although there may still be one or two too many who expect to pull things off at the last minute and eschew some of the less glamorous sides of hard academic work. We have increased expectations of student behaviour and accountability without, I hope, diminishing their independence of spirit or their curiosity. Times change but despite that, I suspect that the Bedales leaver of 2017 or 2018 still has masses in common with the leaver of 2001, 1991 or 1941." 🍷

**James Fairweather, husband of
Kate Fairweather (née Day, 1980-85)**



Wendy Hudson (née Sanger, staff 1995-present)

"I never realised what a beautiful place Bedales was until I arrived for my job interview," reflects Wendy Hudson, as she casts her mind back over a period of service to the school that has now extended well beyond 20 years. "I was born in Epsom and brought up in Cornwall but even when I arrived in Hampshire, it was to work with E Merck Pharmaceuticals in Four Marks and I didn't have much cause to head down in the general direction of Bedales so I had no idea of what to expect."

Wendy had spent some six years working on the licensing of pharmaceutical products before Merck decided to close its office in Four Marks and focus on its headquarters in West Drayton. Suddenly, it was imperative that Wendy should find herself alternative employment. "There was an ad in the local paper that caught my eye," Wendy explains. "Bedales was looking for someone to provide maternity leave cover in the development office with a particular focus on fundraising for the new theatre that was about to be built. I went along for the interview, talked to **John Fleming (former staff)**, who was development director at the time, and **Bruce Moore (staff 1991-2002)**, the bursar, and started what seemed to me to be an exciting new adventure that might last for six months."

This was 1995, those far-off days before the advent of email and internet, and Wendy's various administrative skills were immediately put to good use on the telephone as Bedales' application for funding from the new National Lottery went in. After just three months in the development office, Bruce Moore invited Wendy to apply for the vacant position as his secretary, a role that was soon hers and would continue to be so for the next ten years. "I loved the fact that I was now right at the heart of the school," she says. "Lots of contact with the staff



and students really suited me and there were so many different characters around that I was a little bit in awe of some of them at first!"

As the role of the bursar started to change over the years, so did the requirements of his secretary. "It became a bit more about HR skills, which was not my area of expertise," Wendy says. "Things were changing across the school in a gradual sort of way and I started to see a lot of the different angles of Bedales. I left the bursar's office to work at reception and when email and the internet were introduced, I was the person with the responsibility for the single email address that was used by the whole school. Reception was great; we moved into the new building and there was always someone dropping by – students, staff, parents, deliveries and so on – which was perfect for me. I'm always happiest when I'm around other people."

Wendy's enviably flexible nature continued to stand Bedales in good stead as her list of responsibilities continued to expand. She now added the role of exam administrator to her portfolio: "That had always previously been led by the teaching staff, but everything was growing at the school,

including our own team," she says.

"We needed a leader to head up the exams and admin team and **Carol Ward (staff 2011-13)** was the first manager we had before **Liz Leeming** took over in 2014. I always like to think that the admin team is one of the best in the school! It definitely reflects the Bedales ethos of being a team player; organised, flexible and easy-going."

As the school has continued to grow, so Wendy has become more aware of the pace of change around her. "Lives have got so much busier and everyone has so much more on their plate today," she observes. "The one down side about that is that it's almost impossible to know the names of every student or staff member with whom you're likely to come into contact, which I certainly did during my early days here. Technology has transformed our lives but that's a double-edged sword as well; it makes lives so much easier in lots of ways but the immediacy of modern communications is endless – you can always be reached at any time of the day. Change is mostly a good thing, though. When people do things differently, you have to step back, forget your own opinion and look at the bigger picture that they're trying to achieve. For all of us, it's going to be so interesting to see the effect of a new head on both Bedales and Dunannie in 2018. We can't know exactly what the future will hold and that's quite an exciting thing."

Over the past few years, Wendy's life at the school has maintained its remarkable variety. Together with **Dennis Archer (staff 1974-2008)**, she helped to produce and disseminate the OB newsletter and for some time, she lived on-site at Steephurst as the first non-teaching house tutor in Bedales history. "I absolutely loved that role," she says. "There was a job in which I did know the name of every student, which was something that I always particularly valued." Wendy is quietly pleased, too, with her own reputation within the school as someone who

stands for no-nonsense. "I know that some people regard me as a slightly scary character at times and it's true that I can be a bit pedantic at times," she chuckles. "I respect the students greatly but I do expect the same in return and questions need to be asked in the right way or they're likely to get a flippant answer."

Wendy is part of the Bedales furniture now and is as well placed as most to attempt to explain how the school's magic works. "Bedales is a singular place and it doesn't work for everyone," she begins. "Not everybody stays as long as me! When people do 'get' the place, though, they tend to remain here for many years. I think it's all about the heart and soul of the place, a fabulous environment in which to work where everyone looks after each other. It's still the contact with people that gives me my greatest satisfaction here. I may not be the life and soul of every gathering but I do like to be involved and to know what's going on. That has always been the case for me at Bedales and I do appreciate it. The great beauty of the school, I believe, is the way in which it brings out the diversity of the



massive range of characters that live and work here."

Looking too far ahead into the future is not Wendy's style. "I can't say that I've given the future or other ambitions a great deal of thought," she muses. "I did apply for one or two other jobs during my time here but they didn't happen and in retrospect, I'm very glad about that. This place just works for me. I don't

know where I will settle eventually but Cornwall, where I grew up, is still a very special place to me. That was the carefree time of no responsibility and it's still the place to which I like to return when I'm in need of peace, quiet and a bit of comfort." 🌿

**James Fairweather, husband of
Kate Fairweather (née Day, 1980-85)**



NEWS IN BRIEF

Kemi Williams (1982-84) has started her new job as Deputy Head of the Department for International Development office in Islamabad, one of the largest in the world. She has a staff of 114 and oversees spending of £370 million per annum.

Tom Wolseley's (1982-89) exhibition, *Vertical Horizons*, included an extensive video and summarised two years of studying the impact of The Shard on its surroundings.

Piers Baker-Bates (1989-94) is Visiting Research Associate in Art History at the Open University and most recently author of *Sebastiano del Piombo and the World of Spanish Rome*.

Roly Botha (2010-15) has enjoyed great success as the lead character Shane in *Strangers in Between* at various venues around London, finishing up in the West End most recently.



Lydia Leonard (1995-99) – “one of the most interesting actors currently on stage” – received great acclaim for her performance in *Oslo* at the Lyttleton. She has also been appearing in BBC2 comedy *Quacks* alongside...

...**Lisa Jackson (1992-97)** who had the part of Mina in the series. Her brother **Mark Jackson (1989-94)** is Senior Lecturer in Fine Art Critical Theory and Curatorial Practice at Northumbria University.

Meanwhile, sister **Katie Jackson (aka Cat Savage, 1987-92)** has taken up a full-time teaching and research role at UCL as Honorary Professor of Naval Architecture. She is also a Fellow of the Royal Institution of Naval Architects.



Carmela Corbett (2002-07) made her London professional theatre debut as Sheila Birling in *An Inspector Calls* at the Playhouse Theatre.

Lucy North (1974-79) translated, from the Japanese original, *Record of a Night Too Brief* by Hiromi Kawakami. This volume includes three short stories which together won the Akutagawa Prize in 1996. Published by Pushkin Press.

Pennie Denton's (née Player, 1951-57) new house in Swanage was one of those short-listed by a RIBA jury for the *House of the Year* competition. She didn't win but the house was featured on TV.



Sarah Dodds (née Stewart, 1968-73) and her brother, **Tim Stewart (1970-75)**, have started a business called *Skymeadows Limited*. They have created handmade, weatherproof floral archway walks and backdrops for hire, targeting weddings and events...

... in this truly Bedalian enterprise, with brother, **Mathew Stewart (1973-80)** as their independent marketing advisor. **Fiona Morris (1970-75)** is the administrative assistant. **Jesse Morris (2008-11)** uses his engineering skills to help with product development and **Sam Morris (2005-10)** oversees social media marketing.

During the past year, **Alexandra Harwood (1977-84)** has composed the score for *The Escape*, a film due for release in 2018, and written four concert pieces for the chamber group *i Musicanti* for their 2017/18 concert season. She is currently scoring a feature film *The Guernsey Literary and Potato Peel Pie Society* for release in April.

Karen Wallis (née Mills, 1958-62) has been an Artist in Residence on the Ness of Brodgar excavations on Orkney since 2016 and will be returning again in 2018. Her focus is on human activity – both the work of archaeologists in the present and the traces of the Neolithic past.

Mary Ann Sieghart (1975-77) has been appointed a Visiting Fellow of All Souls College, Oxford for the next academic year. She will be researching a book

on why women are often not taken as seriously as men, why subconscious bias means we accord women less authority and what can be done about it.

Hugo Burge (1985-90) has been trying to organise the production of a film about the work of Lawrence Neil, the maker of those library chairs you spent so much of your youth slouching in.

Leah Mason (2004-09) released her debut single *Gold Angel* under her new moniker 'Minke'. The track was produced by **Rory Andrew (2002-05)**.

Karole Vail (1974-76) was appointed as director of the Peggy Guggenheim Collection in Venice, and the director of the Solomon R. Guggenheim Foundation for Italy.

Olivia Shirville (née Harrison, 1995-98) has moved out of London and back to Petersfield. On the same day, she was offered a new job as Data Protection Solicitor for HSBC, so is now enjoying a commute to Canary Wharf.

Guy Wilmot (1993-98) is marketing shade grown, organic, fairtrade and bird-friendly coffee, including Bird & Wild, the RSPBs official coffee. He is also running Marley Coffee in Europe and has launched his own coffee brand, Decadent Decaf.



Jack Martin (1992-97) has returned from New Zealand to start up a new business, Tom Parker's Creamery, named after his great-grandfather, using milk from his family's farm. Could go well with **Guy Wilmot's** coffee.



Jill Percy (1975-80) has received the freedom of the City of London. This gives her, amongst other things, the freedom to drive a sheep across London Bridge. Here you see her exercising her rights liberally.

Zinnie Harris (née Shaw, 1985-90) had no fewer than three plays in the 2017 Edinburgh Festival, including her new play *Meet Me At Dawn*, a modern take on Orpheus and Eurydice.

Alexandrina Hemsley (2000-05) is part of the *Project O* team, which has had work commissioned by Sadlers Wells and performed at the Lillian Baylis Theatre.

Roxanna Panufnik's (1982-86) new opera *Silver Birch* was premiered at Garsington Opera in late July. It included a contribution from her dance-music producer brother, **Jem Panufnik (1981-88)**.

Eve Allin's (2011-16) play *Charge* was performed at Warwick University in the spring.

Patrick Erdal (1970-76) has built himself a house in rural Perthshire. As Chairman of the Scottish Schools Snowsports Association, he will be leading the Scottish Schools Alpine Team to the World Schools Winter Games at Grenoble in February 2018.

Isobel David (2004-06) is part of *Fight in the Dog*, a company which creates and produces theatre and comedy. She also works for a West End company producing and commissioning 'commercial' theatre – "a *slightly* more reliable source of income".

Arthur Snell (1989-94), 'a former counter-terrorism officer at the Foreign Office', was interviewed briefly on Radio 4 Today programme about the Manchester bombing.

Juliet Auburn (née Whitaker, 1977-82) has been running a fox sanctuary in her back garden for some time. She is actively seeking better premises to expand her operation.



Helen Rawnsdon (née Sanders, 1993-98) was declared 'Teacher of the Year' for Salisbury following voting by delighted parents in her primary school, Winterbourne Earls.

Ed Ellison (2003-08) has been working at KPMG in the corporate intelligence team since 2014, specialising in political risk and financial crime. He has taught a course there on open source intelligence research methods.



Sasha Bruml (2008-13) won the people's choice MullenLowe YourNOVA Award for his bike saddle design, *Life Cycle*, at Central Saint Martins. He is currently researching the potential for commercial production.

Former Bedales Rock Show superstar **Marika Hackman (2005-10)** released her second album, *I'm Not Your Man*, in June.

Kamila Thompson (1995-97) is still a musician. Her band, *The Rails*, had a second album, *Other People* out in September. She reports that their last one had great reviews, won a few awards and sold about eight copies.

Nunu Rokotnitz (1987-92) is now working at Worcester College, Oxford. She has recently published a learned article in the *Journal of Interdisciplinary Studies* at Pennsylvania State University.

Francesca Pheasant (2000-04) has been working in Dhaka, Phnom Penh and Lusaka, mostly on projects to do with health, especially concerned with water, sanitation and hygiene.

Kate Emmerson (1977-84) moved to Edinburgh in 2014 to head up the Arts Therapies Service at NHS Lothian, where she found there was quite limited understanding of the Arts Therapies in contrast to London.

John Bassett (1946-50) delivered a lecture, with movie illustrations, to about 300 of the University of the Third Age students about the initial history and six year run of *Beyond the Fringe*.

Philippa Rowland (1979-81) was invited to the *Sommet de Conscience* in Fez and attended COP23 in Marrakesh, where a strong Interfaith Statement was delivered from 304 eminent faith leaders from 58 countries calling for urgent action on climate change.

Hamish Macpherson (2004-09) was part of the team working on a project, *Tangential Dreams*, at the Burning Man festival in Nevada. They won the popular vote in the Architizer competition.



Edward Bird (1973-80) has officially retired from the Met and is enjoying being a bit more selective about what jobs he takes on. What he enjoys most is life-guarding, often in a canoe at open water swimming events.

Elizabeth Bird (1976-83) has started a new job as School Nurse at the Oratory School and brother **Michael (1970-77)** continues to enjoy being Director of the British Council, Russia whilst bagging Corbets in his spare time. Sister **Helen (1975-82)** enjoys being head of the geography department at Exeter School.

Andrew King (1976-81) and partner Nana Takahashi form the pop duo *Bonbon*. They have released a new album *Pop Overdrive* – “a selfie, pop-art music masterpiece”!

Paradox Theatre Co. is a new company co-founded by **Amy Blakelock (2009-14)**. After three years performing, writing and directing at Exeter University, Amy took their latest play *Firewater* to the Edinburgh Fringe.

Lucy van Praag (1987-90) is living in a beautiful part of the Apennine mountains in central Italy, where she works as a Person-Centred Counsellor and Psychotherapist with individuals through her private practice.

Martin Cahn (1964-67) and his Polish wife were interviewed on Channel 4 about the impact of the comprehensive medical insurance rule on EU nationals and the issue of the Lords vote to guarantee them the right to remain.

Alison Berman (née Press, 1958-63) has had a busy year with exhibitions of her sculptures at Radley, Haywards Heath and Quenington, Gloucestershire.



Both **Anna Dennis (1994-96)** and **Lucy Parham (1977-82)** were heard on Radio 3 before 08.00 on International Women's Day in March. This was Anna's third Radio 3 slot in as many weeks.

Daniel Alexander (1976-81) continues to work on a number of highly technical legal cases, including before the Supreme Court. As chair of the Intellectual Property Bar Association, he is doing policy work on the many consequences of Brexit for this area of law. Good to know that at least one aspect of Brexit is in safe hands.

Virginia Arnold (1990-92) continues her work in Geneva with WHO and Bloomberg Philanthropies on digital health and healthy cities. She would love to hear from Bedalians who are active in the digital health space.



Juliet Corley (1980-87) is a Marine Biologist who works with a small NGO in Papua New Guinea which has been training generations of local schoolchildren to manage their coral reefs sustainably.

Nicholas Maxwell (1952-56), Emeritus Professor of Philosophy of Science at UCL, has published three books this year. These are all part of his ongoing campaign to revolutionise the study of science.

Designer **Snowden Flood (1975-80)** curated an exhibition in London in May which included her own work along with the animal sculptures of **Dido Crosby (1973-80)**.



Richard Graham (1996-99) has written and illustrated a new children's book, *The Cranky Caterpillar*, which was published by Thames & Hudson in September.

Jo Seth-Smith (1996-99) has completed a three year contract as Head of Education with Theatre in Malawi. She is taking a career break for a bit to spend time with her young son and then intends to start consultancy work in the health education and gender fields.

Sister **Niki Seth-Smith (1999-2002)** is a freelance journalist, editor and fiction writer. She is lead editor of *OurBeeb*, and Commissioning Editor for *50.50*. She has lived in Athens for the past couple of years and has been UK editor for *openDemocracy*.

Nick Jelley (1959-64), Emeritus Professor in Physics at Lincoln College, Oxford, is working with colleagues in the engineering department on an innovative, versatile, low-cost solar cooker for the developing world.

Ian Fairley (1995-2000) is a postdoctoral researcher at Swansea University studying the impact of marine energy extraction on the coastal environment. He was interviewed by the BBC about the development of tidal lagoons – in particular the one planned for Swansea.

Tabitha Goldstaub (1999-2004) is leading the way in the promotion and the public understanding of Artificial Intelligence (AI). Along with serial start-up entrepreneur **Charlie Muirhead (1988-93)**, she is the founder of CognitionX. She explains how AI has the potential to detect cancer earlier than humans, trade stocks, increase energy efficiency, predict human rights trials and make fairer decisions in courts.

Clan Living is a recently formed company founded by **Henri Hamm (2007-12)**. He delivers high end, luxury student accommodation schemes across the UK.

Luke Poore (1983-90) is now head of the Equine Medicine and Surgery Departments at the University of Pretoria, South Africa. Although his caseload is predominantly equine, he can be seen here operating on a rhinoceros.



Tim Crocker (1964-70) is Chief Scientific Officer at MSF Technologies, who make advanced electric motors and electronic power conversion devices for the Green Energy market, currently focussing on electric utility vehicles and the emerging energy storage market.

Clare Smith (1970-77) was Artist in Residence at the Wealden Literary Festival at Boldshaves Garden, Woodchurch, Kent. She will shortly be presenting an academic paper at Coventry University about a film/video which she made about her experiences with the garden.



Frieda Hughes (1973-78) had an exhibition of her paintings in Chichester Cathedral, running through the Summer. In addition she was promoting her book of illustrated poetry, *Alternative Values*. The book is published by Bloodaxe Books, for whom **Christine MacGregor (1980-82)** has long worked.

Jacy Wall (née Davies, 1964-68) had an exhibition, *The Continuous Thread*, of woven tapestries and original prints at The Slade Centre, Gillingham, Dorset. She is also one of the featured artists in Dorset Visual Arts' new publication *Making Dorset*.

Maddy Jones (1994-96) was principal organiser of the Vintage Escape Festival, taking place at Eastnor Castle Deer Park near Ledbury, Herefordshire in July.

David Walsh (1971-75) had an exhibition of landscapes at Shepherd Market, Mayfair in April.

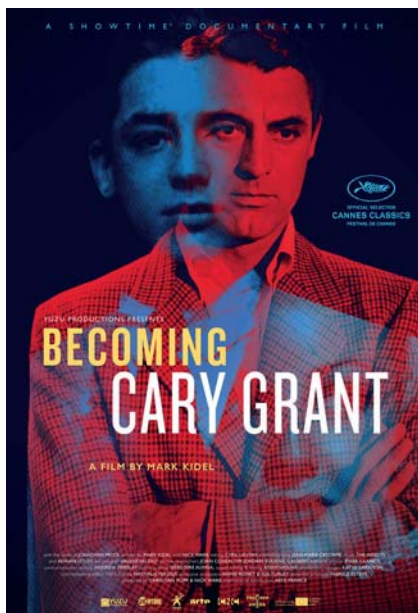
Hayley Harland (2005-08) appeared in *Alice's Adventures Underground* at The Vaults in Waterloo. She is also one of the Southbank Centre's licensed street performers and you will often find her busking underneath the London Eye.

Aliya Raphael (2011-13) has opened her own business, an all-night eatery, Snack City, on the Greek Island of Ios.

Ivan Baines (1973-80) continues as a member of the board and Chief Operating Officer of the Max Planck Institute in Dresden. He also recently participated in founding and setting up the Sainsbury Wellcome Centre for Neural Circuits and Behaviour in London.

Simon Aldrich (1975-82) has been re-appointed by Parliament to be the Environmental Assessor for HS2 Phase 2 (following the same work for Phase 1). His responsibilities include overseeing the public consultation process on behalf of Parliament.

Mark Kidel's (1960-65) latest film, *Becoming Cary Grant*, is a feature-length documentary that explores the actor's midlife crisis and use of (therapeutic) LSD in the late 1950s. It was screened in London for the first time in December, following many international festival showings.



The Chichester International Film Festival in August included a retrospective screening of nine past films by **Mick Csaky (1958-63)**, highlighting his most recent production *The Jazz Ambassadors*.

Jason Crampton (staff 1987-89) is now Professor of Information Security at Royal Holloway College, London. He has a strong sideline as a compiler of fiendish crosswords, under the pseudonym of Serpent, for *The Independent*.

Rupert Muldoon (1996-2001) has designed a new garden for Maggie's cancer charity at their centre in Oldham. He was interviewed in the garden on *Gardeners' World* during the summer.



Dan Ellis (1976-83) took a sabbatical from Columbia University to work at Google and never returned. He's been a Staff Research Scientist there for a little over two years. He leads a team using Deep Learning to recognise environmental sounds. His broader goal is to make computers able to understand natural sound scenes in the same way that people do.

Tanya Ashken (1951-57) had an exhibition of her sculpture in June in Dunedin, New Zealand.

Isobel Cohen (1995-97) is Associate Director of Fundraising for Cambridge Conservation Initiative. CCI is a collaboration between Cambridge academics conducting research into conservation and biodiversity and a large number of NGOs working in an applied context in the same fields.



Graham Banks (staff 1980-2013) raised several thousand pounds by rowing from Lymptone to Exeter Quay, a distance of about eight miles. This was in aid of the Sam Banks Memorial Fund which provides bursaries for photographic students at the world renowned Pathshala South Asian Media Institute in Dhaka, Bangladesh.

Giles Prowse (2002-05) has relocated to Brisbane, Australia to work as an environmental engineer on waste infrastructure projects. He has been working on the proposed energy-from-waste plant in Sydney which, if built, will be the first of its type in Australia.

Anthea Stone (née Stephenson 1964-70) retired from her social work job last November and has now joined the Cannock Mill Cohousing community in Colchester. There she will have her own home but, with 22 other households, will share a Common House for activities and some meals as well.

A new edition of **Duncan Ryn Gough's (1970-75)** book *Back Roads of Spain* has been published by Hombro. This follows his *Sketches of Spain*, previously published by Matador.

Jack Closs (2000-05) passed his viva examination at City of London University with no amendments – a rare achievement. He is now fully qualified as a doctor of Psychology.

Charlotte Riddick (2009-14) ran a marathon in Rio de Janeiro in June to raise funds for a community project, *Crawley Coaching*, whose aim is to teach tennis skills to children from the favelas.

Flo Robson (2005-10) is working as Editor for *The Female Lead*, a non-profit organisation designed to make women's stories more visible and offer alternative and accessible role models, with the aim of inspiring future generations.

Ashley Viljoen (2011-16) ran a half marathon in November to raise money for her grandmother's charity, e'Pap Feeding, which provides breakfast for children in poverty in many different parts of the Garden Route, South Africa.

Jo Long (2000-03) has carried out research looking at quality of life in women undergoing different types of ovarian cancer surgery across ten hospitals. This year she has begun a project which examines accommodation and rehabilitation in women exiting prison.

Emma Hartley (1967-72) had a successful solo exhibition at the Oxo Gallery, South Bank, London and was selected for the ING Discerning Eye Exhibition at the Mall Galleries.

Steuart Padwick (1973-78) was offered a late slot in the *100% Design* exhibition in the Autumn and gave himself only a couple of weeks to produce ten chairs and a dining table. *His Ha Ha chairs* and *Ha Ha table* are a playful 2D take on the turned legged Victorian balloon back chair.

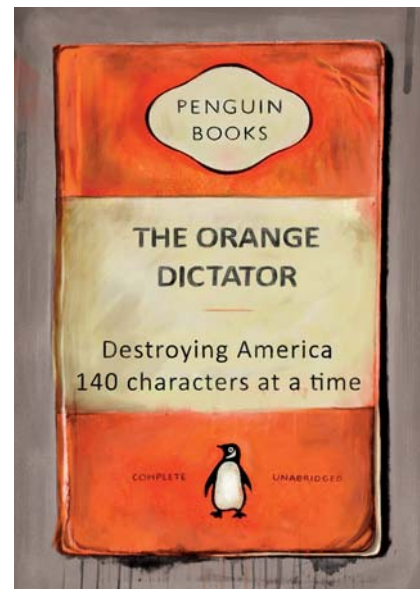
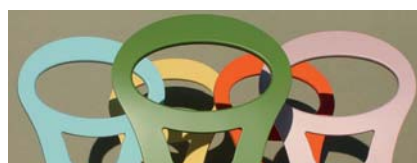


Photo credit: LA Collective, White Cross Arts

Klaus Moller (1976-78) has been busy with many projects revolving around his gallery business and his charitable work in Cuba, not to mention importing Australian wine into the United States.

Juliette Bigley (1991-96) exhibited her jewellery at *Collect Open*, along with **Mella Shaw (1991-96)**. *Collect Open* is part of the Craft Council's international fair for contemporary objects and is the showcase for concept-driven and installation work.

Alana Hurd (1995-2000) has established a non-profit, online community called Plucky Us, which acts like a dating agency (without the dating) for amazing ideas and people. It already has a truly global membership.

Tupac (née Roger) Felber (1987-90) is Director, Scriptwriter and Producer of *Tides*, which was shown as part of the London Film Festival.

Gyles Brandreth (1961-66) performed in a 'stripped down' production of *Hamlet* at Chichester Festival Theatre Café Bar. The entire cast consisted of Gyles and his wife and son.

Quentin Henderson (Dunhurst 1960-65) has lived and worked on Nevis, West Indies, for over 30 years and would always like to meet any OB who visits this tiny Caribbean island, which thankfully suffered minimal damage from hurricanes Irma and Maria. Email: buzzzwords@yahoo.com

Hugh Potter (1978-85) now manages the Environment Agency's programme to clean up the 1500km of English rivers that are polluted by abandoned metal mines.



Hampshire Through Writers' Eyes, edited by **Alastair Langlands (staff 1973-2001)** and decorated by **Matthew Rice (1975-80)**, was published by Eland in October. It is a record of the county from the writings of Jane Austen, Edward Gibbon, Thomas Hardy and others.

Guy Warrington (1974-81) is now the British High Commissioner in Freetown Sierra Leone, dealing with mudslides, elections and torrential rain. Also laying down plans in case of another ebola outbreak.

Hannah Gourlay (1999-2004) took her business TellTails on to *Dragon's Den* and won £70,000 of backing. TellTails sells wearable animal tails for humans. Yes, really!



Arabella Dorman (1991-93) has again had work exhibited in St James's Church, Piccadilly. *Suspended* is an installation artwork created out of hundreds of items of clothing that have been discarded by refugees arriving on the beaches of Lesbos, having recently fled war, persecution and poverty.

Lucy Rogers (1976-83) spoke about the subject of gentrification on Radio 3's *Free Thinking* programme. This was in connection with her exhibition, *On Gentrification*, at the House of Illustration. Running until March.

Sister **Annabelle (2002-06)** is developing a career in 'costume performance', a very original blend of fashion and theatre. Visit ellebanna.com to learn all about it.

Rosie Craggs' (née Greenwood, 1995-2000) architectural practice is thriving in London after five years. She recently had a project featured in *The Sunday Times* Homes section, regarding whether to move house or extend.

Simon Perks' (1972-75) company Unicorn Publishing has recently published *Longford Castle: The Treasures and the Collectors* written by Amelia Smith, daughter of **Emma Smith (née Routh, 1972-79)**.



Leila Francis Coleman's (2001-03) Exeter-based business AquaPhysical won the overall prize at the BQ National Entrepreneur Festival, in November. The company deals in water based fitness courses and equipment.

Following rave reviews for his performance in the Royal Shakespeare Company's *Wolf Hall*, **Pierro Niel-Mee (2010-12)** returned to Stratford to star as Clodius (in Part 1) and Agrippa (in Part 2) of the RSC's *Imperium*, the Cicero plays, for a three month run from 18 November; his performances were much enjoyed by Keith and Moony Budge.

Alfred Widmann-Flanagan (1999-2004) is studying for a Master's degree in Economics for Transition at Schumacher College, Devon.

Johnny Flynn (1996-2001) stars in recently released film *Love is Thicker than Water*, as 'a working class guy from Port Talbot' leading 'a good cast doing an honest job'. Perhaps his education fitted him well for playing in a 'fraught relationship drama'? 🍷

Compiled by **Dennis Archer**

Kay Bennett (née Boddington, staff 1944-91)

Kay Bennett, or Kay Boddington as she was then, was appointed to the Bedales PE staff in 1944. In the years that followed she earned herself a very special place in both the school and Steep village. She died peacefully in November, two months short of her 98th birthday.

Kay's family came from Cheshire and her father's business involved shipping china clay from the coastal ports to the Staffordshire Potteries. His fleet of canal barges included five called after his five daughters, Anne, Bay, Mary, Kay and Jane. Kay was very proud to have had a barge named after her and very proud that her father invented an ingenious system for turning barges around, known as the Anderton Lift, which is still operating today.

Like many others brought up between the wars, Kay was not given to unnecessary extravagance, she thought it absurdly profligate to buy a new pair of shoes until her old ones had worn out. The cricketers of

Stoner laughed (respectfully of course) that prior to making the sandwiches she visited all the grocers in Petersfield to check the price of margarine, she was also rumoured to use teabags twice. However it should be added that in the things that mattered she was the kindest and most generous of friends, and it was over her cricket sandwiches that she met Benn.

Generations of girls will remember Kay as a games teacher. She was still playing stoolball in the village well into her seventies and playing it pretty well too. Boys are more likely to recall Kay and Benn as house parents at Lithcot where they provided a staging post before progressing to the rigours of the Senior School. Lithcot was the ideal place, with a family atmosphere enhanced by dogs, ducks, a pet lamb and later babies.

After her retirement Kay threw herself into Steep life with gusto, chairing the Alms House Trustees, serving as a governor for Steep Primary School, editing the Parish Magazine, as well as becoming a much loved president of



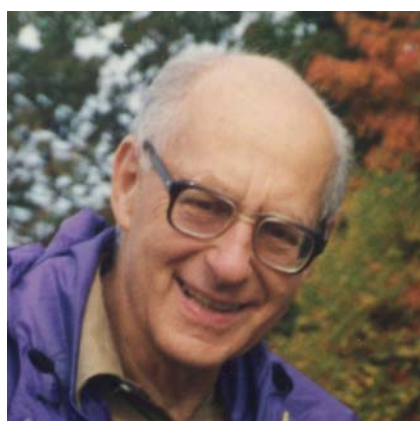
the Stoner Cricket Club in succession to Benn and The Chief.

On Steep Common there is a beautiful circular oak seat around a large beech tree. This was commissioned by Kay and made by Alison Crowther, who was a teacher in the Bedales Workshop and became internationally known in the years that followed. Discreetly hidden on the seat is a carved Bedales rose symbolic, perhaps, of Kay's special relationship with the school and a fitting memorial to a much loved friend of many. 🌹

Rollo Wicksteed (1948-54)

*The two obituaries which follow, of **Thomas Cassirer** and **Ralph Wedgwood**, are placed together because of the extraordinary coincidences they reveal and the light they shine on aspects of Bedales history. Thomas and Ralph joined the school on the same day and, according to the school's records, left on the same day. Both had to escape to North America due to the threat of Nazi invasion of England, but for very different reasons. Both became professors at American universities. Their long retirements were spent in Washington State and they died at around the same age within a few weeks of each other. As far as we know, they had no contact after leaving school and were completely unaware of these connections.*

Thomas Cassirer (1936-40)



Thomas Selmar Cassirer, 94, of Pullman, Washington, professor emeritus of French and Italian at the University of Massachusetts Amherst, died on 11 June 2017.

Born on 28 April 1923, in Rome, Italy, he lived with his family in Rome, Berlin, and at the Odenwaldschule, a non-traditional German boarding school established by his uncle and aunt, until the age of 12. In 1935 the National Socialists took over the school, as described in

detail by Dennis Shirley in the book *The Politics of Progressive Education*. His family, along with many students and faculty, left, but out of loyalty to the ideals of the school, he decided to stay. However, the following year, as the policies of the Nazis became more extreme, he joined his parents in England.

He attended Bedales School in England until 1939 when war broke out with Germany. Because of his German nationality, British authorities detained him as an enemy alien on the Isle of Man. He was then deported across the

Atlantic to an internment camp in Quebec. After the British reconsidered their policy of indiscriminately interning Germans, including those of Jewish heritage and others seeking refuge from persecution by the German government, he was released in 1942 and he enrolled at McGill University, graduating with honors in French and Latin in 1945.

He was deeply influenced by his early life experiences and was committed to promoting social justice, diversity, and gender equality.

In 1953, he completed his PhD at Yale University in French with a minor in Italian

and subsequently taught at Brown University and Smith College. He was fluent in English, German, French and Italian.

He joined the UMass Amherst department of French and Italian in 1965, served several years as department chair, and retired in 1990.

Although classically trained in French language and literature, early on in his teaching career he became interested in non-European French culture. Francophone literature and civilisation outside Europe, especially in Africa and the Caribbean, were an important part of his professional life. In the 1980s he

co-founded the Five College African Studies Program, an interdisciplinary center for the study of Africa.

In 1996, he was co-translator of a new edition of *On the Cultural Achievements of Negroes*, an 1808 work by Henri Gregoire that was an inspiration to abolitionists in the US and England.

He was the widower of Sidonie Charlotte Lederer. He is survived by a daughter, Frances Cassirer of Lewiston, Idaho. ☘

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Ralph Wedgwood (1936-40)

Dr Ralph Josiah Patrick Wedgwood – a prominent research physician born in England – died of cardiac insufficiency in Seattle, Washington on 23 July at the age of 93. He was evacuated as a boy from England to the United States during the Second World War because of the Nazis' threatened retaliation against his politically-active anti-fascist family. He later became a medical authority on paediatrics, immunology and rheumatology at the University of Washington Medical School.

His grandfather, Josiah Clement Wedgwood, was a personal friend of Zionist leader Chaim Weizmann, and served as a Liberal member in the House of Commons. He vocally warned of the danger of Hitler's rise to power – denouncing Neville Chamberlain's policy of appeasement and opening his home to refugee Jewish children evacuated from Europe to England. His father, **Josiah Wedgwood (1911-16)**, maintained the family fine china firm, even during the wartime period, and served as the director of the factories in Barlaston, England. He was married to Ralph's mother and fellow OB, **Dorothy Winser (1904-12)**.

Ralph attended Bedales School, but was sent to America when it

became clear that his family would likely be arrested by the Nazi regime in the event of an invasion of England – a matter later corroborated by the publication of the Nazis' Sonderfahndungsliste ("special wanted list").

As an emigré to the United States, Ralph attended Harvard College and Harvard Medical School, with academic appointments at New York's Bellevue Hospital and the Harvard Medical School. He completed his military service in the US Army as a research physiologist and station surgeon at the Climatic Research Laboratory in Lawrence, Massachusetts.

He rose to prominence in the medical fields of paediatrics, immunology, and rheumatology, serving as chairman and professor of the Paediatrics Department at the University of Washington in Seattle for several decades. He also held academic appointments at Western Reserve University in Cleveland, Ohio.

He is survived by his wife, Virginia Lloyd Hunt Wedgwood; by two sons John and Jeffrey and by four grandchildren, who contributed with great heart and love to his care. Another son, Josiah Francis, who served as the head of the immunodeficiency and immunopathology section of the National Institute of Allergy



and Infectious Diseases, passed away in 2009. A fourth son, James, died in a motorcycle accident in 1973.

Ralph was a visiting scholar at St John's College in Cambridge, England, chair of the National Paediatric Society Joint Council, a distinguished service member of the Association of American Medical Colleges, honorary president of the St John's College Medical Society, visiting scholar at the Rockefeller Study Centre in Bellagio, Italy, chair of the St Jude Children's Research Hospital scientific advisory board, and a member of the Association of Medical School Paediatric Department Chairmen.

He took special pleasure working with his family on the gradual construction and improvement of a summer house on Shaw Island, looking west over the bay, reaching into the Pacific. ☘

Ruth Wedgwood (daughter in law)

Gervase de Peyer (1939-43)

The clarinettist Gervase de Peyer, who died aged 90, first made his mark with a BBC broadcast of the Mozart concerto at the age of 16, while still a schoolboy. He went on to become the outstanding player of his generation, developing a warm, flexible sound that made extensive use of vibrato, particularly in the lower register, and inspired many new compositions.

He appeared with chamber orchestras – the London Mozart Players from 1949, the Goldsbrough Orchestra and the London Chamber Orchestra – and symphony orchestras – the Royal Philharmonic and Philharmonia. Then he became principal clarinet of the London Symphony Orchestra (1955-72), which also brought solo opportunities. He made his US debut with the Mozart concerto on an LSO tour with Georg Solti conducting, and recorded it with the orchestra twice.

Chamber music was an important field to him. In 1950 he became a member of the newly founded Melos Ensemble, and continued to play with them for the next 24 years, making many recordings, including the quintets by Mozart, Brahms and Arthur Bliss, the last with the composer present. The Mozart he also recorded with the Amadeus Quartet.

Several works were written for him as a soloist: from his lifelong friend Joseph Horowitz came a *Concertante for Clarinet and Strings* (1948) and a *Sonatina for Clarinet and Piano* (1981); from Alun Hoddinott came a concerto (1953), of which Gervase gave the first performance with the Hallé under Sir John Barbirolli, and a sonata (1967). Gervase gave the first performance of Thea Musgrave's concerto (1968) with the BBC Symphony Orchestra under Colin Davis. This work called on the soloist to move around within the orchestra to link up with the various sections, something made possible by Gervase's flair for performing from

memory, which he did almost invariably. Berthold Goldschmidt, Arnold Cooke, William Mathias and Edwin Roxburgh also wrote for him.

Born in London, Gervase was the son of two singers: his mother, Edith (née Bartlett), gave up her career after her children were born; his father, Esme, taught singing and sometimes performed at Covent Garden, and Gervase came close to following the same career.

After King Alfred School, Hampstead, and Bedales, in Petersfield, Hampshire, Gervase won a scholarship to the Royal College of Music in 1944 as a pianist, and took his ARCM exams in his first year. His time at the college was interrupted by national service (1946-48) and playing in a Royal Marine band and broadcasting on the forces network revived his enthusiasm for the clarinet. He returned to the RCM and continued studying the instrument with Frederick Thurston, at whose suggestion he went on to study in Paris with Louis Cahuzac, from whom he learned a great deal about performance artistry and communication. Not wishing to imitate the tone quality of either great player, he began to develop an individual sound.

Meeting the pianist, Charles Wadsworth, while playing at the Spoleto Festival of Two Worlds in Italy led to Gervase becoming the clarinettist of the Lincoln Center Chamber Music Society in New York (1969-89). At first he tried to combine living in the US with maintaining his position as principal with the LSO. However, his frequent absences meant that he had to relinquish that position after four years in favour of Jack Brymer.

Gervase gave performances of the concertos by Aaron Copland and Paul Hindemith with each composer conducting, and did the same for the US premiere of the concerto by Jean Françaix. When playing at the BBC with various orchestras and ensembles he got to know Robert Simpson and told him he would like to try his hand



at conducting. Simpson offered him a concert with the LSO Wind Ensemble, for which Gervase was somewhat unprepared, saying he "felt a real idiot". Nevertheless he persevered: a recording of Richard Strauss's Suite and Sonatina with the LSO Wind Ensemble and more conducting in London followed. In America he conducted his own Melos Sinfonia of Washington, which he founded in 1992, and the Concerto Soloists of Philadelphia.

Although largely absent from the British musical scene once resident in the US, he toured both the UK and mainland Europe with the Australian pianist Gwenneth Pryor, giving recitals to packed audiences well into his 70s. He also released a series of seven CDs of significant pieces from the clarinet repertoire, including some popular and jazz works, in collaboration with his son, Mervyn, and his 80th birthday concert at the Wigmore Hall was a sell-out.

In 1950 he married Sylvia Southcombe, a cellist, and in addition to Mervyn they had two daughters, Lorrain and Janine. They divorced in 1971, and later that year Gervase married the mezzo-soprano Susan Daniel. They divorced in 1979, and the following year he married Katia Perret Aubry, a dancer and movement therapist, and so became stepfather to her daughter, Valerie. Katia survives him, along with his children and three grandchildren.

June Emerson, reproduced with permission from The Guardian

It was in 1942 that I first went to Bedales. Gervase was in his last year and was larger than life for me. Firstly he was a superb gymnast and could do amazing things on the gymnasium 'horse' with hand stands and flips which were very impressive to an 11 year old. My elder brother, David, who was also at the school, was the same age and in the same class as Gervase. They both played the clarinet but my brother soon gave up the competition and settled for the sciences. Later, when I was in my last year, Gervase came back to school with his musician friends, Colin Davis and Timmy Crump (**Peter Graeme (1925-38)**). It was a memorable occasion for me as I was asked to play the bassoon in a concert with a programme including a Mozart *Divertimento* and Poulenc's *Trio for Oboe, Bassoon and Piano*. Colin was a

clarinettist at that time and I remember thinking he had a very beautiful tone.

Many years later, in the 1960s, I joined the London Symphony Orchestra (LSO) and sat next to Gervase for many years, tremendously appreciating his artistry. The management profited from the orchestra's soloists which included Barry Tuckwell and Roger Lord in the wind section and Gervase was featured in many concerts. There was a former Battle of Britain pilot in the first violins, Peter Gibbs. Gervase was to play a Mozart concerto at the Swansea Music Festival and Peter offered to fly him to Wales in his plane, rather than driving. What Gervase did not expect happened shortly before landing. Peter put the plane into some loops and spins so that his poor passenger was so sick that he could hardly get out of the place. Having spent the entire afternoon in his hotel bed and missing the seating rehearsal,

Gervase did get to the concert, still looking pretty green, but nevertheless his performance was as good as ever. A real professional musician.

This professionalism came out when on tour in India with the LSO. *The Dances of Galánta* were on the programme, in which there is a mammoth extended solo for clarinet. On one of many performances he started this solo with a frightful squeak, which he then featured in such a way that, I am sure, most of the Indian audience thought it was what Kodály intended. Over the years I have played so many concerts and chamber concerts with Gervase, which have always been a pleasure, partly due to his very strong personality which came through in his performances, making them unique. ☘

Roger Birnstingl (1943-50)

Michael J C Gordon FRS (1960-66)

Professor Michael Gordon was a pioneer in the field of interactive theorem proving, with a focus on hardware verification. This field is concerned with certifying system designs by proving their correctness mathematically. Mike Gordon shaped this field from the beginning, demonstrating the feasibility of hardware verification on real-world computer designs. His students extended the work to such diverse areas as the verification of floating-point algorithms, the verification of probabilistic algorithms and the verified translation of source code to (necessarily correct) machine language code. In recognition of his achievements, he was elected to the Royal Society in 1994, and he continued to make valuable contributions until the end of his career.

In the 1970s, as a postdoctoral researcher at Edinburgh University,

Mike Gordon was part of the team that built Edinburgh LCF. This was an interactive theorem prover: a program for undertaking formal proofs in a logical calculus (the Logic for Computable Functions). And it was the first of its kind. Although the LCF calculus soon fell out of favour, the architecture of Edinburgh LCF is now almost universally adopted by today's interactive provers. This early project also introduced the ML family of functional programming languages.

Mike met his wife Avra during his first post-doc in 1974, a year spent with John McCarthy at the Stanford Artificial Intelligence Lab where Avra was a Research Assistant. They were colleagues at Edinburgh and Cambridge until Avra retired in 1991 to raise the family.

Mike Gordon was appointed to a Lectureship at Cambridge in 1981.



There he turned his attention to hardware, introducing first LCF_LSM (Logic for Sequential Machines) and then HOL (Higher Order Logic). One of his key contributions was to demonstrate the effectiveness of higher order logic as a general formalism for verification, replacing earlier specialised formalisms. At the time, first order logic was preferred both by logicians themselves and by the AI community; Mike demonstrated that higher order logic could be implemented effectively

and used to specify hardware designs from the gate level right up to the processor level, as well as abstract hardware specifications. A steady stream of PhD students extended the applicability and power of the HOL system to unimagined levels. Cambridge promoted Mike to Reader in 1988 and Professor in 1996.

The impact of his work, along with that of the students and colleagues, is worldwide. Techniques that originated in his group at Cambridge are used by major chip vendors and have deeply influenced the entire field of interactive theorem proving.

Mike Gordon's colleagues and students will remember him as an

attentive and supportive listener; of unfailing kindness and generosity. He is survived by his wife, Avra Cohn, and by their two children Katriel and Reuben Cohn-Gordon. ☛

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George Murray (1936-42)

I remember an encounter with George on the polo ground. We were racing from opposite ends to capture the ball. I saw him look up and assess the situation, put in his spurs and come for me like the Royal Scot train engine with a full head of steam. I felt most inadequate. Likening him to the Royal Scot is not fully proper as George has recently discovered that his Murray ancestors came from Ireland. Anyway it gives me courage to remember him.

Ninety-two years ago George's mother, **Elizabeth 'Margaret' Murray (née Molteno, 1908-12)** went into labour while on a ship off Simonstown near Cape Town. George was born in Simonstown and then they rejoined the ship. He had an older sister, Iona, and a younger brother, Patrick. They lived in Painswick Lodge in Gloucestershire in a lovely old Cotswold house. George recounts having his appendix out on the kitchen table, also how cold his bedroom was. There was no double glazing in those days, so the snow came in past the gaps around the windows.

George went to Bedales, then back to Painswick Farm where he helped on the farm. He had to light the fire at 5am before milking the cows. He never wanted to milk a cow again! At 19 he was called up to serve in the army. He was in the Household Cavalry and took his

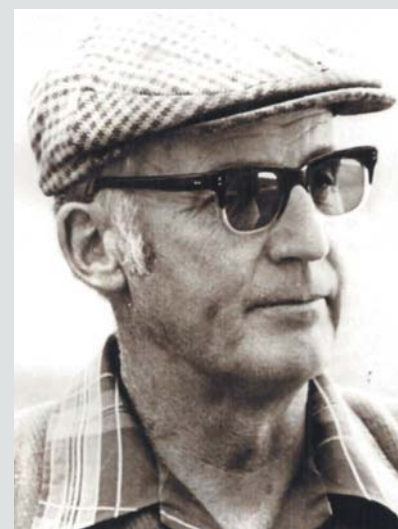
troop of Daimler armoured cars right across Normandy. Regimental History tells of how George's car was shot and burnt and George got in the way of some shrapnel. It was also recorded that "Murray lost all his kit!". His troops fought on to Bremen, I think, where he found himself in command of a surrendered German dock yard.

The Murrays had interests in South Africa, with apple farming in Elgin and sheep in the Karoo. His father gave him the choice of whether he would like to farm at Painswick, or at Marania and Kisima in Kenya – he chose Kenya. He had no formal agricultural training but with his and wife Irralie's dedication and hard, hard work they created a gold medal winning farm.

I was talking to Sir Evelyn Baring, former Governor of Kenya, and said that Marania and Kisima must be some of the best farms in the country. He said: "No, they are some of the best farms in the world". It could also be true that the North Kenya Polo ground, principally created by George and his team, is one of the finest in the world.

George was the Squire of this District. He knew the first names of every child and I suspect he knew the names of their dogs too. He was a great supporter and pillar of the church. He paid school and university fees for many lucky young Africans.

Marania and Kisima donated land for the 'Elephant Corridor'. This



corridor has become a renowned success. The first elephant that came through the underpass was fitted with a tracking collar; was named George and has proved to be a very good elephant that does not break fences.

George was a master pilot and made many notable flights. He used to fly to Bolossat, Kenya, land by the lake edge and set up camp and enjoy some morning flights of duck shooting. He and Irralie also flew their Cessna 182 to Ireland and back.

George married Irralie in 1952. They have two children, Gordon and Rowena, seven grandchildren and four great grandchildren. George was both a fine gentleman and also a compassionate gentle man.

We will remember him. ☛

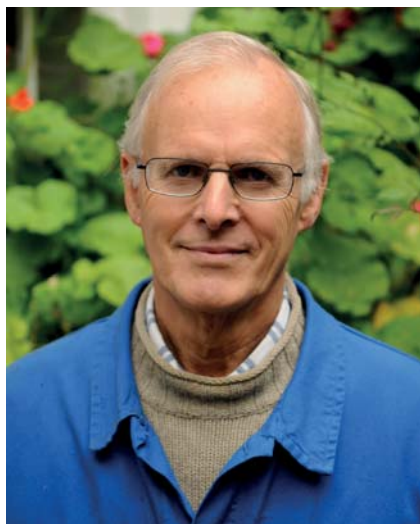
Adapted from a eulogy given by friend Tony Dyer

Robin Murray (1953-59)

Robin Murray, who has died aged 76, advocated and implemented new forms of social and economic organisation by applying humanist principles to practical experience. In Britain and internationally he sought to tease out of today's structures clues for a more equitable tomorrow.

He saw beyond Fordism – industrialised mass production and mass consumption – and neoliberalism, with its emphasis on the private sector and free trade. As chief economic adviser to the Greater London Council (1981-86), Robin led a team working for an inclusive, democratic economy. Their London Industrial Strategy involved trade unionists and user groups in economic planning, invested in child care and adult education, developed cultural and creative industries, gave a boost to co-operatives and other social enterprises, and helped set up the London Food Commission, whose work included the study of additives and the effects of food poverty.

Learning from the small-scale enterprises of Emilia-Romagna, the region of Italy with Bologna at its centre, his team encouraged networks of decentralised production units with an emphasis on flexible specialisation, particularly in the furniture industry. This was the enabling state in action.



The influence of this approach went far beyond London and outlived the GLC, led by Ken Livingstone and abolished by Margaret Thatcher's government in 1986. Ever enthusiastic about local democracy, Robin advised a consortium of local authorities that produced the South East Economic Development Strategy, which contributed to the 1997 Labour government setting up Regional Development Agencies.

Drawing on his GLC experience, Robin wrote for *Marxism Today* on *Benetton Britain* (1985) and *Life After Henry (Ford)* (1988) – explaining the post-Fordist transformation of the production process to the wider left. Aware of the widening gap between the market's winners and losers, Robin argued that the new technological and organisational forms of production could facilitate democratic self-management and collaborative creativity, and help the transition to democratic socialism. Guided by Bertolt Brecht's maxim that "truth is in the concrete", he organised a series of initiatives "in the interests of labour rather than of capital". Self-realisation for the marginalised and exploited, for women, for the young, was at the heart of his mission.

In 1985, with Michael Barratt Brown, Robin founded the Third World Information Network (Twin), a trading organisation designed to ensure economic equity for producers in a global market, and of which he was a director for 20 years. Out of Twin came the trailblazing fair trade brands Cafédirect and Divine Chocolate. In 2008, in Kerala, southwest India, at a

global assembly of Liberation Nuts, and in defiance of the company's perilous financial condition, Robin's voice boomed out to 3,000 farmers: "We are about people and community."

Liberation Nuts lives on, the Twin group of companies now acts as a trading and marketing arm for more than 300,000 small farmers, and fair trade sales in the UK in 2016 totalled £1.65bn. It all began with Twin importing cigars from Cuba and rocking chairs from Nicaragua.

From 1994 Robin worked for two years with the province of Ontario. He brought Canadian expertise in sustainability back to England, founding the London Pride Waste Action Programme, which started pilot schemes showing how cost-effective and popular recycling can be with new methods and technologies. Across England recycling rates soared.

His book *Creating Wealth from Waste* (1999) was followed by the Greenpeace report *Zero Waste* (2002), in which he argued that product design for repeated use was as important as recycling. His achievements in redirecting UK waste policy led *The Guardian* to identify him in 2008 as one of the "50 people who could save the planet".

With the deputy mayor of London he worked to establish the London Climate Change Agency in 2005, and two years later a green homes advice service. For the Young Foundation he co-authored *The Open Book of Social Innovation* (2010), a worldwide survey and investigation into ways new technology could reduce carbon

footprints, sustain health and alleviate poverty – work premised on the belief that only globally equitable approaches would avoid the catastrophic impacts of climate change.

His teaching at Schumacher College in Dartington, south Devon, deepened his connection to ecology through economics, combining his knowledge and love of farming and his faith in a sustainable future. More recently he focused on work with co-operatives, believing that they were the appropriate institutional form for a human-centred twenty-first century economy.

Born in Westmorland (now part of Cumbria), Robin was the son of Stephen Murray and his wife Margaret (née Gillett), who had a strong Quaker background and in the 1930s were communists. In 1951, his father dropped his legal career

and moved his family from Hampstead, north London, to a hill farm in Cumberland, where his sons worked in the school holidays. At Bedales School, Hampshire, he met Frances Herdman, later an artist; together they went to Oxford, where Robin studied history at Balliol College, and married in 1965.

After postgraduate studies at the College of Europe in Bruges, and at the London School of Economics (LSE), Robin taught at the London Business School. For the May Day Manifesto (1968), edited by Raymond Williams, he drafted an alternative economic strategy that became a central issue on the left in Britain in the 1970s.

From 1972 to 1993 Robin worked at the Institute for Development Studies at Sussex University, and subsequently at the LSE. He advised

governments and civil associations in Jamaica, Ethiopia, Honduras, and most recently the Syriza government in Greece. In 1980 he helped establish a new educational system for the then socialist government in the Seychelles. To all his activities he brought optimism, warmth, curiosity and good humour. He is survived by wife **Frances (née Herdman 1953-59)**, his daughters, **Marika (1985-87)** and **Bethany (1986-89)**, grandson, **Joseph (2011-current)**, and brothers, **Alexander (1945-52)** and **Hubert (1958-64)**. ☛

Robert Hutchison, reproduced with permission from *The Guardian*. Photographs: Robin Murray speaking at the Fair Trade Alliance Kerala seed festival, 2015, credit: Frances Murray (OB); portrait photograph credit: Bethany Murray (OB)

Adrianne Reveley (née Moore, 1961-66)

Unusually for a Bedalian, Adrianne's roots were in a Derbyshire coal-mining village, from where her father rose to become a leading pathologist. Her future medical career had family foundations.

He was sufficiently successful to be able to send his daughter to Bedales in 1961, aged 13. Over the next five years, she enjoyed herself to such an extent that she formed a lifelong attachment to the school. Whatever else she did there, it is worth noting that it was where she first fleetingly met Terence O'Sullivan, whom she was to marry some 30 years later, when he visited as part of a Winchester College athletics team.

After Bedales, she studied medicine at Trinity College, Dublin, which was in many ways returning home, because her family had moved to Ireland when she was very young. Here again she chanced to meet the inadvertently persistent Mr O'Sullivan, who, not surprisingly, had Irish connections.

From Dublin, she moved to America to train in psychiatry, before returning to begin her long career at the Maudsley Hospital.

Adrianne became a world-renowned researcher into schizophrenia. She was Lead Consultant within the National Psychosis Unit at the Maudsley, where she offered a second opinion service for diagnostics, management and treatment difficulties for those with severe mental illness, including the psychoses (eg, major depression, bipolar illness and schizophrenia). She also ran a rehabilitation unit for patients with these disorders, and a specialist women's service.

Living in London again, one day she met a man walking a dog with its leg in plaster, with whom she paused to chat. Surely she realised from some distance that this was the inescapable Terence again. However, at this point, she was married to Michael Reveley and raising her family of two boys, Colin and Tom, both destined to become Bedalians.



Fate struck in 1993, when two loves of her life coincided. On her way to the Houses of Parliament to address a meeting about Rethink Mental Illness, a charity to which she was devoted, she bumped into Terence again. This time they stuck for the rest of her life.

She was a Trustee of Rethink. Adrianne was committed to destigmatising mental illness and worked tirelessly for this, often advising on TV programmes such as *EastEnders* on storylines with a

mental health component. Her list of publications, mostly letters and articles in learned, scientific journals, runs to several pages.

Throughout the nineties, she became an increasingly regular visitor to Bedales, firstly as a parent to **Colin Reveley (1989-94)** and **Tom Reveley (1994-99)**. She was devoted to the school as she was to all the other loves of her life – her work, her family, her charity. In subsequent years, she became a staunch supporter of the Bedales Association, regular enthusiast at reunions and ultimately a member of the Badley Society, the school's legacy society.

A few years ago, she masterminded and inspired a video showing short interviews with various members of her Block, talking about their lives and what Bedales had done for them. If you would like to be reminded of Adrienne, you can still see it at: [youtube.com/watch?v=1rFbQ5N6DLQ](https://www.youtube.com/watch?v=1rFbQ5N6DLQ)

Adrienne, who had resolutely fought and "outgunned" myeloma for over a year, died in her sleep on 4 May 2017 in King's College Hospital with Terence, Colin and Tom at her bedside.

Dennis Archer (staff 1974-2008),
from notes provided by her family

Josephine Averill Simons (née Wheatcroft, 1945-48)



Born into the famous Nottingham rose-growing family, Jose went to Bedales from the age of 13 years old with her three brothers and one sister.

When she left Bedales, she attended finishing school in Switzerland and joined the family business, showing record-winning roses at flower shows around the world, notably the Chelsea Flower Show.

Many aspects of her colourful life were greatly influenced by her Bedalian foundations. Following her marriage to a Jewish doctor, Henry Roy Simons in 1958, they emigrated to the South Pacific Islands, initially Fiji and then the New Hebrides. She was the perfect colonial wife, coordinating frequent dinner parties, capable of vol-au-vents, soufflés and crèmes

Adrienne joined Bedales, fresh from Ireland, in September 1961 in Block 3. We were slightly in awe of this spirited girl who, she informed us, was betrothed to her childhood boyfriend who lived next door. He used to write to her every day! Though they never married they remained close friends.

She was initially very shy and I think that life at Steepest came as a bit of a shock to this only child of slightly indulgent parents. There is no doubt that she was quite the untidiest boarder ever: **Joyce Caiger-Smith (staff 1948-70)** did her best here! Ever keen and enthusiastic, Adrienne made the most of everything that Bedales had to offer. Having a first class brain, she not surprisingly excelled in all her subjects and gained top grades, to enable her to return to Ireland to study medicine at Trinity College, Dublin.

She had many attributes. She could draw and sing beautifully and make her own lovely clothes. She starred in many school drama productions, under the direction of the indomitable Rachel Cary Field. I recall her beautiful soft southern Irish accent when reading O'Casey's *Juno and the Paycock* out loud in play reading.

Adrienne was a wonderfully enigmatic character with whom I made friends during our early years together. It is true to say that friendships made in one's formative years do endure. Our paths did not cross academically, but everyone in our block enjoyed her company, her sense of humour and fun.

On leaving Bedales, we kept in touch. I was a bridesmaid at her first wedding and enjoyed several visits to her lovely home in Ireland. She introduced me to Connemara and The West and took me to the Abbey Theatre in Dublin.

After Adrienne returned from the USA, where she studied psychiatry, we would meet for occasional 'catch-ups'. I did my best to follow her meteoric career and keep up with her family and share OB news.

Her untimely death came as a great shock to all her fellow Bedalians. It is fitting that many of us enjoyed a memorable 50-year reunion at school in September 2016. We were not to know that the dreaded myeloma would defeat her only nine months later. We have since recalled how well and lovely she looked on that day and this is how we will remember her. 🌹

Louki Scott (née Healing, 1960-66)

caramels. She was an immaculate housewife, obsessed with eradicating the filthy flies. She took the plunge into the unknown by travelling to the South Pacific by boat where she gave birth to Ana in a banana plantation and then Jonathan during a hurricane and tidal wave. Then, keen to experience the surfy, sunny Australian culture, she and Roy said “Bula Vinaka Voca Lei Lei” to the tropics, settled in the Italian quarter of Perth, and Daniel was born on the top storey of a sky scraper at the end of a long mimosa-lined drive. Josephine was in charge of the family for seven laid-back Australian years, arranging picnics in the bush, snorkeling around Penguin Island and watching outdoor cinema from the back of the Holden. Josephine was the hippy mama too. She played acoustic guitar, sang Joan Baez and The Seekers songs to her children instead of subjecting them to the “detestable television”. She wove collages, wore flip-flops and loved her neighbours and strangers. She grew pomegranates and lemons and kept a white cockatiel in the garden.

Jose was the frugal waste-not-want-not matriarch, who made menus entirely from out-of-date

food, gave Christmas presents such as bags of rice wrapped in last year's paper and never used the central heating or bought a washing machine. An ardent atheist, Jose resisted Jewish attempts at integration yet made delicious chicken liver pâté and borscht soup, and said “oh my God” a lot. Jose was the Green Party voter, a strong proponent of bringing back an exchange economy and victoriously led an anti-dog fouling campaign in the days before enforced pooper scooping byelaws.

The family moved to England in 1968 and bought their family home in Thame, Oxfordshire in 1971, where they resided for nearly 40 happy years. Here, Jose volunteered and campaigned for various ecological local projects and became the secretary for the allotments committee, bagging many a good haul of delicious veggies from the old boys. All her children followed in her footsteps by attending Bedales with their Wheatcroft cousins.

Everything changed for Jose when she was just 48 and the first of many strokes stopped her prematurely in her hyper-active tracks. She lost her bearings and henceforth glided lightly over the surface of reality for another

34 years. She perfected the art of zimmer frame shopping for 16 loaves of stale bread and three kilos of over-ripe bananas a day and refused to relinquish her drop handlebar racing bike to her grandson because she would “soon need it”. She fell over a lot and often looked as if she had been in a boxing match covered in bruises and black eyes, but stalwartly continued, never admitting she needed help and claiming that she was perfectly alright. On one occasion during a consultation regarding a scan, she rejected the specialist's interpretation on the basis that ‘he didn't know what he was talking about’, and decided to just get on with it and stop complaining instead. After many battles between her fierce independence and increasing frailty, she spent her final happy years in residential care in East Yorkshire enjoying flora, fauna, art, music and the simple things in life – the sea air, foraged foods and garden produce.

She is fondly remembered by her three children, four grandchildren and four great grandchildren. 🍀

Ana Simons (1975-77) and Daniel Simons (1976-81) (children)

Francis (Bill) Thornycroft (1940-43)

Francis Thornycroft was born in 1926 near Worthing, and was the last of the five children of Dorothy and **Oliver Thornycroft (1898-1902)**. His father was from the Thornycroft engineering family and was a senior engineer at the Admiralty. His mother was a political activist, having been a member of the Labour Party from its earliest days. His parents were both rather dauntingly competent and fearless – they did scary things like mountaineering, and expected little boy Francis to do the same, which he didn't want to. However,

comfort was to be had from the family's beloved nanny, Mary Lambley, known as Noopy, who called him Fruzzles and who, according to my mother – his sister **Olivia (1935-39)** – spoiled him rotten. His grandmother too: when he was very young, she used to take him to “unsuitable films”, unbeknown to his mother! She, however, instilled in him a strong desire to fight the unfairness of things: “Mother made sure we knew we were lucky and drew my attention to the queue at the Labour Exchange. She also brought home a boy of

about 10 who could not go to school because he had no shoes, and I was supposed to play with him while shoes were found for him”.

By the time he was a teenager, at least two of his elder siblings had joined the Communist Party, and Francis would later join them. By then he was calling himself Bill because he thought the name Francis was too posh. His elder brother **Chris (1927-33)** fought against the Fascists in the Spanish Civil War and his mother and his sisters **Kate (1925-31)** and **Priscilla (1930-34)** were very much involved in helping refugees – first from Spain and



then from the rest of Europe as the Second World War developed. In 1940 when Bill was 14, the family moved to Petersfield in Hampshire, and Bill left Worthing High School for Boys and went to Bedales. His school reports describe him as courteous, good at practical tasks, at History, German, Art and English literature, but poor at maths and science, and generally slow to develop. He was also described as insufficiently “manly”: Bill had suffered from long periods of ill health, was not sporty, was physically uncoordinated – and he had known from age eight that he was gay. He left Bedales at age 17 in 1943 to go to London, where he joined the Home Guard, manning an Anti-Aircraft battery while he studied at Chelsea College of Aeronautical and Automobile Engineering. In 1946, he joined his elder brother Chris working for D Napier and Son, a London aeronautical engineering firm in Acton. The following year, Chris was sacked for being a communist, and the same fate befell Bill three years later. Other jobs followed, at Elliot Brothers, and at Westinghouse, but he was sacked again, from both, for being a communist. This was the McCarthy era.

In the fifties he travelled the country selling magazines for the Communist Party, and also worked for the Communist tour company Progressive Tours, where he made some lifelong friendships. He then ran a greengrocer’s shop with his

boyfriend Fred Greengrass, a gentle and quietly spoken Londoner: Uncle Bill and Uncle Fred used to visit us and sometimes came on holiday with us to Cornwall or Pembrokeshire. They came in a wonderfully exotic-looking Citroen with running boards – called Maigret because the TV detective Maigret had one the same. Bill told us later that he never thought he had been much of an uncle to us because he didn’t celebrate our birthdays and he hated Christmas, and when they visited us it was Fred, not Bill, who would give us half a crown to buy sweets with. But we never noticed any of that – they came as a pair and they were warm and fun and we all loved their visits. At this time, Bill worked as an electrician, and a bequest from his grandmother enabled him to buy a house, and of course he chose to buy one in a working class area, West Norwood. But it was the only house in Broxholm Road with a full length garden with rear vehicular access, and he was the only person we knew who happened to have an antique dustcart in his back garden. To us children, of course, this was perfectly normal.

Bill stayed at Broxholm Road for the rest of his life and eventually the second great love of his life, Dennis Odd, moved in with him. The house became a real source of refuge – with a sympathetic ear, a bed and a lot of practical help – to a whole succession of people in various kinds of need. Bill’s apple pie was a frequent treat for visitors, and the handmade pastry was always delicious, although slightly grey because his hands were blackened by working on old buses. Bill got a huge amount of pleasure from restoring and driving his beloved old buses, and was a highly committed volunteer at the Amberley Industrial Museum. He also volunteered at the Mechanical Music Museum in Brentford, and enjoyed demonstrating the exhibits to the visitors. I imagine he must have been rather popular with museum visitors, as

he was rather good at explaining things, and his slow and laconic speaking style combined delightfully an ever-present sense of the absurd. He knew his stuff, did things properly, and was keen to pass on his enthusiasms.

Bill never ceased to be a political activist. In the seventies he had been arrested on the notorious picket line at the Grunwick Film Processing Laboratories, defending the employment rights of the largely Asian, female workforce, and told us that the night he spent in the cells was a very frightening experience. Bill, the little boy who thought he wasn’t as macho as his mountaineering father wanted him to be, was willing to put himself through that, for the rights of others. We, his family, begged him to hide his gay badges when using public transport late at night, for fear of being beaten up by drunken yobs, but he wouldn’t. In his eighties Bill was still tirelessly helping to organise, and even participating in, marches and demos in support of gay rights and the Stop the War campaign, stumbling up people’s front steps to deliver leaflets, taping illegal posters to lamp posts, and gathering signatures on petitions, in the full knowledge that the government would take no notice. He even organised a mock funeral for a tree in a local street, to object to Lambeth Borough Council’s decision to cut it down.

Of Bill’s many nephews and nieces, three were present at his funeral, but others live in Germany and the USA so could not come. One of them, when we told her about Bill’s death, wrote this: “For my whole childhood Bill embodied another way of seeing things, a guiding star to stand up for what one truly believed in, and to stand up for others. We have been lucky to have him, and I hope he understood how much we loved and respected him, even from so far away”. 🌹

Anna Cordon (niece)

Professor Dame Margaret Turner-Warwick

Unusually, we publish an obituary for Margaret even though she was not an Old Bedalian and never a member of the school staff. Margaret is not predominantly remembered at Bedales in her capacity as an outstanding, international specialist physician. She is remembered for the critical contribution that she made to the size and the philosophy of Bedales, which she made as chairman of the Board of Governors during **Tim Slack's (Headmaster 1962-74)** headship. This immense work was exerted at a time when she could ill afford it, owing to growing international, postgraduate teaching commitments. She was married to an OB, had two Bedalian daughters and three Bedalian grandchildren. Several of her fellow governors held her in such high esteem that they have asked that we publish the obituary below. **Richard Turner-Warwick (1938-42)** and **Dennis Archer (staff 1974-2008)**.



When Margaret Turner-Warwick, who has died aged 92, entered the field of respiratory medicine in the 1950s, it was a time of great change. Effective treatment for tuberculosis had recently been introduced, and the adverse effects of cigarette smoking on the lung were beginning to be appreciated.

The focus of academic research had been limited to understanding and measuring lung function, but with her colleagues Jack Pepys and Deborah Doniach, Margaret expanded it to include the immunology of the lung, and particularly of the fibrosing lung diseases. She showed that they were associated with autoimmune diseases, rheumatoid arthritis, systemic sclerosis and the severe form of lupus known as systemic lupus erythematosus, and she demonstrated the presence of relevant auto-antibodies in the blood.

Anticipating modern "personalised medicine", she distinguished between different patterns of fibrosing lung disease, to identify the minority of patients who would respond well to steroids and the majority who would not, and for whom modern biological treatments are now being introduced.

Similarly, in her other major area of interest, asthma, she recognised different clinical patterns, based on differences in the patterns of peak flow records – rates of forceful exhalation – requiring different treatments. She

was also responsible for several early clinical trials, most notably with inhaled corticosteroids, that have formed the mainstay of modern treatment. Her recognition of the importance of immunological mechanisms in lung disease led to the publication of many research papers and of her book *Immunology of the Lung* (1978).

Margaret combined a formidable scientific intellect with the humanity of an exceptional physician, and played a fundamental role in the development of modern respiratory medicine.

Born in London, she was the daughter of William Harvey Moore, QC, and his wife, Maud (née Baden-Powell). She decided on a career in medicine from an early age, and in 1943 went from St Paul's Girls' School, west London, on an open scholarship to Lady Margaret Hall, Oxford, one of a quota of 7% of female medical students admitted to the university in her year.

After completing her clinical training and early posts at University College and Brompton hospitals in London, in 1961 she was appointed a consultant physician at Elizabeth Garrett Anderson hospital, and six years later to a part-time consultant post at Brompton and London Chest hospitals and a senior lectureship at the Institute of Diseases of the Chest. When, in 1972, she became Professor of Medicine (thoracic medicine) at what had now become the Cardiothoracic

Institute, University of London, she was, with Sheila Sherlock at the Royal Free hospital, one of only two female professors of medicine in London. She served as dean of the institute (1984-87), which is now part of the faculty of medicine of Imperial College London, and in 1991 was made a Dame.

Margaret's understanding of patients' concerns was informed by her own time as a patient. During her final year at Oxford in 1946, before the advent of effective antibiotic treatment, she was diagnosed with pulmonary tuberculosis and treated for a year in a TB sanatorium. The year she spent there brought her into close contact with fellow patients, whose hopes and fears she came to understand.

Her growing reputation as a physician led to patients with uncommon and, on occasion, unrecognised respiratory diseases being referred to her from throughout the UK. Physicians from around the world visited Brompton hospital to learn from her clinical insights and experience and she was invited to lecture widely in the UK and abroad, particularly in the US and Australia.

She recognised that the future sustainability of respiratory medicine, which she described as a "Cinderella subject" when she started, depended on attracting academic clinicians into the speciality who would develop

the sub-specialities to which she had contributed, such as asthma, fibrosing lung disease, cancer and occupational lung disease. From the mid-70s she recruited a number of talented clinicians to the Brompton hospital and scientists to the institute, insisting that communication between clinicians and scientists should flow in both directions – from “bed to bench” as well as from “bench to bed”.

She believed strongly in partnership and collaboration, in academic work, between universities and hospitals, between academics and clinicians and between clinicians and hospital managers. During her period as professor she ensured a close and synergetic working relationship between the institute and the Brompton hospital, succeeding in persuading a reluctant University of London to appoint a joint chair, to reflect their shared mission.

Margaret was notable for her great generosity, intellectually and personally. She gave many of her junior clinical staff ideas which formed the basis of publications, which provided a foundation for their future careers. She lent her home on the Dorset coast to colleagues and their families.

Margaret combined her career with a very happy family life. In 1950 she married Richard Turner-Warwick, a surgeon who specialised in the reconstruction and functional restoration of the urinary tract, and they had two daughters, Lynne and Gillian. She took particular pride in Lynne and her granddaughter Tabitha following her into medicine. A keen artist, she painted watercolours, often of the Dorset coast, for her Christmas cards.

Her period as the first female president of the Royal College of Physicians (RCP), from 1989 to 1992, coincided with the introduction by Kenneth Clarke as health secretary of the internal market into the NHS. Margaret was typically constructive. While not opposing the proposed

reforms, she pointed out to the government her concerns about the implications for research and education and for continuity of clinical care. She persuaded her colleagues in other royal colleges that to be effective they had to present their views as a single voice: in 1996 the existing conference organisation was renamed the Academy of Medical Royal Colleges.

After leaving the RCP Margaret served as chairman of the Royal Devon and Exeter Hospital Trust (1992-95). She continued to play an active role in the life of Lady Margaret Hall and as a trustee of the Rayne Foundation, focusing on young people's mental

health, the arts as a tool for social change and improving the quality of life for carers and older people.

Asked about how she had coped with a professional world dominated by men, Margaret said that being in a small minority at Oxford had taught her to take no notice. She nonetheless became a role model for the many women who entered medicine in the subsequent generation.

She is survived by Richard, her daughters, four granddaughters and two grandsons, and four great-grandchildren.

Anthony Newman Taylor, reproduced with permission from *The Guardian*

Margaret was first introduced to Bedales by her future husband, **Richard Turner-Warwick (1938-42)**. As an Old Bedalian with his three younger siblings, he maintained contact with school throughout his training in medicine. He became a governor over a period of 14 years, latterly at the time of **Hector Jacks (staff 1946-62)**, and he was involved in the appointment of **Tim Slack (Headmaster 1962-74)**. Margaret later became chairman of the board. Together with the bursar, **Jack Walesby (staff 1948-72)**, Margaret and Tim generated a plan to expand Bedales sufficiently (from 250-350 pupils) to make it both financially and educationally viable. The broadened subject options and the increased sixth form were the main educational goals. At the same time they were intent upon retaining the personal qualities of Bedales that respected and enhanced individual strengths.

Despite being a young, full-time consultant at the Brompton Hospital, and mother of two Bedalians, Margaret was much involved and successful in fundraising and practical planning with the architect **Greville Rhodes (1926-33)**. They linked

Steepest and Steepcot by building The New Wing. Boys Flat was extended into the middle ‘classroom’ floor of the main block. The staff room, art room and admin were housed in the temporary prefabricated units on the site of the new Orchard Building. These were expected to last for about ten years... in reality they were still in use 35 years later when Margaret's grandchildren joined Bedales!

Margaret was delighted to be able to support **David Butcher's (staff 1964-92)** vision for the teaching of Art and Design. The workshop was extended and equipped as the Art and Pottery rooms were constructed.

Her love of music and her respect for the role of imagination and creativity in all-round education, made her an ideal champion of the ethos of school. Margaret's selfless, energetic determination to see worthwhile dreams realised, enabled further generations to benefit from the Badley legacy; whilst adapting, within reason, to the pressure of the times. ☺

Gillian Bathe (née Turner-Warwick, 1965-71) (daughter)

BIRTHS, ENGAGEMENTS, MARRIAGES & DEATHS

Births

Alice Ballantine Dykes and Jerry Birch, a daughter, Ronnie Rave, on 5 September 2017

James Butcher and Danielle Shen, a son, Henry, on 26 December 2017

Jack and Torie **Closs**, a daughter, Cara Rose, on 19 September 2017

Emma Denning and Dan Betts, a son, Alfred, on 26 January 2017

Benji and Frances **Donaldson**, a daughter, Rosanna Elsie Mei, on 6 January 2017

Iain and Sarah **Fairley**, a daughter, Imogen Kathleen, on 9 January 2017

Roger (Tupaq) and Emma **Felber**, a daughter, Cora Delfina, on 13 March 2017

Kate (née Millar) and Thomas Griffiths, a daughter, Betsy, in July 2017

Daniel and Tory **Harris**, a daughter, Georgina Leila Rose, on 30 September 2017

Jess (née Harris) and Ian Ashbridge, a son, George Alfred Alan, on 15 August 2017

Anais Haynes and Marc-Olivier Bruce, a son, Ozias, on 3 December 2015

Lu Flux and Alex Chinneck, a son, Chaplin Knight, on 14 April 2017

Scherzando Lucus-Box and Claire Cartner, a son, Lucia, on 23 May 2017

Gabrielle Orcutt, a daughter, Seraphine, in September 2017

Clare (née Richards) and Rhydian Sandbrook, a daughter, Alys Emily, on 18 August 2017

Caroline (née Slack) and Ruaidhri MacDonald, twins, Xanthe and Teddy, on 21 December 2016

Ellie (née Strutt) and David Ezrine, a daughter, Arabella Grace Tigerlily, on 21 December 2017

Iain and Jenny **Wood**, a daughter, Sophia Lyra, and a son, Harry James Murray, on 8 February 2017

Bob Yeo and Sandra Collins, a son, Fionnan David, on 30 December 2016

Elle (née Keenan) and **Ed Yeo**, a daughter, Martha Elizabeth Grace, on 22 November 2017

Engagements

Lucy Barger and Charlie Lech

Nick Bergesen and Natalia Strigoun

Hugo Briars and **Alice Holmes**

Ollie Briars and Mary Hanbury

Emelie Fisher and Alexander Rice

Leila Francis Coleman and Tom Whelan

Camilla Grey and Tom Petty

Victoria Homsy and Martin Kissinger

Charlie Hughes and Rachel Clarke

David Klein and Josie Cox

Nikki Lack and Bruce Davidson

Minty Nicholson and **Will Nott**

Francesca Pheasant and Stewart Clayton

Marriages

Camilla Bergesen and Harry Harland on 22 October 2016

Tilly Boys and **Tim Howarth** on 17 June 2017

James Butcher and Danielle Shen on 14 December 2016

Tom Greenwood and Farhana Hoque in 2016

Hayley Harland and Alex Wolfe on 1 July 2017

Oliver Holmes and Pip Usher on 29 July 2017

David Kenington and Cleo Oliver on 3 February 2014

Olivia Montgomerie and **Adam Kent** on 2 December 2017

Luke Prowse and Hayley Parr on 8 August 2017

Tamara Shaker and **Jack Coulter** on 28 July 2017

Victoria Sutherland and Suren Moodliar in August 2017

Guy Wilmot and Antonina Paes on 9 September 2017

Deaths

#John Batstone on 23 December 2017. Bedales staff 1967-93

June Jeffreys (née Bennett) in 2017. Bedales 1939-44

***Kay Bennett (née Boddington)** on 6 November 2017. Bedales staff 1944-91

Elizabeth Hollingsworth (née Brooke) in October 2017. Bedales 1934-41

Lynne Brown (née Cainsey) on 4 May 2017. Bedales 1946-52

***Thomas Selmar Cassirer** on 11 June 2017. Bedales 1936-40

***Gervase Alan de Peyer** on 3 February 2017. Bedales 1939-43

Lindsey Dow on 21 November 2016. Bedales 1970-75

Leo Singto Gauvain on 17 December 2017. Bedales 2008-12

David Gill on 23 August 2017. Bedales staff 1960-62

***Michael John Caldwell Gordon** on 22 August 2017. Bedales 1960-66

Rupert Norris Hulme in February 2017. Bedales 1981-88

Katharine Constable (née Ingham) on 30 April 2017. Bedales 1944-48

Roderick Bruce Alexander Moore on 11 December 2017. Bedales staff 1991-2002

Kathleen (Betty) Williams (née Kidner) on 28 March 2016. Bedales 1925-29

Jean Moya (née MacArthur) on 16 November 2016. Bedales 1934-38

***Adrienne Reveley (née Moore)** on 4 May 2017. Bedales 1961-66

***George Lenox Molteno Murray** on 8 February 2017. Bedales 1936-42

***Robin Murray** on 29 May 2017. Bedales 1953-59

Bert Perry on 23 April 2017. Bedales staff 1974-84

Ian Richard Pohowsky on 7 August 2017. Bedales 1989-94

Bev Ralph on 20 November 2017. Dunhurst staff 1999-2017

Victor Horsley Robinson in August 2014. Bedales 1936-42

Veronica Jane Addison Cohen (née Salmon) on 11 December 2017. Bedales 1952-54

Ann Katherine Brown (née Stanley) on 16 July 2017. Bedales 1974-79

Marion Jane Eileen Stieger-White (née Stieger) on 4 October 2017. Bedales 1943-48

Jean Alwyn Attwell, (née Stoker) on 17 March 2012. Bedales 1935-37

***Francis Edward (Bill) Thornycroft** in April 2017. Bedales 1940-43

Brian Tomlinson on 9 November 2017. Bedales 1942-47

***Professor Dame Margaret Turner-Warwick**, former Chair of Governors, on 21 August 2017

***Ralph Josiah Patrick Wedgwood** on 23 July 2017. Bedales 1936-40

***Josephine Simons (née Wheatcroft)** on 30 April 2017. Bedales 1945-48

** has an obituary in this Newsletter
will have one in the next edition*

UNIVERSITY DESTINATIONS 2017

Class of 2017

Name	Destination	Course
Izzy Adams	Loughborough University	Foundation Diploma in Art and Design
Eloise Anderson	McGill University	Liberal Arts
Luke Arrowsmith	University of Manchester	Middle Eastern Studies
Saul Barrett	Royal Academy of Dramatic Art	RADA foundation
Joe Barty-King	Rhode Island School of Design	Liberal Arts
Molly Beardall	Oxford Brookes University	Foundation Diploma in Art and Design
Nicholas Buckham	University of Essex	Biochemistry with a placement year
Morgan Burbidge	University of the Arts London	Film and Television
Inigo Campbell-Lange	McGill University	Liberal Arts
Luca Caruso	Royal Academy of Music	Drums
Oliver Catton	University of Bristol	Medicine MBChB
Quito Clothier	University of Bristol	Music
Fleur Connor	Glasgow School of Art	Fine Art – Painting/Printmaking
Hope Cramsie	Royal College of Music	Guitar
Lola Crichton-Stewart	Parsons School of Design	Fashion Design
Caleb Curtis	Royal Academy of Music	Cello
Godelieve de Bree	Haverford College	Liberal Arts
Scott Emerson	Istituto Marangoni London	Foundation Year in Fashion
Edward Foulger	Royal Holloway, University of London	Computer Science
Jemima Goodfellow	University of the Creative Arts Farnham	Foundation Diploma in Art and Design
Jack Graham	Ravensbourne	Foundation Diploma in Art and Design
Anting Guo	University of Leeds	Mechatronics and Robotics
Daisy Hannam	Oxford Brookes University	Foundation Diploma in Art and Design
Martha Harlan	University of Oxford	Philosophy and Theology
Megan Harley	University of Bristol	French and Spanish
Louis Jacobs	University of Bristol	Physics
Andrew Jameson	University of East Anglia	English and American Literature
Sophie Jenkins	Kingston University	Foundation Diploma in Art and Design
Alexander Ludwig	Loughborough University	Product Design Engineering
Isabella Mackay	University of Bristol	Religion and Theology
Lulu McConville	Leiden University College The Hague	Liberal Arts and Sciences with Global Challenges
Alia Mehta	Kingston University	Fashion
Benjamin Meredith-Hardy	Manchester Metropolitan University	Three Dimensional Design
Kit Mosely	King's College London	Liberal Arts
Julia Newlands	University of Bath	Biochemistry
Tara Noble	University of Westminster	Commercial Music Performance
Michael Paterson	University of Bath	Integrated Mechanical and Electrical Engineering
Poppy Pierce	City & Guilds, London	Fashion
Elizabeth Raynsford	Bournemouth University	Archaeology
Ivan Reilly	Anglia Ruskin University	Computer Science

Class of 2017

Name	Destination	Course
Tom Reynolds	University of Manchester	Politics and Modern History
Antonia Richards	Trinity Laban Conservatoire of Music and Dance	Voice
George Robson	Oxford Brookes University	Foundation Diploma in Art and Design
Felix Shaw	ECAM Lyon	Engineering
Anastasia Sheldon	Northern School of Contemporary Dance	Contemporary Dance
Ollie Shinder	University of the Arts London	Foundation Diploma in Art and Design
Fergus Steele	London South Bank University	Film Studies
Olga Sukhikh	Ravensbourne	Fashion Buying and Brand Management
Rosanna Verdon-Roe	Royal Welsh College of Music and Drama	Design for Performance
Rose Voorhees	University of Bristol	History of Art and French
Theo Walsh	University of Liverpool	Philosophy and Business Studies
Bertie Warner	University of the Arts London	Foundation Diploma in Art and Design
Eleanor Wraight	De Montfort University	Dance
Georgina Yeomans	Cardiff University	Journalism and Communications
Zeyno Yurddas	University of Bristol	Economics and Politics

Class of 2016

Name	Destination	Course
Rori Abell	University of Dundee	Medicine
Agatha Barker	SOAS, University of London	Social Anthropology
Hebe Bartlett	East 15 Acting School	Acting & Contemporary Theatre
Sophia Berger	University of Bristol	Spanish and Portuguese
Nico Bradley	Spéos École de Photographie, Paris	Photojournalism and Creative Documentary
Christopher Bury	University of Manchester	Intl. Disaster Management and Humanitarian Response
George Butler	Royal Northern College of Music	Voice
Emily Cliffe	University of the West of England, Bristol	Drama & Acting
Lucas Closs	Trinity College Dublin	English
Clare Denning	SOAS, University of London	Japanese
Georgia Dixon	Falmouth University	Music
Jack Driscoll	University of the West of England, Bristol	Business and Management
Tilly Driscoll Smith	Trinity College Dublin	Sociology and Geography
Emma Duncan	Durham University	Law
James Geaves	Cardiff University	International Relations and Politics
Rosie Gee-Turner	University of Sussex	Anthropology
Becky Grubb	University of Cambridge	History of Art
Allen Haigh	University of Leeds	Philosophy and Sociology
Lydia Hallam	Queen Mary, University of London	Drama
Lawrence Hartley	Portsmouth University	Media and Digital Practice
Will Harvey	Queen Mary, University of London	Geography
Tiger Hornby	University of Manchester	American Studies
Imo Horton	Oxford Brookes University	Psychology

Class of 2016

Name	Destination	Course
India Hulme	Kingston University	Fashion Design
Beatrice Jervis	University of Durham	Anthropology and Sociology
Araby Joll	University of Manchester	Psychology
Ned Jones	Royal Holloway, University of London	Physics
Naveed Khalessi	Newcastle University	Biology (Cellular and Molecular)
Harriet King	University of the West of England	Psychology
Hannah Lester	University of Southampton	Fashion and Textiles Design
Eleanor Little	University of Manchester	Social Anthropology
Amy Lock	University of Sheffield	Geography
Sam MacGuffog	University of Sussex	Physics and Astronomy
Freddy Mardlin	University of Durham	Classics
Morgan McKay	University of Brighton	Fashion Communication with Business Studies
Charlie Milliken	Trinity College Dublin	Classics
Ben Mynk	University of Liverpool	Sociology
Patrick Newlands	University of Bath	Mechanical with Automotive Engineering
Esther Palmer	University of Bristol	Anthropology
Josephine Parker	Maastricht University	Liberal Arts
Oscar Pemberton	University of Bristol	Classics
Chloe Polkinghorne	University of the Arts London	Fine Art
Freya Priestly	Falmouth University	Creative Events Management
Anisha Raithatha	Cardiff University	Business Management
Hannah Rogerson	University of Edinburgh	Social Anthropology
Izzy Rollason	University of Bristol	Cellular and Molecular Medicine
Juliet Shapiro	University of Oxford	Human Sciences
Flora Shaw	University of Leeds	Philosophy and Politics
Izzy Soper	University of Leeds	Philosophy, Psychology and Scientific Thought
Callum Steele	Academy of Contemporary Music	Music Business and Innovation
Struan Tait	University of Essex	Marine Biology
Frankie Vetch	University of Manchester	Politics and Modern History
Jack Voorhees	Cardiff University	Pharmacy
Ella Wooldridge	Trinity College Dublin	Ancient and Medieval History
Min Yu	University of the Arts London	Print & Time Based Media

Class of 2015

Name	Destination	Course
Saskia Church	Queen Mary University	Psychology
Ruan Evans	University of Exeter	Drama
Evie Jacobs	University of the West of England, Bristol	Illustration
Ochre Seagrim	Durham University	Sociology

Class of 2014

Name	Destination	Course
Charlotte Riddick	Bournemouth University	Ecology and Wildlife Conservation



