



WE ARE IN THIS WORLD TOGETHER

by Maggie, Student



The first step in making change is realising truth. This is why I want to work as a journalist. Sometimes we get so overwhelmed by all the bad things that are happening in the world that we end up becoming depressed about the whole thing.

We begin to feel small and powerless so that we don't feel we can effect change in the world and so we don't like to think about it. It seems to me that a lot of people are living in this overwhelmed state and don't think there is much point in taking action.

I realised this during a Journalism course I have been attending at Brockwood. The class is taught by the professional journalist Anjan Sundaram. Anjan has had much experience writing from conflict zones in many parts of the world. His work has been published in *The Guardian*, *Observer*, *Foreign Policy*, *Granta*, *Politico* and *The Washington Post* so I guess he knows what he is talking about. The Journalism class turned out to be quite popular. There are many students here who are interested in the fundamentals of journalism and its relevance in our democratic society and I am most certainly one of them.

In class we began to write about all kinds of topics, the refugee movement in Europe, personal experiences with cancer and smoking, China's one child policy, reactions to Donald Trump, the place of competition in a Krish-

namurti School, life journeys of Brockwood alumni, music, student experiences in identifying their passions while at Brockwood. There was even a fictional work about a multidimensional universe. Many of these are printed in this issue of the observer. Some were written in pairs, some by individuals. We would start with an idea and slowly develop it into a fully researched article.

Anjan gave us a lot of freedom in our writing process, at first he didn't engage much in the structure of our pieces, because he wanted us to grow in our own way until we felt that we needed some of his advice. At the end of the course he went over our pieces with us, correcting grammar, spelling, helping with the flow and structure, but apart from that, everything that we produced in our class is researched, written and created by us, the Brockwood students.

In the afternoon sessions we would watch insightful documentaries but we didn't only watch them! Incredibly Anjan had some of the documentary producers and directors come to our class to present their work in person and answer our many questions.

A TV producer and director for the BBC and Channel 4 called Sasha Achilli came and screened "Outbreak", a film about Ebola. Sasha had won a BAFTA for the film only the week before. After the screening we had a very interesting discussion with her about her work and career, about Africa and why she makes films in extreme environ-

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Many of us could not have attended Brockwood had it not been for generous bursaries provided by the School, and quite a few of the wonderful friends we made there would have been absent too. It is a rare and unique school and as it nears its 50th anniversary, we would like you to join us in helping to ensure it flourishes by supporting the new Alumni Fund.

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Students Tejo and Ara working together to create their own books

FRONT PAGE PHOTOGRAPH:

Brockwood's journalism class.

Photographer: Jennifer Kowalewski

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ments. We also received a visit from Chris Plutte, the founder of Global Nomads Group. Chris's project connects students from around the world through videoconferencing with the intention of fostering dialogue and understanding among the world's youth. We then met Kristof Bilsen, a filmmaker, who came here to screen his award winning film "Elephant's Dream" which is about bureaucrats working in war-torn DR Congo. Directors Sheila Marshall and King's College neuroscientist Kris de Meyer were the last to visit and they screened their film "Right Between Your Ears" which examines why people hold extreme beliefs and what happens when those beliefs are challenged.

The opportunity to learn from all these visitors, to meet all these people working in the field and to be part of Anjan's course was extraordinary and completely life-changing for me. When I discuss the world and the difficulties humanity faces, I can't just walk out of the classroom and forget about these things because it's time for tea! We are in this world together, what happens to others affects us all. I have always wanted to be a help in this world but I thought I am just a single person so what can I do? Now I have seen what Anjan and his visitors have done. People are informed by the work they have shared. Now I truly know that an individual can help. I will be here in thirty or maybe even sixty years! How will the world look then? I want to find ways to make the world a better place and search for ways to do this. If I am open to learn, if I work hard and do the research, maybe I could publish an article. By exposing the lies we get closer to that truth. This is why I would like to work as a journalist.



Anjan Sundaram is an award-winning journalist and the author of two books, *Stringer: A Reporter's Journey in the Congo* and *Bad News: Last Journalists in a Dictatorship*. His war correspondence from the Central African Republic won a Frontline Club award in 2015, and his reporting on Pygmy tribes in Congo's rainforests won a Reuters prize in 2006. His work has also been shortlisted for the Prix Bayeux and the Kurt Schork award. *Stringer* was a Royal African Society Book of the Year in 2014.

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THE INSPECTORS CALL

by Bill Taylor, *Staff*

Last year Brockwood Park School and Inwoods Small School joined the Independent Schools Association, which provides professional support for its 370+ member schools and heads. This membership meant a new inspection regime and so in March, with one week's notice, a team of five inspectors from the Independent Schools Inspectorate (ISI) descended on Brockwood and Inwoods for four days. They observed lessons, conducted formal interviews with pupils, examined classwork, held discussions with senior staff and governors, attended school assemblies, inspected boarding houses, examined regulatory school documentation, and analysed questionnaires completed by parents and students. The subsequent inspection report has now been released and can be read in full on the Brockwood website: www.brockwood.org.uk

The pupils of Inwoods Small School were described by the inspectors as being 'articulate and motivated in their independent thinking and work'. The inspection highlighted that as a



small school Inwoods was able to ensure that teachers knew their pupils well, planned effectively for learning and developed strong relationships with pupils in the small mixed-age classes. Inspectors went on to say that the Inwoods pupils '...benefit from the opportunities to engage in self-selected activities and explore the world around them. They develop a spirit of enquiry and show good powers of concentration and well-developed problem-solving skills when completing their chosen task.'



The inspectors recognised that the individual programmes of study within Brockwood Park School encouraged the pupils to '...take responsibility for their own learning, excel in their academic studies, explore their freedoms and responsibilities in society and appreciate the natural world in which they live.' Given the School's unusual approach to curriculum the parents of students sometimes have concerns around the issue of examinations and so it was satisfying that the inspection highlighted the fact that Brockwood's A Level exam results were in line with the national average (based on national data for 2012 to 14) while in 2014 pupils achieved above average results, recording 84% A to C grades at A level.

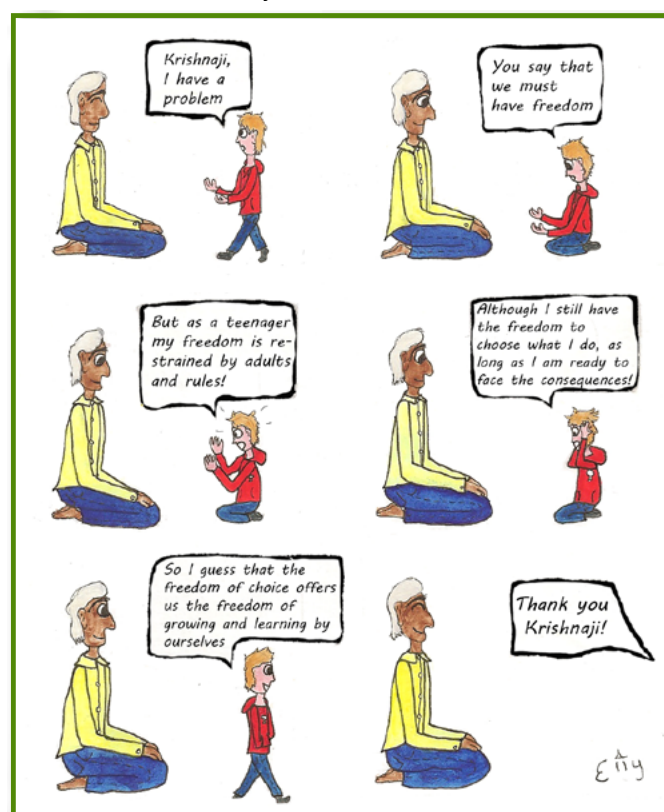
For both Inwoods and Brockwood, the inspectors concluded that 'The spiritual, moral, social and cultural development of the pupils is excellent' and that the Schools '...successfully provide friendly, safe and nurturing environments where every pupil feels valued and involved in school life.' In Inwoods they observed the pupils are '...encouraged to understand the need for empathy and to behave well from conviction rather than because of sanctions or consequences.' While at Brockwood '...pupils have

an appreciation for non-material aspects of life and are emotionally mature for their age'. Furthermore, the international character of the school helped ensure that pupils were able to establish '...harmonious relations with those from different cultures...' and when they finally leave, they have '...enquiring minds and relate well to adults.'

Both schools were found to meet all the requirements of the Education Regulations (2014) and Brockwood met all the National Minimum Standards for Boarding Schools (2015). The Trustees of the Schools were commended for having embraced the comprehensive review of the School that took place last year and for having made new appointments in key areas as a result, thus raising expectations and standards. The inspectors observed that 'The quality of governance was excellent.'

Enquiring

by Eloise, *Student*



BROCKWOOD INVESTIGATES

CHINA'S ONE CHILD POLICY

by Henry, *Student*



It has been 33 years since the one-child policy was created in China. I was born in that period of time. There have been rumours about single children through the years in which I grew up, most of which were negative. The common image of single children is of them being too dependent, unsociable, fragile, rebellious and self-centred.

As a single child myself, I felt shocked to some extent after I researched this as I saw some of these qualities in myself. I do find myself being cowardly and constantly having the need to rely on adults to solve my problems. I don't like to socialise with strangers too much, either. I also see many of the problems mentioned above in my friends. So the question raises itself, are these traits shared in most single children?

I began to look into the matter and my research shows that while some of the aforementioned traits can be observed in some of this generation of China's single children, there are some merits that this generation of single children have. The present generation of single children are more open-minded and absorb new information more quickly; they tend to show more empathy. So the question is, can we just make a simple conclusion that this one-child policy has both positive and negative implications? In this global village, we can't talk about things with only China as the background.

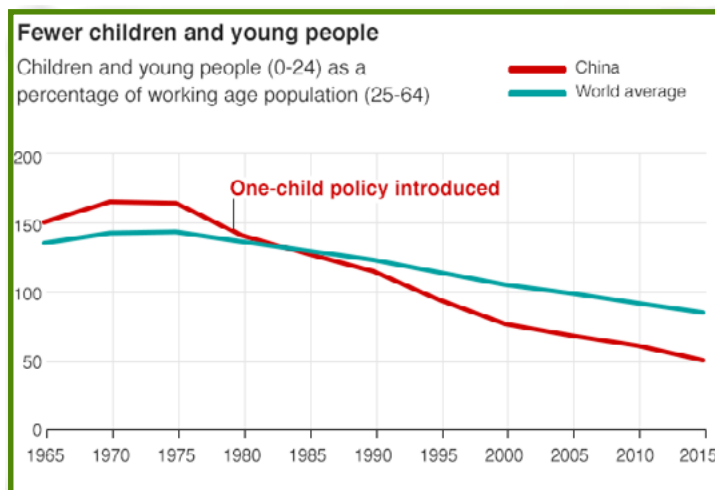
I interviewed some European single children to see if they bear the same problems. The result surprised me! A small number of them do share the perceived common 'single children' phenomena, but not so much as Chinese children. Ac-

cording to them, their parents don't tend to control them as much as Chinese parents often do. As far as I see, they appear more open, active in thinking, and more sufficient in daily life skills. But because they have more access to information, it's unavoidable that they get exposed to information that will have a bad influence on them. And due to the lack of attention from the parents' side, they tend to make more trouble at school and need school to pay more attention to them. They are more free and less obedient. This makes a huge difference from how Chinese children are.

I would like to describe my own feelings as a single child. I believe that most single children have imagined how their life would be if they could have a sibling. At least I myself always imagine having a brother. I've always had something that I would like to talk to somebody about, but personally I don't want to talk about it with my parents. I always hoped that I could have someone of the same age to talk to. Friends are good, but they can't always be there for me, so I ended up keeping many things within myself, which unavoidably caused a sense of loneliness in me. Also under the strict Chinese educational system, not many students are willing to spend their leisure time on study, and we are not allowed to go outside as often as we want so the last and only choice for most children becomes video games.

When we feel bored because of loneliness, we tend to look for pleasure. Take me as an example, when I was little, I was very much into handheld computer games, and the reason I found for myself to play was always that I was bored. To a child, the fact that there's no one for them to have fun with is the whole reason for their boredom. I really enjoyed myself in the world of video games at that time. Now when I reflect on that, I think it was because I created another world for myself in the games in which I could communicate with unknown friends. Video games helped me out of my loneliness and made me forget the fact that I'm living under my parents' monitoring all the time. All of this trapped me in this world even until now. I feel the addiction is consuming my life. I can see the harm of it, but I don't know how to fight against it, or maybe I don't even want to in some ways. This might be the bitterness of a single child.

When a family has only one child, the child becomes the centre of parents' attention, which causes a huge psychological pressure on the child. This invisible pressure always makes me feel I'm in a cage, being overseen all the time. Parents never realize that children might not need so much attention, which is indeed restriction. The "single children symptoms" may stem far more from over-parenting than from the one-child policy.



Children as percentage of working population. Source www.bbc.co.uk

EUROPE'S FAILURE

by Chiara, *Student*

I was sitting in the train, on the way to my first interview, and I was thinking about my journey one year ago from Vienna to Munich in a train full of refugees. The train was completely full. There were four little Syrian boys in one of the carriages I walked through. When they saw me, they immediately moved together to make space for me to sit. I was moved by what I saw around me. This is what drove me to research the topic and write an article, to open people's eyes about the things that are happening in the refugee movement across Europe.

Now, one year later, I am sitting on a train again, on my way to my first interview with a refugee volunteer, still thinking about what happened to the people I met a year ago on the way to Munich. The person I would interview was Inge, who works as a volunteer, sorting clothes for refugees. She reminded me of a typical, sweet grandmother from children's books. We started to talk about her life and her children but the actual topic I was here for was more serious.

"What role do you play in your work with refugees?" I asked. She said she had seen "Three young guys standing outside in the cold, just wearing flip-flops, nearly no clothing on their bodies. I could not remember the last time I cried like this." Perhaps she said this because she had been a refugee child herself.

The Second World War had influenced her childhood; she also had to flee with her family. The things she saw now, triggered those past memories. She had been on one of those trucks, full of families, men and women, searching for a safe place to go. For her, as a child, it had 'not been an ordeal' to live in a refugee camp. "I realized much later in my life, what I missed in my childhood," she said.

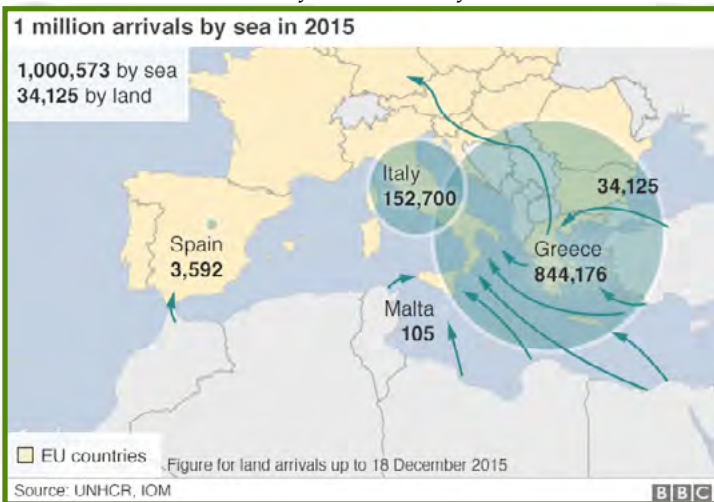
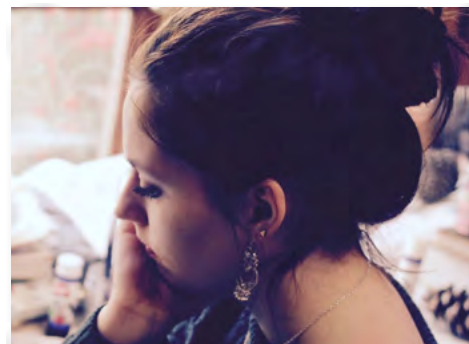
I heard the doorbell ringing and we both turned. It was Lisa, the oldest grandchild of Inge. She had worked in a refugee camp as a German teacher, for the past one and a half years. Lisa spent all her free time volunteering to help refugees.

"I think we have a lot of possibilities. Our whole country can learn a lot. I'm really shocked that nobody can enter the country anymore. It's just inhuman. I feel ashamed, after our whole German history." She said she doesn't feel that the state respects refugees. "Sometimes they put 30 men in a single room, from different countries and religions, in one single room, which causes a lot of aggression. Those pictures remind me of concentration camps."

She started telling me the personal stories from the refugees she worked with, but refused to allow me to publish them. "I'm afraid that I will lose the trust that

I've built up with them", she said, when I asked her why. I organised a third interview with a family friend, Susi, who worked with under-aged refugee boys in Munich.

"It's a human disaster, Europe's failure! I see those boys traumatized when they arrive, searching for a way to deal with their experiences and starting to drink, to take drugs, cut and burn themselves with knives and cigarettes. One of them even wanted to end his life on the railway tracks! And even with all this, there is way too little mental support for them. We have many 14-year-old boys, who had to leave their family behind or lost them on the way to Germany."



I spoke about this with my best friend, who also worked in a refugee camp in Germany. She told me that she was really insecure before she began to work there, because of all the terrible things that have been broadcast. But when she came into contact with refugees she saw that they were simply grateful for all the help, were very careful and even tried to help out as much as they could.

After obtaining all this information, I felt like sharing it, I didn't want to be passive about the whole situation, so I wrote this article.

BROCKWOOD IN MOTION

ON COMPETITION

by Surya & Willoughbe, *Students*

Our present world is almost always competitive. From animals fighting for territory to businesses and film industries, competition is everywhere. Where competition was once restricted to the necessities of survival, such as food and water, it now pervades all aspects of modern life.

This not only comes through in businesses, but also in sports. In every sport there is an element of competition, one individual versus another. Football is played worldwide. Everyone has heard of it even though they might not play it. It is often said to be the world's most popular sport. Football is a sport in which one can train different parts of the body and even the brain. Whilst playing football your mind is constantly calculating your next move. Football is a game that we love, because it engages all of the physical and mental self. So much is going on in the body: muscles work hard and need to be controlled, thoughts race ahead predicting what move to make, and then your instincts kick in. This involvement of your body and mind makes you focus and you therefore become completely immersed in the present. You forget about everything and you do not think about yourself. Of course it is an antidote to working with screens and sitting immobile for many hours a day. Nothing else matters or intrudes.

Playing football is not a game to us, we don't do it half-heartedly; it's similar to meditation; passion drives us forward. Research has revealed that football as well as many other creative activities can induce a meditative state



of mind similar to that of yoga and mindfulness. At Brockwood Park School, competition is not generally encouraged. The ethos of the school is not one of downgrading less able pupils through failure. But many Brockwood students find football useful. The desire to compete and win induces a passion for the sport and the desire to be

the best they can be. It creates an atmosphere in which they have to be present and concentrated, part of the energy flow. Whereas, if you take away the competition, that energy is changed and a different atmosphere takes over. This is because without that competitive element, players tend not to have the same intense passion and drive to achieve. For us football at Brockwood is the sense of oneness and the joining together of our energies that we seek in a team. Competition is very much a part of this.

We spoke to Antonio Autor, who is the current Co-Principal of Brockwood Park School. He used to be a professional football player in Spain, and he stopped playing football because it was not his cup of tea. "When there is an element of competition, psychologically it really pushes you. Competition is like survival," Antonio said. He added: "Without competition in football or any sport people might say it will not be the same, but I am not sure about that." We asked Antonio if he still felt a sense of competition when he plays football now. We wondered if he could actually lose it.

"In the beginning, deep down, I still had that feeling of competition because I had been trained for that." So we wondered what had changed for Antonio since he came to Brockwood. "I'm not sure if I feel competitive. I don't mind winning or losing but I will want to do my best. I don't know whether to call that competition in myself," he said.

We feel that there is no ideal system in which each individual will flourish. Still, it is difficult to say for certain whether competition has gone too far. No matter what we think, it will always continue to exist in the world, and in our minds.



DESIGNED FOR MOVEMENT

by Javi, *Mature Student*

Why do you practise sport or why don't you practise sport? What effect does the sport or exercise have in oneself and what are its effects when we don't practise it?

It is obvious that we need healthy exercise, sports, have a good diet, hygiene, get enough sleep and maintain good posture. A lack of these things results in a mind that is not capable to be sensitive and lucid.

Thus, if we don't care about our body, we are adding to the insensitivity of our minds, our emotions and even our senses.

The body is designed for movement, for activity, for the development of our physical capabilities and also for a non-sedentary dynamic. More so in this century than in the past, this age of communication, man has been in a "sitting mode". Ironically, the same man, a 12 thousand years ago, was hunting saber-toothed cats. Now that so much of our lifestyle is spent in front of a screen, we are often only conscious of our bodies when there is an injury due to lack of activity or if we fall prey to a disease.

However, on the other hand, if you practice sport, dance, yoga or any other physical activity, is it just for fun or fashion? Or are we really interested in the correct and complete development of



our bodies? To enjoy physical activity is the best way to practise it but this does not mean that we don't have consciousness of our work. We must listen to what our body is whispering to us before, during and after any activity. What are our muscles saying, our bones, the posture, the psychosomatic senses and even our skin? Similarly, after the activity, it is very important that the muscles recover, there is regulation of the breathing and the body stretches. Are we conscious of all these things?

All this does not mean to be obsessive but just to have an adequate and close relationship with our bodies.

SCIENCE FICTION: Cold Story (+): prologue

by Rowan, *Student*

He was cold, right down to the bone, so cold he found terrifyingly-blissful relief, as yet another of his limbs became an unmoving, unfeeling, frozen lump. It was all he could do to keep on staggering the last few hundred metres to his icy den. Inhaling every previous breath that had, within seconds, become many hundred shards of ice that pierced his throat, with every ragged breath. As he passed the entrance of his icy sanctuary his legs too gave up and he fell, but his cry never came. For he continued to fall, fall through an empty space between existence and non-existence, conscious and the unconscious. As his existence began to fade, he felt unseen eyes focus upon him and a gentle warmth infuse his frozen limbs.

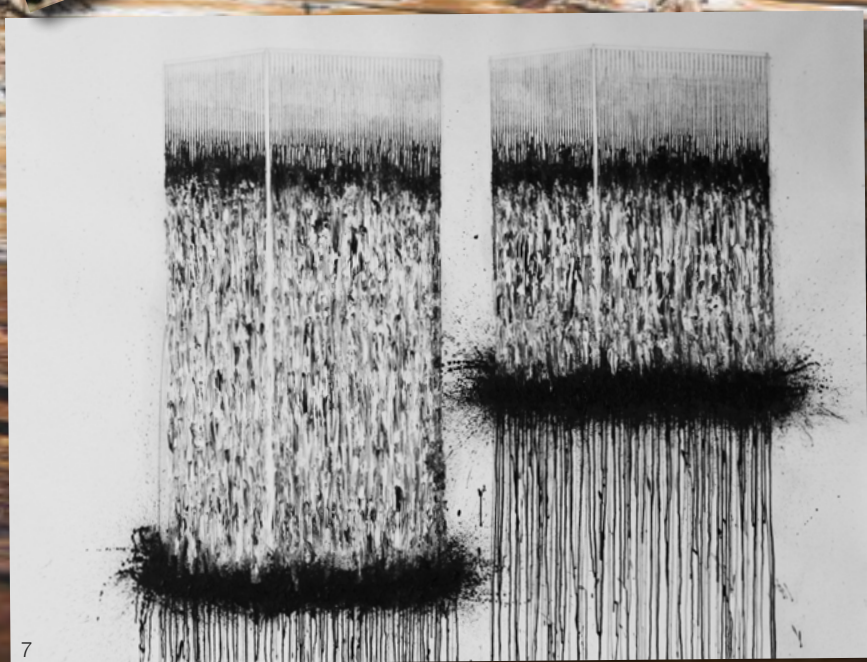
Generations later....

The head of IRIST-ED (International Research Institute for Space Technology – Earth Division), begins tests on an unknown, resonate metal brought back to earth from the core of an unusual meteor. Looking down at his fellow researchers from the overhead walkway he says, in a commanding, no argument voice, 'Begin'. Within a second, the first laser had struck the metal, a cry of 'no change detected' from the analysts preceded the next attempt, and the one after that. Many days later, with thousands of lasers having hit the irregular, chunk of metal, each with an increased intensity until finally, they broke through. At

the highest intensity they could muster; 1 neutron bomb worth, the outside of the metal suddenly seemed to shiver and then, without warning, blew apart with catastrophic force, blowing away everything in and around the isolated facility. As the sun's golden rays beheld the metal's glowing interior, a single resonating chime came forth, heard only on the fabric of space and time. The glowing metal vanished in a blinding flash of multi-coloured light, and so, with that, two dimensions began to overlap...

A thousand years later....

It was Tuesday. To be precise it was 11:59 a.m., the sixteenth of June, the 762nd year of the Imperial calendar. A perfectly normal Tuesday. People went around without knowing what was about to happen, what had been set unwittingly into motion all those years ago. As the church bells began to toll their 12th and final chime, a sudden silence descended upon the earth, echoing across two newly bound worlds, whose union had been announced exactly 1000 years prior. As the final chime's echo faded, a ripple, unseen but felt. It washed over everything, in what seemed like a single instant. Noise returned, the memory left, the event had never happened. Except of course, it had. Ever since that day, for reasons no one remembers, Irregularity Fields have existed. Rips through space, between two very different but irrevocably joined worlds.





THE MOVEMENT CONTINUES

by Ara, Student

I was touched by the power that images hold and I decided to explore the world of photography as my project for the year. To start learning what photography was and how to use the camera I undertook my first project: Movement.

Having learned a bit more about photography I decided to go and shoot in London for a day; to try street photography and to capture life as it is.

Then came a point where I wanted to capture people that I knew in images; to take portraits. My goal was to see if I could capture the person in just one image.

This whole process has shown to me how important it is to find something that you really love doing. I see what it is like to do something where you are fully there, with no thoughts about other things affecting you; to give something your fullest. No one has forced me to do anything this year, it was me doing it and moving forward because I wanted to. I had a lot of support when I needed it, which was given in a way that felt like the answers came from me. There was no pressure that I felt, yet I moved to different levels in my work. I think that this project has helped me see the world in a new ways, it has made me so much



more observant to my surroundings. I notice things that I normally wouldn't have. This project has exposed me to beautiful explorations, engagements, understandings, creations, and relationships, but also to times of fear, worry, confusion, exasperation and uncertainty. This was a wonderful experience for me and even though the year has ended my project still moves on. I do not know where it is going to take me, but I do know that it will take me to places that I never knew existed; like it did for me this year; and that is something that I am looking forward to.

1. Mercedes: B&W portrait of Layla
- 2, 4, 10, 17. Layla: Mono-prints with real flowers
- 3, 5, 9, 14, 16. Jisu: Various mediums
6. Various artists pottery pieces
7. Minouche: Pencil, ink and oil paint
8. Francisca: Pencil drawing
11. Dasha: Oil paint on canvas
12. Mateo sculpting self-portrait with clay: photo by Mercedes
13. Kai-Song: Copper jewelry ring
15. Timothee: Graphite & Ink

A MESSAGE TO BROCKWOOD ALUMNI



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May 2016

Dear Brockwood Park Alumni

You may be aware that 2016 marks 30 years since the death of Krishnamurti. Among his enduring legacies to the world are the schools he founded and of course the one nearest to our hearts is Brockwood. Like you, we attended Brockwood and left feeling that it had given us something immensely precious and that this would serve us throughout our lives.

To mark this 30th anniversary, Brockwood has established an Alumni Fund, and we (as a group of 30 alumni from across the years and around the world) are writing to ask if you will join us in supporting it. The Alumni Fund is a restricted fund designed to assist the growing number of deserving young students wishing to join Brockwood whose families are unable to afford the fees. Alumni will be the only contributors to this fund which will sit alongside the current Student Bursary Fund; the resources from both Funds will be awarded to selected students each year. The Fund comes with the additional benefit that 25% of the money raised for it will be set aside to assist the children of alumni wishing to attend Brockwood.

Many of us could not have attended Brockwood had it not been for generous bursaries provided by the School and quite a few of the wonderful friends we made there would have been absent too. The School's special character is partly due to the marvelous mix of people that join from around the world regardless of financial background. It is vital that this continue. At present about 2% of alumni donate to the School; we would like to see that figure grow. We have all pledged to make a donation to the new Alumni Fund during 2016 and we hope that you will join us in doing this too.

With the passage of time, the many personal friends of Krishnamurti who donated generously to Brockwood in its early years are gone, whereas many of us are now able to give something back, so our help is much needed and appreciated.

Alastair Walker

Alastair Walker
81-86 UK

Armin Sprötte

Armin Sprötte
73-77 Germany

Bruce Granger

Bruce Granger
73-75 Switzerland

Carla Stronge

Carla Stronge (Mercer)
96-99 UK

Carole Lussi

Carole Lussi
10-12 Germany

Chanda Siddoo

Chanda Siddoo
81-83 Canada

Daphné de Talhouët

Daphné de Talhouët (Maroger)
78-81 France

Didde H Chastain

Didde H Chastain (Steenberg)
83-87 USA

Dima Fedin

Dima Fedin
91-95 Russia

Don Dennis

Don Dennis
75-78 UK

Hugo Mahabir

Hugo Mahabir
77-79 USA

As with any creative endeavour, there is continuing change at Brockwood, but its core intentions, as Krishnamurti described them, remain the same. It is a rare and unique school and as it nears its 50th anniversary, we would like you to join us in helping to ensure it flourishes by supporting the new Alumni Fund. In doing so we will help keep Brockwood's front door open for children from around the world, some of whom will be our own.

With best wishes

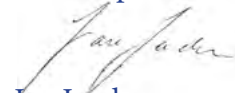
30 Alumni

LATE NEWS: for every £1 you donate, Brockwood will receive an additional £2. Remarkably, several generous friends have offered to double donations for any department or fund at Brockwood during 2016. There is a cap on the offer of £70,000, which is as much as they will double. The Alumni Fund qualifies for this offer, so in this special year your donation will have treble the effect!

To donate online using Credit/Debit Card or Paypal visit www.brockwood.org.uk/alumni
Please check the Gift Aid box where applicable.



Hunab Moreno Cassillas
05-07 Spain



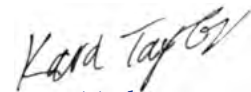
Jan Janda
92-96 Czech Republic



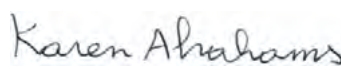
Javier Gómez Rodríguez
75-78 Netherlands



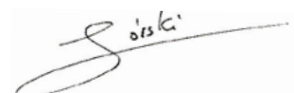
Jungha Kim
01-04 Korea



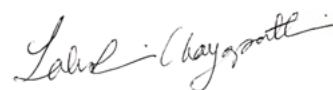
Kara Taylor
07-12 UK



Karen Abrahams
80-82 Spain



Kris Gorski
89-94 Poland



Lakshmi Chayapathi
89-93 Belgium



Lauren Russell Geskos
92-94 USA



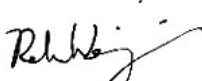
Leila de Vos Van Steenwijk
77-79 UK



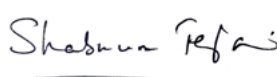
Loic Lopez
83-88 UK



Paolo Ziggiotti
00-03 Italy



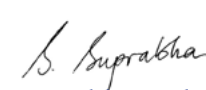
Reuben Weininger
71-72, 73-74 USA



Shabnum Tejani
85-88 UK



Shriram Alluri
04-05 India



Suprabha Seshan
84-89 India



Thomas Vang
85-88 Denmark



Valentin Gerlier
92-97 UK



Zivan Krevel
71-78 Slovenia

REFLECTIONS

SMOKE

by Meli, *Student*

When I was eight, they took me to hospital and told me I had cancer. Leukaemia. Six years later, after having soldiered through chemotherapy, hundreds of injections, and thousands of blood tests, I tried my first cigarette. We were in a field, sitting around a crackling campfire, talking, laughing, and singing, when a friend of mine produced some papers, fil-

ters, and tobacco.

"Would you like one?" a friend asked, with an eager expression, the firelight illuminating her face. I shrugged, then nodded, watching intently as she rolled it, and I noticed as my heart began to beat faster and faster as I tried not to think about all the things my doctors had told me. "It is absolutely vital that you do not smoke," they'd said.

Cigarettes contain over four thousand chemicals, including: carbon monoxide, arsenic, benzene, cyanide, nicotine and tar. All of these 'ingredients' have been strongly linked to cancer, and benzene can even cause leukaemia. Many smokers continue to smoke even after they've been diagnosed with cancer. So, why do we do it in the first place? What draws us to something that we know will cause our body, and the bodies of those around us, so much damage and harm?

"I love smoking," said N. a student from Spain, who prefers to remain anonymous. "It helps me clear my head... I know what's in cigarettes, and I know how they can affect your body, but I've just always avoided thinking about it. I'm happy with smoking – I enjoy it, and despite knowing its possible side effects and consequences, I have no real need – or want – to stop."

Student Alexander V from Amsterdam, spoke to me about smoking and his relationship to it. Alexander had also been through leukaemia and chemotherapy. "I was thirteen when I was diagnosed with leukaemia," he told me. "I didn't smoke once when I was on chemo, for obvious reasons – mixing chemo-drugs with cigarettes is

a terrible idea – until about one year after I'd finished my treatment. It's not something I need or rely on, just every now and then." I asked him how he came to smoke in the first place. "I come from a family of smokers – it's part of the culture – and so from a young age I always wondered, 'What's all the fuss about?' Then one day I just tried it and I've been on and off ever since." "My doctors told me I could not smoke after what I'd been through, that it would be terrible for my health. But when I was first diagnosed they also told me that I was going to die, so I've taken everything they've said ever since with a large pinch of salt." I asked him how he would feel if he were to develop cancer again, and this time from smoking.

"I would be very, very angry with myself."

The last person I interviewed was S, who also asked to remain anonymous. She's a student, and has a very clear outlook on smoking. "I don't like it at all. I tell them not to do it. But, at the end of the day, it's

their choice, their bodies, and their health – not mine."

When I asked why she thought people smoked, she said "I think it's often for anxiety problems, but there are so many other things you can do to help anxiety issues that are so much healthier for your body – I don't see why

they can't choose something else!"

Perhaps we are drawn to the excitement of it; the power of holding something that could cause death lightly between our fingertips.

Three years after my first smoke, sitting on my bed in my grandparents' house surrounded by childhood objects, I decided I had to stop smoking. Various people had been approaching me for a while telling me it was bad, and that I shouldn't do it – and I had even stopped altogether for a few months, but it never lasted long because I was doing it for them and not for me. Then suddenly one day, it was over. An easy, simple choice.

I look back on that part of my life with curiosity now, and wonder how so many voices -- shouting, screaming, and begging for me to stop smoking had had no effect on me whatsoever. In the end, it had had to come from me. Only me.



Photo of steam from a cup of tea which Meli cleverly cropped and turned sideways

FRIENDS DEPARTED

SARAL BOHM 1921-2016



We recently heard the sad news of the death of Saral Bohm, the wife of David Bohm. She was an early supporter of the school and in those early years would travel down from London with David to help get the school started. She was always present when David dialogued with K. and her warm, generous spirit was always welcome here. After Krishnamurti died they continued to regularly visit the school right up to David's death in 1992. After David died she continued to live in a modest house in Edgware, London. Also, she retained an active interest in pursuing ideas about dialogue that David used to talk to the Brockwood staff about. In her final years she returned to Israel to be looked after by her family, who were with her when she died "with a smile on her face".

SRINIVAS ARAVAMUDAN 1962-2016

It is with deep sadness that we have learnt of the passing away of one of our much loved students, known simply as Srinivas to all those who were at Brockwood in the late seventies and early eighties. He came to us at age 15 from Rishi Valley, where he had already made a mark for his mature appreciation of Krishnamurti's teachings, his capacity for questioning and his sharp intellect and academic abilities.

After completing his A-levels at Brockwood, Srinivas graduated from Madras University (Loyola College) before going on to Purdue for a Masters degree, and then on to Cornell to complete his PhD. During this period he did research in Paris attending the seminars of the famous post-structuralist philosopher Jacques Derrida at the École Normale Supérieure in Paris. This time was very fruitful. His horizons widened to include a passion for the visual arts and film. He was sociable, in close touch with his former Brockwoodian European friends, and he met his future wife Ranjana Khanna there. The couple shared a deep dedication to post-colonial studies, exploring representations of peoples and cultures subjected to colonial discourse, and the capacity to resist domination of those oppressed. In 2008 their son Nachiketa was born.

In 2000, Srinivas and Ranjana — then literature professors — joined the faculty of Duke University, one of the top 10 universities in the USA. The sixteen years Srinivas spent there proved very creative and fulfilling as he published prize winning books and papers, and held positions of responsibility at the University and beyond. He established his brilliance in the very first year by receiving the Modern Language Association prestigious Prize for an outstanding First Book, for the publication of 'Tropicopolitans : Colonialism and Agency'. He won further awards for 'Enlightened Orientalism; Resisting the Rise of the Novel' in 2012. As part of his work Srinivas challenged literary critics to move beyond Anglo-centric approaches by forcing them to look at their chosen texts in the light of borrowing from Eastern texts. At the institutional level, Srinivas made significant contributions to the academic life of Duke

University where he was committed to nurturing and promoting the role of the humanities in contemporary society. His leadership included serving as Duke's Dean of Humanities and director of John Hope Franklin Humanities Institute and the Humanities Writ Large. He was president of the scholarly organization for his field—the American Society of Eighteenth Century Studies. His advocacy reached far beyond the USA, as he presided over the Consortium of Humanities Centres and Institutes, co-ordinating 207 organizations across the world.



Srinivas' colleagues at Duke mourn "a greatly esteemed colleague, a delightful, playful and witty friend and a leader of vision and compassion". His friends from Brockwood remember him for his ironic sense of humour, his playful wit and his compassion.

In his last published article, 'The Catachronism of Climate Change', Srinivas wrote with passion about what geologists term the Anthropocene, a new epoch where human activities have begun to have a significant global impact on our Earth's geology and ecosystems. He writes: "Anthropogenic activity has already become an objective physical force that will have its finite outcome as a physical layer of the planetary terrain, anticipated from some future standpoint that could very well be a vantage point beyond human existence." Shortly after, he was diagnosed with a very aggressive form of cancer. Srinivas left us "in full flight." He was 53. We all thought he had many more creative years before him. The extent to which his contributions were valued can be summed up in another of his colleague's words: "He made a difference, helping us all to care about what matters." We will miss him greatly and above all, our hearts go to Ranjana and Nachiketa.

POETRY AND PASTA

IMAGINE PEACE

by Sahiba, Student

My village, my people, my home,
all in ruins.
Anger and pain in every nook and cranny.
Bullets and bomb blasts mark all that remains

Everyday, the list of those grieved for grows longer.
But it's normal now
to have death live with you.

And so we must leave Kabul,
many days on foot now follow.
There are so many people
lost with no direction.

And now the refugee camp
thousands, grief stricken, herded daily.
The layers of dirt which mask their faces
mimic the pain which traps any joy.

Food comes.
Babies cry, mothers wail, men shout.
The crowd breaks into violent chaos.
More men come,
to 'put us in our place'
Just like they did in Kabul.

We wonder if this is any better.
We long for the day when we will be safe.
We hope every moment of our lives.
But for now it's only what we imagine,
Imagine Peace.

WHO WANTS FOREVER?

by Rowan, Student

A few hundred thousand years behind you,
many hundred thousand to go,
continuing, unendingly forever,
a million things you wanted to do,
a million things you've done,
nothing left to do,
yet infinite time remaining,
who wants immortality?
god wonders, perplexed.

QUESTIONS TO MY WIFE (ABOUT LIFE)

by Maya, Student

May I ask your point of view?
About what is honest and what is true.
But it's possible that you forgot,
So perhaps it's better that I ask you not.

May I ask you, what is wrong and right?
Why is there war, why people fight.
But you might not even know,
and I never ask two questions in a row

What is the meaning of life?
Perhaps a question I should ask my wife.
I really want to ask you now,
but do humans know? - I'll ask the cow

Sometimes word-answers are not needed.
So where the wife was dumbfounded
the cow succeeded

THE WORLD OF BOOKS

by Rowan, Student

Once I start turning these pages,
I might not stop for ages,
I am a prisoner in a land,
of print and paper, in my hand,
worry not, do not fear,
for I'm a happy captive here.

UNTITLED

by Rowan, Student

Bold, upon a cloudless night sky,
sits a waxing moon,
illuminating us with a thousand silver flashes.

PASTA ALLA NORMA

by Luca , *Mature Student*

translated by Timothee, *Student*



From Luca in the Brockwood Kitchen comes a recipe so authentic he had to write it in Italian! La Pasta Alla Norma is a recipe from Catania, a city on the east coast of Sicily. Seasoned with juicy peeled tomatoes and slices of fried eggplant it is a dish with a riot of flavours and after-taste. With the addition of basil leaves and generous grated salted Ricotta added after cooking Pasta Alla Norma exemplifies how when simple ingredients are prepared carefully give the most delicious results.

INGREDIENTS

- 320g of pasta
- 200g of salted Ricotta
- 500g of eggplant
- 5g of garlic
- 10g of fresh basil
- 50g of coarse salt
- 800g of peeled tomatoes
- 30g of olive oil to roast
- 700g of peanut seed oil



METHOD

1. Chop the eggplant in thin slices and place in a colander resting on a bowl. Sprinkle each layer of eggplant with salt;
2. Cover with a plate and place a weight on top to clear the eggplant back of bitter taste. Set aside for an hour or two;
3. Take a pan with high sides, pour in the oil and fry two cloves of garlic until they turn brown;
4. Add the tomatoes and season with salt and pepper. Cook for 15-20 minutes;
5. Pass the tomatoes through a sieve and cook again for 10 minutes. Then turn off the heat and add a few leaves of basil. Then put the sauce aside;
6. Take the eggplants and rinse in plenty of water to remove the salt then dab with a clean cloth and dry;
7. Take a pan, add and heat the oil and place in one eggplant at a time;
8. When they are golden, drain and leave to dry excess oil on a tray covered with paper towels;
9. Combine the eggplant with the tomato sauce;
10. Take a pot, fill it with water and bring to boil, add a pinch of salt and cook the pasta. Once cooked, drain and transfer directly into the pan with the sauce of tomatoes and eggplant;
11. Sauté the pasta and with mix the sauce to flavour;
12. Grate the Ricotta cheese into thin slices;
13. Serve the "Pasta Alla Norma" with a sprinkling of Ricotta and a few basil leaves.

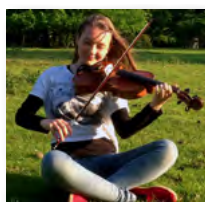
Dish History

Pasta Alla Norma was so called in honour of Vincenzo Bellini's opera "Norma". The story goes that in the 19th century, Nino Martoglio, a Sicilian writer, poet and theatre director, was so impressed when he first tasted this dish that he compared it to "Norma", Vincenzo Bellini's masterpiece and the name lasted ever since.



Nino Martoglio

BROCKWOOD IN BRIEF



Maya, student

MEETING MUSICIANS

We recently took a school trip to a concert of the Kronos String Quartet. They play a wide range of music from different genres such as classical Indian, contemporary classical, experimental and pop songs often composed for the four instrumentalists. After the concert the musicians invited us backstage. This musical trip was for all of us a very powerful experience. This different approach to combining music genres and the use of sound in a concert with classical string instruments stayed with us and inspired us.



SCHOOL PLAY



Electronic City by Falk Richter (adapted by student Bindu)

"Horror, frenzy, metropolis, banks, stock exchange, money gushing, two thousand single room apartments, all belonging to the same chain, with identical facades all over the world."

On June 25th the drama group set off into the liminal space of modernity. A zoom into the inner mental world of contemporary business, the perpetrators, profiteers, and victims of globalisation. The play follows characters Tom, Joy, Laura and Will as they seek belonging, connection, and meaning amid transient lives pressured by long-distance travel, instant communication and constant commerce. The only opportunity of escaping these streams of data and capitalism is offered by a power failure, a breakdown in the system, an hysterical void which leads to being cast out.

BOOK-BINDING

Book-binding at Brockwood has become something of a phenomenon of late, with staff, mature students and students alike creating their own books the original way. It is a unique experience to create such a beautiful version of something we are so familiar with.



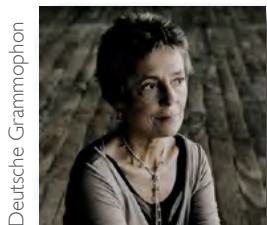
BROCKWOOD STUDENT'S WORK SELECTED FOR GALLERIES

Brockwood Park final year Student Jisu had his painting 'Boots' selected by the Royal Society of British Artists for exhibition at the Lloyds Register Gallery and then at the RBA's annual show at the Mall Galleries, London.



AN EVENT NOT TO BE MISSED

Concert with Maria João Pires, Aditi Mangaldas and Nigel North.



Maria João Pires

A concert in aid of the Krishnamurti Foundation Trust titled *J. Krishnamurti, Silence and Music* will be held at Cadogan Hall on September 3rd. This 950-seat concert hall in central London is home to the Royal Philharmonic Orchestra and also the BBC Proms.

Aditi Mangaldas, a leader in Indian Classical dance opens the concert. Nigel North, one of the world's foremost lutenists will play Bach Suite BWV 995. The concert will end with renowned pianist Maria João Pires playing Beethoven's last Piano Sonata, Op. 111.

To book tickets visit <http://j-krishnamurti.co.uk/>

OPEN DAY NOVEMBER 12TH

The Open Day is an ideal opportunity to find out more about the school and whether you would be interested in working or studying at Brockwood Park. On your arrival you will be offered a guided tour of the school and grounds conducted by a student, followed by refreshments and the chance to meet one of the Co-Principals and other members of staff. The School is open for visitors from 10.00am with a Question & Answer session by the Co-Principals at 12.15pm.

For more info or to RSVP please contact enquiry@brockwood.org.uk

