

BRADFIELD

Arts

MICHAELMAS 2011

**Into the Woods:** The cast speak

**Head Talk:** What does our new Headmaster think of the Arts?

**Robert Sheehan:** Our scoop interview with Misfits star

**Geeks:** How to spot one



Welcome to Bradfield Arts – a different Bradfield Arts. This magazine now has a new look and new approach. We hope you enjoy it!

At the end of the last summer term, I was given the responsibility of editing Bradfield Arts. I have to admit - feelings were mixed. Great- journalism! Horrors - more marking! Then Rebecca Cann, BA's former editor, described the magazine as being 'by the students, for the students', and this is the ethos that I have tried my best to uphold. And it's proved to be an enjoyable experience. Why? Because of the students.

I started by advertising for journalists across the college; a 'Situation's Vacant' approach. It worked. At our first meeting on a Tuesday lunchtime three weeks into the Michaelmas term, there were fourteen would-be journalists sitting in Bloods 2 and another four waiting around on emails in my inbox. The eager press-hounds leapt at the chance of taking on responsibility for a particular 'art', Chris Bailey in Year 10 had established the Bradfield Arts Website by 5.00pm that afternoon and Mr Dugdale agreed to do the layout. Eight weeks on from that Tuesday lunchtime we have twenty arts correspondents, graphic designers, photographers and website managers. How could I not be inspired?

We hope this issue inspires you. There is everything from the Headmaster's favourite leading lady to a geek-spotting guide. We have pics of 'Misfits' star Robert Sheehan and Reversalcrew's dance moves. But the thing I would like you to be most inspired by is the sheer range of talent right here at Bradfield; in the magazine, in the all the art events that you participate in, all that you do every day inside and outside the classroom. This term's edition is our first. We are only showing a few snapshots of what is going on all the time across the college. We apologise now for the scores of events we have not included. Email us and we'll do our best to cover your event/ trip/ talent in the next issue.

Special thanks must go to Mr Dugdale for the wonderful design, to the Postroom for their patience and printing but also to you, without whom this would not be possible. Thank you.

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## BOWLEY TAKES BRADFIELD INTO THE WOODS...

*By Ayshea Baker and Jess Kingsbury*

*Take four of the world's most famous fairytales, hook them up with some of the freshest directional talent - and the result? A happy ending like no other!*

Bowley's production of the musical 'Into the Woods' was a show not to be missed. With three performances to an audience of more than 250 students, parents and teachers, and a cast of talented actors and actresses from across the College, the musical proved to be first-class entertainment.

'Into the Woods' tells the four-dimensional tale of Cinderella, Little Red Riding-hood, Rapunzel and Jack and the Beanstalk. Big school was transformed into a woodland wonderland, including real tree branches, leaves scattered across the floor, excellent atmospheric lighting and a beautiful tower to top it off.

Each of the characters came across many challenges relating to their own story. At the heart of all this was the Baker and his wife, played by Chris Bailey and Mog Taylor, who had to find 'the cape as red as blood, the cow as white as milk, the slipper as pure as gold, the hair as yellow as corn.' However, the witch, played by Georgie Trott, and the wolf, played by Freddie Johnson, did not hesitate to cause trouble!

But do not fear! All was well in the end, when the princes, played by Harry Bowley and Freddie Johnson, were reunited with their fair maidens, Olivia Caplan and Charlotte Bourne. The Baker's love was fired up by a passionate kiss (seeming to linger longer each night... lad points Chris!!) Jack and his mother, played by Harry Child and Lucy Black, were overjoyed when reunited with the cow, humourlessly played by Emily Greville.

And now for delight, we unravel the truth about the run-up to the musical...

*Ayshea* What inspired you to choose 'Into the Woods' for your first musical as director?

*Harry* I'm a huge fan of Stephen Sondheim. I especially like his witty lyrics and the way he makes the story line the priority with the music direction complimenting it. The individuality of each character gives the actors and actresses freedom to make the parts their own.

*Jess K* *How did you find the run up to the performance?*

*Olivia* Although it's been stressful with rehearsals every evening, it's been an amazing experience and the cast have been great to work with. Good fun!

*Harry* As director, I initially found it very daunting having to organise the plan of every rehearsal but the nature of the cast made it a joy to direct. I've really enjoyed doing it and - although it was very time-consuming - it was worth while.

*Ayshea* *We were blown away by the setting and costumes. How did you organise that?*

*Harry* Well we got the costumes from a shop called 'Fun and Frolics'. Sounds so tacky but it seemed to work out.' (Olivia sneers jokingly at this.) For the setting I collaborated with Mr Holmes and together we tried to make it really authentic with real leaves and tree branches. My character (Rapunzel) also has a tower, which was decorated with flowers and stuff, but

*Olivia* I think my favourite part of the setting was Harry's idea of constructing a vertical bed having the actors surround the wolf with sheets and pillows.'

- Jess* *What has been your most memorable moment?*  
*Harry* I love it when everything just seems to fit together and work. When it sounds and looks good it's very rewarding. The funniest part had to be early on in rehearsals with the wolf and Red Riding Hood. In this particular scene Emily was just supposed to bump into the wolf (Freddie). However, she got a liiiittle carried away and fell over.'
- Jess* *Spill the 'beans', who's the joker of the cast?*  
*Harry* We have such a mix of personalities in the cast, which is great, but the one who seems to always try and make people laugh has to be Harry Child (Jack), particularly when he thought it was necessary to pretend to eat the cow's poo and then milk her in a rather peculiar way.  
*(Ayshea and myself saw evidence of this when we went to watch a rehearsal.)*
- Ayshea* *Who's the drama queen?*  
*Harry* Well... not naming names, \*cough\* Emily Greville, but someone had a liiittle difficulty attending rehearsal. Although it has to be said, she was excellent in stepping up to the task of playing the cow at the last minute. Very admirable of her!
- Jess* So, any gossip? Reveal all!  
*Harry* Well as you saw from the performance, certain romances budded between the prince and princesses: Caplan and myself and Freddie and Charlotte, and of course we can't forget to mention the kiss between Chris and Mog. A bit cheeky.  
*Olivia* And of course there was some bickering at times, like when doing the bed scene for the first run-through. Let's just say it all went a bit wrong, causing quite a scene.
- Ayshea* *Tell us about the main character?*  
*Olivia* Well, there's not really a main character, and it's all quite evenly spread out, which is good.
- Jess* *What other plays or musicals have you been involved in?*  
*Harry* Well, I think my favourite play to be involved in was 'You're a good man Charlie Brown'. It allowed me to meet a lot of people across year groups and I tried to keep this in mind when casting the parts for 'Into the Woods'.
- Ayshea* Would you like to direct another musical or play again?  
*Harry* Yes definitely!! The whole experience has been extremely rewarding. I'm possibly thinking about doing another of Stephen Sondheim's work while I'm still at the College.



*Our journey into the woods...*

When we arrived at Big School, tension was running high with last minute preparations being put in place for the performance. We were all excitedly waiting outside when suddenly the fire alarm went off. The whole building had to be evacuated, causing a minor set back. However, Harry and his crew handled this excellently with their 'the show must go on' mentality. The beautiful setting and humorous costumes- especially the cow and Rapunzel's floor length hair -immediately struck us.

*'The experience was worthwhile and fulfilling.'*  
*Chris Bailey*



The quality of acting and singing among the cast was outstanding; particular mention must go to Chris Bailey, Mog Taylor, Freddie Johnson, Harry Child, Seb Watts, Harry Bowley and Georgie Trott for their performances. It was a great team effort and a real success.

Special recognition must go to the excellent creative team and musicians. A special thanks to Miss Wright, Miss White and Mr Holmes for making all this possible. And to Harry Bowley for putting on an outstanding production.

*'The nature of the cast makes them a joy to direct.'*  
*Harry Bowley*

Note from the director:

I wanted to direct a production that had the balance of Sondheim's lyrical mastery, yet with accessibility so it could be performed well by students. 'Into The Woods', a musical about intertwining fairy tales twisted by black humour, fitted the bill perfectly. Known for its complex story, I faced various challenges as the director, all of which were overcome via the talented and committed cast. It was in the last few weeks that we were able to truly get to grips with the sheer genius of the lyrics. By performance night, the musical had been refined to a production that encapsulates Sondheim: clever, comical and a great story. We performed to a packed audience every night, which put the finishing touches to what had been a fantastic experience. To know that all the hard work has paid off has only left me only with one question: 'What next?'

Harry Bowley

## Red Shoes

I think we all agree that Red Shoes, the recent A and K House production, was a raving success. Although it all went swimmingly on stage, can the same be said about behind the scenes? Afoma Dike meets up with James Thompson - the co-director and a keen actor himself. He was more than happy to satisfy our curiosity...



*What made you choose Red Shoes for the A & K house play in the first place?*

I wanted to do a play that was different - like physically put the audience in a different position. I wanted to use cool lighting for the scenes just for that added effect. But another reason was that Red Shoes was simple but effective. Perfect - because we only had two weeks.



*Did you already have an idea of who you wanted to be in the play? Or was it just down to whoever turned up to the audition?*

Well, I knew I wanted Jack Macintosh and Eleo Tibbs because they are both really good physical theatre actors. I also needed someone to play a drag queen and I immediately thought - Nick Rothwell!

*What was it like directing a play with someone else? Were there any times where you didn't see eye to eye?*

Oh, it was entirely harmonious. Haha. We had our differences but nothing that can be classed as not seeing eye to eye. Other than that - it was perfect the whole way through.



*Ok...Let's talk about the cast. What did you think about the cast as a whole?*

The cast were all very talented. I think that they all understood the pressure we were under and worked hard to make sure the play unlocked its full potential. I can't ask for more than that.

*Were there any initial fears or worries you had about putting on the play?*

Well...apart from the fact that we only had two weeks. A lot of it was devised and so we had to make sure everything worked and fitted together.

*Do you have any regrets? Is there anything you would have done differently?*

We didn't have a particularly big audience on the first and third nights and those were the nights that had the most energy!

*How do you think the audience received 'Red Shoes'?*

A lot of people were saying that they "didn't get it", but there wasn't really much to get. I think they probably misunderstood the main "vibe" of the play.

*And finally...It is no secret that you enjoy acting. Are there any actors or actresses that inspire you?*

I'm not really inspired by actors to be honest. I'm more inspired by characters in the plays.

*Thank you.*



## Got your Mojo?

*“There’s nothing like your Dad being cut in half to clear your mind.”*

Jon Joe Young reviews college’s recent production of ‘Mojo’.

Mojo is a face-paced, dynamic drama from Jez Butterworth, combining English thuggery with crude, raffish humour. As their boss, Ezra, is sawn in half and discarded into two steel bins, a motley crew of London nightclub workers, including Ezra’s deranged son Baby, lock themselves inside the club, awaiting the fallout from their sticky situation.

Ezra’s nightclub becomes a microcosm of 1950s London, with Sweets and Potts presenting the edgy mix of thrill and anxiety that characterises their stereotyped cockney lifestyle. The audience experience the same ‘rockabilly rollercoaster’ of tension and humour, living the drama through Mikey Glenn’s frenetic Potts and Harrison Charles’ delightfully exaggerated Sweets. This pill-popping double act is the driving force of the play, and their electric exchange of dialogue provides exuberance, energy and life. As Potts explains at an early stage “there’s gotta be rules,



and that’s a rule.” Yet their situation spirals desperately out of control, and the comically incompetent Potts and Sweets find themselves in possession of two large silver bins containing the remnants of their former boss.

Mojo was fortunate enough to see Harrison’s stage debut. Having been consigned to minor roles in last year’s *Beaux Stratagem* and *Romeo and Juliet*, he rose to the challenge and squeezed his role for all its comic worth.

Sam Scott’s Baby presents a chilling undertone to the comic Potts-Sweets double act. Possibly the most challenging character to portray, Baby, is motivated only by the delight he takes in the torment of those weaker than himself. His monologue, presented to a Silver Johnny who on the second night seemed to be held only by the paralyzing chill of Baby’s childhood memories, gives the play a zesty tang that captivates the audience with dark flowing undertones.

Skinny presents the pathetically comical runt of the play. You would’ve thought James Evans had been typecast for the role, revelling in the constant flow of mockery at his expense.

The audience’s response coming out of Mojo seemed to be a Tarantino mix of shock and thrill, for the play was at once funny and disturbing, coarse and precise. Anyone up for taking the ‘rockabilly rollercoaster’ all over again should take themselves to the Apollo Theatre to watch another of Jez Butterworth’s creations, *Jerusalem*. However, in my opinion, the experience wouldn’t be the same.

Congratulations to the whole cast, who had a considerable challenge with such limited rehearsal time, and in particular Mr Brough on his second successful production at Bradfield. Many thanks also to Miss Crossley for her invaluable help and Ms Cowan for the photos.



## Hillside's production of 'One was nude and one wore tails', by Dario Fo

*Jon Joe Young reviews*

The comic absurdity of Fo's one-act farce somewhat undermines the strong left-wing themes flowing through the play.

As a well-respected ambassador finds himself completely naked – except for his top hat and 18-carat gold watch - lying in a bin, it takes only the addition of a road-sweeper, a policeman, and a seductive young woman to bring about the farcical hilarity that ensues. Punches are thrown, identities are mistaken and a screaming, naked man rushes through the audience.

The young and relatively inexperienced cast faced a mountain as they began rehearsals just a week before the first night. However, it seemed Bradfield couldn't get enough of the fantastic seven, and there were even calls for an encore night the following week.



*A word from the director:*

I don't think there is any experience quite like directing a House play.

Having performed in last year's 'Dealer's Choice,' I thought I knew what to expect. But four weeks after distributing scripts, the cast returned early from Long Leave to begin rehearsals. I could tell from the pristine scripts and the blank faces that progress learning lines had been slow.

But these last two years have shown me that part of the creativity of a House play seems to come from the manic rush of last minute rehearsals (mostly spent having a joke and a laugh) before something finally emerges. In the end, the cast hadn't had a tenth of the rehearsal time they should have had, but it all came together somehow - to produce a result that none of us ever quite anticipated. Therein lies the magic.

## Misfits Star Praised for Playboy Role in West End!

*Will Davis-Coleman, our lucky, lucky guest reporter, met up with the star of the BAFTA winning series Misfits, Robert Sheehan, to have a chat about everything from acting to drinking in Dublin.*

*WD-C Why did you want to take to the stage after making a name for yourself on TV?*

*RS Well, it wasn't one then the other. When I was younger I did a lot of work all over the place; I was only 12 when I performed in my first proper production and ever since I've been trying to be diverse in the jobs I do. A rolling stone never gathers moss is one way I like to lead my life. I love variety and I'm constantly changing what I do.*

*Which character did you find hardest to play – Nathan from Misfits or Christy from your new play, Playboy of the Western World, now at the Old Vic in London?*

The thing about very good parts is that, if you're right for the part, then the acting shouldn't be too difficult. What you start with is your instinct and then - with some fine tuning and rehearsals - the character begins to become tangible and alive almost - the character becomes part of yourself. I remember once, Ralph Fiennes was being interviewed about his part in Schindler's List and he said that if you gave him two days he could become that character, despite the time that had passed. That's how I feel about big roles I've played.

*On what level do you relate to Christy, the Playboy, as a character?*

Christy is a guy who is very much in love with language and has a real flair for the spoken word. He uses this to his advantage when he is surrounded by these people who are in awe of him and he uses his language ability to milk this. Every time he tells his story it becomes more elaborate. I think that communication is very important and Christy and I share a passion for language - but he is much better at using it than I am!



*What from your past has inspired you to act?*

The thing about acting is - it's very addictive. I was very young when I was in my first play and you just have this urge to entertain people. During the first few years my motives were getting time off school and getting paid! Ever since, I've been trying to challenge myself and keep things fresh.

*How did you feel playing the comedian in what is largely a dark series?*

(He laughs) Well, the upside to playing the jester in that sort of production is you often get the best lines. Nathan really made the show unique but only because the other characters were incredibly realistic and fearful of their situation. Whereas Nathan was just trying to have fun and make light of what was going on.

*Is there anything you can tell me which people may not know about you?*

(Thinks for a few seconds) Umm - I have a big scar on my back (stands up and shows me) It's about four inches long.

*How did you do it?*

I was out drinking in Dublin and poor old Robbie here fell backwards onto the street, need I say more!

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*Robert Sheehan is currently*

**appearing in *The Playboy of the Western World* by J.M. Synge at the Old Vic, London.**

## THINKING OF CHOOSING ART A-LEVEL? CHARLOTTE WILLIAMS TELLS ALL

*By Jessica Rowlands and Jessica Kingsbury*

We caught up with Charlotte Williams who gave us all the inside gossip about her A-level art experience - the good, the bad and the ugly - from plastering her eyebrows and hair in Vaseline, to her excitement in the lead-up to a glamorous school trip to New York City.

*How does Art change from GCSE to A-level?*

Well, there's so much more work and I'm going to be completely honest, it's very full on and a big commitment for anyone. But it's great because you get to learn about really interesting people and their work and you learn new ways of expressing your ideas. I know I sound like I'm trying to 'sell' this subject (giggles) - but it's true. It provides such a contrast to other subjects that require loads more writing and thinking and it gives you a chance to be creative and follow your own ideas.



*What project are you currently working on?*

Well basically it's called "abstraction within portraiture", which sounds geeky, I know, but it's just a posh word for messing around with portraits and trying weird things with them, really. I'm looking at artists like Picasso and Francis Bacon - who you have probably heard of - and Rupert Shrive who's less well-known. He makes these huge portraits crunched up and folded so the portrait is distorted. Then he puts varnish on to make them hard and he hangs them on a wall so they're like a sculpture. It's a really interesting approach!

*What were your inspirations for this project?*

Umm, I like portraiture a lot, it's such a big and broad subject you can do really anything with it. The artists I just talked about were very inspiring to me. One thing I would say, it's been challenging because so much of it has been done before and so it's difficult to be unique!

*What type of things do you have to do to build up your sketchbook?*

Well, you can do recordings in any media: photography, painting, sculpture, experimenting and anything really, even film! It's so open; you can do whatever you want. You have to develop your own work and not just copy artists; you don't have to do what you've been told by the teacher and you can still get top grades.

(insert pictures of her sketchbook)

*What's your favourite piece from your project so far?*

It's hard to have a favourite but I think it would be my big painting of Mr Holmes (giggles). I did it in the style of Rupert Shrive, and I like how it turned out. In art, some things go to plan and others don't, and I'm lucky that this one did! At the moment I'm doing two self-portraits in the same style because I think it really works for me. I spent a long time painting the one of Mr Holmes, which seemed silly when I was going to crunch it up. Then I varnished it and hung it on a wall like a sculpture. I think it's a good interpretation of Shrive's work because I haven't just copied one of his paintings, I've made it my own by using Mr Holmes.

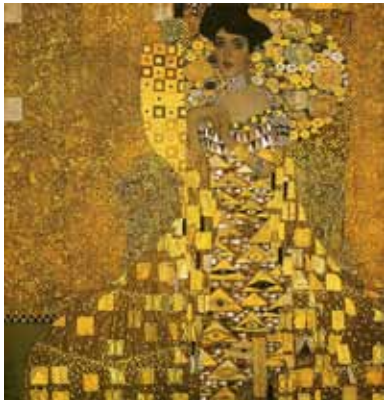


*I felt so gross and had to put  
Vaseline in my hair...'*

*'I have never been to New York ever and I'm so excited to see America'*

*What are your ideas for your final piece?*

As the Rupert Shrive interpretations went so well, I'll develop from that. I think I'm going to do more painting but I might rip up the paintings and stick them on to other objects so the shape is distorted. I was thinking it might be cool to stick them on a skull, to see what they would look like - creepy!



*Are there any art trips?*

Yeah! There are some great trips for Art - we're so lucky! - trips to London to see galleries and things. We recently went to The Tate and saw the Turner collection. It has the largest collection of Turner's work in the whole world! (Wow I'm cool to know that!) Even better than that, in February long leave a group of us are going to New York and I'm SO excited - I have never been to New York ever. We'll go to Art galleries and it'll be awesome to see the difference between the Art here and there. I'm also looking forward to seeing touristy things like the Statue Of Liberty and of course the shopping. It's a good size group and trips like this are always funny, watching the teachers out of the normal school environment and all the banter.

*Do you have a favourite artist and why?*

I couldn't really say I had a favourite artist because there are so many. Apart from Shrive, I also really like Gustav Klimt, who does these huge paintings of women and he uses loads of gold and they're really decorative - gold shavings embodied in the composition!

*Do you have a favourite memory from Bradfield Art?*

Hahaha, I think it has to be when we made full body casts with plaster of paris, which involved people plastering my body. I was completely covered in cling film and I had to wear a swimming hat. I felt so gross and I had to put Vaseline in my hair, on my eyebrows, eyelashes and face so the plaster of paris didn't stick. It was so horrible but really funny. Another method is sticking straws up your nose to breathe and cling-filming your face, but this can distort the nostrils in the finished piece. It was good fun and great team bonding because there were new girls and it was a nice way to make friends.



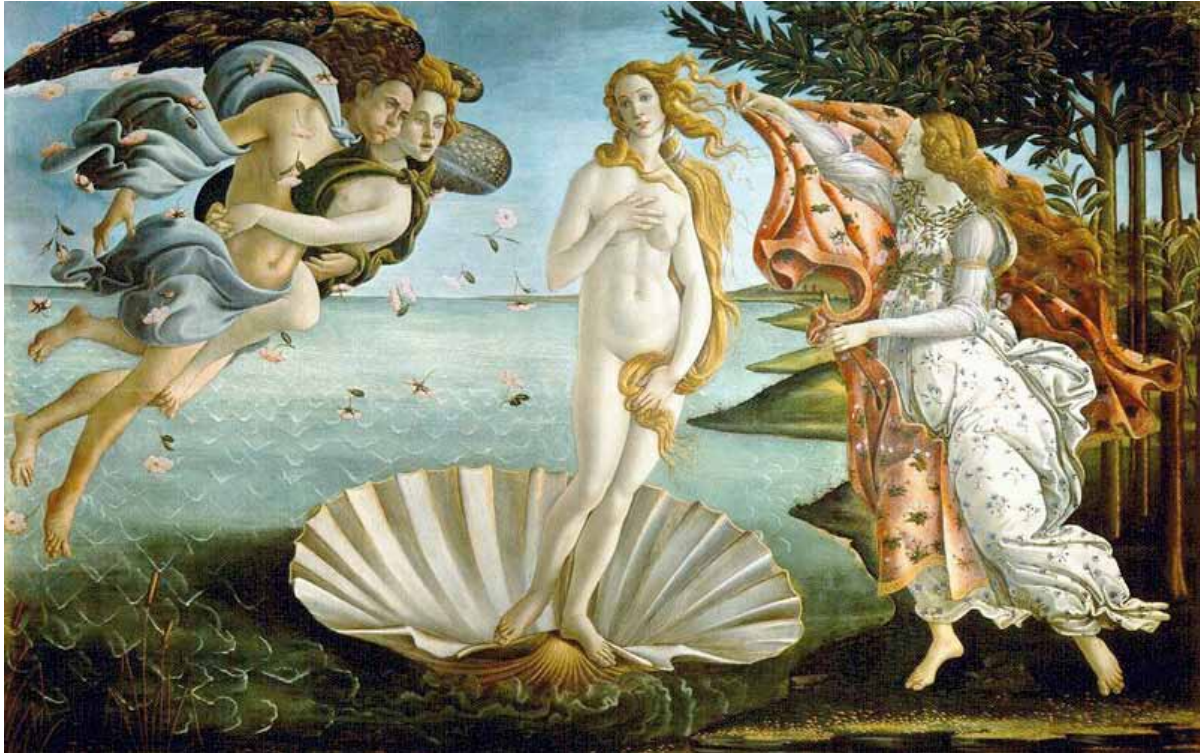
*Can you still do Art A-level if you're not the most talented artist?*

Of course you can! If you have good ideas then you're fine because it's really subjective; what some people think is really good, others may think is not so good. Anyone can do art - promise!

We hope this has demonstrated that there is more to Art than some might think; it's a great subject with so much opportunity. Can't wait to see you down at the Art Schools in the years to come!

## Botticelli's "Birth of Venus"

*In E.M Forster's 'A Room with a View', an AS Literature text, Lucy Honeychurch buys a poster of Botticelli's 'Birth of Venus'. AS Literature journos, Georgina Currie and Olivia Horner, take a closer look at the famous painting.*



*Long hair, flying figures, nudity- who says art isn't sexy?*

*It's the Birth of Venus - so what? What I really want to know is: What's the story?*

When I first looked at this painting, I understood what all the fuss was about- its vibrant and beautiful colors are amazing. But, I wondered, who are these idealised people? Venus is quite obvious, placed smack-bam in the middle – but the others?

Presented on the left is Zephyrus (the god of the west wind), and Chloris (a nymph associated with flowers and spring). Their breath propels Venus out of the unknown depths of the sea on her scallop shell. On the right, standing at the shore's edge, is the nymph Nympha, who is ready to cover Venus with a cloak.

### **More about the Star attraction of the painting...**

The main attraction, Venus, is standing naked on a golden shining shell, which floats on rippling waves towards the shore. Venus stands proudly yet in a feminine way, covering her modesty. Her hair, which is lightly drifting around her face in the wind, is painted in a particularly fine sheen with the use of light golden strokes. The distant gaze under the heavy lids gives the goddess an air of being calm and collected, and also shows her sense of innocence.



The rose was said to have flowered for the first time when Venus was born, and to show this there are gentle rose-coloured flowers blowing in the wind around the figures.

Venus is also supposedly linked to the Virgin Mary. This connection is shown in many of Botticelli's paintings, such as the Primavera. The way in which she is standing reflects the Madonna - she is nude yet modest and her face is young. She has a look of the Nativity about her.

*"The hair is the richest ornament of women."* (Martin Luther)

Man, with locks like hers who could bear to visit the hairdressers for a trim? Venus's hair surely is a thing of beauty; her long golden curls fly in the wind to help to create a feeling of motion. In this way, Botticelli has succeeded in capturing a moment in time. The golden colour of her hair contrasts with the blue of the sea, thus emphasizing Venus's importance. Her long hair also suggests purity and innocence, qualities which were valued in 1486. This is because it was important to protect the bloodlines of the family the woman would marry into.

Botticelli's 'Birth of Venus' has long been admired as one of the greatest portrayals of the mythological story of the birth of the Goddess of love, desire and beauty. Venus's elegant pose captures the essence of natural feminine beauty – as desirable today as it was in 1486.

### A BIT OF HISTORY

The 'Birth of Venus' (Italian name: Nascita di Venere) by Sandro Botticelli was commissioned by Lorenzo di Pierfrancesco de' Medici for his villa at Castello in c.1485-86. The painting, which took one year to produce, is over life-size, and is painted on canvas using tempura circa. The scene was inspired by a Homeric hymn published in Florence by Demetrios Chalcondyles:

*"Of august gold-wreathed and beautiful  
Aphrodite I shall sing to whose domain  
belong the battlements of all sea-loved  
Cyprus where, blown by the moist breath  
of Zephyros, she was carried over the  
waves of the resounding sea on soft foam.  
The gold-filleted Horae happily welcomed  
her and clothed her with heavenly raiment."*

So now you know the story!

## View from the Head's Study

*Emma Mercer and Connie Blake, managed to interview our busy Headmaster on his personal view of the Arts.*

EM / CB *Do you think it's a good thing that Bradfield has introduced Film Studies, Textiles, Photography etc throughout all the year groups?*

HM Yes I do because I think it's important that young people are given the opportunity to be creative and that the type of skills they leave school with are not what I traditionally deemed to be academic skills. I think in later life you need to have a wide range of skills and developing the creative aspects of your personality are very important because certainly in your future lives and careers you'll need to be coming up with ideas and taking initiatives - thinking proactively yourselves. Developing creativity is a very good way of doing that whether you are naturally talented at it or no. It's actually more important for those who don't deem themselves as artistic or creative to develop those skills.

EM / CB *So, do you think that pupils should do a compulsory arts subject then?*

HM In general I'm not in favour of compulsion. I think young people should see *themselves* at the centre of their education and we should be encouraging them to have their *own* views and *own* opinions and to take their own decisions. Obviously there are still things which are compulsory, but I'm not sure that I'd want to go down the route of making more things compulsory. But I would certainly actively encourage people to do a creative subject.

EM / CB

HM *As we are taking on the IB course soon, is Art one of the subjects in it.*  
Yes – Art is in it and so is Film.

EM / CB

HM *Just those two? No textiles?*

The IB course is more traditional drawing, fine art. Having said that, within the IB you have to do CAS, which stands for Creativity, Action and Service, so you have to build up a portfolio, which demonstrates that you've done something creative. So, as our Art studio is open all the time it gives IB pupils the opportunity to use textiles or photography and to get credit for that because it would count towards their CAS qualification. Also, you have to do an independent essay, as part of the IB. It can be pretty much on any topic and so a student could choose to do something which isn't actually part of their mainstream IB syllabus.

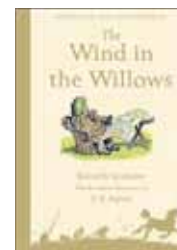
EM / CB

HM *Do you have any immediate plans for the arts at Bradfield? Alongside the Greek Theatre would you build an indoor theatre?*

I think Bradfield has wonderful facilities and I very much hope we can get the Greek theatre re-opened. But within the contexts of us having wonderful facilities, I think the one thing we are lacking is an indoor theatre and so certainly in the medium term, the next large capital project after the science centre is likely to be a performing arts space.

EM / CB *Could that go where the old gym is and do something there?*

HM Yeah, I think that various plans have been looked at in general. My ideal plan would be to build a performing arts centre where those tennis courts are, to be linked up to the music school and old gym, and make more use of the old gym - for dance space and studios maybe.



EM / CB *So more people could actually watch the plays? A lot of people were turned away from 'Into The Woods'.*

HM Yes I know, I saw it. Thought it was brilliant and I think it's a real shame that more pupils couldn't see it. Although I can understand why parents and staff are given priority, I would want the pupils to be the ones seeing the plays first and foremost, particularly as *Into The Woods* was essentially done by the pupils. I think the rest of the pupil body should have the opportunity to go and see it.

EM / CB *Would you want more pupils to have a big input, like Harry Bowley did, into more plays?*

HM Yes, I like young people to have the opportunity to take responsibility wherever they can and I think that the more things that can be pupil-lead across the whole school, well, I'm all in favour of that. I don't want them to become dependent on their teachers; I want them to become self-confident and to have the opportunity to take initiatives. So yes, I think we should have as many opportunities as possible for pupils to direct plays. I suppose in an ideal world I would like every Bradfieldian to perform or take part in some form of dramatic production, whether on stage or behind scenes. I'd also like to see more pupils being *in* plays. Although I was rubbish at acting, I was in a House play at school and I look back on it now and see it as an enjoyable experience which I certainly learnt a lot from.

EM / CB *So you weren't an actor at school yourself?*

HM Well, at prep school and primary school I was in various play. I was never talented so I used to have the smaller roles.

EM / CB *I was once a pumpkin, and a computer virus!*

HM A computer virus!? Wow



EM / CB *Yes, it was quite original and Connie was once an orphan*

HM Oh that's bad luck. So no, I never had any leading roles. I was then in a House play at school where I was a relatively minor part and when I was teaching at Eton I supervised two independent plays. But no, acting was not one of my particular strengths. Although I think teaching and acting are quite closely linked because I think while being a teacher in a classroom you have to be prepared and certainly aware of how your body language, tone of voice and behaviour is seen to your audience. But no, I was never very good at acting, which maybe means I was never very good at teaching either!

EM / CB *What about music? Did you ever play an instrument?*

HM I played the piano, clarinet and the saxophone up to the age of about 15. And then I stopped and became a ridiculously bolshie teenager because I was forced to play what I deemed not very interesting music, classical things which put me off. And my mother always said, "You'll really regret it if you give it up." So, as a 15 year old, my mother telling me I would regret it, was a big incentive to give it up! And I begrudgingly admit 20 years later my mother was right. I really envy people who can sit down and play the piano. I'd love to be able to play the guitar. The problem is that I don't want to *learn* to play it; I want to suddenly be really good and play it now! But unfortunately it doesn't work like that and I have quite a lot going on with my job and young family so I don't really have the time to learn how to play the guitar. But it's still a pet ambition at some point in my life to learn how to play the guitar.



EM / CB *Would you ever have described yourself as artistic at school?*

HM No, my art career came to an abrupt hold at the age of about 5 or 6, when I was at nursery school. I have a brother who is 18 months older than me and he and his friends were asked to draw a fire engine or police car and the teacher turned to me and said, "Simon, would you like to draw a squiggle wiggler?" which I took as a bit of an affront to my dignity - the only thing my teacher thought I was capable of was to draw that! And the teacher screwed up one of my drawings in front of the class and publicly threw it in the bin. This somewhat crushed my artistic talent.

EM / CB *As a historian, how successful have the arts been in representing historical events?*

HM Art has a role in depicting historical events but it needs to be viewed like any other historical source. Art has been used as propaganda and it is important to take it in its critical context.

EM / CB *Ok, what's your favourite film of all time?*

HM It's a toss up between 'Escape to Victory' and 'Four Weddings and a Funeral'.

EM / CB

HM *If you were acting in a film, who would be your ideal leading lady?*  
My wife - am I allowed to say that? If she is not allowed, then Julia Roberts.



EM / CB *Has there ever been a moment when you wished you had a camera to capture it?*

HM We went to some zoo once and this monkey started throwing its poo at my brother.

EM / CB *Do you agree with books being turned into films?*

HM Yes in general, but I would encourage people to read the book before seeing the film. I would say it's harder to do it the other way around. You don't get the same level of complexity.

EM / CB *If you were stranded on a desert island, which book and piece of music would you take?*

HM Music? Wonderful World by James Morrison, because by coincidence it was playing on the iPod when our first and third children were born.  
Book? 'Wind in the Willows' is my favourite childhood book or 'A Complete Anthology of Bob the Builder' because he has a good moral compass.



EM / CB *If you had to buy one piece of art, which would it be?*

HM I would say that it would be the photograph "Lunch Atop A Skyscraper," where lots of workmen in New York are having lunch on some scaffolding.

EM / CB *Do you have a signature dance move?*

HM On my wedding day my wife almost disowned me. Our first dance was to 'Octopus's Garden' by The Beatles. I thought my dancing was quite good but my wife nearly divorced me!

BRADFIELD *Arts* would like to thank Mr Henderson for his time and views.



## Children Who Chase Lost Voices from Deep Below

*Matthew Farr, Film Reporter, gives us the lowdown on A2 film studies Trip*

On the evening of Tuesday 18 October, eight A2 Film Studies students visited the British Film Institute in London to watch a showing of 'Children Who Chase Lost Voices from Deep Below' by Japanese film director, Makoto Shinkai.

The film - a Japanese animation with English subtitles - is based on a rather surreal concept. 'Children Who Chase Lost Voices from Deep Below' tells the tale of a young schoolgirl who comes across a mysterious hidden world, as a result of unusual music heard from a crystal radio left to her as a memento by her father. This mysterious world is home to a number of mythical-like creatures and neighbourhoods. Together, these give the film its surrealism.

The film was significantly different to the typical mainstream films that we're all familiar with; this difference came not only from its surreal setting but also from the nature of the animation - this was unlike any animation the group had seen before! One of the A2 students, Georgia Lewis, picked out the film's soundtrack as a particular highlight; she also stressed the extent to which the film was 'unusual.'

Not only is a foreign language film such as this one a must-see event, but the A2 group had a unique opportunity to ask questions about the film and its production; the director himself was present in the theatre at the end to answer them.

I can't recommend this truly remarkable experience strongly enough. If you get the chance - go! .



## A TIME TO DANCE

Our dance reporters, Irina Nazarkina and Valeria Tyan, interview Bradfield dance teacher, Michelle Legg

### PROFILE

*Age:* 27

*BC job:* Dance teacher

*Favourite dancing:* Modern, tap dancing, street dancing

*Favourite dancer:* Darcey Bussell

*Likes very much:* Musicals

*Favourite food:* Thai



*Ira: How did you start your career? Was it your parents' decision or did you decide to do it yourself?*

My parents sent me to my first baby ballet class when I was two and a half. And then I just continued dancing. At sixteen I went on to dance college, and after that I worked professionally around the world. Then I took my teaching qualifications and I became a teacher here at Bradfield!

*Val: Was it very difficult? How often did you have dance lessons?*

Monday nights I used to have two or three hours; Tuesday, two hours; Wednesday, three hours; Fridays – from seven to ten. And I used to dance all day Saturday.

*Ira: So you travelled around the world. Where have you been?*

I've been everywhere. I did a whole world cruise on the Piano cruise ship as one of the head dancers. It was a two-week cruise, and we used to do a different show each night – two performances a night – for twelve days. Then we had two nights off.

*Ira: Did you enjoy it?*

Absolutely loved it!

*Val: What did you dance?*

There were different kinds of show – all types of modern theatre dance. One was 'Moonlight in Marakesh' – with show girls and a bit of Bollywood dancing. Another one was Western dancing.



LIKE DANCING? WANT TO BE ON THE STAGE? THINK YOU'RE COOL? WE INTERVIEW SOMEONE WHO KNOWS ABOUT THIS STUFF.....

*Ira: But why did you decide to become a teacher?*

There are so many people trying to become a famous dancer, and not enough jobs, so you should always have a back-up plan.

So when I was in college I started my teaching qualification. After the cruise ship work, I wanted to settle down. With that kind of work, after eight months your contract is over, and you don't have a job. After a while I wanted something more stable. So I finished my teaching qualification, got further qualifications and started to look for teaching work.

*Ira: Why did you choose Bradfield College?*

Why? I just saw an advert in a paper. I was teaching ballet, modern and tap in dancing schools, and I thought it would be something new to teach in a place like Bradfield, a chance to teach different levels of dance and different styles of dance like hip-hop and break-dancing.

*Val: After you finished school and college did you have a wish to become a very famous dancer?*

Yes, when I worked professionally I had quite a lot of dreams - I always wanted to work in London, in one of the big shows in the West End. I'm part of a dance troop now, so I still get to perform. We go to different venues, and we put on ten or fifteen minute dance sets. For example, if a client has a big Christmas party we are part of the entertainment. This year I'm dancing in the Trunkwell House over the Christmas period.

*Val: Oh so cool!*

Yeah, so cool!

*Val: Is it possible to see you dancing there?*

Well, I don't know, it's a venue where they hold Christmas parties so... I might be able to get some videos to show you.

*Val: That's nice! We'd really like that!*



## ReversalCrew

The break dance group, ReversalCrew, consists of six Bradfield students from a mix of years: James Boulton, Topher Cox, Olly Kent, Sam Hollis and Jacob Tiong, and one girl - Susie Ju - who sadly wasn't able to make the interview. Inspired by the work of other dance groups, they love performing and working together and are planning to perform at College events later this year. To get the facts behind this exciting new group,

*Taggie Edmondes met up with them last week:*

*So guys, how did you come up with the name ReversalCrew?*

O: Santi who left last year had an idea for a name - the Black Swan Crew. But that sounded weird...

T: So we looked through a dictionary for cool words. Then one day Santi sent me a text saying what about ReversalCrew, forgetting the space in the text. It just stuck.

*How long have you guys been together and how did it all start out?*

O: Well almost exactly a year ago me and Topher got together, then Santi joined us.

T: Then we heard about James dancing in F House Cabaret so we went to check him out. Then I heard about Jacob and Sam so we got them involved too. What do you enjoy about dancing so much?

O: It's a release of energy

T: It's good for fitness - you can express yourself

JT: I danced before Bradfield; my brother and I used to copy Chris Brown's moves. My passion started from there.

*Have you always done break dance or have you dipped into any other different genres of dance?*

JT,O,T: NO!

JB: Yeah, I did ballet with Mikey Glenn at my old school

S: My sister did ballet so I tried it out once

*Have any of you had injuries from dance?*

O: Yes, I did the loser flip (where you run backwards and flip forwards) and I sprained my ankle which was painful, but I haven't had anything broken... yet.



*Are you planning anything exciting for this year where students can come and watch?*

T: We're doing Bradfield's Got Talent, the fashion show and the Headmaster has mentioned he wants us to do something else this year too.

JB: Also, out of school we're performing on half-time for the Reading Rockets basketball game during Easter term.

*Have any of you done Dance as an academic subject at Bradfield and what's it like?*

JT: I do Dance GCSE. But it's quite theoretical - a lot of contemporary stuff. I personally prefer break-dance which isn't covered a lot on GCSE - it kind of depends what dance you like.



*What has been your biggest achievement at school or out of school for your dance group?*

JB: Topher, Olly and I danced at the Reading Rocket basketball match. We didn't know what to expect as we didn't know anyone in the crowd.

O: And it was so cool - a little kid ran up to us at the end and said, "We don't like you because you're better than us!".

*What dance groups do you love? Who inspires you to try new moves?*

S+JT: Quest crew, Super Crew, YourMomma Crew, Best Crew

JB: Jaberwookies; I always try to copy their moves. They are so cool!

*Would any of you want to go into dance as a career-why/ why not?*

O: I would love to, but it's very competitive and there are lots of people who are better than us.

T: We're on Facebook as ReversalCrew and we have a link to Youtube on there. Maybe our fame can build from there?

O: And we're thinking of doing another video soon, too

*Have you had embarrassing moments happen during dance?*

T: When Ollie did a handstand and walked into a wall

S: I did a headstand against a wall and my arms collapsed so I head-butted the floor.

*What will happen to ReversalCrew when James, Topher and Ollie leave? Will you try and carry it on at Bradfield?*

O: That's why we got Sam and Jacob involved. We also get Faulkners to train with us on Wednesdays so they can carry it on after we leave.

*So Jacob and Sam, how do you feel about taking on this big responsibility?*

J: Yeah it is a big responsibility but it's good

S: It'll be sad though when these guys leave as we kind of look up to you.

*A chorus of "Awww sounds" ends the interview.*

\*A special thanks to Julia Knobe in UVI for being the photographer



REVERSALCREW TEACHES STUDENTS A DANCE MOVE

1. Put right arm out in a right-angled shape where hand is pointing towards the floor.
2. Keep arm in that position and bring shoulder out so it points to the left
3. Then push your chest out
4. Push pelvis out
5. Then twist your hips and upper body to the right and keep your left knee bent and pointing towards the right and lift your heel up so toe is pointing on the floor.

Tom Watson Brown sheds light on his award-winning and dramatic poem 'I Sit' for Bradfield's National Poetry Day Competition.

*By James Robertson*

- J.R* An exciting read, as ever Tom. Perhaps you could give us a little insight into the meaning of the poem?
- T W-B It's about one's inner strength and how it is very hard to describe your true feelings, and how being absolutely and totally knackered can make you write very melodramatic things which sound meaningful.
- J.R* Right, well, describe to us what inspired you to write this poem? Were influenced by any specific writers?
- T W-B I was inspired after coming back after a hard game of badminton and I was absolutely exhausted. I came back to C house and collapsed on to the nearest sofa when I caught sight of the poster advertising the competition and I thought 'Ah! I should probably enter a poem'. So, I got up and sort of drifted over to the poster and saw that it was the last day of the competition. I wandered upstairs and half fell, half keeled over on to my chair and wrote the first thing that came into my head.
- J.R* The poem seems to deal with the idea of 'doomsday' and hell. Enlighten us as to what the poem is suggesting?
- T W-B One of the problems of being very tired is that one becomes very pessimistic about life in general. The first few lines are all about how lonely one can feel and how distant from people one can get, even when one is sitting close to them. The second stanza is more contemplative, about life and how I felt about life at the time- the bit about a question being asked and no one being left to answer it. I must confess I was probably inspired by Dr Who, which I unhesitatingly recommend to everyone!
- J.R* That's very interesting, it seems to be hinting at the idea of nuclear warfare. Can you explain your ideas about this? Do you believe it to be humanity's greatest threat?
- T W-B Nuclear warfare? This poem is not prophetic or some quasi-Nostradamian (a famous seer) prediction, but more a snapshot of a frame of mind. The reference to 'this game of life' is more about how it doesn't matter what we do, there is always a way out. However drastic, however cruel, there is always death when life gets too much.
- J.R* Perhaps a little drastic?
- T W-B Well, isn't one allowed a little space for drama in an interview?

## I Sit

*Tom Watson Brown*

*I sit,  
Unnoticed and unfelt  
A distant sound heard and unheard*

*I feel it,  
At first I deny it.  
At first I refuse it,  
But  
in a swirling kaleidoscope of letters,  
I see the world in another shade.*

*An apocalyptic vision,  
Towers will fall and Words will fail.  
A question shall be asked and there shall be none left to answer it.  
So ask it now, Child, while there is still time.*

*Slowly the trance recedes and I return.  
I sit,  
But this time I smile,  
and soon it will all be over  
in this game of life.*

## The Good Geek Guide

*Tom Watson Brown tells us about 'Hug a Geek' day and how to spot a geek at  $1.5 \times 10^{268}$  Nano paces.*

Greetings, lesser minds! As your local intelligent life form - or 'Geek' as some of you mentally deficient apes insist on calling me - I have the unfortunate task of communicating with the less cerebrally dextrous members of society (this means you). I thus need to inform you - if that is indeed possible - of an event which will take place in close temporal proximity to you.

Next Thursday (or period of  $2.4 \times 10^{896}$  vibrations of a cerium 725 atom) it is the annual 'Hug a Geek' day. In order to avoid confusion - if you are capable of such an elevated state of awareness - it has been appointed to me to point out some small things (relative to your inferior brain) that should help the day (or period of  $2.4 \times 10^{12}$  vibrations of a cerium 725 atom) to run smoothly. (Metaphorically speaking, of course. A day cannot actually run smoothly as such, for there is nothing in the known universe which can cause friction between two periods of time. Forgive me for stating the obvious, but when dealing with those who are intellectually challenged it is best to be careful).



*A proper intellectual investigating the sub-macro world using a visual light amplification device*

**Primus:** (As the members of the illustrious city of Latium would have said) I have instructed my translator - who renders my language into something that you mentally inept amoebas can vaguely comprehend - to create a so-called 'Cut out 'n' keep' translation. This is designed to help you poor mentally underdeveloped co-habitants of our planet 'Earth' to communicate with people of a higher intellect and hopefully understand the subsequent responses with sufficient study :

	Pedant	Intellectual	Knows how to find the holes in his/her trousers (just)	Totally deficient in the Cranial department
Greeting	I acknowledge your existence upon the detection of your presence in my immediate vicinity	Good Morning/ Afternoon/ Evening/ Night (delete where applicable)	Hello	`Sup Blud`
Expression of Amazement	Shoot! By which I mean I have observed a phenomenon worthy of remark not an invitation to anyone to utilise a ballistic device upon my person	Gordon Bennet!	What The... (select expletive as appropriate)	OMFG!
Talking about last night	I was intoxicated by to the point where I was unable to undergo motion under my own volition along the x-axis of terrestrial motion	Last night I was absolutely pyjamed and unable to walk in a straight line	Last night I was like totally smashed like I couldn't like even stand up right like yeah	...( still hasn't woken up yet)

**Secundus:** Below is your guide to spotting the more intellectual members of society so that you know whom (grammar) to hug (on 'Hug a Geek' day). Regrettably, last  $7.4556 \times 10^{4689}$  vibrations of a cerium atom – or last year if your knowledge of sub-macro particles is not yet up to PhD level – there were some instances where people hugged completely the wrong people. Please note the following features:

1. Do they walk around muttering strange things under their breath most of the time such as: "Now if we take the inverse sine: cosine ratio and apply Euclid's second law of Thermal Underwear ..."
2. Do they randomly say things like: "But what if it just exploded!?"
3. Are they pedantic for the sake of being pedantic? (Any person struggling to understand what being pedantic is should consult their nearest dictionary immediately, assuming of course they can read.)
4. Do they understand General and/or Special Relativity? If unable to tell, do ask - but remember to bring along some ear defenders because if they do know they will most likely try to explain it to you. This may have degenerative effects on the brains of those unable to cope with the basic mathematics of quantum mechanics.
5. Do they wear odd socks more than once a week? (Warning: not to be confused with odd shoes. Anyone wearing odd shoes is a lunatic and should be shot on sight.)
6. Are they wearing clothes that are at least 2 sizes too small for them? (Geeks have no interest in such material things as clothes as they are too busy contemplating the intricacies of platonic philosophy and its applications to modern biochemical synthesis and other such things of which the likes of you and me have no concept.)

If Yes to more than 3 of the above – Congratulations! You have found your Geek . Hug immediately.

**Tertius:** A Complaint. It has come to the attention of me and my fellow intellectuals that some of you have been confusing intellectuals (Geeks) with pimply, computer gaming freaks that can – and unfortunately do – quote every line, funny or not, from certain serial (not the breakfast sort) televisual transmedial electromagnetic emissions (TV Programs to you ill-educated nitwits). To put it simply, these people – if indeed they can be so called – are guilty of a complete and utter infantilism that it would be impossible to describe in terms of either Euclidian, Newtonian or Quantum geometry! In fact, I would have to invent a completely new theory of geometry to do this. You've made me so angry I am going to do that now! Right now! I will invent a whole new branch of hyper mathematics just to describe...



*Aww, just got a 10 kill streak on Call of Duty Modern Warfare 3.*

Unfortunately at this point a fuse inside my computer blew up, in a desperate bid to save humankind from insanity by mathematical overdose; this rendered the rest of the message unfortunately indecipherable. However a little later, I received the following message : "Remain in anticipation of future communication".



## Shuffleboard

*Zachary Goswami-Myerscough*

*The disc locks  
into the curved end of the stick.*

*The man pushes forwards,  
to make this disc move quick.  
Rapidly it moves along the deck of the ship,  
hurtling towards the marked areas on the wooden floor.*

*When suddenly,  
a man opens a door.  
The disc flies off the ship,  
into the water below with a splash.  
The angry old man  
throws the stick onto the deck with an audible crash.*



*Study after Euan Uglow - Jessica Rowlands, LVI*

## Jamie Dellimore-Slater

*Chris Bailey, our music reporter, interviews Bradfield's rising star!*

Jamie Dellimore-Slater is a rising star on the Bradfield concert scene. In the Faulkners Concert during Michaelmas 2010, he stunned everyone with Beethoven's Pathétique Sonata, and before the applause had died down, he was whisked away to perform in the Lloyd House concert. Jamie also performed in a concert in aid of the London Chamber Orchestra's Music Junction Project, alongside older GCSE and A level students.

Jamie, who is now in Shell, is currently working towards his Music GCSE but spends his Saturday afternoons studying at the Junior Academy of the Royal Academy of Music in London. "My acceptance at the Junior Academy of the Royal Academy of Music was more than I could ever have hoped for!"



He's been playing piano - his main instrument - for over 8 years. Now at Grade 8 standard, Jamie intends to take it to Diploma. Along the way, he's also managed to pick up Grade 5 Theory exam - with a Distinction! I asked Jamie how he felt when he got the results: "When I found out that I had gotten a distinction for my exam, I was over the moon and delighted that I had ended on a high!"

*"It was an amazing experience and a real privilege to be there!"*

Jamie's most recent appearance was a fantastic performance at London's Wigmore Hall, performing the last movement of Beethoven's Sonata in C Sharp Minor (Moonlight). "It was exhilarating to know that I had played in a place where so many great musicians had played before!" Jamie told me after the performance. The chance to perform at the Wigmore Hall was the first prize for a competition which Jamie had won; he received a trophy at the Hall on Sunday 6th November.

Jamie is still unsure about whether he wants to study full time at the Royal Academy of Music and take his skills to professional level. Whatever he decides, the future for this talented Bradfield pianist seems to be very bright indeed.

### *TOP TIPS: For Practice Routine*

*...with Jamie Dellimore-Slater*

- 1. Start with a warm up, such as Scales and Arpeggios.*
- 2. Play your pieces or target certain areas to practice.*
- 3. Finish off with some sight reading.*



*Jamie with his trophy*

## Italian Job well done

*By Chris Bailey*



From 11<sup>th</sup> - 17<sup>th</sup> August, Dieci Cantabile, (choir) visited Italy for the second time, and gave a series of five concerts to celebrate three years of the group. This was a massive step up from last year and it felt like a whole new experience, but at least we avoided the shock of unfamiliar accommodation as we stayed again on the edge of Lake Trasimeno.

Despite what Mr Max “Maestro” Fane might think, this week was not all about the music. After the joys of leaving Stansted at 6am in torrential rain, we arrived in beautiful European heat and the sun became a theme throughout the week with hardly a cloud in the sky. This had almost as much appeal as the concerts! We concluded that the lake water was probably not altogether healthy to swim in but the legendary beach bar still survived - new recruit, Mr Burgess, found it particularly enticing. By the end we were all friendly with the regulars and felt involved in the Italian scene; we even managed to make some exciting new Albanian friends!

After the success of last year’s visit to the villa of Count Benedikt and Donna Nencia, we thought a return concert was in order. Again the music was somewhat overshadowed by the stunning backdrop of the Niccone Valley as the sun set, and of course the free food. To repay the hospitality, we sang the cheesiest rendition of “Edelweiss” ever performed.

After all this excitement we had a quiet day off in Peter Fane’s villa in Lazzari...or so we thought. Enter Mr Keeley. During a friendly game of tennis his competitive spirit proved too much for him; as he dashed for a drop shot he failed to stop in time, ended up doing a few summersaults over the fence and promptly broke his arm, although he refused to admit he was in pain until several hours later. The ever reliable Linda, Jimmy and Mr Burgess whisked him away to hospital as the rest of us reflected on the drama.



A huge highlight for me was the Monday night jazz concert, where we commandeered a jazz bar in Castiglione del Lago and played until the entire town was in bed. Over 150 people were entertained throughout the night, earning us all a few free drinks. The final night came with nostalgia as we did not know if we would ever come back here together, so after dinner (and speeches) we began a last concert to a packed Mercatale Square. Everyone performed spectacular music and I do not want to single out anyone in particular; I think that the reason that this trip was so great was the unique feeling of collaboration and togetherness. Over three years, this small group of us has increased in confidence and musical ability together, performing to around 2,000 people in total and raising £6,500. It is an experience I will certainly never forget and this year's trip to Italy was the pinnacle of Dieci Cantabile.

Extra special thanks must go to:

Max Fane who organised the whole trip on his own. He is solely responsible for bringing us all together. We cannot thank him enough. The ever selfless Linda and Jimmy Hill who are always there to lend a hand. The brilliant and dynamic duo of Keeley and Burgess whose help has been so greatly appreciated.



*Man by the Sea - Tom Berry, LVI*

## The BA Team:

History of Art and Classics	Georgina Currie, Harry Tanner, Olivia Horner
Poetry and Prose	James Robertson, Tom Watson Brown
Photography	Michael Warren, Chris Bailey (Shell)
Film Studies	Matthew Farr, Irena Nazarkina
Music, Art, Textiles	Valeria Tynan, Ayshea Baker, Jess Kingsbury, Jess Rowlands
Dance and Drama	Jon Joe Young, Taggie Edmondson, Afoma Dike
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Many thanks go to our guest journalists:  
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Emma Mercer  
Connie Blake  
Chris Bailey (LVI)

