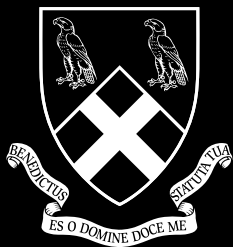


# The Bradfieldian

February 2021







BRADFIELD  
COLLEGE

# The Bradfieldian

**Edited by**  
Stephen Wallace

**Editorial Team**  
Alexandra Acton  
Helen Bebbington  
Roger Keeley  
Alastair MacEwen

**Photography by**  
Stephen Wallace

**Designed by**  
Hyperbole Design & Marketing

**Printing and Distribution by**  
The Lavenham Press

**Published by**  
Bradfield College  
Bradfield, Berkshire, RG7 6AU

**Website**  
[www.bradfieldcollege.org.uk](http://www.bradfieldcollege.org.uk)

**Instagram**  
[bradfield\\_college](https://www.instagram.com/bradfield_college)

**Twitter**  
[@BradfieldCol](https://twitter.com/BradfieldCol)

**Facebook**  
[/BradfieldCollege](https://www.facebook.com/BradfieldCollege)

**Contact**  
Editor  
[news@bradfieldcollege.org.uk](mailto:news@bradfieldcollege.org.uk)

**Bradfield Society**  
[bradfieldsociety@bradfieldcollege.org.uk](mailto:bradfieldsociety@bradfieldcollege.org.uk)

**Bradfield Society Website**  
[www.bradfieldsociety.org.uk](http://www.bradfieldsociety.org.uk)



Dear reader,

As this edition of *The Bradfieldian* goes to press, we are preparing for the return of our pupils after the third national lockdown. They have experienced a mixture of face to face and remote education this year but have risen to the challenges and shown impressive resilience and adaptability. Happily, most of the achievements and events reported in this magazine occurred during a term in which pupils were on campus. The feature articles focus on the College's transformative approach to teaching and learning and the role it will play in the years to come.

Neil Burch, Deputy Head (Academic), discusses how the adoption of education technology has enabled our teachers not only to move their teaching online when required but also to offer blended learning. This gives pupils more autonomy over the pace of their learning and digital fluency of teacher and learner offers the opportunity for 'anytime, anywhere' learning for life.

Enabling Bradfieldians to develop an inclusive open-mindedness that values diversity and encouraging them to make a positive contribution to society are essential elements of our Education for Life. As our pupils enter the changing world of higher education and work, the International Baccalaureate provides a chance for them to differentiate themselves. Our new Director of the Diploma Programme outlines how the IB encourages our pupils to become global citizens and to look upwards and outwards.

Positive contributions to society are very evident in the wider Bradfield community. An interview in these pages with Orthopaedic Surgeon, Rob Pollock reveals the collaborative experiences at Bradfield which set him on the path to helping others through the NHS. Being a force for good is something of a mission statement for Misan Harriman, one of two OB photographers featured in this edition. He made history last year by becoming the first black male to take the cover photograph for *British Vogue* magazine. The focus of Misan's photography, and indeed his career, has been on showing empathy towards others. When he writes, 'all I do is lead people down this road where they will feel something' he captures a key concept of both of photography and of education.

Dr Christopher Stevens,  
Headmaster

## FEATURES



### 04 BLENDED LEARNING

Neil Burch, Deputy Head (Academic), examines the positive opportunities presented by the shift to remote teaching



### 14 KEZIAH (M)

Dr Gray Scholar Keziah shares her Bradfield journey, revealing why no two Bradfieldian experiences are the same



### 24 CLASSICAL LANGUAGES...

...Modern benefits. How studying Latin and Greek helps pupils to see the world as it really is



### 36 TONY BROWN

Gas masks, phoneboxes and grey skies; Commercial Photographer Tony Brown on London life in lockdown

### 07 SCHOLARS' DEBATE

Two of our Scholars debate the merits and impact of Arts subjects and the Sciences on education

### 16 NATIONAL POETRY DAY

Pupils were challenged to 'See it like a poet' for this year's National Poetry Day competition

### 28 UNLOCKING EMPATHY

Misan Harriman discusses going viral, making history and why Art is the ultimate weapon to unlock empathy

### 40 TRUCIAL OMAN SCOUTS

David Stewart recalls his global adventure as a Junior Officer in the Army during the Jebel War

### 10 IBDP

Colin Irvine, Director of IBDP, explores the global significance of the IBDP qualification in a post-COVID world

### 20 TOM (G)

Upper Sixth Music Scholar Tom discusses his experiences in Bradfield's diverse and inclusive environment

### 32 COLLABORATIVE CAREER

Orthopaedic Surgeon Rob Pollock on how Bradfield provides the skills you need for a Medical career

### 44 BRADFIELD REMEMBERS

Assistant Master Major Thomas Barnard Sills, Commander of the Bradfield OTC who died during WWI



NEIL BURCH, DEPUTY HEAD (ACADEMIC)



# THE THREE DIMENSIONS OF BLENDED LEARNING



Technology is at it again. Love it or loathe it, we are in the midst of another paradigm shift because of the power of ‘digital’. Education may have thought it had done all it needed to do to avoid the attraction of the ‘online’ revolution, allowing it to sit back and watch the hotel, taxi and television industries with curious interest. Education may have naively (or arrogantly?) assumed there’d be no Airbnb, Uber or Netflix equivalent to turn it on its head. If any element of this is true, then Education should try to rent a VHS movie from Blockbuster or hail a taxi and pay the fare in cash.

“ ALLOWING THE  
LIVE DEBATE  
AND DISCUSSION  
TO CONTINUE  
WHILST PROVIDING  
OPPORTUNITIES  
FOR PUPILS TO  
COLLABORATE IN  
REAL TIME.

Rather than focus on the problems however, I believe it is healthier and more interesting to hone in on the opportunity presented by a forced

shift to remote teaching. At Bradfield, like so many schools across the globe, pupils and teachers have embraced the technology available to them. Here at the College the Microsoft 365 suite – particularly Teams and OneNote – have allowed live debate and discussion to continue whilst providing opportunities for pupils to collaborate in real time. Indeed, although some of the informal group discussion and sharing of ideas has needed a little more thought, OneNote offers a shared, live platform for collaboration in its true sense: the iteration of an idea with input from multiple sources, and now more than ever with multimedia contributions.



## “ SOMETHING MORE PERSONALISED, MORE PRECISE AND MORE EXCITING.

Often, this type of experience is referred to as *blended learning*. At Bradfield however, we see this as the first dimension of blended learning, perhaps better referred to as *hybrid learning*. This applies to pupils' current experience of the classroom because of social distancing: the teacher is present in the classroom – introducing material, facilitating discussion, feeding back – whilst pupils work online using various digital platforms because of restrictions that prevent movement around the classroom. Sometimes this is referred to “online-merge-offline teaching”. Blended learning can, however, mean so much more; something more personalised, more precise and more exciting. The second and third dimensions give pupils more autonomy over the *pace* of their learning and *portfolio* of courses they study.

## “ FUTURE GENERATIONS OF PUPILS WILL BE DRIVERS AND NOT PASSENGERS.

Pupils learning at the pace most appropriate to their ability can be seen as the second dimension of blended learning. This is what we largely refer to as differentiation. And we are good

at it, too. Fundamentally though, pupils' access to information and ideas is dependent on their age i.e. their school year, a consequence of the industrial revolution's influence on our education system. Two hundred years on however, and it is becoming increasingly clear that this no longer has to be the case. How exciting! Future generations of pupils will be drivers and not passengers, caressing the accelerator as and when they – as opposed to the system – see fit, consolidating their journey on the inside lane or consciously gliding into the outside lane in order to get further, faster. Again, how exciting!

## “ AND THE TEACHERS IN ALL THIS...? AS EVER, THEY ARE CRUCIAL.

Dimension three focuses on what pupils will study. To extend the metaphor above, pupils will have more opportunity than ever to travel on different highways, and highways that link and intersect too. And the teachers in all this...? As ever, they are crucial. They will inspire and enthuse, guide and facilitate but as Bradfield looks to harness the power of IT, the idea that courses or aspects of courses are delivered by others outside the organisation, across the globe or by artificial intelligence is no longer the stuff of science fiction. Indeed, regardless of whether or not we can picture Winston Churchill 'working from home', AirPods in, his words remain visionary and perfectly capture where Education is on its own digital journey: “...*this is not the end. It is not even the beginning of the end. But it is, perhaps, the end of the beginning.*”.

How exciting!







## THE VALUE OF ARTISTIC SUBJECTS: SHOULD BRADFIELD OFFER MORE OF THESE?

*Maryam (I)*

Gillian Lynne, viewed as a problem student from a very early age with a potential learning difficulty due to her inability to sit still and concentrate, caused her troubled mother to seek a medical explanation for Gillian's constant fidgeting and lack of focus. The doctor, suggesting they speak privately, turned the radio on and left young Gillian alone in the music-filled room and she began to dance.

"Gillian's not sick," suggested the doctor observing Gillian through the window. "She's a dancer."

Now, at the age of 92, Gillian Lynne, having established a long career in ballet, dance and choreography, with some of her most successful performances in Andrew Lloyd Webber's *Cats* and *The Phantom of the Opera*, had been all but written off by her school as a student with behavioural and learning problems as opposed to being recognised for her extraordinary talent and dancing skills.

This common misconception associated with the Arts subjects, inferring their minor importance, has resulted in a significant decline in the role of Arts subjects in the curriculum in recent years. According to some major studies carried out by The Tate and BBC, GCSE and A Level entries for Music and Drama between 2010 and 2018 have declined by 15% and 38%, respectively, while a significant nine out of ten secondary schools have cut back on staff, facilities or lesson time for Creative Arts subjects. Analysing the data and assessing it in relation to other evidence and figures has proven that the increasing value of the core academic subjects and their alleged interconnection with a higher success rate has been one of the principal reasons behind the arts education crisis.

The declining Arts sector has influenced a trail of events leading to a potential risk to the vibrancy and creativity of our society. As well as endangering the future, statistics have shown a direct correlation between the decreasing Arts sector and the happiness of secondary school pupils, implying that a change in our approach to the academic system will have a notable effect on the mental health of both present and future generations. Moreover, Creative Arts subjects assist the development of emotional intelligence and crucial life skills, requiring students to employ their critical thinking, dedication, independence and courage, as well as teaching them to expose their creations and accept criticism. The broadness of Arts is an aspect that allows it to include students that struggle with the traditional subjects and provide them with an opportunity to find themselves and thrive. Finally, as a contradiction to the stereotypical belief of academics being intertwined with a high success rate, some employers have indicated that they prefer Art students to academic subject students. Even the founder of the technology giant Apple, Steve Jobs, attributed his success to the artists and musicians rather than the computer geeks working at his company.

Even though Bradfield has a sufficiently broad selection of Arts subjects, there are still some that have been abandoned or aren't considered notable enough for the official title of a subject. This minority includes some major interests amongst the talented and creative pupil community of Bradfield, which, if not taken care of and supported, might eventually cease to exist. To illustrate, Dance is one of the preferred creative co-curricular activities at the school, with well over 50 pupils involved in either private or group dance lessons of some kind, accounting for around a tenth of the total pupil body. The interest in and dedication to the subject can be demonstrated by the 2020 Dance Show, with over 40 performers all showcasing the "hard work put in over a number of months ...with superb direction and choreography" (taken from the Bradfield College website). Lottie (I), an aspiring Street and Jazz style dancer, has told us about her dance experience. "As a person who's been dancing my whole life, I thoroughly enjoy Dance here. However, I think it's definitely a shame that it isn't a GCSE or A Level subject," adding that, "After seeing pupils perform at the Dance show and in my classes, I think it is definitely a subject these pupils would very much enjoy."

Another example of Bradfield's arguable loss of the vivacity and uniqueness of its community can be demonstrated by the removal of Textiles as an offering. Unlike Art or Photography,



Textiles allowed talented individuals to focus on fashion and design, with some very exciting events, such as fashion shows and exhibitions arising from the subject. Marc Holmes, Director of Art and Design, observed the importance of the subject back in its day. "It would be great to offer Textiles again. People who liked fashion, as opposed to drawing and painting, did that course," pinpointing the importance behind having an abundant selection of arts subjects.

This wide range of strong opinions demonstrating the keen interest of the Bradfield pupil and teaching body towards the Arts subjects showcases the value of creativity and freedom of choice the pupils aspire to have at the College. Limiting the Arts subjects to a narrow selection will negatively impact the pupils' fulfilment of their own goals and ambitions. To conclude, in the words of Sir Ken Robinson, FRSA educationalist, "Schools kill creativity. We don't grow into [it], we grow out of it. Or rather we get educated out of it." Let's hope Bradfield doesn't join the list of schools lost to the persuasive powers of the stereotypical beliefs of success and academia, and rather prioritises the pupils' happiness and prosperity in the multitude of Creative Arts subjects, potentially giving rise to future Gillian Lynnes.



# FINDING PURPOSE THROUGH SCIENCE AND ART IN AN ERA OF AUTOMATION

*Darryl (F)*

In 2018, Amazon announced that it would increase its minimum working wage to \$15 an hour, over double the US federal minimum wage of \$7.25 an hour. Amazon's CEO Jeff Bezos stated that, "It had a meaningful and immediate impact on the hundreds of thousands of people working in our fulfilment centres." This was prompted by recent scrutiny by the media, claiming Amazon employees were routinely subjected to squalid working conditions accompanied by a wage not commensurate with their efforts. This bad press depicted Bezos as an avaricious, anarcho-capitalist with unscrupulous business practices. This was not aided by the fact that Bezos amassed a net worth valued at \$190 billion as of Q3 2020.

After the announcement of this new minimum wage, Bezos was praised by the media, including Bernie Sanders, American politician, who said, "I want to congratulate Mr Bezos for doing exactly the right thing." Upon first inspection, it may seem that Bezos has little to gain except media attention from his generosity, after all, corporations exist for one sole purpose: making money. However, many of Amazon's lower paying jobs have been fully automated, leaving only the middle and higher paying jobs, worthy of a \$15 minimum wage. By lobbying for this minimum wage, the company has little to lose, whilst its competition is severely affected. Bezos does not care about workers rights, or a fair wage. He only cares about his bottom line.

However, it will not be long until more of Amazon's work force is automated, and subsequently most sectors of global industry will be too. It's inevitable. Corporations have a voracious appetite for profit, therefore they will strive for complete automation, even if it results in mass global unemployment. Robotics and AI can outperform human workers by several orders of magnitude and they require no rest or sustenance. Best of all, they are unable to complain about unfair pay or poor working conditions. They are slaves to their programming.

A solution to this problem was proposed by G.D.H. Cole in 1953. He proposed the idea of Universal Basic Income, which states that every member of a society will receive an annual income irrespective of ethnicity, gender or economic factors. This would make work optional for the entire population as they would have enough money to sustain themselves. If they wish, members of this society may choose to supplement their basic income with a job. If implemented, this system would be the panacea for all global unemployment. This era of automation will allow people to spend more time with family, and pursue hobbies that they've always dreamt of. All of humanity could live in a perfect utopia, having all their basic needs met. Despite this, having basic necessities is not nearly enough to satisfy us. Enduring happiness is strongly associated with intrinsic purpose. Often, this sense of purpose is provided by one's work. Knowing that your work is important, that it is necessary

to provide for your family is the driving force that keeps our shoulders high. How would we find our purpose in this imaginary society?

It is likely that humanity will focus on improving science and producing art. Whilst the mindless automata are labouring in factories, humanity will continue to acquire knowledge through scientific method and the pursuit of arts, however, to a much higher degree. Art and science are suggested to be what characterises the human race. The duality between science and art is dichotomous yet holistic, and it can be argued these philosophies are the greatest conceptions of the human mind. Art is a form of expression, while science is a form of observation and reasoning; they are symbiotically linked. However, to achieve such a utopia, unparalleled technological advancement is required as well as numerous socio-political improvements. Although capitalism is currently the best economic system devised it is almost impossible to reform as human greed will not allow it. It capitalises on our basic primordial instincts and drives us towards unnecessary consumption and ecological destruction. If unchecked, capitalism may lead to a tyrannical corporate oligarchy mirroring an Orwellian dystopia. Under no circumstances must we fall victim to the weaker side of human nature. We must rebel against our nature and forge a new chapter of prosperity and human expression if we are to create such a utopia.



COLIN IRVINE, DIRECTOR OF IBDP



# IBDP: A LEGACY OF GLOBAL SIGNIFICANCE



There is little doubt that 2020 will be recorded as momentous. The pandemic has acted as an accelerant for societal changes that were already in motion and has forced educators to reconsider those pathways to health and happiness that we have relied on for so long. Schools and families are having to think hard about how best to equip our next generation of school leavers to best serve the demands of a post-Covid world.

“ A CHANCE FOR  
BRADFIELD'S  
PUPILS TO  
DIFFERENTIATE  
THEMSELVES FROM  
THE COMPETITION.

As the working landscape shifts, companies now need people who can work globally, to solve global problems and as a result the graduate labour market has switched focus from “school tie” to raw talent. Recruiters increasingly use contextual data to filter out candidates whose CVs have been inflated by privilege rather than ability. They care about what applicants did during their education and whether those experiences equipped them to tackle the difficult questions that will define this next chapter of human history. Therefore, it is vital that our pupils fully embrace and participate in the emergent system, justify their choices and provide evidence that they have made the most of the ample opportunities available to them.

The International Baccalaureate is one of those opportunities; a chance for Bradfield's pupils to differentiate themselves from the competition, to look upwards and outwards as global citizens, by following an internationally acclaimed pre-university programme. Designed and continuously adapted by educators across 157 countries, the Diploma presents the pupil with a coherent programme of skill development and champions an approach to learning that is aligned with the needs of the global economy.

“ THE WORLD  
NEEDS PROBLEM  
SOLVERS WHO  
CAN COLLABORATE  
ACROSS BOTH  
INTERNATIONAL  
BORDERS AND  
ACADEMIC  
DISCIPLINES.

It used to be said that the purpose of Britain's public schools was to prepare people to run the Empire. Towards the end of the last century, the joke goes, this grand ambition was distilled down to simply ‘running the City’, as public and manufacturing sectors gave way to finance. But what next? What roles are we preparing our young people for now? In mere months we have transitioned to learn and work virtually and across vast distances which presents opportunities as well as threats. Artificial Intelligence, big tech and big

data are rewriting the rules of business, disrupting traditional white-collar roles even more aggressively than the blue-collar tumult of the offshoring decades.

The powerful protests during the summer of 2020 have forced us all to consider ways in which we might de-colonise our curriculum, but the truth is that our pupils' futures are nothing close to imperial and haven't been for some time. This pandemic has illustrated, beautifully and tragically, that the world needs problem solvers who can collaborate across both international borders and academic disciplines. If our pupils can do that, they will thrive. If not, they will struggle to find their place in this brave new world.

“ ACADEMIC INQUIRY  
AND INTELLECTUAL  
CULTURE COMBINE  
TO ACQUIRE  
AND VALIDATE  
KNOWLEDGE.

How do we prevent the next pandemic? How can we reverse the loss of our planet's biodiversity and prevent the impact of climate change? What will replace plastic? How do we deal with the impending mass unemployment of technological advance? How do we redesign our metrics of societal success? How do we improve our mental health? How do we prevent radicalisation? How do we sustain an ageing population? How can China best integrate with the Western economies?

Is parliamentary democracy sustainable? How can social media be harnessed to maximise societal benefit? What will succeed capitalism? How do we avoid a post-truth world?

To win a place in these conversations, our pupils will need to be insatiable in their inquiry, with a powerful work ethic and an open mind. They may need to jump between time zones, languages, quantitative and qualitative sources. They will have to think scientifically, but also understand the subtle realities of human behaviour. They will need to communicate, challenge ideas and have their own ideas challenged. The global fight against the pandemic needs people like this and it is this group, undefined by background, location, colour or creed, that will emerge as the heroes of this darkest of hours.

## “ A CHANCE FOR THIS GENERATION OF PUPILS TO LEAVE A LEGACY OF GLOBAL SIGNIFICANCE.

On the face of it the IB Diploma looks like more subjects; six rather than the three typically followed by A Level candidates. However, there is far more to it than that. Embracing the IB Diploma means continuing a breadth of study across Maths, Literature, Languages, Science, Humanities and the Arts, whilst encouraging pupils to explore greater depth in their chosen “Higher Level” subjects. The curriculum is bound together by the excellent Theory of

Knowledge course, an examination of how academic inquiry and intellectual culture combine to acquire and validate knowledge, something which an explosive blend of populism and social media has propelled to a position of critical importance.

In short, the IB Diploma is a tremendous opportunity for our young people to join a group of global game-changers and minimise their chance of being marginalised by this great paradigm shift. 2020 will be recorded as momentous not because of the pandemic but because of what the pandemic has revealed about our future; uncertain yes, but also exciting, with a chance for this generation of pupils to leave a legacy of global significance.





# PUPILS COLLABORATING IS WHAT BRADFIELD IS ALL ABOUT

*Camille (K)*

The words 'socialise' and 'collaborative' seem to fit into last year's vocabulary rather than today's everyday conversation. From connected desks and 'Dells' visits to hand sanitiser and face masks, the world is changing daily and Bradfield's changing with it; new rules and a new lifestyle.

"If there is ever a time that you can see the spirit of Bradfield, I think it's right now." As one pupil puts it, there is hope for current and future Bradfieldians.

After months of not being able to spend time with others during this global pandemic Bradfield has done its utmost to cope with it all while trying to bring pupils together again and giving us hope. From online concerts and Horizons panels via Teams to a virtual Debating Society, the Bradfield community is doing all it can to make us feel as if we're living in a Coronavirus-free world again. As pupils we have been encouraged to get involved as much as we can as they're aiming to keep us as busy as possible; a distraction, perhaps, but maybe there is more to it.

Whether it be a new Faulkner's pupil who has enjoyed just a single term at Bradfield or an Upper Sixth member who has spent their last four years leading up to their last and forging their final memories of school and education, the pandemic has affected each and every one of us. No House Dinners, no Michaelmas Goose, which is a memorable time for any Bradfieldian, and the possibility of no external exams in the Summer. Our very popular 'Dells' seems isolated

and quieter now without any laughter or chatter filling the room. Before it provided a popular distraction for pupils to escape the working environment to a sociable and friendly one. However, times like these are the ones we will remember the most.

Collaborative academic spaces have proved crucial as Year Group bubbles continue to collaborate on academic projects. The Library has become one space where we are able to see those in our Year Group, at a distance of course, outside of our boarding houses and can socialise and collaborate while there: a true working and sociable environment. Other working spaces such as the outer room at the top of the Quad classrooms and the study room at the top of the Science Centre provided useful and sociable environments for academic group work to take place.

The Dining Hall is also a very sociable environment at Bradfield. A place,

prior to the pandemic, where pupils could meet up with a friend from another boarding house or another year group and have a meal together. A place which we all look forward to reuniting in once more. Now, the Dining Hall has changed, with tables pushed together to provide an environment where Year Group bubbles from each House can benefit positively by becoming much closer with one another over the last few months, in spirit if not physically. I believe this has helped the Bradfield community grow and become tighter.

We are all very much looking forward to returning to a normal Bradfield when that day comes. As I forge my final memories of Bradfield, I would encourage future Bradfieldians not to take socialising and collaborating for granted. These are what has made my Bradfield experience a remarkable and memorable one.



# ONE BRADFIELD. MANY BRADFELDIANS.

Keziah(M)

“ I CAN HONESTLY SAY THAT NO TWO  
BRADFELDIANS HAVE THE SAME EXPERIENCE.

I started life at Bradfield before most pupils do because I was actually born here. My dad was a Housemaster so, naturally, I arrived as a pupil thinking I knew exactly what I was getting myself into. This turned out not to be the case.

Going from a Prep School Year Group of twenty to one of 150 was quite a shift in dynamics. However, having the whole Year Group together in one House turned out to be one of the best things about Bradfield. It gives you the chance to meet and get to know your peers before you go off to Senior Houses. Some of my best friends now are people that I don't share lessons or a House with, but I would not have got to know them if we had not met in Faulkner's.

“ ALL THESE EXPERIENCES HAVE GIVEN  
ME SKILLS THAT I MIGHT NOT HAVE  
LEARNT IN THE CLASSROOM.

Another wonderful thing about Faulkner's is the number of activities on offer which you might never have thought you would try. For me this was the Combined Cadet Force. It enabled me to get out of my comfort zone and taught me so much about teamwork, which you definitely need in order to navigate the obstacle course without falling in the river!

When you try so many new things it can often seem like you won't get a chance to spend time doing the things you already love but





this is not the case here and for me that has meant spending lots of time in the Dance Studio. Before Bradfield I was into my ballet but I have since tried different styles including jazz, contemporary, street and even commercial. With the timetable providing Tuesday and Thursday afternoons for co-curricular activity I have been able to spend over ten hours every week dancing.

One of the biggest events in my calendar is the Dance Show and last year I was privileged to perform a solo which will forever be one of my favourite memories. This year I have taken on the role of Dance Captain, alongside one of my best friends, and it has been a pleasure to see pupils in the younger years joining Dance and gaining confidence in themselves as we prepare for the annual show.

All these experiences have given me skills that I might not have learnt in the classroom; things like leadership, teamwork and the confidence to stand up and perform in front of large audiences.

“ I HAVE BEEN SUPPORTED BY  
TEACHERS WHO TRULY KNOW  
AND LOVE THEIR SUBJECTS.

From an academic point of view, I have been supported by teachers who truly know and love their subjects. Moving into the Sixth Form I decided to take the IB which means taking six subjects, writing an Extended Essay and studying Theory of Knowledge. From someone who struggled to narrow down GCSE choices, the chance to keep Maths, French and English going while also focusing on Biology, Chemistry and Psychology as my Higher Level subjects made it the right personal choice.

Psychology was a new subject for me which I was unsure about at first. However, after being promised by a number of teachers that I was going to love it and researching what looked like an interesting course outline, I decided to go for it. I have not looked back since and have secured an interview at Oxford to study the subject at university. The teachers really know us as pupils and I was happy to trust them when they felt I was going to love Psychology.

“ IT IS QUITE EASY TO GET STUCK  
IN THE ‘BRADFIELD BUBBLE’. WE  
ARE ENCOURAGED TO FIND WAYS  
OF BREAKING OUT OF IT.

Beyond this, my teachers have been there to support me and further my understanding of a topic or to help expand my knowledge beyond the syllabus. Alongside my Scholar Mentors and Tutors, they have encouraged me to join, and run, some of the many academic societies. I have been a part of Psychology society and STEM@Lunch where the teachers have always been up for a bit of extra work in their subjects.

With so many opportunities to get involved, it is quite easy to get stuck in the ‘Bradfield Bubble’ as we call it. We are all, however, encouraged to find ways of breaking out of it and I have been involved in a number of initiatives. I have Skyped children in Nairobi to teach them English, entered external essay competitions and, most recently, a group of us entered the United Nations Global Goals competition which challenged pupils around the world to start a project geared towards their sustainability goals. We chose to help protect our environment and so *The Phoenix Project* was born; an online shop, reselling old clothes to reduce the impact of the fast fashion industry. Through our work within the College, and then later when we grew on a national scale, we won the title of Social Media Champions. We have continued to run the project alongside our other commitments despite the competition being over.

Another of the best parts of Bradfield is the community. Being at a boarding school allows you to build relationships that you otherwise wouldn’t. Sometimes it can feel like one big sleepover and some of my best memories have come from being in my boarding House, sitting down in the common room to play heated games of cards or under blankets on the sofas watching the third screening of *Hamilton* this term.

These are the things which have made my time here special, but I can honestly say that no two Bradfieldians have the same experience. I can say, without hesitation, that I would not have traded my time at Bradfield for the world.

# SEE IT LIKE A POET

*To celebrate National Poetry Day, this year pupils were challenged to 'see it like a poet' and write a poem on the topic 'Vision'.*

## EYE / I

Are my eyes the same as yours?

Eyes like freckled marbles,  
like the wide brown centres of sunflowers,  
like pips inside fruit  
like open windows diffusing light  
Eyes like silver platters that mirror my eyes back at me in an  
infinite reflection

How can these hard spheres of transparency pushed deep  
into bone allow me to see you?

The eye sees colours  
As if it's a foreign language  
As if they are solid 3-dimensional shapes  
As if they have personalities attached to them  
As if they are the lyrics to a familiar 2016 pop song  
Yet I don't see colours like you see them

The eye recognises emotion  
As if it's labelled in a children's picture book  
As if it's aware of your own unstable mental state  
As if it's a yellow exaggerated emoji  
As if it's a silent exchange

And yet after all my deliberation,  
I don't see you  
not like you see yourself.

*Luella (I), Senior Highly Commended*

# VISION MY WORLD

My world is a world amaranthine imperfection,  
A grey lagoon of loneliness in which we all drown,  
Or get submerged in because of what we believe,  
The colour of our skin or the people we want to see.

It's a purgatory of torture, discrimination and pain,  
Where certain people have more or less to gain.  
Whether it's the gender we have or choose, a disability  
we possess  
Or our family lineage, apparently we stand for less.

This is not a world in which I want to live,  
And if I have to, just take away my vision.  
I can't bear to see a flora and fauna like this,  
Nor should you, this is not something to dismiss

But when I close my eyes I see a miscellaneous world,  
One where everyone thrives as equals, amalgamated.  
It's a vision of bliss, hope and support,  
There's always someone to pull you out of the lagoon.

It's a perfect vision.

*Arabella (M), Junior Winner*

## NIGHT VISION

To see at night with extra clarity  
Make sure the food  
You eat is carroty

But if you make  
Your meal mushroomier  
Then the darkness  
Seems much gloomier

*Aryan (D), Junior Highly Commended*



# THEY CANNOT SEE WHAT YOU SEE

The yellow light of your bedroom ignites the world around you  
Leaving a distinct shine and mysterious shadows behind

The red water bottle and matte grass-green folder,

The crumpled up pieces of paper.

But you consider the fact you have the most unique view

And they cannot see what you see, even when you give them the

Deepest and most graphic description.

THEY CANNOT SEE WHAT YOU SEE

They will never see the specific way you have folded your  
clothes on your chair

They will never see why the wiry end of your broken charger  
has not 'clicked'

Away from the crisp white wall which you are too self-conscious  
to stick posters upon

Because you are scared of how they will see it, what will they  
say?

They cannot see your inner most secrets or worries

Then again, can you see secrets or worries?

THEY CANNOT SEE WHAT YOU SEE

It is said that you can dream some nights,

Maybe about an old friend, an old memory, a recent  
conversation

But then again, did you really see it?  
Did you twist things around  
when you recounted it

To your friends who are not really interested? Do they not  
care because they cannot fully comprehend this somewhat  
useless slumberous vision or because they cannot see it?

Yet you feel the urge to tell them

THEY CANNOT SEE WHAT YOU SEE

The news reel you see the next morning with dreary eyes plays

"Teens are on technology as much as they sleep top  
researcher says"

And you stop to realise that your friends are all bowing heads

Not in prayer, but in worship to the rectangular screens,  
glowing bright

Captivating their eyes most transcendently in spite

Of how distant they all seem from each other

And that scares you.

THEY CANNOT SEE WHAT YOU SEE

*Daniel (G), Senior Winner*



# FOCUS ON PERFORMANCE AS MUSIC RETURNS

Music has been at the forefront of everyone's lives during the pandemic, whether that be through personal practice or soundtracks on television and film.

Amidst the academic and co-curricular changes that happened to ensure the safe return of our pupils during the Michaelmas Term, our Music Department's provision focused on individual tuition and ensembles while perhaps the biggest adaptation came with the return of performance opportunities.

With live lessons, group work and concert performances back on the timetable, our teaching staff worked tirelessly to re-establish the profound human connection that is formed through music. "It has also been a privilege to watch young people develop", says Director of Music, Matt Lowe.

"We have all very much enjoyed seeing them share a part of themselves in a challenging yet exhilarating situation on stage, through the beauty of sound and the emotion of story-telling. I commend all our young musicians, from the 50 pupils who have performed in the Lunchtime Concert Series to the 75 who entered the House Music Instrumental Competition and all who continue to immerse themselves in ensembles and choirs."

Building on the success of the online concerts which were streamed during the remote Summer Term, the Music Department offered regular opportunities for pupils to perform live on stage with the audience expanded to include the whole Bradfield community. The weekly Lunchtime Concert Series returned with specific Year Group bubbles showcasing their musical talent to an online audience and some of our headline shows were also streamed and featured a mix of live and pre-recorded elements.

In early October, Upper Sixth Music Scholar, Tom (G), gave a spotlight concert as part of his application process to several Music Colleges this year. He performed an eclectic programme, featuring fellow Scholar Holly (K) on vocals and accompanied by some top-class professional Jazz Musicians, including one of our Visiting Music Teachers, Chris Montague, who also teaches at the Royal Academy of Music and the Birmingham Conservatoire.

The ever-popular Michaelmas Concert continued to be a true showcase of Bradfield talent. It was wonderful to see the collaboration between the Music and Film Departments for the pre-recorded elements with the Lower Sixth Film Studies pupils, under the expert eye of Mrs Stables and Miss Macaskill, bringing their expertise and equipment to the event and shooting some superb footage.

On the programme was an exciting mix of two Gospel Choirs, a brand new Jazz Band, a pupil-led Pop Band, a Classical Trio playing Mozart, the Upper Sixth Chapel Choir and the three winners of the Advanced Class House Instrumental Competition. The concert was broadcast to great critical acclaim on the final night of term to the entire College, parents and other guests.

Both the Jazz Livestream and Michaelmas Concerts are available to watch via The Bradfieldian Online. Head to the College website – [www.bradfieldcollege.org.uk](http://www.bradfieldcollege.org.uk) - click The Bradfieldian in the top right of the home page (or in the hamburger menu on mobile) and scroll down to find this article.





# CAROLS BY CANDLELIGHT PROVIDES FITTING TERM ENDING FOR WHOLE COMMUNITY

Bradfield's end-of-term Carol Services have always been hugely popular. "Magical, marvellous and memorable" was how one parent described last year's events. So, with the College unable to welcome live audiences to the Chapel, or take up our usual night at St James's Church, Paddington, a *Carols from Bradfield* film was produced.

This year the service took the traditional form of Nine Lessons and Carols and each of the College's five Chapel Choir bubbles performed alongside the Bradfield Brass Ensemble. The video was professionally recorded by Apple and Biscuit Recordings over two evenings in the final week of term, capturing the beautifully decorated Chapel.

The opening solo *Once in Royal David's City* was performed by soloist Charlotte (LK), one of our superb Faulkner's vocalists, and brought some comfort in its familiarity. There was, of course, no congregational singing, but the choir, brass and organ still treated us to an array of classic Christmas carols, concluding with a rapturous performance of *Hark! The Herald Angels Sing*. Interspersed amongst these more familiar carols were the readings and exquisite offerings from the individual choirs illuminating the Christmas story.

The contrast within any carol service has always been one of its popular appeals. Through Stopford's *Lully, Lulla, Lullay* the infant king is sung a lullaby, gently performed by the Year 13 choir. Soloist George (LE) delighted with his performance in *Jesus Christ the Apple Tree*, alongside the Shell choir. In stark contrast, the combined Faulkner's, Shell and Fifth Form choirs performed Britten's *This Little Babe* accompanied by Holly (K) on the Harp. This piece from Britten's *Ceremony of Carols* is an ecstatic journey through the excitement of the coming of the saviour. Though rehearsed separately, it was a relief that COVID regulations and the sheer volume of airflow in the Chapel allowed these Year Groups to come together with social distancing. With such a show of force in the lower school, the future of the Chapel choir looks very bright indeed.

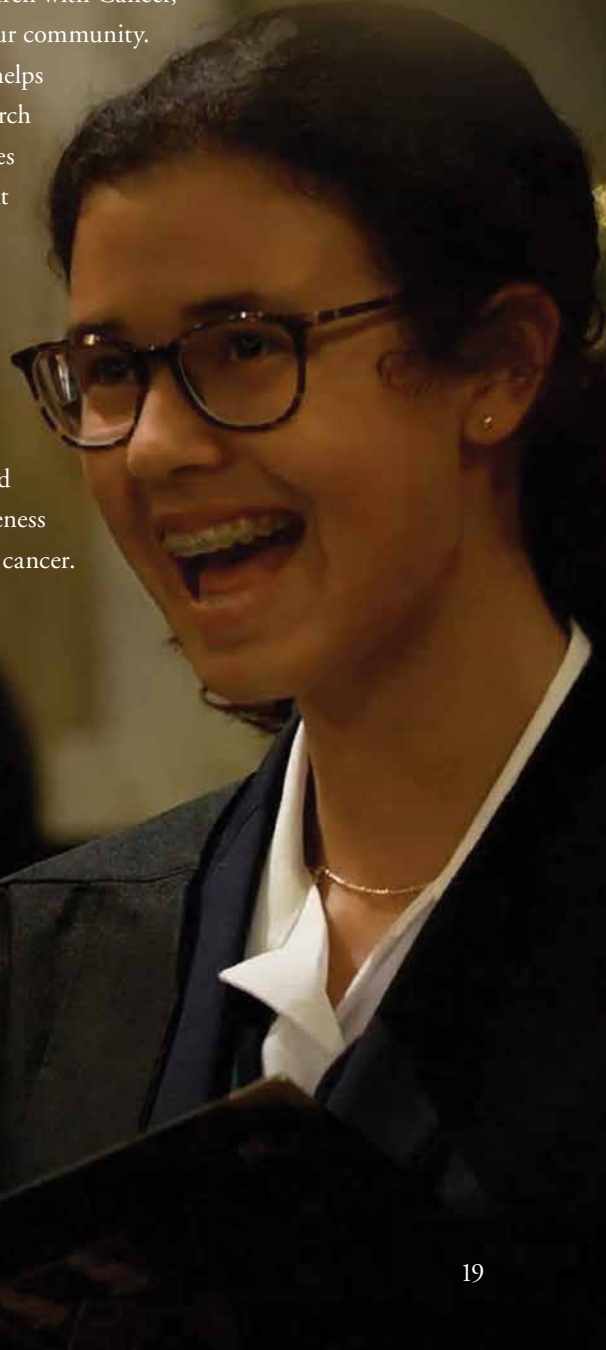
Other highlights included the reprise of *O Holy Night* with solos from Upper Sixth Scholars Holly (K) and Tom (G) and the stillness which was brought by Lower Sixth pupils' performance of *Silent Night*. The Shell choir glistered in their performance of Rutter's *Sans Day*

*Carol* and the Fifth Form brought us *A Maiden Most Gentle*, an adoration of the Virgin Mary.

Despite the challenges this year, the Chapel choir has made the most of working in smaller year group ensembles. It is always uplifting to watch our young musicians step up to the challenge, whether that be a whole year group who find themselves without the support of their elder peers, or an individual within a group who is suddenly all alone in a part. We can feel confident that rather than being haunted by the 'Ghost of Christmas Yet to Come', we can look forward to the future and embrace it with open arms.

The online concert raised over £750 in support of the charity Children with Cancer, selected by our community.

The charity helps to fund research into the causes and treatment of childhood cancers, to help families deal with burden of a cancer diagnosis, and to raise awareness of childhood cancer.





# ONE BRADFIELD. MANY BRADFELDIANS.

Tom (G)



“ BRADFIELD IS A DIVERSE AND INCLUSIVE ENVIRONMENT WHERE EVERY PUPIL IS EDUCATED TO BE MATURE AND OPEN-MINDED ENOUGH TO ACCEPT EVERYBODY FOR WHAT THEY ARE.

My first taste of Bradfield was in the Dining Hall on a packed Saturday morning. I remember it distinctly; it had been raining heavily so when my family and I arrived everybody was soaking wet. I was enchanted by it that day; the sheer beauty of the place, the quantity of world class facilities, and more than anything, the passionate and engaging staff and the perpetually busy pupils.



So, what in particular stands out in such a special place? I'll endeavour to convey to you what I think makes Bradfield a school unlike any other.

**“ I WAS ENCHANTED BY IT; THE SHEER BEAUTY OF THE PLACE, THE QUANTITY OF WORLD CLASS FACILITIES AND THE PASSIONATE AND ENGAGING STAFF.**

First of all, it really is hard to beat our surroundings. From the very first second of my arrival, I have been enchanted by the beauty of the place. Whether it's the picturesque Quad at the centre of the main College campus, the beautiful summer afternoon rambles down the River Pang or the phenomenal Greek Theatre, we really are lucky to learn here.

If this is the first thing to strike a pupil when they arrive, the second is most definitely the loving, caring and inclusive environment that is Faulkner's, our Year 9 boarding house. You cannot help but feel instantly welcome to the Bradfield environment, regardless of your interests. Every Faulkner's pupil has a chance to try everything. In my first week here I played lacrosse, acted in the Greek Theatre and played in the College Jazz band.

Music and the Creative Arts really are my passion and I hope to go on to become a professional pianist. Bradfield has supported me extensively throughout and the committed staff, not just in the Music Department, but across the College, have helped me at every stage of my development to achieve outside of my comfort zone.

**“ WE REALLY ARE LUCKY TO LEARN HERE.**

I think our school is one where every pupil is pushed out of their comfort zone actually. Whether that's wading through a river with the CCF or simply standing up to give a talk to a class, each pupil is pushed beyond where they individually are comfortable. Bradfield provides a bespoke tailored environment for each pupil to flourish in their own area, not just academically.

The Music Department, as is the case in every faculty in the College, is eager to help all the time. I can write to my Music teacher late in the evening with an issue and in the morning there is, reliably, a resolution waiting in my Inbox. This is the case with every single staff member here.

Alongside this for me has always been the outstanding pastoral support on offer. Each House has a Matron, Faulkner's has four, so you are never without somebody to talk to. There is always a network of trusted people in place and I have never been expected to do something without a clear support structure.

There are always times in teenagers' lives where they are stressed and it was certainly a concern of my parents that these adolescent problems would go unnoticed in a boarding environment. They could not have been more wrong.

Each House is its own family and, by the end of your time here, you know each member of your Year Group in the House personally. Housemasters and Housemistresses, Tutors and a network of Peer Mentors are always there if a pupil needs to talk. We are a talking school.

**“ CO-EDUCATION IS VERY STRONG HERE AND GIRLS AND BOYS ARE CLOSE-KNIT IN THEIR ACADEMIC STUDIES.**

I am openly gay and Bradfield is a diverse and inclusive environment, where every pupil is educated to be mature and open-minded enough to accept everybody for who they are.

Co-education is very strong here and, even in the current very odd climate, girls and boys are close-knit in their academic studies, although obviously at a safe distance.

So, if you are thinking of attending Bradfield in the future, I hope my experiences have convinced you, just like the wonderful staff, charming Matrons and intelligent and well mannered pupils did on my first day here; in my view, it has only got better since.

# DRAMATISTS RECREATE OB'S FAMOUS RADIO PLAYS



While last year's Michaelmas Drama production transported audiences to 1930s Spain, this year, like so many subjects and co-curricular activities at the College, Drama adapted to the 'new normal' by heading to East Cheam to record a series of radio plays.

Fortunately for Bradfield, one of its ex-pupils happens to be responsible for some of the most famous radio comedies of all time, so, with the full cooperation of his Estate, the Drama Department decided to record its own versions of six *Hancock's Half Hour* episodes which originally featured Tony Hancock (G 37-39).

Having established a good relationship with his Estate, *The Hancock Appreciation Society* and several experts in the Hancock field during a commemorative event held at the College two years ago celebrating the life and legacy of Tony Hancock, Head of Drama Nic Saunders was able to gain permission to re-record a series of classic episodes.

The auditions, held safely outdoors in Greeker early in the term in warmer weather, saw fifty pupils arrive eager

to take part. In order to allow as many pupils as possible a chance for stardom it was decided to record six episodes in total. Two would be directed by Nic Saunders, two by our newest Drama teacher Rosie Davies and two by our Drama Grad Alice Knott. With the episodes planned to air during the Christmas period, one of the show's festive specials was selected alongside a mix of well-known and lesser-known episodes. The episodes chosen were *The Blood Donor*, *The Radio Ham*, *The Impersonator*, *The Missing Page*, *Twelve Angry Men* and *Bill and Father Christmas*.

Seven weeks of intense rehearsals followed and all six episodes were recorded over three nights, under the technical supervision of Oliver Schreiber and Dobek Nowicki, in Big School which was transformed into Bradfield's answer to the BBC Studios at Lime Grove in the 1950s and 60s.

Each episode had its own cast and, in the style of the original recordings, was recorded in one take with as many sound effects as possible also

made live. They each also featured an introduction by comedy historian Robert Ross recorded especially for these recreations. Instead of broadcasting to a limited Bradfield audience, all six episodes aired to patients at The Royal Berkshire Hospital on Hospital Radio over six days during Christmas week.

"It certainly wasn't what we're used to doing" said Nic Saunders, "but they were a lot of fun to rehearse and record. Some elements had dated and we tried to remain true to the originals and there were certainly a lot of laughs as we worked through them proving they really are timeless classics and I'm absolutely certain audiences will find a lot to enjoy."

Episodes are repeating periodically on Hospital Radio throughout the year but you can listen to all six shows via *The Bradfieldian Online*. Head to the College website – [www.bradfieldcollege.org.uk](http://www.bradfieldcollege.org.uk) - click The Bradfieldian in the top right of the home page (or in the hamburger menu on mobile) and scroll down to find this article.





## IT ALL STARTS BY PLANTING THE SEED OF AN IDEA

Over the last two years our Prefect body has been encouraging both the College and its pupils to strive for a better future, focussing on global issues which mean the most to them. This led to the launch of the Pupil Strategy at the beginning of last year, based around the three aims of Sustainability, Equality and Transparency, and now, in the form of the Leavers' Wood, another pupil-led environmental sustainability project has come to fruition.

Eighteen months ago, then Sixth Form pupil Charlie Ward (I 14-19) put forward an idea to increase the sustainability of the College's natural surroundings while also providing an opportunity for the outgoing Sixth Form each year to leave a legacy. Working with Charlotte Lemstra (K 15-20) and the JCR to help make the idea become a reality, the first 11 trees for the Leavers' Wood project were finally planted at the end of September.

The project aims to plant trees to represent the leavers from each of the 11 senior boarding houses every year to create a wooded area of over 100 trees over the next decade.

"I am so thrilled that the tree scheme I started when I was at Bradfield has finally come to pass", said Charlie upon seeing the first set of trees planted. I want to say a massive thank you to the Grounds Team and Mr Clegg for keeping our idea alive. We all need to start taking a proactive approach to helping the environment, one step at a time."

Charlotte was also pleased to see the project get off the ground. "Charlie and I are so excited to see all the trees being planted. We wanted to do our little bit for the planet and at the same time leave our legacy at Bradfield."

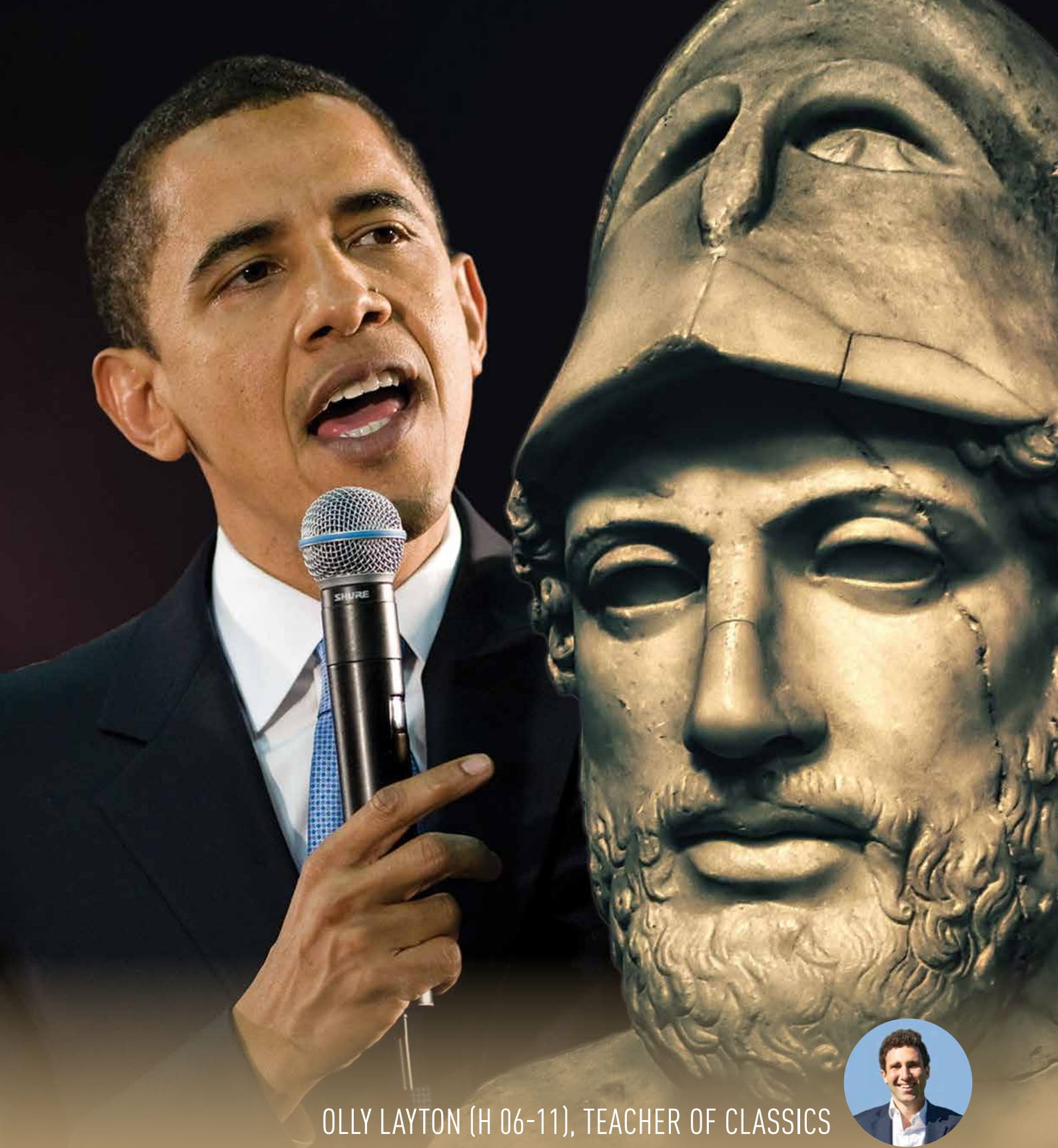
The College is committed to increasing biodiversity and caring for the natural environment in which

we are privileged to be located. This commitment is one of a number of strands which form a wider-arching Environmental Strategy aiming to embed sustainability through cultural change and awareness, something Phil Clegg is championing throughout the staff body.

"It reinforces our Environmental Strategy which is embedded within the College ethos and which has been driven by the pupils. The sustainability element is not only part of the broader education but also part of Bradfield's Education for Life."







OLLY LAYTON (H 06-11), TEACHER OF CLASSICS



# CLASSICAL LANGUAGES, MODERN BENEFITS



Classics “helps create curious, intellectually rigorous students with a rich interior world, people who have the tools to see our world as it really is because they have encountered and imaginatively experienced another that is so like, and so very unlike, our own.”

Having been lucky enough to study Latin during my own Bradfield education, I am inclined to echo the views above of The Guardian’s Chief Culture Writer and author, Charlotte Higgins, on why pupils today should study the languages of the past. Her vision of holistic study, where the benefits stretch beyond just learning the language itself, is entirely in tune with the way we approach Classics at Bradfield.

“BRADFIELD  
BROUGHT  
CLASSICS TO LIFE,  
ENCOURAGING ME  
TO RELATE THE  
ANCIENT TO THE  
MODERN.

I arrived in Faulkner’s with some knowledge of Latin as I had studied a little prior to Bradfield, so I entered the classroom for my first Classics lesson and introduced myself to my classmates. On the board behind Mr Armstrong, my then teacher, was an image of a V.S.O.P. bottle. Contemplating what this had to do with the Latin tables I had learnt, my initial confusion was eased when

Mr Armstrong recommended we use the acronym as a way of approaching a Latin sentence; *Verb, Subject, Object, Placement*.

With no brandy drunk, Bradfield brought Classics to life, opening my eyes to the fact that the world of Classical Languages was far broader than I had imagined and encouraging me to relate the ancient to the modern.

Choosing to study Latin was rooted in my enjoyment of the puzzle of translating, not because I felt any particular affinity to the Roman and Greek worlds. My experience as a pupil here completely changed the way I approached the subject and I left seeing the value in exploring the literature, history, art, theatre and archaeology of the Greeks and Romans further.

The ancient world was placed at the forefront of lessons bleeding into tasks like translating. Setting Ovid’s increasingly downbeat poetry in the context of his exile from Rome and analysing the scandalous and incestuous emperors and empresses through family trees truly enhanced the learning.

“CLASSICAL  
STUDIES REALLY  
CAN HELP ONE  
UNDERSTAND THE  
SIGNIFICANCE OF  
EVENTS.

Led by the very same Mr Armstrong who taught me, the Classics

Department today aims to maintain a similarly holistic focus. Comparing Classical texts to the modern world keeps lessons relevant and exciting and provides opportunities to discuss current issues from a different perspective.

Take the rhetorical devices used in Barack Obama’s inauguration speech in 2008, for instance, and think how he stood on the shoulders of Cicero and Pericles; compare Lysias’ speech defending a man who murdered his wife’s adulterous lover with modern day suspense dramas; consider whether Aeneas, the mythical hero of Virgil’s *Aeneid*, who left the ruins of Troy to found the city of Rome, could be considered a hero by modern standards. Classical Studies really can help us understand the significance of events both historical and modern.

“EXPLORING THE  
ANCIENT WORLD  
HAS NEVER BEEN  
CONFINED TO THE  
CLASSROOM.

This holistic approach is at the heart of Bradfield’s Classics offering throughout the curriculum. In Faulkner’s, a wider study of the ancient world incorporates studies in fate and prophecy, the role of the Ancient gods and what life in a Roman town was like for ordinary Romans alongside more traditional language teaching.

GCSE pupils put their study of the language into action, delving deeper

into Virgil's poetry as well as some typically comedic Latin love poetry or sources which explore the delights and perils of travel in the Ancient World. Pupils looking for the challenge of studying Classics in the Sixth Form explore the Ancient World further, from Rome's greatest villains to Greek Tragedy and Homer's *Iliad*.

Exploring the ancient world has never been confined to the classroom here. Talks on topics ranging from the origins of the Romance languages, during which I was amazed by, amongst other things, a Linguistics professor's ability to speak over 20 languages, to discussions of Ovid's love poetry encouraged me to learn more about the Classics, and from different angles. The enrichment I enjoyed as a pupil continues to offer new and interesting perspectives on Ancient

topics. This year we welcomed Dr. Jerry Toner who hosted a webinar on what we can learn about ordinary Romans and, when we are not in the midst of a global pandemic, a reinstated Sophocles Society, which I attended as a pupil, could provide an opportunity for current pupils to come together over a Greek-themed meal and read one of the great tragedies of Aeschylus, Sophocles or Euripides, or one of the comedies of Aristophanes.

“ PUPILS HERE ALSO  
HAVE ACCESS  
TO SOMETHING  
WHICH FEW OTHER  
SCHOOLS IN THE  
COUNTRY CAN  
OFFER.

The study of Classics can also benefit pupils in other subjects across the Bradfield curriculum. To start with pupils will gain a greater grasp of both grammar and vocabulary. Over 60% of English words, and over 90% of vocabulary specific to STEM subjects, have Latin roots. As pupils' vocabulary and understanding of grammar develops, so too will their ability to understand other languages. Latin is derived from the same group of languages, Proto Indo European, as not only French, Spanish and Italian but also Russian and Arabic. Furthermore, once they become confident exploring the Ancient World through its literature and history they will learn to ask questions, to draw conclusions and to support those conclusions with evidence, both orally and in writing, skills which can be utilised across a number of subjects during and beyond their Bradfield education.

Pupils here also have access to something which few other schools in the country can offer. Returning now as a teacher I look forward to being a part of the historic Bradfield Greek Play as it graces its century-old home once more, something I sadly missed out on as a pupil due to the renovations. Following acclaimed performances of *Antigone*, *Persae* and *Alceste*, plans for the next production are already afoot. I can think of few better ways for pupils to fully immerse themselves in the classical world than through theatre; performing in the centre of our very own Epidaurus-style theatre performing in the Bradfield Greek Play. All this truly blends the classical with the modern.





# HORIZONS

## OB ADVICE PANEL

Our Upper Sixth pupils joined a panel of Old Bradfieldians who discussed their experiences of higher education and taking their first career steps as our current pupils prepare for life beyond Bradfield. The remote nature of the event meant we were able to welcome OBs from further afield with our UK based alumni joined by counterparts in Amsterdam, Brussels and the USA. Pupils were advised to learn from their failures, that it is OK to change direction and to consider any and every opportunity that comes their way.

A huge thank you to our panel which comprised of Hugo Kendall (G 08-13) an army Cavalry Officer; Jess Banfield (M 09-14) now at Lloyds Banking Group; Victoria Leijten (K 10-15) a final year Acting student at drama school; Ella Maguire (M 12-17 a hair and make-up artist (a grad from the Iver Academy) currently working on the Mission Impossible films; Max Mosley (F 10-15) a policy and political campaign assistant now doing an MPA in Econ Policy at the LSE; Harry Tanner (F 10-15) a tutor and PhD student in Classics; Caspar Howells (G 08-13) an Associate with Vedder Price in LA currently also finishing grad law at UCLA; Ben Newall (E 11-16) currently a Yacht Engineer with Sealevel BV in Amsterdam; and Robert Tyler (A 08-13) a political adviser in Brussels.

## REMOTE MOCK INTERVIEWS

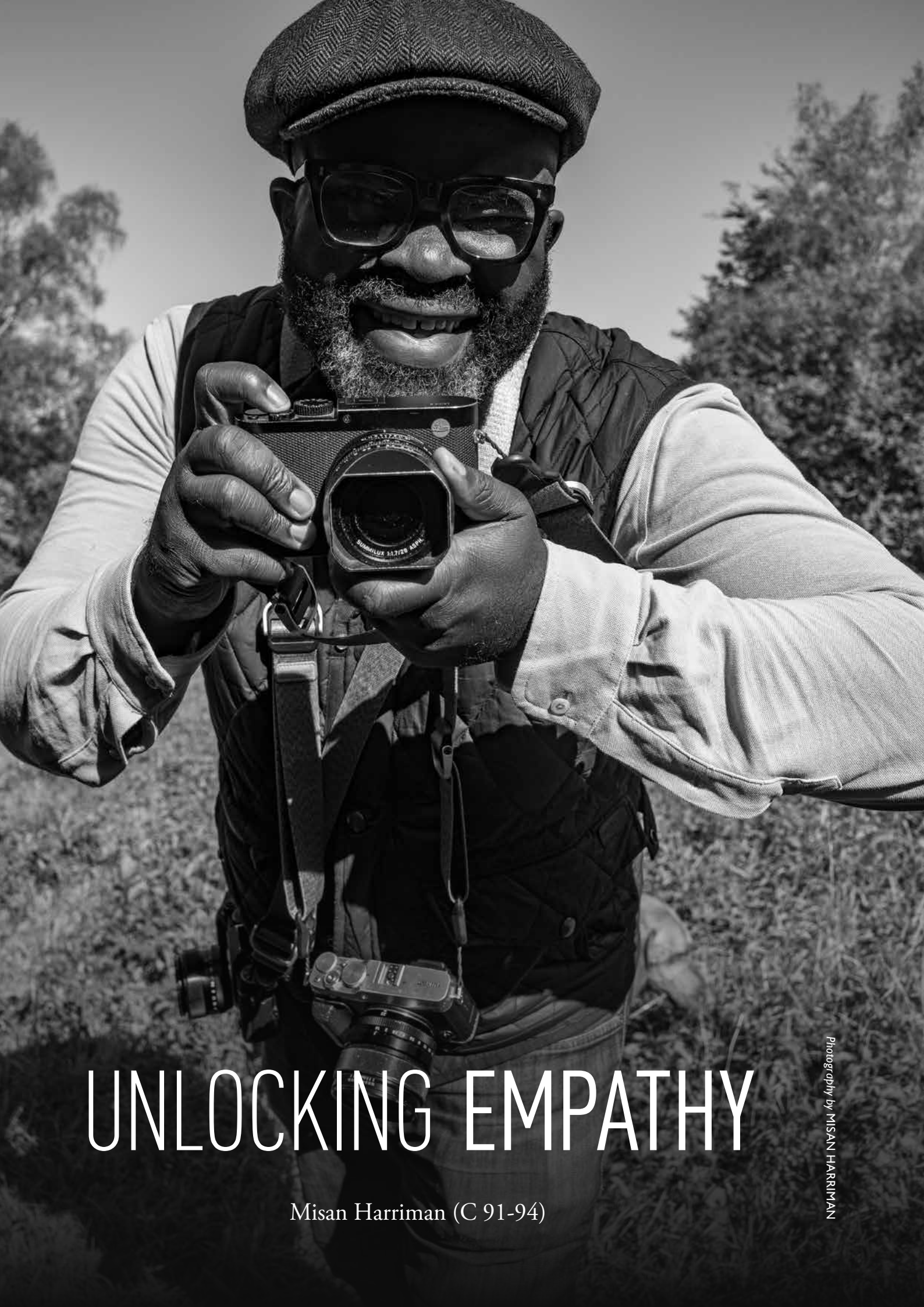
Our annual practice interview evening perhaps reflected the style of interview our current Bradfieldians can expect as they prepare for a very different workplace. Our Horizons Department were supported by a number of parents, businesses and recruiters as they interviewed our pupils remotely.

As always our interviewers spoke highly of their experiences with our pupils, many of whom were experiencing this kind of interview for the first time. Here are two of the positive comments our Horizons Department received.

*"All my interviewees were very well prepared and brought with them a variety of very interesting experiences and aspirations that they could convey with lots of passion. I would certainly hire them all in the future!"*

*"I really enjoyed meeting the four impressive young people that I had the privilege to work with. You will be pleased to hear that they all represented Bradfield in a very good light. It was interesting to see how diverse all four of the young people were and how focused and ambitious they all are in their own way."*





# UNLOCKING EMPATHY

Misan Harriman (C 91-94)

Photography by MISAN HARRIMAN



**O**n the first Saturday of June Old Bradfieldian Misan Harriman was being led by his camera. Anxious about leaving his house in the thick of a global pandemic, the circumstances compelled him to join something bigger than his anxiety. He picked up a camera and caught a train to Waterloo and through Parliament Square to the US Embassy, joining the thousands of people voicing their disgust following the abhorrent killing of George Floyd over 4,000 miles away.

What he captured through his lens was life-changing and would lead to him making history.

“I needed to join the protests, to go out there as a black man who felt helpless,” explains Misan six months later via a Zoom chat. Wearing a ‘Choose Love’ hoodie he recalls what his wife told him as the events unfolded. “She told me to look to my camera and that’s what I did. The numbers [on the streets] were impressive but the genuine sense of camaraderie amongst people from all walks of life was infectious and overwhelming and I’m so thankful for what I saw.”

“ PEOPLE ARE  
ASHAMED THAT IT  
STILL NEEDS TO  
BE ASKED.

What he saw was England U21 hockey player, Darcy Bourne, with her hand painted ‘Why is ending racism a debate?’ sign amidst the *Black Lives Matter*

protests. The photo went viral, shared by a number of influential figures including Martin Luther King III, Dina Asher-Smith and Lewis Hamilton, becoming one of the most shared Civil Rights pictures in history.

“As a photographer you know when there’s something special. I saw the sign and the intensity in her eyes so I politely asked if she could stand on the street facing me. As I pressed the shutter somebody behind her punched their fist into the air in solidarity which was just the icing on the cake. The question itself is why it’s so powerful. Why is ending racism still a debate is

a question that sounds so simple but, frankly speaking, many people are ashamed that it still needs to be asked.”

One of the influential figures sharing the image is the man Misan credits with changing his life. Edward Enninful, editor of *British Vogue*, saw Misan’s protest images, describing them as ‘era-defining’, and provided the self-taught photographer the opportunity to make history as the first black man to shoot a cover of the century-old magazine.

“At that point I didn’t even know I was the first anything. I had to focus



© Misan Harriman

on continuing to breathe out of the shock. I had been waiting for this kind of opportunity my whole life so I had to get to it to avoid disappointing this man who put so much trust in me and that's exactly what I did."

The September issue, based around voices of hope, saw Misan photograph an army of activists, including cover stars Adwoa Aboah, founder of the *Gurls Talk* project which gives women a safe space to discuss feminist issues, and Marcus Rashford, the Premier League footballer, who is an ambassador for the charity *FareShare* and who has challenged the Government to provide free school meals for disadvantaged children during the pandemic. For Misan it was all about portraying empathy.

"You hope the world feels what you felt when you're in that moment, photographing these extraordinary people who treat others the way they would treat a family member. If I captured just 1% of who I feel they are,

I think people are going to love it, and the rest, as they say, is history."

## “THERE’S A POETRY TO THE GROUNDS THAT FEW SCHOOLS STILL HAVE.

Misan’s journey is far from conventional. Born into a wealthy Nigerian family, he and his brothers were all privately educated at different schools, something he does not shy away from. What made Bradfield the right fit for him?

"A big part of why I have fond memories is the people. There was less of a sense of entitlement with Bradfield pupils, the school didn't promote that kind of behaviour. I also loved the Music and Arts and the Greek Theatre," he says, struggling to stifle amusement as he remembers playing one of Big Jule's Minders in *Guys and Dolls*. "There's also a poetry to the

grounds that few schools still have and I love the fact Richard Adams went there; *Watership Down* is right up there with my favourites."

That ability to seek out cultural history and to understand its significance is where Misan's path to being one of today's most sought-after photographers began. He wasn't behind the camera at Bradfield but was a passionate observer of pop culture.

"I was the guy that would say 'Oh My God, have you seen *Back to the Future* or *The Last of The Mohicans*? Have you listened to this song? Do you know this producer? Have you seen these pictures: the Hollywood lot photographs of Audrey Hepburn, Eve Arnold's observation of Marilyn Monroe? I was known to 'bang on' about these things but I never created."

## “THE REALITY WAS THAT IT WAS CLEARLY NOT WHY I HAD BEEN PUT ON THIS EARTH.

It's obvious Misan is a creative soul but he left Bradfield conforming to societal constructs that urged him to pursue a mainstream career. Banking was booming in the City during the 90s and the former Army House boy found himself as a high-level Headhunter.

"I loved dealing with human beings and I loved the theatre of it as well. Calling up a Senior Associate at a law firm and changing their life by



© Misan Harriman



quadrupling their salary. I had a great time in the City but the reality was that it was clearly not why I had been put on this Earth.”

Finding himself constantly drawn by creativity, Misan had what he refers to as his midlife crisis. He left London for greener pastures and took time out to reflect; something he recommends to all.

“Bathe in solitude when you have the chance because you will find out who you must be. I realised that the little boy who would always run to the Housemaster’s car to go to video club, the boy who was obsessed with film posters, who watched *Stand by Me* and felt like he had an out of body experience, that is who I am as an adult.”

This led to the advent of his media business *What We See*.

“ THAT IS SOMETHING  
I WANT TO BOTTLE  
AND REMIND  
PEOPLE THAT IT  
SHOULD BE WITH  
YOU AT ALL TIMES.

Misan took his passion for culture and expanded it. With internet connected devices now in billions of pockets he has gone from telling his Bradfield friends about the best photographs, television shows, films and musicians to telling everyone. His curated recommendations are just a few taps away, wherever you are in the world.

He calls it his “empathy machine”.

“All I do is lead people down this road where they will feel something. When you’re in a cinema or a live venue, when you’re possibly more alive than you ever felt, that is something I want to bottle and remind people that it should be with you at all times. *WWS* is a place that, if you don’t know where to find it, just go there.”

*WWS* is a force for good but it’s not all smiles and happiness. As Misan points out there is content that will make you cry. Encountering such a spectrum of emotions is precisely the point.

“Art is the only thing that mankind has created that is indefensible. It seeps into our bones, it’s a weapon that I want to harness to unlock empathy. That’s the culture of the kind of businesses I want to be involved in, one which enables everyone to switch on their emotional engines, take care of their mental health and be aware of the past, present, and hopefully future, of the best of the human condition.”

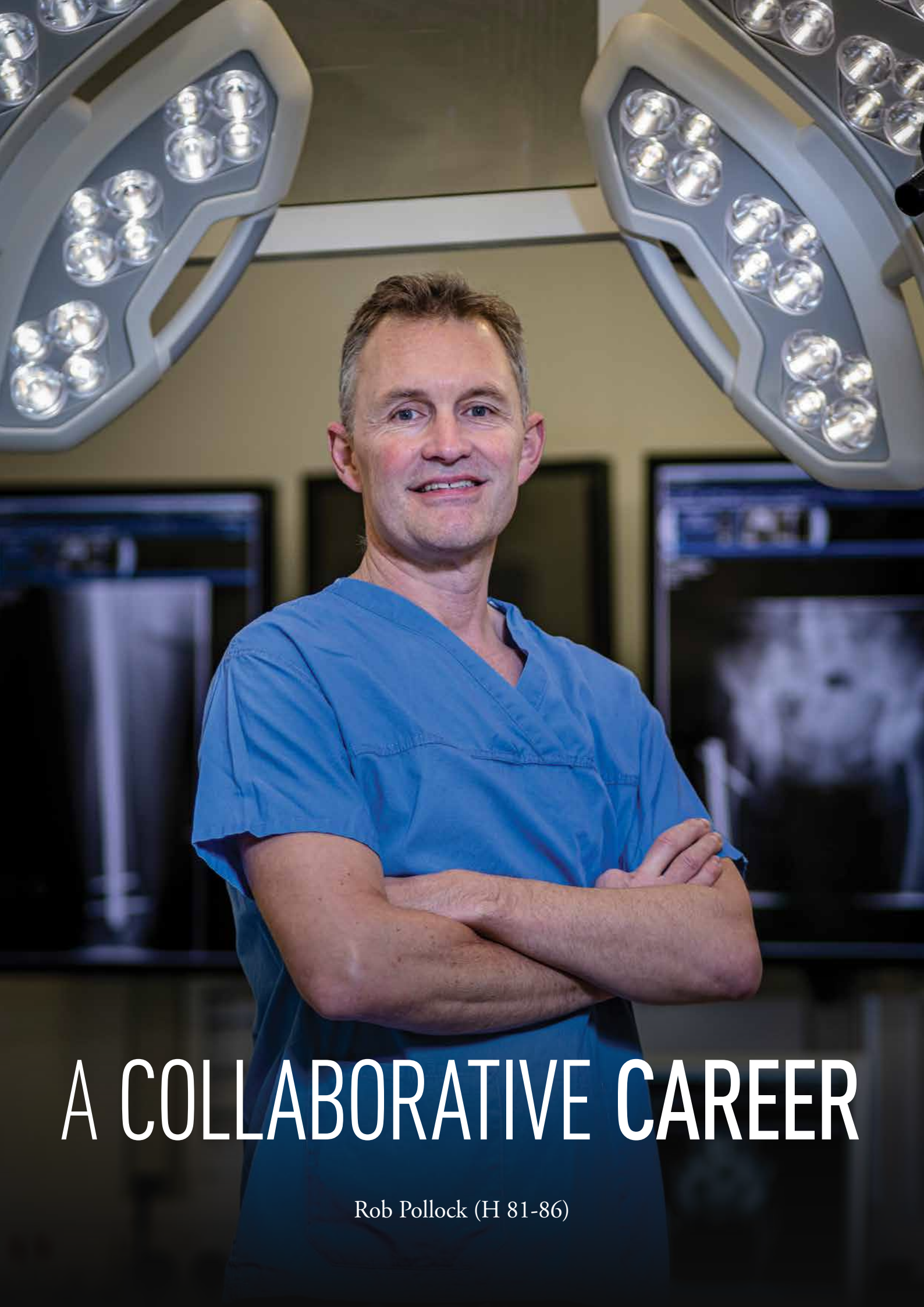
“ ENSURE FUTURE  
GENERATIONS  
HAVE AN ENDLESS  
ABYSS OF EMPATHY  
THAT THEY CAN  
DRAW UPON.

After such an eventful 2020, which was capped off with a must-read interview with Lewis Hamilton for *GQ’s Game Changer of the Year*, what else is on the

horizon for the hyper busy and multi-talented Misan? He has been branching out into education and amongst other projects he has worked with Lavinya Stennett, founder of social enterprise *The Black Curriculum* which helps schools deliver black history through their education provision and it is here where Misan feels the next generation have the best chance of having their empathy unlocked.

“Schools like Bradfield have the resources and time with young minds to provide them with an honest and nuanced version of events so they can decide for themselves who they want to be. Schools have a responsibility to ensure future generations have the right moral compass, have a real sense of purpose, know that they matter and that what they do matters and have an endless abyss of empathy that they can draw upon as they face the challenges of life beyond school.”





# A COLLABORATIVE CAREER

Rob Pollock (H 81-86)



“I saw the table; I saw the lights and the instruments; I smelt the smell, soaked up the atmosphere, looked over the polished marble floor and thought it was something I could genuinely see myself doing.”

The sights and smells of an operating theatre are something visitors don't often recall but these vivid memories do not belong to a patient. For Orthopaedic Surgeon Rob Pollock (H 81-86), this is the moment his adolescent senses came alive whilst touring a hospital where his mother was working as a Scrub Nurse. It's the moment he decided to pursue a Medical career.

For aspiring Medical students among current Bradfieldians such experiences are off the table, no pun intended, in the current climate, however, they are afforded a daily glimpse of those same surroundings. Off-duty but garbed in scrubs and surrounded by lights and x-rays, Rob stands amidst the scene he described in a portrait which hangs on our Dining Hall wall.

## “ MY BRADFIELD EXPERIENCE CERTAINLY SET ME UP.

For those inspired to follow in his footsteps, Rob asserts that they are in the right place to start honing the fundamental skills which will see them thrive in the profession as he once did as a Bradfield pupil. “I can't do what I do in the NHS without a huge amount of input from an extended team. If you have teamwork in your DNA, in your blood, then you just get on with it and find solutions to problems that you have never before had to solve and my Bradfield experience certainly set me up for that.”

Speaking from his office at the Royal National Orthopaedic Hospital, Rob always knew Bradfield was the right school for him, even before he arrived for his first day in The Close.

“The Headmaster at the time, Anthony Quick, was very much of the view that every child has a talent, they may not know what it is before they start, but Bradfield would find it, nurture it and make them better at it. That's what I loved about Bradfield and subsequent Headmasters have taken that on board. It very much comes through in the way Bradfield approaches education today.”



## “ THAT WAS WHERE MY INITIAL FASCINATION WITH THE WAY BODIES WORK AROSE.

While admitting that his talents lay outside of academia it was in the classroom that Rob's passion was allowed to flourish. With a Medical career already in mind it was only natural that he gravitated towards Biology and it was during an early lesson with the subject master Murray Argyle that his interest in the human side was piqued.

“He dissected this dead rabbit from top to bottom; from mouth to stomach to duodenum, large bowel, pancreas and kidneys, we saw it all. That was where my initial fascination with the way bodies work arose.”

Enthralled by the experience he arranged extra lessons to learn more about the human cardiovascular and digestive systems. “Murray was very happy to carry on talking forever about that because he was passionate and it became my passion too.”

Interests outside of the classroom played a key role in Rob's holistic development and while he was a talented sportsman, playing cricket, hockey and football, it wasn't just his sporting ability that he found being nurtured, it was the skills he gained through the co-curriculum that set him up for his professional life.

“My whole working life is spent in a team with people from all walks of life, all contributing in different ways. Whether it's a nurse, a physio, a surgeon or an anaesthetist, the ability to communicate with others, be empathetic and be a team player working towards a common goal are essential. I got all of that at Bradfield whether it was from winning a match on New Ground, working out how to scale a 12-foot wall in the

CCF or coming back to play cricket for the Waifs or run the Huxham X, these are the experiences through which you can develop the skills to succeed in life.”

“ I’M VERY MUCH INTO  
COLLABORATION. I DON’T KNOW  
ALL THE ANSWERS.

As his journey at Bradfield ended, and feeling a need to mature a little, Rob deferred his entry to Medical School and took a year out to travel. His mother, who at that point worked in the travel industry, bought him a one-way ticket to India.

“I landed in Delhi with a handful of contacts but not much of a plan. I managed to fund a few months travelling around India and Nepal utilising my inter-personal skills to find work on a factory line, washing up in a kitchen, driving lorries and working as a removal man.”

Global collaboration became a theme of Rob’s training throughout Medical School and beyond. Orthopaedic training took him to Denver, Colorado, where he learned how to fix broken bones the American way and also to Sydney, Australia, where he encountered some inspirational surgeons.

His open-mindedness and passion for learning and problem solving have driven him throughout his career leading to him earning the prestigious American, British and Canadian (ABC) Fellowship by the British Orthopaedic Association, awarded to only a couple of English doctors every few years.

“I gave something like 17 lectures in 13 North American cities in six weeks as an ambassador for British Orthopaedics. I’m very much into collaboration. I enjoyed meeting like-minded

colleagues and discussing their experiences. I don’t pretend to know all the answers and I enjoy exploring whether other people in other parts of the world have got different solutions to the same problems that those in my field face.”

“ THERE’S SOMETHING FOR  
EVERYONE IN MEDICINE FOR SURE.

Naturally the conversation turns to how the pandemic has affected his work and, like all other areas of the NHS, it has meant adapting to a completely new way of working. Early on hospitals put elective surgery on hold so Rob went from conducting hip and knee replacements to dealing with trauma patients instead.

“Suddenly overnight we became a trauma hospital. We are not normally trauma surgeons and my hospital became a busy fracture clinic and we had to go back to basics, treating broken bones. I have to say the NHS reacted and responded excellently. Everyone just took it on the chin, rolled up their sleeves and just got on with it.”

Rob’s advice to those Bradfieldians who feel inspired to pursue a career in Medicine starts with persevere and find the right role to suit your talents.

“Never give up. If it is your dream, then pursue it and keep pursuing it because if you want it badly enough you will be able to do it. It is an incredibly rewarding career and very diverse, not just in terms of the people who you will work with but the roles you can take on. Whether you are very academic and looking at a career in medical research or whether you like talking to people and see yourself as a face-to-face clinician. There’s something for everyone in Medicine for sure.”





# MY YEAR IN AUSTRALIA: ROBERT HICKS TRAVEL AWARD WINNER PHOEBE KIME (K 14-19)

Two weeks after finishing at Bradfield in the summer of 2019 I hopped on a plane to move to Melbourne to start my gap year job at Trinity Grammar, a boys' independent day school in Kew. I was well and truly thrown into the Australian way of life very quickly; arriving mid-winter in July and not thinking to bring a coat was a bit of a shock to the system, more so than being introduced to the horrors of Vegemite. I acclimatised quickly afterwards and began work at the school.

Day to day my job was to help teach PE to boys of all ages. This meant I got to spend most of the summer in the pool helping four-year-olds to learn to swim for the first time, which the other staff were rather envious of in 40-degree heat, as well as working with the older boys on their swimming technique. When not in the pool I spent most of my time outside either on the athletics track, hockey pitch or 'footy' oval. The Australian education system puts a large emphasis on basic motor skills, so I spent a lot of time working with the pupils on their kicking and throwing techniques before moving on to competitive games.

I was also lucky enough to have my own cricket team for the season and the boys were a bit surprised to have a female coach for the first time. This provided me with the opportunity to travel all across rural Victoria every weekend to play matches, though I found the boys didn't appreciate the 6am departures!

When not in the PE Department I had the chance to be a part of hiking and canoeing trips to the 'bush' with boys on

their annual camps. One of the best was spending a week cross country skiing through the Victorian Alps; it proved to be a bit chilly sleeping on snow but it was a memorable trip.

One of the benefits of working in a school was the long holidays where I made the most of the time to travel as much as I could. In October I managed to spend nearly a month travelling around Northern India which completely opened my eyes to the kindness of people after getting welcomed into schools, homes and temples as everyone wanted to not only share their own story but also learn about yours too.

Over the Christmas holidays I spent six weeks driving 4,000 miles up Australia's East Coast in a beaten-up campervan. It was during this time that bush fires began ripping through Victoria and New South Wales and the scale of the disaster was unlike anything I had witnessed with 3000 homes destroyed and one in three koalas dying that summer.

When I look back on my year abroad the biggest thing I have taken away was the kindness and generosity of strangers. Having arrived in a country where I knew no one at all to being welcomed in to live with complete strangers and become part of their family was one of the most special experiences as well as making some of the greatest life-long friends.

I must thank the Bradfield Society and the Hicks family for their very generous award. Their support and generosity made getting to Australia possible and I would also like to thank fellow Old Bradfieldian Amy Knowles (M 12-17) for giving me an insight into the job and letting me try and fill her boots.







Photography by TONY BROWN

# CAPTURING A MOMENT

Tony Brown (G 77-81)



It's mid-Spring 2020 but in typical British fashion, grey clouds gather overhead and rain is teeming down. Usually bustling with theatre-goers, the intersection of Shaftesbury Avenue and Wardour Street is almost deserted but for a seemingly solitary figure looking at shuttered store fronts from under his umbrella.

Another occupant of the street has been patiently waiting for someone, anyone, to appear. Everything comes together in that moment and, seeing the lone man framed by the vibrant red of an old phone box, photographer Tony Brown (G 77-81) presses the shutter.

"It was odd and upsetting seeing the capital so empty," says the Old Bradfieldian, "but I battled through the rain and eventually spotted the heavily graffitied phone box. I knew it would make a great frame for a shot. I waited nearly half an hour before someone came in to view, luckily the man coming towards me fitted my shot perfectly, and, with rain-soaked hands, I managed to get six or seven shots of him in the short time available."

**"THAT'S WHAT I LOVE ABOUT PHOTOGRAPHY; WHEN MOMENTS COME TOGETHER."**

Months later, that photo was shortlisted as one of ten finalists from over 5000 global entries in the prestigious Production Paradise Spotlight Awards. It's a spectacular image, encapsulating the mood of a nation coming to grips with the unknown.

"I felt compelled to do something positive and at the same time explore just how deserted things were," says Tony, discussing his *Soho in Lockdown* photo series which he shot as Britain shuttered to a halt during the first wave on the pandemic. "That's what I love about photography; when moments come together and you just know that the composition and the expression is right. I was hoping to capture the emptiness and eeriness of Soho, so I deliberately chose to shoot when the weather was terrible. The grey skies and general misery perfectly framed the subject matter."

**"I CAPTURED A WOMAN WEARING GAS MASK AND BRIGHT YELLOW WELLINGTON BOOTS."**

Tony had spent the day scouting out possible locations to shoot from, surrounded by a near-apocalyptic

vision of boarded up shops and empty streets. It was weeks before face masks were mandated and the few people he encountered were wearing all manner of face coverings. It's this that makes some of the images in the collection so stark.

"I captured a woman wearing a gas mask and bright yellow Wellington boots walking past the boarded-up shops; it was almost surreal. Several of the images from the day's shoot were sold to national press agencies whilst as a result of the competition exposure, the iconic phone box shot is selling as a limited edition."

Looking back over a near 30-year career as a commercial photographer, Tony reflects on his journey from House-on-the-Hill boy to professional visual storyteller. With no Photography qualification on offer at Bradfield at the time, a career in it wasn't something he had considered possible.

"I remember doing black and white photography as part of one of the Sciences and I was really into lighting and the creation of images, but it was



more behind the stage than the camera that my interest lay.”

Tony got involved behind the scenes wherever he could, most notably with *Oedipus* in 1979 and *The Merchant of Venice* in his final year. Both plays were directed by Bradfield legend Charles Lepper and working with the late teacher is something he remembers fondly. Those experiences were certainly a factor in his decision to pursue a degree in Stage Management after Bradfield.

“Charles was a huge influence on me. It didn’t matter if you were in his class, in his production or not, he was encouraging of everybody. He just exuded positivity.”

Having gained an acceptance in principle to study at the Central School of Speech and Drama, Tony spent a Gap Year teaching at a Prep School while waiting to see whether his application for an Arts grant would succeed, which would have enabled him to take up the Stage Management degree. Sadly, it wasn’t meant to be so, acting on the advice of a close friend, he took a step in a completely different career direction.

“I joined the police,” Tony explains. “I enjoyed my five years in that job, but it got to a point where I just thought I couldn’t do it for the next 30 years. I just felt it was too stifling and restrictive.”

“ EVERY FRAME COST MONEY. I WAS ACUTELY AWARE OF HAVING TO GET IT RIGHT.

Looking for another change of scenery, he got a job as a Tour Guide in Greece and it was at this point that Tony made his first post-Bradfield foray into the world of photography.

“I bought my first proper camera from a friend who had tried to take up photography but never really got into it. She offered me her Olympus camera for next to nothing, so I bought it and never looked back.”

He spent the next three winters travelling Europe and Northern Africa while teaching himself photography and improving all the time before flying halfway across the world for his next adventure. Initially going to Sydney for the wedding of a Bradfield contemporary, Tony landed an apprenticeship with a Commercial Photographer before completing a Photojournalism Correspondence course with the Bureau of Freelance Photographers. The job was a very different beast back then, one which was far more unforgiving.

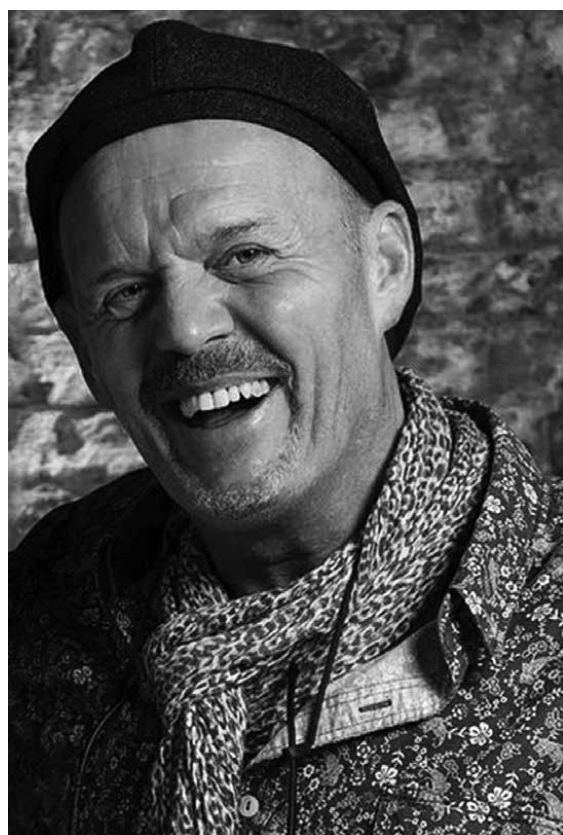
“In those days we shot on transparency, on film, which was totally unforgiving. My default setting since then has been to go easy on the shutter button. That’s the way I was taught because every frame cost money. You knew if you burnt film that you couldn’t just delete it and start again. If you underexposed, then the photos were un-recoverable and if you messed up that was really it. I was acutely aware of having to get it right before I started committing shots to film because it was expensive.”

“ I STILL GET AS MUCH OF A BUZZ OUT OF IT NOW AS I EVER DID.

It is a very different set of skills than the ones possessed by many of today’s photographers whose mastery of post-production software is their biggest strength. For Tony, the real thrill lies in getting everything right: the lighting, the composition, the exposure, and it is those moments he still enjoys most.

“The excitement I get from photography is when everything comes together in one frame. As Henri Cartier-Bresson used to say it’s about ‘Capturing the moment’ and that is what I love. I am lucky to have been sent on commissions all over the world and I still get as much of a buzz from it as I ever did.”

To see more of Tony’s work, visit [www.tonybrownphotography.com](http://www.tonybrownphotography.com)







## VIRTUAL TEMPUS FUGIT

While the College Dining Hall was quiet for our biennial Tempus Fugit Lunch this year, we were thrilled to welcome 48 Old Bradfieldians for a virtual version of the event online via Zoom.

The lunch which is open to all Old Bradfieldians over the age of 70 and was by all accounts a nostalgic and joyous affair despite the unusual circumstances. Many guests wore their OB ties and we had quips of "What time does Meals on Wheels arrive?" and "Is it OK if I eat my soup?" alongside a lot of friendly chat.

The Headmaster opened the event with the traditional College update, sharing Bradfield's achievements from the Summer Term and the resilience of the pupils and staff, noting that it

will be the things we did which will be remembered during these unusual times rather than the things we did not do.

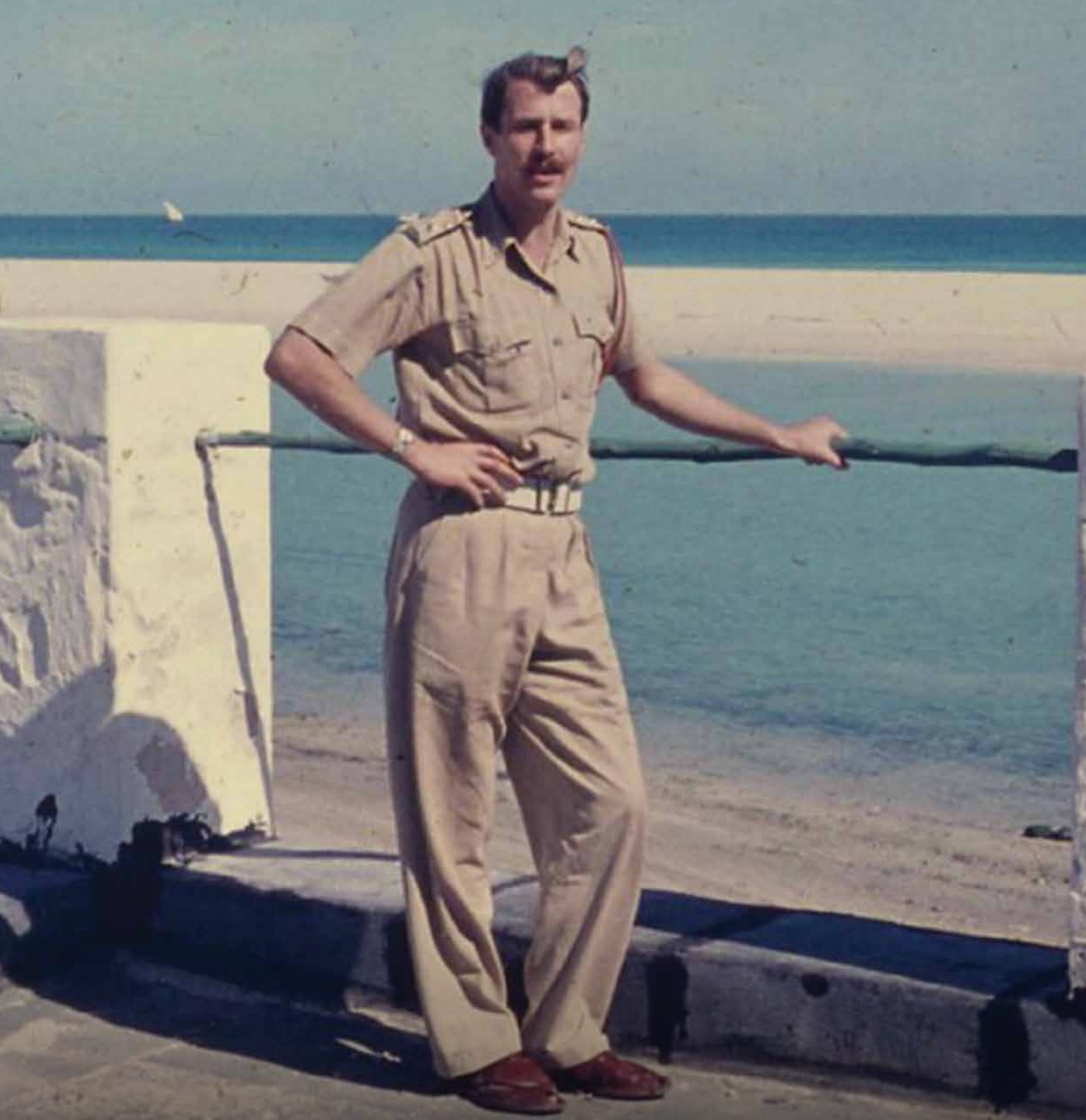
Following the update guests were hosted on virtual tables with contemporaries from their years at Bradfield to talk and reminisce together.

The virtual event provided a unique opportunity to meet with a number of guests who are located overseas and we were thrilled with the outcome and the smiles we saw on everyone's faces.

It will never replace the face-to-face lunch and the excellent catering at Bradfield but to host such a successful event in these difficult times was a special moment.

We were pleased to successfully replicate the event for those OBs who form our Junior Tempus Fugit cohort towards the end of November. Bradfieldians joined us from as far afield as the Netherlands and with the event being held online, there were no issues with travel time to the College, only the challenge of time differences for those living overseas.

As there was no opportunity this year for guests to see the campus on the day, a video "fly through" was shared after the get-together showcasing all the changes to the College over the intervening years. We were thrilled to be able to meet so many Bradfieldians virtually during the Michaelmas Term and we look forward to getting our regional lunches rescheduled again as soon as we can in 2021.



# MY TIME WITH THE TRUCIAL OMAN SCOUTS

David Stewart (H 49-53)



**L**ike his father and grandfather before him, OB David Stewart (H 49-53) joined the 1st Battalion Royal Inniskilling Fusiliers in search of global adventure, but it was his secondment to the Trucial Oman Scouts that delivered the brief. Here David recalls his experiences as a Junior Officer in 1957 during the Jebel War.

After leaving Bradfield, I joined the British Army and, following training at Eaton Hall and the Royal Military Academy Sandhurst, I commissioned into the 1st Battalion Royal Inniskilling Fusiliers, following in the footsteps of my father, grandfather and several great uncles. By the time I commissioned, the Inniskillings were the demonstration Battalion at the School of Infantry in Warminster, showing trainees 'model' demonstrations of various military manoeuvres. It was a dull role and certainly nothing like those held by my forebears who fought on the frontiers of India in the defence of the 'Jewel of the Empire'. I duly applied for every foreign army posting that I could think of but was turned down repeatedly due to my youth and inexperience.

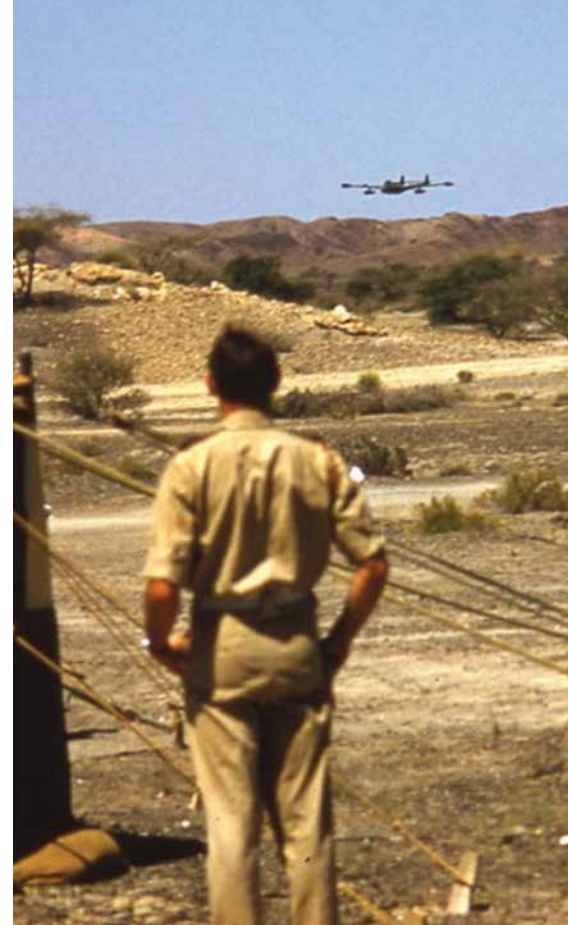
Incidentally, committing a social faux pas proved a turning point in my luck and I received a rapid posting to the Trucial Oman Scouts (TOS), based in the modern-day United Arab Emirates. They were a small unit of local Arab troops, 'jundee', led by British Officers, the more senior of whom had held positions in the Indian Army following disbandment in 1948.

The TOS operated in support of the Sultan of Muscat Armed Forces

(SAF) in complex action that was part insurgency part civil war, and locally referred to as the 'Jebel War'. The action manifested as a tribal uprising led by separatist Sheikhs in Oman's interior, against the Sultan of Muscat and Oman, in the name of Oman's traditional spiritual and secular ruler, the Imam. The separatists' war cry was that it was their patriotic duty to either throw off the rule of the Sultan, a British client, and restore Oman's traditional system of rule, or secede and follow their own path. They were, however, being manipulated as the conflict was a proxy war against the British led by President Nasser of Egypt and King Saud of Saudi Arabia. Our role, defending British interests in the region, was therefore an important one and one of which I was proud to be a part.

Upon arrival, I immediately felt at home in my new unit. The Senior Officers were a motley crew yet friendly and welcoming. They were wonderful with the jundee, yet, whilst their desert and mountain experience were second to none, they were not at all au fait with the latest weaponry. The younger officers were like me, in search of a more adventurous life than their regiments could offer and the TOS certainly delivered on that. We were thrown in at the deep end with few comforts and lots of responsibility and I, for one, thrived on it.

My first role was Force Training Officer overseeing recruits at Wadi Quor, a makeshift camp in the middle of the desert. The recruits were mostly Bedouin and, owing to their nomadic



way of life, had no perception of military discipline. Orders, as opposed to being acted upon instantly, became topics of detailed discussion, yet everything was done in the end. My assimilation into Arab culture was greatly assisted by my Adeni interpreter Lieutenant or 'Mulazim' Saleh, and, stuck out in the middle of the desert with 150 jundee, I learnt the rudiments of Arabic necessary in my role.

After six weeks I was reappointed as Second in Command of D Squadron at Jahili Fort in the Buraimi Oasis and my duties included training and patrolling the oasis where there had been an unsuccessful Saudi incursion the previous year. Whilst there word filtered down about a situation brewing in the interior of Oman where the Imam was carrying out raids on the villages around Nizwa. The SAF had proven ineffective at quelling this issue so the Sultan requested TOS assistance. We were to be involved!





I was ordered to set up a Tactical HQ in Ibri, in preparation for the arrival of two Squadrons of TOS and a support weapons company of Cameronians. Once established, as a Junior Officer, I had very little expertise to offer, so I passed messages between the various planning groups who were devising how best to advance upon and recapture Nizwa. The 'Order of March' was to be SAF in the lead, for political reasons, followed by TOS, followed by the Cameronians, who would act as the ultimate backstop.

We were warned to expect resistance and I recall feeling trepidation as to what fate would bring. After the initial frisson of fear, I became more concerned about how I would conduct myself the first time I came under fire. Would I set a good example? Thankfully my fears were unfounded, D Sqn were up for a scrap! They piled into the 'three tonners' brandishing their rifles and chanting as we charged across the plain. About 600yds away from a feature later called 'Crown Hill' the crack of passing bullets

started; it was just like being in the butts on a rifle range! The fire was highly inaccurate, but our jundee were rather over-excited and loosed off many rounds in return before we were able to regain control of them and everything calmed.

D Sqn were now in an 'advance to contact' towards the hill. There was no cover apart from a date plantation and the Sqn were therefore forced to traverse the open ground. Here my role in the demonstration battalion came into its own as it transpired that I was the only person able to fire the 2" mortar. I duly put down a smoke screen which enabled the Sqn to advance without taking casualties. Sporadic fire continued and we started taking hits with one of the jundee being fatally injured. Reports came back of a sniper hiding in a mosque minaret within the plantation.





From somewhere a 3.5" rocket launcher appeared and I was again volunteered as the expert, tasked with neutralising the sniper. Slight snag, there was only one rocket available. Undeterred, with a fiery Scotsman as my loader, we ran across to the plantation, edged our way to the front line and took up a fire position by a low mud wall. We didn't know whether to worry more about the fire from in front or from behind. After a quick course of instruction, we loaded up and sighted. We spotted the target but at 300yds it was further than the effective range of the launcher. Nothing better to be done, on maximum elevation I fired our single rocket and hoped for the best. There followed a satisfying explosion, so we packed up and ran back through the palms. When D Sqn later advanced through the grove they found a dead donkey in the vicinity of the explosion. Not my proudest moment!

The fire fight continued sporadically for the remainder of the day until the Cameronian's support weapons were deployed and persuaded the enemy to abandon Crown Hill. We then advanced on to Nizwa without any serious opposition and eventually took possession of Nizwa Fort, the Headquarters of the Imam of Oman. I was ordered to occupy and picket the fort for the night with about a dozen jundee and Mulazim Faisal. We passed a relatively quiet night in very eerie surroundings, interrupted only by attending to some wounded rebels who were brought to the fort for treatment. Afterwards I was told that I was the first European to overnight in the fort, let alone take possession of it!



The Imam and his men made their escape up into the Jebel, so a few days later we handed over our gains to the SAF and withdrew. Tanuf Fort was blown up by our sappers (engineers), under the instruction of SAF, as an example to show any doubters that the Sultan was back in control.

My military career was also to take me to Kuwait, Kenya, Germany and Cyprus, but I remember my time with the TOS particularly fondly and I am proud to be Honorary President of the TOS Association. We have returned to the region on several occasions at the invitation of the UAE and Oman governments; their transformation from poor desert states to rich nations is radical. They thank us for helping to bring about this prosperity and they hosted us royally in tribute to our service. On a particularly memorable

visit hosted by Oman we 'refought' the battle around Crown Hill and I was able to stand on the spot from where I fired my single hopeful rocket. Mulazim Faisal, now a Sheikh, took great pleasure in gently reminding me of the result! I enjoy this good-natured 'banter' which is a real hallmark of the bond between those who served together.

#### *Sources*

*Anglim, Dr Simon. (2014). The Oman Djebel War, 1957-59. Viewed 04.12.20 <<https://thestrategybridge.org/the-bridge/2014/12/1/the-oman-djebel-war-195759>>*

*Mann, M. (1994). Trucial Oman Scouts: Story of a Bedouin Force. Michael Russell Publishing Ltd*

*Neild, D. (2016). A Soldier in Arabia. Medina Publishing Ltd.*



# BRADFIELD REMEMBERS ASSISTANT MASTER MAJOR THOMAS SILLS

Adjacent to the College, in St Andrew's Churchyard, lies the grave of Assistant Master Major Thomas Barnard Sills, a Bradfield Housemaster during the First World War who sadly contracted Spanish Flu and died on 19 November 1918, aged 41 years. His name is inscribed on the Collingwood Cross War Memorial having died at Bradfield during the War.

His gravestone inscription notes he was Major commanding the Bradfield OTC from 1913 to 1918 and he was also Housemaster of Army House before his death.

Thomas joined Bradfield from Warwick School in May 1904. He had been a Second Lieutenant in the Warwick OTC and was gazetted Lieutenant in his first term at Bradfield, Captain in 1905 and Major in 1913 when he also took over the Bradfield OTC. The photograph shows the Officers of the OTC in 1908 including Thomas Sills (front left), E P Blake, HL Firkins, PFR Bashford, AE Drysdale and REL Wingate.

In John Blackie's *Bradfield 1850-1975* the author notes the Bradfield contingent of the Officers' Training Corps, commanded by Major T.B. Sills, came into its own during the War years. They paraded twice a week, did much field training on Bucklebury Common, dug trenches around

House-on-the-Hill and organised Summer Camps for the 240 boys attending the College at the time. He was noted for his excellence in field work and his natural eye for country was perfected by his experience in field sports. As an organiser of Camps he was unsurpassed.

Thomas' great nephew, Tim (D 55-60), recalls a story he was told by another Bradfieldian who attended the College during the War regarding his great uncle. The Sanatorium dormitory was full during the Spanish Flu epidemic and the boys within were feeling rough when the door opened and there stood Headmaster Beloe in full gown and mortar board to announce 'Major Sills is dead' before walking out again. Boys were said to lay quaking in their beds, thinking that if it had killed Major Sills then what chance did they have?

The Spanish Flu pandemic was deadly during the later War years and beyond, affecting many families including those associated with the College. His obituary in the Bradfield Chronicle reads: "Major Sills was suffering from a severe cold, to which, unfortunately, in his anxiety to avoid giving trouble to others, he refused to yield and when he was forced to take to his bed on November 16 it was too late and the end came with startling suddenness. He succumbed to heart failure on 19." Only a small band of friends and colleagues could attend the services in the Chapel and Churchyard where he was buried on Friday November 22 1918.

Following his death, the Headmaster received a letter from the War Office regarding Major Sills. It stated: "I am commanded by the Army Council to express to you the deep regret which they feel on learning of the death of the Commanding Officer of the Bradfield College Contingent Officers' Training Corps. I am to say that the Council desire me to state how much they appreciate the services which Major Sills rendered to the Officers' Training Corps and that they recognise that the present state of efficiency of the Bradfield College Contingent is in large measure due to the zeal and energy with which he undertook his duties."

This would have been just the epitaph Major Sills would have desired. Thorough in all that he undertook as a teacher, Housemaster and Officer, hearty in his love of sport and loyal to his friends, colleagues and his school. He died in harness, spending himself for others and laying down his life for his country as truly as if he had fallen in the forefront of the battle. It is most fitting that his name is engraved alongside others on the College War Memorial.





# OBITUARY - PETER SLOT

## (E 46-51)

Peter Maurice Joseph Slot was born in London on 3 December 1932 and died 15 October 2020.

He was educated at Bradfield in the immediate post-war years where he was known for his intellect and the fact that, for a while, he was unbeaten in boxing because there was no one else light enough to fight at his weight.

He loved singing in the College Choir. He would also have loved to have performed in the Greek Theatre, but in his youth he was inhibited by a stutter. After leaving school, for his national service, he was recruited to Cambridge to spend two years learning Russian in order to become an interpreter. It was in the process of becoming fluent in Russian that his stutter left him. This opened the door to the career that he always thought closed to him, which was to become a barrister.

As a barrister he specialised in commercial disputes and in 1982 he became a circuit judge. He was quickly appointed to the Old Bailey where he was the youngest judge in the highest court in the land. He became known for his versatility, switching from commercial cases to criminal and then, in his later years before retirement, to family law.

He was known affectionately in the lawcourts as 'Slotty'. He was also known, at the Old Bailey, for taking positions that were sometimes regarded as compassionate, always firm and occasionally controversial. The late Lord Denning, a judge who was appointed Master of the Rolls, was once given an entire editorial page in the Daily Mail explaining why "decisions such as the one made by Judge Slot are to be applauded."

On his retirement in 1997, Dame Anne Rafferty, who served as Lady Justice of Appeal, said of him: "Some have called him unconventional. Some have risked it and called him irreverent. The proper word is courageous. His stand when he thought what he was doing was right has proved a remarkable example to us all."

Peter was married to Eiluned Lewis in 1962. They have five children, none of whom, to his dismay, shared his ability for quoting Shakespeare and *The Ancient Mariner*. His two sons went to Bradfield, Owen (A 80-85) and Jonathan (A 83-88).

Peter remained a very keen Old Bradfieldian. He attended many dinners and for many years he played in the OB Golf Society where he was notorious for his idiosyncratic



and not altogether successful sidesweep putting stroke. Hosting the Bar vs the OBGS match at Woking every year was a highlight, as were the many OBGS golf tours he attended. His sporting highlight was winning the Bar Golf Tournament in 1961. His final attempt to win back that trophy was in 2011, making him the only golfer to have played in the tournament 50 years after winning it.

In retirement he started a business as a stamp dealer. He also continued to work as a lay-preacher in his village church in Betchworth, Surrey. A book of his collected sermons, *A Layman's Faith*, was published in 2013.

One of his favoured subjects for his sermons was Remembrance Sunday. In one such sermon, he writes that those who gave their lives "have left it to us to build the peace, to bring the justice, to live with the honour and, in the end, to turn the moral vision into reality." That is certainly how he tried to live his life.

He was a wise, warm, humorous and honourable man. Much loved and so fondly remembered by the large family that he leaves behind.

*Owen Slot and Jonathan Slot*

# OBITUARY - GEORGE MORGAN

## LAIMBEER JR (B 50-55)

*Morgan Laimbeer (B 50-55), Old Bradfieldian and former Housemaster and teacher (SCR 68-90), sadly passed away on 14 December. His obituary below has kindly been written by his daughter Carolyn.*

George was born on 25 November 1936 in Columbus, Ohio. Since George was his father's name, he was always known as Morgan. His parents, George and Doris, later moved to Solihull in England to manage food distribution for US troops based in England. Their two sons, William and Morgan, were sent to school at Bradfield College and both excelled in sports; Morgan was a keen boxer and cricketer.

After his parents returned to the United States, Morgan began studying at Byam Shaw School of Fine Arts and, upon graduation, he married Jennifer Harries in July 1959 in Knightsbridge, London. Morgan then took up positions as Art teacher at Frensham Ponds and later Milton Abbey in Dorset.

In 1964 Morgan returned to Bradfield to join the Art Department. He also initiated and trained a gymnastics team which was, at the time, highly regarded on the schools circuit. Morgan himself was a formidable gymnast on the rings and pommel horse.

As a keen sailor he helped to re-build the College Sailing Club with colleagues David Moss-Gibbons and Crispin Read Wilson. After persuading the Bursar to buy an old RAF transport bus, the teams were able to travel further afield and compete in open meetings and national championships

in places such as Torquay and Chew Valley Lake. In order to do this he stripped out the seats of the bus and persuaded the Bursar's staff to build a wooden framework on which he could load four racing dinghies. Not surprisingly, Morgan left a lasting legacy of enthusiastic Old Bradfieldian sailors around the globe.

In 1975 Morgan became Housemaster of Hillside (F House). As most of his old boys will confirm he was a quirky, unconventional, inspiring, unpredictable and much-loved 'maverick'.

Colleague Colin Burgess said: "In my opinion every school should have a Morgan but, in my 46 years of dealing with numerous other schools on the circuit, it became clear that only Bradfield was privileged to have one."

Summer holidays were spent sailing the South coast of England and Brittany with his family, often bringing back hair-raising tales of mooring and docking in full sail without a working engine! Although he always remained a US citizen, in his sailing capacity he was allowed to become a British Naval Officer which allowed him to dine in the Officer's Mess when the family holidays moored in Dartmouth!

As a keen player, supporter and spectator of rugby he was an original member and later Chairman of the Drones Rugby club in nearby Upper Basildon. He was also an enthusiastic, weekly squash and fives player.

In 1990 he retired from Bradfield and moved to Southern Florida where he was able to pursue his love of sailing, racing his 34-foot Gulf Finn boat



both locally and also further afield.

Morgan refused to have a toilet or any unnecessary below-deck fittings on his boat to ensure optimum weight while racing, much to the inconvenience of his crew!

In 2000, Key West gave special dispensation for a group of US sailors from Florida to compete in the Havana Sailing Regatta in Cuba, deemed a humanitarian mission carrying basic medical supplies for local people, providing they did not step on land but moored offshore. After a week racing in Cuban waters they returned home, only to have all their sailing charts, maps and camera films seized by the US government.

In recent years, he lived in Yankeetown, Florida with his dog Moxie, and spent evenings at his local watering hole beguiling the locals with adventurous tales of his sailing and life in England. He had a profound effect on many people's lives - pupils, colleagues and friends - and taught everyone he met his recipe for how to enjoy life to its fullest.

He is preceded in death by his parents, brother William and son Mark. He leaves behind daughters, Carolyn and Samantha, three grandchildren and one great granddaughter.



# OBITUARY - ALASTAIR ALLCOCK (E 47-51)

Alastair W R Allcock sadly passed away on 6 January 2021 aged 86. Alastair was taken to hospital in London at the beginning of January with COVID pneumonia.

Alastair regaled his children with many tales of his and his brother's (James – A 48-53) time at Bradfield just after the war, including some of the eccentric staff at that time, but evidently none were so terrible as to put off his daughter, Rebekah (J 93-95), from enrolling at the College.

Chronic asthma rather blighted Alastair's years at Bradfield and he spent a lot of time in the san. However, he thoroughly enjoyed his involvement in the shooting team and the Swinbank Society. He was an outstanding shot and won the Warden's Cup three years in a row after which he was given the Cup permanently. The Swinbank Society (Christian Union) was where he found his feet as a Christian and learned to live out that faith; this faith in the God of the Bible deepened and grew throughout his life and directed his energies and affections. And it was his relationship with the Lord Jesus that carried him through the grief of losing his eldest son, Andrew, in 1999 in an Army training accident, at the age of 26.

He had an enduring passion for aviation and qualified as an aeronautical engineer in 1958. He won the prize for being the top student in his year which was presented to him by Lord Hailsham.

His career in aeronautical research and development was varied and he felt almost guilty at the degree to which he enjoyed his work. Initially he was involved in propulsion technology before joining the Civil Service where eventually he became Director of Aeronautical Defence Research.

The highlight of his career saw him undertake two stints at the British Embassy in Washington DC and it was during the first of these that he met his future wife, Rosemary, who was newly arrived from New Zealand to take up a college teaching post. He was the counsellor for Science, Technology and Energy in his second posting in the late 80s and the whole family richly benefited from diplomatic and church life in Washington DC.

On his return to the UK, Alastair built up a consulting business before retiring in his mid-sixties. Retirement was no less busy with teaching and leading responsibilities in his church and care and support of his family as well as numerous others within his orbit.

In many of the kind letters and cards of condolence received by the family he is described time and again as a wise, kind, fun and delightful gentleman whose faith shone through. He will be dearly missed by a great number of people.

His family grieve him with great sadness but also with great hope. They share Alastair's deep faith in Christ and are greatly comforted by the certain promise that they will be reunited with him.

---

## DEATHS

**ALLCOCK, Alastair W R (E 47-51)**  
on 6 January 2021

**BOLLANS, David (C 49-53)**  
on 17 January 2021

**BROWN, Revd. Arthur (B 41-45)**  
on 15 October 2020

**DE BERNIERE-SMART, Major Reginald (Piers) A (D 38-42)**  
on 14 March 2020

**DEARLE, David (F 44-49)**  
on 17 October 2020

**HUNTER, Roderick (Rocky) S (D 53-58)** on January 4 2021

**LAIMBEER, George (Morgan) (B 50-55)** on 14 December 2020

**MARSHALL, John S (A 43-47)**  
on 25 October 2020

**MCENTYRE, John A (E 50-55)**  
on 10 January 2021

**NEUFELD, Anthony C (D 64-67)**  
on 13 November 2020

**RAEBURN, David (SCR 55-58)**  
on 1 February 2021

**SHAYLOR, Michael F (B 52-56)**  
on 15 February 2020

**SLOT, Peter (E 46-51)**  
on 15 October 2020

*To submit your births, weddings, obituaries and news visit the Bradfield Society website.*



# OVER 1700 MEMBERS HAVE JOINED OUR ONLINE COMMUNITY

## www.bradfieldsociety.org.uk

The Bradfield Society is a network bringing together alumni, parents past and present, former and current staff, and friends of the College in the local community. The Society's aim is to ensure that your relationship with Bradfield endures.

We offer opportunities to keep in touch with each other and the College through events, reunions, sports and other social activities.

We also aim to provide services for offering careers advice and work experience through this network.

Do join The Bradfield Society online today!



THE BRADFIELD SOCIETY  
Bringing together Old Bradfieldians, Parents & Friends of the College