STUDENT REPRESENTATION DAY

PETITION GOES TO DOWNING STREET

NEW STUDIOS OPENED

CONCERTS AND EXHIBITIONS

NEWS AND COMMENT
Morley Magazine is your magazine!
It depends on you sending in news, reviews, achievements, opinions, poetry, stories, articles, photographs, anything and everything.

There are two issues a year, Autumn/Winter and Spring/Summer.
So send your item in NOW!

Address it to Morley Magazine c/o the College Office and leave it at the Reception Desk, or send it by post, or e-mail it to MorleyMagazine@morleycollege.ac.uk (Please consult the Editor before sending photos by e-mail.)
Please include your name, address and phone number as the Editor may need to get in touch with you.

Winter Fair
Sunday 5 December 2010
11 am to 4 pm
Come and join the fun at this great annual event!
Music, dance, demonstrations, workshops, and dozens of arts and crafts stalls where you can buy beautiful jewellery, clothes, books, cards, toys, ornaments, made by Morley students and staff.
And the Friends of Morley are pleased to announce that they will once again be serving tea, coffee, mulled wine and mince pies.
Come and join us in the Refectory upstairs after a stroll around the stalls.
Refresh yourself – catch up with old friends and enjoy the festive atmosphere!
We knocked on the door, but we couldn’t go in. A young lady did accept our petition, however, and promised to inform the Prime Minister, David Cameron.

The petition appealed to the prime minister to protect relatively small colleges like Morley from the full severity of the planned cuts in government expenditure. It said that Morley College and other Specialist Designated Institutions (such as City Lit, Mary Ward, and the Working Men’s College) play a crucial role in adult education in this country.

“For millions of people up and down the country, the specialist designated institutions and adult and community learning organisations provide thousands of part-time and full-time courses, designed to fit around people’s lives and work and which promote personal development, well-being, citizenship and increase employability. Courses provide opportunities for learning which support social, cultural, health and economic interests as well as pathways into vocational and higher education. For people who have benefited least from their initial education and training, or are disadvantaged for reasons such as disability, language or self confidence, adult learning provides opportunities to transform lives, and supports people to make positive contributions to their communities and wider society."

The petition contained more than 5,000 signatures from Morley College alone. These were supplemented by signatures gathered by the other colleges. People who signed cited adult education as “life changing”, “vital for health, well-being and social cohesion” and “an investment in the future of the country”.

About 30 students and staff from other Specialist Designated Institutions in London, including representatives from the Bermondsey Education College (BEC), now part of Morley, were there to support us from just outside the gates to Downing Street.

Six of us were allowed into Downing Street. At 12.30 on the dot on 8 October, we wound our way through iron fences and gates to an airport style security check-in, where we had to empty our pockets of anything metal - keys, pistols, small change - but we were allowed to keep our belts on, so our trousers stayed up. After getting our change back, we were allowed to approach Number 10 itself, past heavily armed policemen - automatic rifles, pistols, flak jackets, and all. While looking quite menacing, they were, in fact, quite affable and they guided us helpfully. We felt it advisable to be quite affable, too. After presenting the petition, we returned to Whitehall where, together with the other students, and a number of tourists who joined in, we sang “Somewhere over the Rainbow.” (“Skies are blue, And the dreams that you dare to dream, Really do come true.”)

What with blue birds and blue skies, the song seemed to be especially composed to appeal to our Tory prime minister. At the same time, the words seemed to express our feelings quite closely: the skies were blue, and our dreams may well, indeed, come true. One final thought: Write to your MP! 

Ian Gorman

Left, the petition presenters: Ian Gorman, Chair Student Executive Committee; Ela Piotrowska, Principal; Anne Scott, member of SEC; Mark Beaton (NIACE Adult Learner winner) and Meklit Negussie (Music Access student.) Andrea Brown, Director of Music, was there too: she took this picture.

Below, Andrea conducts “Somewhere over the Rainbow” outside the Downing Street gates. Enid Gayle took the picture.
Morley students gathered on Student Representation Day in October for the Annual General Meetings of the Class Representatives Association, the Student Executive Committee, and the Clubs Co-ordination Group.

Officers were elected for the academic year 2010-11: see their photos above!

Every class at Morley can elect a Class Representative. The Class Representatives Association meets once a term, and can raise any matter that affects a particular class, or student life at Morley. The Principal or Deputy Principal attends and gives a briefing about issues affecting the College.

If your class has not chosen a Class Representative, please ask your class to do so, or volunteer yourself. Leave a note addressed to the CRA at the Reception Desk, or e-mail cra@morleycollege.ac.uk

The Student Executive Committee is made up of ten members elected by the Class Representatives Association, five members elected by Morley Clubs, and five members directly elected by the student body in a ballot early in the autumn term. The SEC meets two or three times each term to discuss anything that affects students at Morley. The SEC elects two members to the College Governing Body, and members to important College Committees, where they represent students' views and interests.

There are still some vacancies on the SEC. If you would be willing to serve, please leave a note addressed to the SEC at the Reception Desk, telephone 020-7622-4656, or e-mail sec@morleycollege.ac.uk. You will be welcome!

Clubs have always been an important part of Morley life. You can find a full list of the current ones on the back cover of Morley Magazine.
made 2010
Morley’s major annual exhibition of the work of its visual arts students.

PART 1
Textiles and Mosaics
made 2010

PART 2
Glass Engraving
made 2010

PART 4
Painting and Drawing
Morley's Renaissance continued during the summer, with a variety of improvements...a larger space for the students' notice board next to the refectory, taps which don't spray everywhere, newly painted doors and walls, a fresh colour scheme, stylish new lighting, one or two stretches of new flooring...so the college's drab spaces are now in a minority. And there are three new studios: design, music and jewellery.

In place of what was a row of rather grubby, under-used carrels, the Lower Library houses the college's 11 main drop-in computer workstations. This is about half the former allocation of dedicated drop-in places. Drop-in users will be advised when they may use workstations in the former Ursula Hyde Learning Centre, that is, when they are not being used by Classes. The Lower Library's bookshelves have been reorganised, with some reference books relocated to the main reference section of the library. The double-sided bookshelf housing art and music reference books, plus arts magazines, which ran along the Lower Library's length, has been replaced by single-sided shelving, with the blank side facing the drop-in stations.

Design
The 'brand new, purpose-built' Design Studio with 'high spec, professional equipment' will enable new courses to be added, such as those new for 2010-11: Adobe Photoshop for Fashion/Printed Designs; courses specially tailored for creatives on software for business; and several new Photography courses.

Music
Announced by the college on 24 August 2010 - 'an industry standard makeover ... meticulously planned over five years' - the college's music recording capacity is reborn. The computer suite, or EMS ('Electronic Music Studio'), with its many keyboard and computer workstations has been refurbished, with new lighting and furniture. The computer suite Is home to, for example, the Composition Seminar 2 class - see the review in this issue of the March 2010 'Vocal Soundscapes' concert.

The control room has a 24 channel audio mixing, recording and editing console, with analogue to digital converter, and six monitors, including a sub-woofer for bass frequencies. The monitors expand 'the scope of what students will be able to record and produce to professional standard.' The control room's acoustics are designed to be frequency-neutral; wall and ceiling surfaces are subtly offset at different angles or curves. The live room's baffles are large and curved to achieve the same effect. The control room is linked to the Holst Room and the Emma Cons Hall so that live performances can be recorded in high fidelity. All performers, as well as the students on sound engineering courses, will benefit.

Jewellery
The new Jewellery studio on the top floor of the main building is calm and well fitted-out, with a panel of full-height windows. Individual workbenches take up the centre and more heavy-duty equipment Is stationed along the walls. "We gave a card of thanks to Head of Jewellery Helen Smith. She worked with the non-specialists on the project to make sure we got a practical design," enthused Intermediate student Mary van de Water. "Students appreciate the natural light in daytime and there's space to move about safely. A bench for a disabled student allows a wheelchair to swing around - the one wheelchair using student at present was consulted on what would be appropriate. We have some new types of tools and improved and safer equipment. It's great."

Charles Wilmot-Smith

Above, jewellery. Below, control room and live room.
Morley celebrated Adult Learners Week last May with an award ceremony recognizing the achievements of its students and staff, including two who won national and regional awards from the National Institute of Adult and Continuing Education (NIACE), who organise the annual event. Lynda Milner, who studied Chinese Mandarin, won the London Regional Award for Languages, and Mark Beaton, who gained City and Guilds diplomas in Body Massage and Sports Massage, won the National Learning Works Award. Simon Hughes, MP for Bermondsey and Southwark, attended the ceremony and presented some of the awards.
Morley students who are not enrolled in Sculpture classes seldom come into contact with Pelham Hall in Lambeth Walk, which is one of the treasures of the Morley Estate. In July 2010 a special celebratory event was held to mark the centenary of the completion of the Hall, one of the last remaining Victorian buildings on Lambeth Walk.

The Hall’s foundation stone records that the Pelham Mission Hall, initially used by St Mary’s Church (now The Garden Museum) was opened on 18 July 1910 by the Archbishop of Canterbury, Randall Thomas. It has an outside pulpit which was where the vicar preached to the citizens of Lambeth Walk, which was a thriving and busy thoroughfare with markets and shops of all sorts in the early twentieth century. The area was badly bombed in Word War II and few buildings of the period remain. By the middle of the century it fell into disuse and in 1972 Barry Till, who was the Principal of Morley at the time, started a fund raising campaign to acquire it as a sculpture studio.

Generous donations were given by The Baring Foundation, The Gulbenkian Foundation and Sainsbury’s, and by Henry Moore, who donated a sculpture which was sold for £2,000. Morley College purchased the building in 1977 for £6000.

Today it is called The Henry Moore Sculpture Studio and is well equipped to allow 225 students each week to exercise their artistic aspirations in all the media of sculpture, clay, metalworking, woodworking, lead casting, and forging.

Examples of Morley students’ excellent sculptures have often graced the pages of Morley Magazine and been on display in the entrance hall of the main College building and many examples of part finished work could be seen in the hall.

Sheila Vollmer, the Head Tutor, made us all welcome together with her staff and some Morley students. A special anniversary cake and champagne were provided. We were honoured to have the Rev. Helen Dawes, the Archbishop of Canterbury’s Deputy Secretary for Public Affairs, Barry Till, past Principal, Principal Ela Piotrowska, Deputy Principal Cass Breen, Nick Randall Vice Principal, and also some students from the last 40 years and more recent times in attendance.

Mark Windisch
Summer Concert

Clare Clements' final concert with the Choral Singing for Fun class in June 2010 at St Stephen's Church Rochester Row repaid the work she has put into the choir over six academic years. ‘A programme of choral favourites’ was just that: enjoyable excerpts from the choir’s past performances from the mainstream choral classical repertoire. The hour sped by.

The extracts from Handel Messiah, Judas Maccabeus; Haydn The Creation; Mendelssohn Elijah; Verdi Requiem; Carmina Burana Orff were interspersed with the likes of Fairest Isle/King Arthur Purcell and the motet Ave verum corpus Mozart. The varied programme was given a consistently good performance. The choir’s repetiteur Maxim Rowlands gave an accomplished reading of Chopin’s Nocturne in D flat major halfway through the programme, by which time the choir had proved their worth. Clare and Maxim followed the Mozart motet with a piano duet: the Overture from The Marriage of Figaro.

The opening number O Fortuna! from Carmina Burana Carl Orff showed the benefit of Clare’s helpful, forceful conducting style. Rhythm and texture were exemplary. The round Old Abram Brown from Britten’s Friday Afternoons Op. 7 is a fun folk tune which is a favourite from the choir’s warm-up routines and gave a contrast in mood and texture / tempo to the succeeding item Dies Irae from Verdi’s Requiem. This terrifying invocation was given a collected performance by the choir. This was followed by the Chorus of the Hebrew Slaves from Nabucco. As with the Orff, the choir coped with the challenges of dynamic and rhythm.

Thanks to Clare, the choir has progressed. More of the choir need to memorise the works for more effective contact with conductor and audience. The soprano blend is as good as that of the altos, though one beautiful soprano voice could just be discerned, now and again, among the rest of the section. The revived band of basses showed a satisfying timbre. There are too few tenors, though one or two stiffeners arrived for the concert. The choir’s vocal quality may not quite attain the burnished richness of a top college choir, but this is outweighed by the control achieved. The blend and balance of texture and volume within and across the soprano and alto sections means any numerical imbalance does not detract from an impression of smooth togetherness.

Clare and the choir slipped into recruiting mode with an audience participation slot for See, the conqu’ring hero comes from Judas Maccabeus Handel, complete with authentic rehearsal. After the applause, a bass thanked Clare and presented her with gifts on behalf of the choir. Andrea Brown, Director of Music, paid tribute to Clare. Clare explained she needed to devote more time to her career as a pianist, her intention when she arrived from Australia in 1993. Her verdict on the choir: “they’re very demanding”.

Charles Wilmot-Smith

Judas Maccabeus

The Morley Singers performed Handel’s Judas Maccabeus at the Friends Meeting House, Euston Road, in March 2010.

Christopher Dodd writes:

There is something weird about celebrating the rout of Bonnie Prince Charlie at Culloden in the Friends House, Euston Road, more than 250 years after the ’45. Just as odd is librettist Thomas Morrell’s choice of subject to honour the victorious Duke of Cumberland on that battlefield – the Israelites’ rebellion against Antiochus IV of Syria in the second century BC.

Morrell’s hero is the guerrilla leader Judas Maccabeus, son of the priest who sparked rebellion against the pagan Greeks of Syria. Judas thumped the Syrians and reclaimed the temple at Jerusalem (a feat now celebrated by the Jewish festival of Hannukah). Why Morrell and his oratorio collaborator, George Frederic Handel, celebrated the defeat of a Catholic rebel by lauding a successful Israelite rebel, God only knows. I certainly don’t, but we all — the Morley Singers, the Young Music Makers Saturday School from North London, magnificent itinerants from London orchestras and soloists extraordinaire — performed a belter. At least, it seemed that way from where I stood, in the middle of the basses.

The Morley Singers are the Choral Singing for Fun class. We meet on Thursday evenings, a motley group. We don’t audition to get in. Several of us are graduates of the Can’t Sing choirs, a testament to that inspired idea. Some sang years ago and have rediscovered the joy of it. Some read music, some
don’t. Some have excellent voices, some shelter in the crowd. We have a wonderful mistress, Clare Clements, who inspires and cajoles us and sometimes resorts to her Aussie charm to kick us up the backside. Usually deserved. She reminds us that we pay for her attention, and so we might as well get a grip. Listen to it fifty times before next week, she will say. Some chance. But you always feel guilty by Wednesday. We have ladies who run book stalls and bake cakes to supplement our college supplement. And we all have fun. Especially filling in those idiotic forms that the college insists on.

Anyway, last winter a glorious piece of Handel was our lot. He pitches the notes high for most of the way, pretty strenuous for all voices, but his oratorio certainly keeps the spirits high while the libretto groans and mourns its way through tribulations and ghastliness for about two thirds of the way.

“Mourn, ye afflicted children” we sing, and “For Sion lamentation make,“ before rallying to exhortations to “Lead on, lead on” and “Disdainful of danger”. The soloists — Cara Cullen as Israelite Man, Sonya Prentice as Israelite Woman, Adam Kowalczyk as Judas, Sean Webster as his brother Simon and Brian Parsons as Israelite Man and Messenger — have a wail of time in the first part, too.

After a wretched start to part two (Judas’s wretchedness, not the choir’s), things perk up when Judas has some success in the field, and his followers resolve, bitterly, to “Never, never bow down” to idols or idolatry. It is not until the third part that the conquering hero comes. Triumphant peace breaks out — as long as you’re an Israelite, that is. The Duke of Cumberland was no doubt gobsmacked by the tribute paid to him.

My experience of such occasions is sparse, but up on the podium among the basses, the performance was exhilarating, not least because we singers were flying by the seat of our pants. Handel’s trip-along music is one thing, but what gave this added zest was that we didn’t know what was going to happen next.

When we arrive at Friends House, we may know our piece of the jigsaw, but we don’t know the half of the rest. We have rehearsed in the dreary college for 20 weeks, easy numbers and difficult numbers in random order. But the final rehearsal at Friends House the night before is the first time we’ve been through the oratorio in order, the first time we’ve heard the soloists, the first time we’ve met the string players and the woodwind. And the first time Clare knew that the harpsichord maestro couldn’t make it. Max Rowlands, our regular and masterly repetiteur, sits in, for the performance, too. Trumpets, drums, horns and children’s choir don’t show at the rehearsal.

The seating for the choir segments spreads over a wider arc than in our practise room, so we cannot hear the altos or tenors as intimately as we are used to. Hairs stand on the back of your neck, you dismiss panic thoughts like dropping your score or checking your flies are done up again, and you brace yourself to relax. If you don’t look at Clare, keep up with her sparkling eyes and hidden messages at the end of her baton, you’ll be trampled in the rush or, worse, get lost altogether.

But somehow, despite a couple of dodgy moments (both my neighbours, the stalwart behind me, and myself lost it at least once), it all comes together. The strings, the drums, the trumpets, the horns, are magnificent. The little band of tenors climb the upper slopes, the sopranos soar, the altos rise from their nether regions. The kids’ choir lights up the hall, and Judas and Co. sounded as if they’d shared a green room for weeks.

Handel wrote us a thriller, and Clare roller coasted the whole caboodle through it to the rafters. Don’t know about the audience, but we had a ball.

Bob Goodrick writes:
First performed at the Theatre Royal, Covent Garden in 1747, Judas Maccabeus proved extremely popular, because its theme of a victorious leader was relevant and was probably why the work was dedicated to the Duke of Cumberland in celebration of his victory at Culloden in 1745.

The best-known chorus of the Oratorio is “See the Conquering Hero Comes”. Originally composed in honour of the successful General, it has taken on new
applause both at the interval and at the end. This review cannot fairly be concluded without mention of Clare Clements, who gave her usual singing in harmony together, because they blended extremely well.

The soloists on show here - there were five (soprano, mezzo-soprano, two tenors and baritone) - have to surmount quite difficult problems with the music in this work. Very flexible voices are needed - each soloist has at least one passage where he or she has to exercise tight control over breathing and vocal production to arrive at the desired effect. The writer is pleased to say that apart from a couple of occasions when the Israelite woman appeared to produce a slightly shrill tone when leaping from a low note to a higher one - all the not inconsiderable technical difficulties were surmounted in some style.

Especially impressive in this respect was Simon (Sean Webster) who carried off "The Lord worketh wonders" - a piece of no little difficulty - without a hitch. Equally satisfying was the treatment of the more contemplative parts of the work: sadness or suppressed joy were brought out with equal effect. There were two "Israelite men" in the production. The second "man" (Brian Parsons) proved to have a clear, steady tenor voice which made pleasant hearing; in this he reflected the generally excellent standard of the soloists.

As the writer has already said, the chorus got better as the work proceeded and the children played their part in the opening of "See the Conquering Hero". It is also regrettable that on only two occasions - once in Part One, once in Part Three - did we have the opportunity to hear the soprano and the mezzo singing in harmony together, because they blended extremely well.

This review cannot fairly be concluded without mention of Clare Clements, who gave her usual committed, exuberant performance on the rostrum, and helped to produce a performance which was a pleasure to hear and which drew warm and deserved applause both at the interval and at the end.

After the overture gave the work what to the writer was a slightly nervous start - the players may well have been feeling their way, as they come from a variety of orchestras and may not be used either to the hall or each other - the standard quickly improved to the one which we have come to expect. The writer also thought that the male singers in the Israelites Chorus were somewhat below par in "Mourn, ye afflicted children" but they showed up much better in "For Sion lamentation make". From then on the choral singing got better as the performance continued.

Joan Khachik's love of singing was further recalled as a tribute.

Joan Khachik Remembered

Country Dancing in Joan's memory

About 60 friends of Joan Khachik (1928-2009), long time Morley student and former Councillor and Mayor of Southwark gathered at Shakespeare's Globe Theatre in April to pay tribute to her, on an occasion that had moments of joy and sadness.

We heard about Joan's life, how she had always been a strong minded, politically active person but with a strong interest in the arts and an enormous measure of the milk of human kindness.

She had grown up in Leicester, showing an early interest in the theatre and acting locally, but the wanderlust had soon taken her over and she became a world traveller, marrying a man from Iraq and having four children.

Coming back to England she settled in Southwark and became very active in local politics, being elected to the council and serving as Mayor of Southwark. Amongst the audience was the current Mayor of Southwark, Jeff Hook, several ex-mayors and four current councillors.

At Morley, she had been a keen participant in Country Dancing, and Hazel James, who teaches at the College, and her class treated us to three dances as a special tribute.

Joan Taylor, who used to teach at Morley, became a special friend through Joan's continuing and powerful support of the Can't Sing Choir projects. Whenever they performed Joan Khachik was there, in warm clothes over which she had put her Can't Sing Choir T-Shirt. Joan Taylor played one of Debussy's Arabesques as a tribute.

Joan Khachik's love of singing was further recalled with a choral piece performed by Morley students conducted by William Leigh Knight, and then later by a solo song sung by Tessa Brewer accompanied by Joan Taylor.

Her interest in the theatre was continued through joining First Framework, and their director Peter Avery paid tribute to Joan's "can do" attitude. Whatever was proposed, Joan was at the forefront, taking part in many of their productions, usually in a leading role.

Many of those present told us of personal memories of Joan Khachik, the most moving were from Shereen and Annamarie, her daughters.

Mark Windisch
Community Learning

Morley’s Community Learning department works in partnership with Lambeth Council to provide courses at community centres, sheltered accommodation, children’s centres and hostels. As well as teaching art and crafts, the courses help with language and literacy.

Catherine Walsh, one of Morley’s tutors, won an Excellence in Teaching and Learning award from Lambeth Adult Learning Service.
The Assembly, organised by the Mayor, GLA staff and the LOPSG, opened with an address by Mr. Johnson, who welcomed the 200 plus delegates from older people’s organisations from all around London. The Mayor made several encouraging statements about addressing poverty still found in certain parts of the Capital and promised to do all he could to protect the Freedom Pass.

He was followed by Baroness Sally Greengross, OBE, Commissioner, Equality and Human Rights Commission. She put forward her support of a concept called FREDA (Freedom, Respect, Equality, Dignity and Autonomy). She felt that old people were often seen as recipients of pensions and medical help whereas they should be seen for what they were - an amazing contributing and caring resource for the whole country.

London was still the most unequal part of the country with the highest rates of poverty. Health issues could affect older people adversely depending on where they lived. The cost of renting homes for the elderly would soon be out of reach for all but the wealthiest. Government should be aware of this growing problem. The isolation of older people especially those who have lost dear ones was another growing problem. It was important that we should continue to support diversity in all areas and not allow ghettos to form. The fact that people are living longer should be a cause of celebration and not a cause of concern. Government policies should properly reflect the needs of larger numbers of older people and not ignore it. Employers should be more flexible and adapt their policies to accommodate older people who may not wish to or be able to work a full 40 hour week. Older people have a wealth of experience and often exhibit loyalty, punctuality and good attendance; more than younger ones. Health care should be adapted more to the needs and situation of the elderly. Designers should be mindful of the facts of ageing and design building and amenities to suit the special needs of an ageing population.

The speaker that followed her was Mr Stephen Webb MP, Minister for Pensions and the Ageing Society. He felt that the media wrongly concentrated on negative aspects of older people. The term the “greying of Britain” beloved of the media should instead be replaced by "the silverying of Britain". The statement that older people still in employment were "taking younger people's jobs" was completely erroneous. Old and young in the workplace was a healthy mix as they should be able to learn from one another. Pitting them against one another was just introducing artificial barriers. The decline of the value of the state pension was a worrying trend. The Government was going to restore the link between pensions and earnings within the next two years. Women pensioners who were particularly disadvantaged by the time spent caring for families would be compensated for the loss of pension years. The Minister felt that we should all claim our entitlements. He commended “Ageing Well” piloted in Tower Hamlets and which would be used as an example for other parts of London. The were several pertinent questions from the floor which the panel comprising the Minister, Richard Barnes, Deputy Mayor and two members of LOPSG Management Committee were called upon to answer.

In the afternoon the delegates were able to choose between "Caring for an Older Population" and "Money Matters and Benefits" in the first session and between "Poverty of Place" and "Employment and Older People" in the second. All Workshop sessions had a brief presentation by a panel of experts from a variety of professional organisations followed by a discussion from the floor.

People felt that they had gained a great deal from the day. Papers presented will be published in due course and will be made available to anyone interested. Please contact me on mark@windisch.co.uk if you wish to be kept informed about such future events.

Mark Windisch
"Bounty - A Case of Preposterous Optimism" illustrated Lambeth, Southwark and Deptford's connections to Captain Bligh and the famous voyage of the Bounty. Painting, sculpture, installation, photography, print and film recounted the voyage to Tahiti during 1787-1789 to collect breadfruit plants to grow as food for slaves in the West Indies. Morley tutor Sheila Vollmer's work is constructed of cement fondue casts of breadfruit skins.

The exhibition also celebrates Captain Bligh's connections to the Borough of Lambeth. His former residence on Lambeth Road and his tomb at St Mary's Church, now part of the Garden Museum, are both within walking distance of Morley Gallery.

The exhibition was compiled by the Art in Perpetuity Trust, which is based in Deptford, where the Bounty set sail, and was part of Morley's Diversity Month celebrations, to coincide with Black History Month.
The Morley College Folk Dance Club had a party in May to celebrate the 90th birthday of its President, Eric Adie. Eric has been dancing at Morley since the late 1950s having been persuaded to join by his wife, Orian, who was already a member of the Country Dance class. He became President in 2000. His 90th birthday (though no one seeing him dancing rapper sword in January really believed he could have reached that age) seemed an ideal excuse for a party. We had the Holst Room, Hazel James as MC, music provided by Margaret Lion, a cake made by Charlotte Simon and some 50 dancers plus members of Eric's family. Some friends with whom he had danced in the 1950s, one of whom had come from Yorkshire, were there. Hazel had chosen a good mix of dances including The Pilgrim (Orian's maiden name) and A Trip to Easthampstead (where Eric used to organise our dancing weekends) and he danced almost every dance. He was presented with a CD of dance music by the Club. It was indeed a party to remember.

Sally Phillips

The Textile Foundation course celebrated its tenth anniversary in June with a reunion of former students. The course, the only one of its kind in the UK, is highly regarded by universities in London as a foundation course for those who would like to progress. Co-ordinated by Alex Mayer, it offers a combination of drawing, design skills, and a mix of textile techniques and practice.

Left, Club Tutor Hazel James, President Eric Adie, and musician Margaret Lion.
Open City, the architectural education charity, was founded in 1992 as Open House, to show off London's architecture. Its influence is now worldwide. New York (2002), Dublin (2005), Tel Aviv (2007), Galway (2009) and Barcelona (2010) have since joined up, with Chicago and Rome set to join next year.

For one weekend each year selected public and private buildings show and explain their designs to the public for free. The Open House London 2010 Guide listed 72 buildings in the SE1 postcode area alone. This was the first time in the 18 years of Open House London that Morley College had taken part. Morley's guide entry read: "Morley was extensively damaged during WWII, though its 1937 extension by E Maufe survives. Rebuilt by C C Voysey in 1958, a J Winter extension was added in 1973. Extensive murals from the 1960s by Edward Bawden and Justin Todd in the refectory. College's art works on display include pieces by Bridget Riley, John Piper, Kokoschka, Maggi Hambling, Lawrence Toynbee and Ruskin Spear."

The College was open for four hours on the afternoon of Sunday 19 September 2010: the main building, the College art collection and the refectory. Several guides - staff and tutors, including Gallery director Jane Hartwell and Discovering London's Local History tutor Caryle Webb Ingall - were on hand to offer tours in small groups tailor-made to visitors' interests. The guides' notes had been produced by Elaine Andrews (Library) and Jane Hartwell.

The Gallery and Library teams produced a superb Landing Gallery exhibition on the history of the college's art and buildings. Text and photographs were from a variety of sources, all acknowledged. The exhibition began with the college's origins in the early 1880s at Emma Cons' Royal Victoria Coffee and Music Hall. Copies of contemporary documents included the telegram with which the Imperial War Graves Commission relayed Queen Mary's 'heartfelt sympathy' for the loss of lives at the college in 1940. Some items were courtesy of back issues of this magazine, including a front cover showing Queen Elizabeth the Queen Mother signing the visitors' book on opening the rebuilt college in October 1958. A panel on Pelham Hall, the college's sculpture studio, built in 1910, related how the college bought the building in 1977 from St Mary's Church, with help from charities and fundraising. (See article on its centenary elsewhere in this Magazine.)

Several artworks on display had been recovered from storage in time for the event, such as Lawrence Toynbee's The Rugby Tackle, 1954, which can be found next to the entrance to the Library in the main building. A brief tour showed how easy it is for the busy student to overlook artworks such as the relief sculpture above the garden fronting Westminster Bridge Road, made in memory of Eva Hubback (1886-1949), the College's wartime Principal.

The Rugby Tackle, Lawrence Toynbee, 1954

Morley Gallery showed the Advanced Painting Workshop 2009-10 course's Interconnections - At the heart of painting exhibition. Ten students showed over 60 works, ranging from geometric, spangly, acid abstract, to quasi-wall covering design with a hint of art deco, to figurative portrait with a twist channelling. A beautiful and accomplished show, with prices ranging from £125 to £1,500. Charles Wilmot-Smith

Big Band resonates in St Martins Crypt

The Morley Big Band entertained a packed house of big band enthusiasts at the Crypt in St Martins in the Fields in April. The band were on top form and received rapturous applause on every number played and two encores were given at the end of the concert, a unique experience for the band members. Many requests were received from the audience but unfortunately all couldn’t be met because of the need to carry around a huge library (this being a physical impossibility as the library is over a thousand charts). Nevertheless, the audience enjoyed what they heard – helped by a great strength of soloists Maria Noronha on piano, Jon Fell on Bass, Alex Corlett, our guitarist, and the band driven by drummer Paul Canton. In the trumpets, Colin Steward, Bruce Kenworthy, Sean McMullan and Lindsey Lowe all gave great solo contributions. Two tenorists played some superb solo spots – Paul Matthews and Dave Eastham, and in the Altos, Julie Perkins and Will Paley stood out as soloists. Trombonist Nathan Griffiths not only led the section but had great strength as a soloist. Some vocals were also given by the band’s throat specialist, Winnie Greer, a friend of our tutor.

If you would like to experience the sound of the big bands, why not pop into the Emma Cons Hall and listen to the band in rehearsal – they’d love your company. We are there every Wednesday night. Anon Band member
Drama
Morley Acting Studio gave a fine performance of Kes in summer 2010. Lawrence Till's adaptation for the stage of Barry Hines' 1968 novel A Kestrel for a Knave was published in 2000 after some ten years of work with actors, designers, writers and others. The 1970 film Kes directed by Ken Loach stems from the same novel. The play shows what blights working class youth's potential. The falcon trained by the schoolboy is symbolic.
The brothers' bickering develops an unintended momentum. Separate scenes point contrasts: the head teacher's routine assembly announcement that Opera for All is to visit the school is counteracted by a scene where the youths lampoon opera singers and plots.
This was strong, consistent ensemble playing: all the actors were fully 'present' in their roles. The script directs that the head teacher "commands absolute respect from everyone" and this effect was achieved by Wendy Hall as the head (Mr Gryce in the script) and the cast as the pupils. The production's other cross-dressed role, the sympathetic teacher Mr Farthing, was subtly played by Ciara Conway.
Voice quality was consistently good, with energy and projection.

The two leads, the brothers, the older, employed Judd (Rob Hall) and the protagonist, the soon to leave school Billy (Kieran Jordan) were well cast and easily carried the play with realistic, convincing acting.
Throughout the ensemble the accents were natural, only in one case did Cockney occasionally wear through the Yorkshire covering.

From the simulation of a butcher's block to the mimicking of film-style echo and fadeout, the inventive physical skills brought from the director's experiences of working with 'theatre legend' Steven Berkoff added zing. A slow, bleak folk instrumental on pipes at the end of a few scenes provided a sobering 'chorus' effect.
Director Dominic Grant had made extensive changes from the previous night for this second, final performance. This did not faze the cast. It flowed and was to the point.

Morley Library holds a reference copy of the DVD and a loan copy of Till's adaptation.

Opera
Morley Opera School's summer 2010 performance came home to the Emma Cons Hall with well chosen, entertaining Scenes from the Opera: Carmen, Bizet; Elektra, Richard Strauss; Les Contes d'Hoffman, Offenbach; Rusalka, Dvorak; Dido and Aeneas, Purcell.
The midsummer heatwave endured, late on a Saturday afternoon. The audience were seated close, so the action took place above them. A plain yellow fabric-covered love seat or chaise longue, quite high, so key characters are displayed as if on a pedestal, was placed off-centre. This was the site for intrigue on the otherwise bare, black stage. Grand piano accompaniment.

Morley Opera productions have beautiful costume designs - richly professional, tailored to each character. The gentlemen wore the trademark intricately-worked/ decorated quite heavy-looking three-quarter length coats, which give an immediate visual cue of the characters' high status. The ladies were dressed with finesse. The Water Sprites wore plain mid-blue tunics. Olympia's gown provided a profusion of fabric in orange/lime, the colour almost matching the chaise longue at stage right on which she was perched.

The cast gave a strong ensemble performance with good singing, pitching, and acting. In the Offenbach, sung in French, Dionysios Kyropoulos caught the ear (clear, strong timbre) and eye (well-barbered; round horn-rimmed stage spectacles) as Coppelius, the conman conned who gets his revenge. As Olympia, a staring-eyed, shiny-faced Patricia Ninian acted out the role of the mechanical doll, complete with the abrupt movements, while deploying her robust, flexible soprano to command the high notes. In the scene from Rusalka the Water Sprites teased the Water Gnome with relish. A soloist's memory lapse in another piece which substituted a word with one from a different language did not detract from the whole.
Jonathan Cocker directed; Barry Perez conducted; Krystian Bellière (senior coach) accompanied.

A full-priced ticket was a snip at £7.00.
In 2009-10 the Morley Opera School performed scenes from 21 operas, in English, French, German and Italian. Some 17 composers ranged from Purcell (b. 1659) to Beethoven to Puccini to Weill and to Menotti (b. 1911). A strong team of around a dozen coaches/ repetiteurs/ conductors helped the students achieve. Bravo!

Charles Wilmot-Smith

Jazz in the Foyer
Chamber Orchestra

Charles Peebles conducted the Morley Chamber Orchestra in a concert with an Austrian flavour in St John's Smith Square on in June. Featured composers were Franz Schubert, born in Vienna 1797 and died there in 1828, Richard Strauss born in Munich 1864 died Garmisch-Partenkirchen 1949, but with Viennese connections and Kurt Schwertsik born Vienna 1935 and still living.

Schwertsik studied in the Viennese Academy of Music with Joseph Marx and Karl Schiske and later with Karlheinz Stockhausen in Cologne and Darmstadt and with American composer John Cage. In 1965 he published a manifesto attacking aspects of post 1945 avant garde composition. It was clear from his music that this was not a path he favoured. Lush romantic harmonies combined with some older forms and earlier styles (Bach Art of the Fugue?). Even Stravinsky seemed to have his homage in some passages. Schwertsik played the horn and his expert treatment of this instrument came through clearly. The first work was entitled Epilog zu Rosamunde, Op. 33 which gave every opportunity to refer to Schubert's work and after the interval the MCO played Schrumpfsymphonie (Shrunken Symphony) Op. 80 which exhibited all his skills in orchestration in abundance with a lively and varied piece of music full of wit and joy. Both pieces were played with full virtuosity by the MCO. Every section exhibited skills that would have stood favourable comparison with many fully professional orchestras. Charles Peebles conducted with a light but firm touch and with economy of gesture.

The Strauss Concerto for oboe and small orchestra in D major featured Julia White. She has had a long association with the orchestra, playing as principal oboist from 2005 while studying at Trinity College of Music with Tess Miller. Now playing as a soloist after a term with Santiago Philharmonic Orchestra in Chile she gave a sparkling rendition of the exquisite concerto ably supported by Charles Peebles and the Morley Chamber Orchestra.

Schubert was represented by some excerpts from Rosamunde, Princess of Cyprus and Symphony No. 6 in C Major D.589, and the concert concluded with a vigorous performance of his Symphony No. 6 in C major D.589. The audience, small in number but enthusiastic in appreciation, went home with smiles on their lips.

Mark Windisch

A book for guitarists

Long-time Morley College student, Philip Berkin has devised a new system for representing graphically scales and chords on the guitar’s fretboard. Through the use of colour and one shape-variation, The RYGB System (pronounced ‘Rigby’) allows every note in a chord or scale to be distinguished from its neighbours so that the musician can see (and so learn to hear) exactly what job each note in a chord or melody does. So, with the main chord-tones in red, yellow, green and blue (hence RYGB), and the in-between notes in black, white and grey, it’s clear how chords and scales are related: it is possible to see what type of chord is clothed by a particular scale.

The 66-page book aims to be thorough, with every conceivable scale, harmony and tuning illustrated in conventional tuning and quite a few displayed in a dozen alternative tunings. The author says, “The book will be an invaluable reference resource for the serious guitarist. Classical, blues, jazz, rock and folk guitarists of Grade 4 and above, particularly, should find it very helpful, and for those wishing to create their own chord voicings and scale patterns it is an invaluable resource. For the experienced player, it offers a revelatory insight into the complexities of guitar harmony.” The book is available from Amazon and www.TheRYGBSystem.com

Poets' Corner

Leaving

I'm leaving dad and you know why,

With your rough hands and your rougher words.

Five years ago I hit a golf ball;

With the swift power of a bird in flight

it cracked a window.

I fled into the woods

Which, cool and dark as mother love,

Gave shelter from your rage.

The trees made strange shadows,

But I remembered that happy time

When, camping with my mates,

We made a fire and burned sausages

In ritual sacrifice to a forest God.

Our voices rose and fell till late at night.

But now the woods seemed strange

Fearful I crouched beneath an oak

And fell asleep.

In my dream a figure loomed

And threatened me and screamed

But when I woke you stood there

More terrifying than any dream

With your rough hands and rougher words.

I'm leaving now dad,

bolstered by friendship and a kinder image

of myself than that which you imposed with

your rough hands and rougher words.

The Friendly House

The friendly house sits lonely now

Where once there was a plenitude of joy.

A windrocked cradle sang a lullaby,

While buttercups and bluebells danced.

The grass is faded

Through cracked windows cries the wayward wind

Dreaming with the bleak and empty rooms

Of lovers and of children now long gone.

Jeanne Wordsworth
Ballet at Morley  
by Elaine Andrews  

Review by Michele Berrie  
Head of Dance Morley College

One of the greatest pleasures for me when I became Head of Dance at Morley was how thriving the ballet section was. Ballet is offered from complete beginners’ classes to Advanced level, with some kind of ballet class running every day. After reading Ballet at Morley by college librarian Elaine Andrews, I now understand how and why Ballet took hold of Morley and insisted it gave it a home.

Meticulously researched, using original materials still in the possession of the college archive, the first Revelation is of the pedigree of the speaker who first gave a lecture series on Ballet at Morley in 1937. Anthony Tudor, who had danced with the fledgling Ballet Rambert, gave six lectures entitled The Ballet. Tudor went on to become choreographer for American Ballet Theatre and world famous for creating a new intense genre of dance drama works.

The lectures sparked such an interest in the audience that the Morley magazine for November 1937 notes that in response to the lectures there had been a request for a ballet class to be set up and comments from the library report on the very large demand for books on ballet. In 1939 Anthony Tudor was teaching a class at Morley on Friday evenings, probably in the Holst Room.

As war broke out it might have been thought that ballet would disappear at Morley, but quite the opposite happened. Under what is clearly an example of visionary leadership, Principal Eva Hubback wrote and invited the most eminent figures in the world of ballet to give lectures at Morley throughout WW2. She also invited Rupert Doone, a dancer, choreographer and theatre director to set up the Morley Theatre School in 1939, and had his assistance in persuading the contacts he had in the ballet world to participate.

The list of lecturers is a real Who’s Who of Ballet at the time. Lydia Sokolova, who had danced with the Ballet Russes, Rudolf Laban and Kurt Joos joined eminent ballet critic A. V. Coton and most significantly, Ninette de Valois, the Artistic Director and choreographer of the then Sadlers Wells Ballet. Despite the war, the lectures were a great success and ballet classes began to flourish at Morley with a syllabus firmly established by 1946.

Two main points emerge from Ballet at Morley for me. Firstly, how the establishment of ballet classes at Morley, and the generating of a real interest in all aspects of ballet, was part of the overall ambition for ballet to become established in the UK and the driving force behind the work of so many of those who taught and lectured at Morley.

It is difficult to think that hardly anyone had seen ballet until 1931 when both Ballet Rambert and the Sadlers Wells ballet were set up. In a wonderful piece of synchronicity the Sadlers Wells ballet began as the Vic Wells ballet at the Old Vic theatre, run by Lilian Baylis, and where Morley College had its genesis. Ninette de Valois wanted to bring ballet to all audiences and at Morley both audience and enthusiastic students from all backgrounds took part in this great achievement.

The second point which emerges from Ballet at Morley concerns the wonderful lineage of teaching at the college. Ballet is traditionally passed down from one Ballet Master (or Mistress) to a younger dancer who then, in time, becomes the Ballet Master. In this way choreography created in the 19th century can be faithfully reproduced even today.

One of the leading systems of ballet technique is the Cecchetti method established at the Imperial Ballet School in St. Petersburg. One of the first two ballet teachers at Morley, Celia Franca, studied this technique with Stanislas Idzikowski who had been taught by Cecchetti himself.

Studying with her was her future husband, Leo Kersley, who went on to found the highly successful Harlow Ballet School. One day in the queue at the Royal Opera House Covent Garden Leo met a young enthusiastic ballet dancer, whom Kersley then taught and passed on the Cecchetti traditions he had been taught by Idzikowski. This young man was Michael Branwell, who is one of our most loved ballet tutors at Morley today.

There is, therefore, something unique about the ballet classes offered at Morley as we still have the ‘voice’ of Cecchetti to be heard in our ballet studio. Morley Is part of a magical piece of ballet history and Ballet at Morley does great justice to documenting the process from its pre-war beginnings until 2009.
Composition Seminar students introduced and conducted their own compositions, performed by fellow students, in the Holst Room in March. Some fifteen short pieces, the result of a term’s work, lasted about 40 minutes. Five of the ten students presented two works. The majority of pieces were programmatic, inspired by specific scenes or events. While these student compositions may remain as such, they were interesting enough and well-executed.

Styles were contemporary: contrasts and extremes, dissonances and disruptions. ‘Extended vocal techniques’: spoken, whispered, shouted, pushing of vowels and consonants, non-verbal sounds (squeaks, quacks), invented language, onomatopoeia. The performers acted out for some scores, as in waving during Mona Khalili’s Welcome, which is based on different languages’ words for welcome. Peter Openshaw’s Game introduced a random element by issuing performers with different instructions. Differing speeds, dynamics, tuning (glissando) (contrasts in pitch), legato set against staccato, group sounds ranging from unison to cacophony... The audience’s favourite, Didier Messidoro’s L’Odyssey no. 5, inspired by the thought of a Greek boat at sea and that afloat “a lot of things can happen to you” used a mix of live performance and taped sounds. Waves and boat engine; choir with a Russian sound (soulful, plaintive, reflective), basses crescendo on ascending repeat of a phrase, female voices repeated several times up and down the scale; entry of a folk tune on clarinet played by the composer and fadeout of the taped sounds. “Loved it, but hated some others.”

Course Tutor Virginia Firnberg commented that the class had sounded very together as an ensemble. She asked them what they had learned from the course and the performance:... the practicalities of writing as an ensemble and of leading on a piece...a different angle to composing: to use graphic scoring alongside traditional scoring.

Giles Brindley, essaying his first graphic score, had been surprised at the resulting sound: partly unexpected. A capella would not have been a first option... if a group are not expert singers it could be hazardous. Unpitched sound was an attractive option, as it was easier to produce, and especially if also rhythm was not required to be exact. The more notes the group had to pitch, the harder the composition was to perform. A challenge to write for the capabilities of the group.

Virginia asked how the pieces had progressed. All pieces had evolved over the term through feedback. The students tried hard to listen to each other and adjust. Didier Messidoro used a sequencer program to arrange L’Odyssey no. 5, as he needed to keep it simple and clear. There were a lot of pieces, so rehearsals needed to be quick.

Virginia should be pleased with the success of the course, now split into two levels for the 2010-11 academic year.
Textiles
Advanced Workshop
Exhibition
SILVER

Tom Harrison lived at the North Star, a hostelry perched on a hill overlooking a busy port. From the window of his little room he would often watch the comings and goings of the three masters as they set sail or lowered canvas entering home waters. Tom worked as a pot boy in the pub and worked very hard, from dawn until he dropped off to sleep late at night. All day long he would wash the big cooking pots, run errands for his master Mr, Evens and serve mugs of ale to the patrons.

Late one night he awoke from a deep sleep to hear a terrible row. In the middle of the saloon stood a tall man in a big black cloak and three cornered hat. He was lashing out savagely with a heavy stick and the patrons were leaping out of the way in fear.

‘Pew, blind Pew delay there,’ called one of the men, and as Tom peered at the scene he could indeed see that the man was blind.

‘Avast there ye lubbers’ cried Pew, ‘I’ve come from Silver to give ye the Spot. The Black Spot!’ There was a stunned silence. Stealthily, a swarthy fellow slid out from the crowd behind blind Pew, and drawing a long Knife, thrust it upwards between his ribs. Pew staggered and fell. Dead.

There was a sudden intake of breath from the crowd and a voice whispered ‘He said he come from Silver, Long John Silver and now you kilt ’im’

Tom, who had been peering through the bars of some stairs realised he was breathing heavily and was very frightened.

‘It was a very bad business at the Star last night’ said Squire Trelawney taking a sip from his coffee cup. He glanced around at his companions, Dr. Livesy and Capt. Smollet. They were sitting in the snug of the Admiral Benbow discussing their plans for their voyage to seek treasure trove. Tom waited at a respectable distance in case any errands were needed.

‘Yes,’ replied Capt. Smollet, ‘they say that this blind Pew had come to give the Black Spot -- it is a mark of death -- to Billy Bones, and was killed by one of Bones crew.’

‘What worries me’ rejoined Capt. Smollet ‘is that it seems there is pirate activity in the area.’

‘Yes, we don’t want them getting wind of our voyage to Treasure Island now that the Hispaniola is fitted out.’

‘You’re right Squire, and a fine sight she is too, swaying at her anchor’ replied Dr. Livesy. ‘Aye, Aye to that, a fine ship indeed’, agreed Capt. Smollet, a far away look in his eyes.

‘Bye the bye, I have found our ship’s cook’ said the Squire, looking pleased with himself. ‘He comes highly recommended, a fellow called Silver. Long John Silver they call him on account of his height. He’s got one leg, a crutch and a pet Parrot called Capt. Flint.’

‘A colourful character then’ murmured the Doctor. ‘Ah yes, capital, capital’ nodded Capt Smollet in agreement.

Tom was astounded at what he heard. Surely they must know that this Long John was somehow mixed up with these pirates and the murder at the North Star ? But what could he do, he was only a pot boy and really too shy to voice his suspicions to these gentlemen.

Just then, Mr. Hawkins, landlord of the Benbow, approached the table where they were sitting.

‘Pardon me gentlemen, but Mrs. Hawkins and me have been discussing your kind offer for our Jim to be cabin boy on the Hispaniola. After careful thought sirs, we’ve decided he should go away to school as planned, thank’ee all the same.’ And bowing low, he quickly excused himself.

‘How very unfortunate’ grunted Squire Trelawney, not used to having his plans disrupted, ‘Now we don’t have a cabin boy.’

Tom saw his chance in a flash, he gave a grunt and boldly marched up to the table. Three pairs of eyes swivelled to look at him. Dr. Livesy’s kindly face broke into a smile.

‘Well, what say to young Tom here being our cabin boy. He’s always been very helpful in the past.’

‘Why not’ said Capt Smollet. He might be a pot boy but he’s a good’un. By the way, what time does this Silver fellow join up ?’

‘Ah, he’s coming after dark this evening, just before we sail,’ said the Squire. Tom secretly hugged himself with pride. A cabin boy! And now he might be able to do something about this Long John Silver.

On board the Hispaniola Tom felt quite strange. The ship was rolling gently at anchor but it was enough to make his tummy feel queasy. After all, pot boys were not really used to going to sea, not like say, ships cats. So he made himself busy, unrolled and slung his hammock, but decided he would sleep in an empty apple barrel when night fell. Tom had already received a run down of his duties as cabin boy from Capt. Smollet.

An hour later the weather had changed dramatically. The wind had freshened alarmingly and rain lashed the decks deadening all sound. Orders were issued that the ship would weigh anchor and slip out of port with minimum canvas. Tom was aware that Long John Silver had not yet appeared and he was keeping an anxious watch on the quay. In the hurly burly of sailing preparations no one mentioned the missing sea cook.

Suddenly, on the quay, a tall figure rounded a corner and was swinging on a crutch, towards the ship, sea chest tucked under the other arm and a green parrot perched on a shoulder. Silver! Tom knew that his moment had come, any minute the gang plank would disappear. As Long John began climbing up, his
crutch slipping on the slippery surface, Tom hid himself at the top and waiting till Silver, panting hard, had reached the last few rungs, he darted out and butted him hard, off the gang plank into the murky waters of the harbour. A faint cry of terror was snatched away by the howling wind. Seconds later two deckhands hauled in the gangplank and the Hispaniola upped anchor and slipped out to the open sea.

As Tom went about his duties during the rest of the voyage, one small pot boy was very happy with himself. Of course, no one would ever know what had happened, or that they had been saved from possible peril. Capt. Smollet, though was a puzzled man, and was often to be heard muttering to himself, 'I can't understand it, where on earth did that damned parrot come from?'

The voyage of the Hispaniola and the search on Treasure Island would now take place without the danger that might have threatened.

James Charlton

Morley is growing!

Morley College has acquired the BEC Education Service, an adult education centre based in Rotherhithe Library, which provides careers advice as well as courses in English, Maths, ESOL and Computers to the local community.

The range of courses they offer complements the current provision that Morley offers in these areas and provides an additional site for the College within the borough of Southwark.

BEC’s website, [www.beceducation.co.uk](http://www.beceducation.co.uk) says: "BEC is a registered charity founded in 2002 (and as Bede Education Centre, part of Bede House Association, since 1976). We operate in the Rotherhithe and Bermondsey area of London. We provide education to adults who haven’t found it easy to get the skills they need to train for work. We try to make our courses flexible so that adults can fit them into other commitments. We have a creche to help parents attend.

We offer high quality teaching (Ofsted inspectors recently gave us Grade 2 for ‘Quality of Provision’). We welcome and support learners from all communities and want all learners to support each other in their learning (Ofsted inspectors recently gave us Grade 2 for ‘Equality of Opportunity’). We offer high quality creche provision ( Ofsted gave it a Grade 2)."

The website includes detailed information about the courses and facilities on offer, and some comments from learners, including one which might resonate with some Morley students:

"It is never too late to learn. You can teach an old dog new tricks." (John, ICT)

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Hambling Heron soars over Brixton

The Brixton Heron, latest creation by Morley College tutor and renowned artist Maggi Hambling CBE, has been unveiled on the roof of a Lambeth pub, the Prince and Dex, on the corner of Brixton Road and Cold Harbour Lane.

It was Maggi’s long-standing history with the borough, as a resident and a Morley College tutor for the past 40 years, that made her the ideal artist to add creative inspiration to the area earmarked for improvements by the Council. Maggi was appointed CBE for services to art in the 2010 New Year honours list.

Maggi said “The Brixton Heron reflects my life-long passion for this bird. It was only after it was conceived that I discovered it is positioned where a heronry once stood, on the River Effra, which now runs below ground through the centre of Brixton.

But it was created with the diverse makeup of the area in mind and so it points to the four corners of the world which shape Brixton.”
Family Concerts
Come to the Sunday morning Family Concerts, which have been held at Morley for over 30 years. There are six concerts a year, from 10.30 am. to 12.30 pm. Adults and children of all ages can enjoy live music in a relaxed, informal atmosphere.

Tickets at the door, adults £6, children £3. Family tickets for £12 admit two adults and two children.

For more information, see website www.morleycollege.ac.uk or ring 020 7326 1545.

Tuesday Lunchtime Concerts
The Lunchtime Concerts, which began in 1992, are held in the Holst Room every Tuesday during term-time from 1.05 pm. to 1.50 pm.

They are given by Morley College students, tutors, and visiting musicians and are free of charge.

For more information see website www.morleycollege.ac.uk or email enquiries@morleycollege.ac.uk

Morley Gallery
The Gallery is open to all Morley students, staff, and members of the public. Its annual programme includes between eight and twelve exhibitions a year of work by Morley students and independent artists, including painting and drawing, printmaking, sculpture, photography, ceramics, textiles and installation art.

Gallery opening times during exhibitions, term time only:
Monday to Friday: 11 am. to 6 pm.
Late night Thursday: 11 am. to 7 pm.
Saturday and all other times, contact the gallery: 020 7450 1826 or gallery@morleycollege.ac.uk

Foyer Display Cases and Landing Gallery
The display cases in the Foyer, and the Landing Gallery on the second and third floors in the main building, show work produced by students attending ceramic, jewellery, painting and drawing, printmaking, sculpture, textile, and other visual arts courses. Student work is often for sale at affordable prices.
Clubs have been a part of Morley life from the earliest days of the College, reflecting a wide range of interests. New members are always welcome. Please get in touch using the contact details given below, or leave a note at College Reception addressed to the club.

**RAMBLING**
Rambles are either on Saturdays or on Sundays throughout the year. Programme on notice board outside Refectory. Contact Information Secretary Molly Bryant (020 8947 3976) or e-mail info@morleyramblers.co.uk Website: www.morleyramblers.co.uk

**FOLK DANCE CLUB**
The Club is a member of the English Folk Dance and Song Society. See Club notice board in Room A04 for details about the Club and our dance programme, or contact Sally Phillips (020 8857 1555) sally.phillips@ukgateway.net

**SCOTTISH DANCE CLUB**
Meets occasional Saturdays or Sundays at the College and arranges two residential dancing weekends a year. Contact Dorothy Pearson (Pearson3241@hotmail.co.uk)

**CERAMIC CIRCLE**
Meets in term time on first and third Friday of every month at 7 pm, usually for illustrated talks, mainly about British pottery and porcelain from 18th century to present day. Programme on notice board outside the Refectory. Weekend seminar on a special theme every year at end of October. Contact trevorkentish@aol.com. Telephone 01268 772757.

**MORLEY MEDIEVAL**
Guest lectures by experts on medieval art and architecture and organised visits in the U.K. and abroad. Lecture programme and study trips on notice board outside Holst Room. Contact Barrie Singleton (020 8852 9433) barriesingleton@morleycollege.ac.uk

**CHESS CLUB**
Meets in term time on Fridays at 6.30 pm. The Club competes in the London League and runs club competitions. Players from beginner to master strength welcome. Contact Alan Watts (020 7609 2016).

**ACCORDIONS AT MORLEY**
Meets at 6.30 pm. on first and second Fridays of the month in term time. All standards of player welcome for ensemble playing. Contact Catherine Arend (020 8933 5918) carend@boltblue.com or Neil Sanders (020 7735 4706) NSanders@talktalk.net

**INTERMEDIATE ACCORDION CLUB**
Contact Sarah Lewendon sarahlewendon@aol.co.uk

**MORLEY SCULPTURE SOCIETY**
Workshops, exhibitions and events. Workshops are usually on Friday evenings. Contact Sarah Scott sarascott@btinternet.com

**GUITAR CLUB**
Meets monthly on Friday evening. Contact Morleyguitarclub@googlemail.com

**AROMATHERAPY CLUB**
Contact Carole Preen complementary.therapist@ntlworld.com

**CHORAL CONDUCTING CLUB**
Contact Chris Wright (020 8892 8137) c.p.wright@paxos.eclipse.co.uk

**MORLEY ACTING COMPANY**
Contact Jacqui Karn 07764 576363 jacqui.karn@btinternet.com