

# THE HARROVIAN

---

VOL. CXXXVI NO.19

---

March 9, 2024

---

## HARROW ASSOCIATION SONGS

29 February

On a crisp Thursday evening, the School gathered in Speech Room along with some 200 Old Harrovians for the third Songs for the year. The usual atmosphere of excitement was present while the Head of School took to the stage along with the Head Master. Andrew Stratton, *Newlands*, drew our attention to the tremendous number of OHs who had made the trip back to the Hill: so many were present that our most senior and distinguished OHs even sat in the choir stalls and took the place of the Shells (who were treated to The Grove's glorious House Play instead). Stratton should also be commended for his calls of encouragement for the swimmers (winners of the Bath Cup and Otter Relays), the rugby team (Winners in the National Cup semi-final) and the polo players (runner-up in the National Final).

The singing began with the Head Master's introduction of a timeless classic that harkens back to the Tudor age when the School was founded: *When Raleigh Rose*. This was sung with the usual gusto by both the School and the Old Harrovians. By the sublime level of singing, we could tell the OH "choir" had clearly been doing their Songs practice!

Next was *Giants of Old*, a rallying call to the current members of the School to emulate the successes of those who had gone before. The mid-week song practice had paid off as the level of singing was in top form (with all managing to catch the tricky upbeat lead of the verse).

Our next song was particularly appropriate given the capricious weather we have recently experienced. Though *Play Up!* was originally written for semi-chorus and full chorus, the dynamic sensitivity of the singing was so spectacular that there was no such need! Instead, extra gusto was added to emphasise the need for fellows to "Play Up!". This song tells of the 'toilsome game' and the Head Master's remark about the rain producing "vintage Harrow football fields" this year prompted several cheeky chuckles from the OHs, who had seen similar conditions themselves in their time at Harrow.

In honour of our guest singer for the evening, the next two readings, delivered by Charlie McDowell, *The Knoll*, and Rory Grant, *Moretons*, were centred on the progress of Mike d'Abo (*Bradlys 1957*<sup>3</sup>) and his then band, *A Band of Angels*. The article was very complimentary about the band's progress but urged them to stop wearing their hats while performing. This was amusing for all, particularly for Mr d'Abo (who seemed most regaled while reminiscing on his former days). The readings were superbly performed by both McDowell and Grant, both of whom should be congratulated for their continued high level of contribution to School drama.

On the theme of reminiscing, the next song, *Queen Elizabeth sat one day*, is a jovial celebration of the School's foundation. The Head Master was swift to explain the meaning of a 'halidome' as a Germanic word for a holy or sacred place, ensuring that nobody was left confused, despite the song's statement that 'nobody knows' what it is.

A stark contrast to Elizabethan England, *Home to the Hill* details the range of modern Harrovians who all share common ground in the comfort of Harrow's customs. With three more international schools joining our unique "Harrow Family" in

the next three years, this song is rather relevant in the face of Harrow's rapid globalisation.

To our most senior Old Harrovians, the Twelve's performance of *Grandpapa's Grandpapa* seemed particularly apt. Though jovial and uplifting, this song requires perfect ensemble work. Congratulations to the Twelve for a resplendent performance that filled Speech Room with animated vividness, particularly in the exploitation of the pauses at the start of the chorus.

Our next song, *Io Triomphe*, was making a return from a few years of gathering dust on the "Harrow Song Shelf". Despite the unfamiliarity of the song to many of the School (being entirely in Latin), this was sung confidently and with accuracy, both in language and notes (though a few *magistri* in New Schools would vehemently disapprove of the pronunciation).

Next was another song celebrating the marvellous sport of Harrow football. *Three Yards* is a splendid song (thanks to the beautiful ascending chromatic phrase before the chorus) and speaks of the spirit that we have learnt at Harrow. This "Harrow spirit" can be seen through the superb OH presence on Founder's Day (coupled with the tragic losses of the House teams). Perhaps the Head Master shares this bittersweet sentiment by dubbing it the 'Speech Day of Winter'.



Instead of the usual speech, we were entertained by a spectacular song. Given Mike d'Abo's undoubted musical brilliance (he was part of Harrow's first group and then became the lead singer of the group Manfred Mann), it seemed only right for the address to be sung and not spoken. Mike d'Abo's new song, *Beyond the Hill*, written especially for Harrow, encapsulated the essence of a Harrow education. As Mr d'Abo put it rather jokingly, there were times when he felt that he was quite hard done by during his time at Harrow but, in retrospect, he feels that his time on the Hill provided the foundation for his flourishing career. The song was carefully crafted around the theme of fellowship and enduring friendships. A delightfully catchy refrain evoked the nostalgia of one's days engaged in the toil and fun atop Harrow Hill. Mr d'Abo's song was very well received by the School and his contemporaries, as the audience gave him a deafening round of applause. The convention was rather aptly broken on the evening as the School, captivated by Mike D'Abo, sang happy birthday for him a day in advance of his 80th birthday.

The *Silver Arrow* was sung in a most illustrious fashion; the dreamy imagery of the "olden days" was grasped with well-phrased and lyrical singing in the first verse. Likewise, the beginning of the third verse was sung delicately, creating

room for the grand crescendo to be appreciated in the final lines of the song.

The traditional closing sequence of *Forty Years On*, *Auld Lang Syne* and the *National Anthem* was performed with great glee (particularly the third verse of *Forty Years On*), ensuring that the evening ended on a high note for all.

Our gratitude (and Pulse notifications) goes to DNW, PJE, and CST for their usual excellence in preparing, conducting and accompanying the School and the OHs. We also thank the Head Master for his role as MC, along with any of those involved in the organisation of the event (including Custos and his team). Final commendations and thanks should go to the School for their excellent singing and to the Old Harrovians for their grand attendance and phenomenal singing on a night memorable for all!

## HENRY V

*The Grove House Play, 28 and 29 February*

Last Wednesday and Thursday, hundreds of Harrovians and additional attendees had the joy of going to watch The Grove's magnificent rendition of the Bard of Avon's finest, *Henry V*, directed by OTW. Fresh out of an electric Songs, I, and many others, trundled down to the Ryan with a spring in my step. I was greeted by not a single spare seat. The lights dimmed and the anticipation manifested itself.



Three separate beams of light snapped on and lit the face of Rishaad Bhushan, who assertively spoke, with the perfect diction that became the standard, to alert us that the actors have only this mere stage to perform on, so he requested us "kindly to judge our play". Suddenly, Iron Maiden boomed from the speakers on either side and I prepared myself for an unconventional contemporary adaptation of the play, but, in reality, I was met by a glorious mix of contemporary and traditional elements that ran throughout. A young Henry, played by Otto Marre, emerged from the floor of the stage as a pesky prince in no form for leadership. Yet soon he was followed by a coffin carried by four pallbearers. The chant of "Long live Henry V" marked the end of the scene and the end of Marre's prince. I was most impressed by how OTW had made use of the aisles, both in the gallery and in the stalls. Robert Young's appearance was the first example of this. Robert was a stalwart member of the cast, unnoticeably fighting through sickness on the second night, who provided us with perfect diction and some subtle moments of brilliance. We then saw the second stage of Henry being played in a grounded and firm manner by Akachi Anyanwu. He sat atop his throne as the puissant French Ambassador (Tony Shi) arrived with a chest of treasure. The box was opened and, to Henry's disdain, contained tennis balls. Anyanwu used a strong vocal tone combined with calm physicality to highlight how Henry felt both angry and determined to successfully invade

France. The uniform look of all in black contrasted the colourful banners, which were used to signpost effectively whether we were with the English or the French. Indeed, the only other figure who stood out was the King himself, as he evolved through the play. We then saw three conspirators, Cambridge, Scroop and Grey, who had been bribed by the French to kill Henry, as they marched downstage where red light flooded the scene as they were executed, simultaneously snapping their heads to the right to indicate a beheading.



The third evolutionary state of Henry was played with aplomb by William Stroud. This time, Henry was dressed in chainmail and a helmet and so the audience prepared themselves for the battle to commence. Before Harfleur, we saw the immensely impressive leadership and influence of Henry on his men as they gathered in a semi-circle around him, just in front of the stage. Stroud's diction was superb, and he conveyed all the characteristics that we know Henry possessed. Finally, we witnessed the endmost Henry, in his maturity, preparing for his men to go into battle, played by Hugo Bourne. Having heard that the two opposing tents were near, Bourne motivated his soldiers and had the honour of being able to present the famous 'band of brothers' speech. With a huge weight on his shoulders, Bourne did a great job, utilising perfect diction and an assertive tone; I could almost hear the motivational music playing in the back of my mind. An extremely effective deployment of various tableaux was used to present the battle, each one telling its individual story. Tears were shed as his words were said; however, the most emotional and innovative feature was soon to come. The Battle of Agincourt was composed of intricately arranged tableaux. Over the serene music, one could feel the silence of all. The hectic nature of war was brilliantly displayed with stillness and darkness.

We rejoined a tired looking English camp when Gideon Aw came in through the auditorium to announce to Henry that the "day is yours" and that England had won. Fergus Mckie serenaded us as post-war peace was brokered. The play ended with the once dishonourable prince Henry, Marre, as a courageous king, courting Catherine.

Overall, OTW's debut play was a success: its striking simplicity was its ultimate sophistication. There was a cornucopia of talent in the cast, and the tech team was unsurprisingly faultless which, when combined, led to a superb production.



## HOUSE ART EXHIBITION

*Adjudicator: Alice Carpenter, Wellington College,  
27 February*

The House Art competition of 2024 proved to be highly engaging and I would like to extend my thanks to Miss Alice Carpenter, Head of Art at Wellington College, who kindly agreed to adjudicate the event. In addition, thank you to LWH and all the beaks who offered their expertise in assisting House Art representatives curate the work. Many congratulations also go to all those boys whose work was on display; it truly was an exemplary exhibition.

The Bradbys display was an effective and eclectic mixture of colour and mixed media. The inclusion of a brave textile piece with skilful free machine embroidery showcased a level of artistry, and the precise embroidery added a layer of sophistication to the garment. Wilfred Kent's collage was a visual delight and it is noteworthy and important to highlight the inclusive collaboration involving all year groups from this House.



Druries exhibited an exceptional level of creativity and skill, achieving a well-deserved second place. Henry Webster's (Upper Sixth) dynamic, mixed-media piece combining painting, digital drawing, film and fashion textiles showcased expertise in pattern-cutting and demonstrated an impressive level of skill, winning the prize for Innovation. The attention to detail and precision in this aspect of the exhibition added a unique and commendable touch to Druries' overall presentation. Edward Swanson's (Lower Sixth) collage map of London was a standout piece, displaying a high level of skill and creativity. The careful composition and execution of this artwork added depth and interest to the House's collection. Angus Ludlum's (Upper Sixth) sound and sculpture projection intrigued with its combination of media that created an immersive multi-dimensional experience.

The award for best overall House contribution went to Elmfield, which exhibited a remarkable collaborative strength in the paintings by the Shell boys and the sculpture of the bird. Miss Carpenter found Rei Ishihawa's (Upper Sixth) interactive film, paintings, living sculptures and installation especially innovative, earning him the Best Upper Sixth Art Prize. The exploration and application of different artistic media added a dynamic and engaging quality to the exhibition, contributing to the overall richness of the artistic experience. Miss Carpenter singled out 'The Boy with Powers' and Apollo Chandresinghe's (Upper Sixth) film for their exceptional quality. Finally, the House's use of a laptop installation tower was both innovative and interactive, demonstrating a forward-thinking approach to

artistic expression. These achievements reflect the dedication and talent within the House at all levels.

The Grove put forward yet another impressive display of work spanning all year groups. Of particularly note were Joseph Li's (Fifth Form) monochromatic images, displaying a level of artistry and a keen eye for composition. The collaborative effort within the House was evident and contributed to the cohesiveness of the exhibition. The inclusion of skilful mixed-media works added depth and variety to the artistic display. The two paintings of trees with striking colour palettes caught the adjudicator's attention with the application of vivid colours.

The Head Master's demonstrated a wonderful balance between artistic fluidity and creativity. It was evident that the artists embraced the unpredictable nature of the creative process, resulting in a collection that exuded a harmonious blend of artistic expressions. William Wang's (Upper Sixth) pastel on black canvas were standout pieces, showcasing excellent layering and blending of colour that perfectly captured the visceral nature of shellfish. The skilful use of pastels on a black canvas allowed the texture of the canvas to break up the colours, creating a visually striking and textured effect. 'Graffiti Photography' by Atticus Malley (Lower Sixth) and Aronze's coloured plaster brought together the spirit of play and exploration, interwoven and inherent in the artistic journey.

The Knoll had many highlights. William Chen's (Lower Sixth) architectural drawings in charcoal and pen exhibited a high level of skill and precision, earning him the Best Prize for Drawing. Miss Carpenter noted that "it was of painstaking detail and showed a strong understanding of architecture forms". Miss Carpenter appreciated the use of cyanotypes within the photography works, which successfully installed organic elements into street photography. Congratulations to Huan Yan (Remove) for winning the Best Remove Art Prize with his hyper-realistic depiction of a conch shell.

Lyon's excelled in the use of dynamic mixed media, showcasing a diverse range of artistic techniques and materials. Congratulations to Kevin Li (Shell) for his interpretation of Picasso and Van Gogh's paintings, which were both skilful and innovative. The incorporation of various media added a dynamic and engaging quality to the artworks, contributing to the overall richness of the exhibition. Miss Carpenter appreciated the lino prints, which stood out for their artistic merit and visual impact, the craft and expression in these prints made them a standout feature. The paper and plaster sculpture demonstrated a high level of creativity and skill. The use of unconventional materials added an interesting and unique dimension to the House's artistic offerings.

Moreton's presented a thoughtful selection and harmonious curation that resonated on a personal level. Jonathan Brockwell's (Upper Sixth) artwork displayed an impressive and alluring colour palette; the clean and skilful colour-mixing techniques employed were a testament to his artistic proficiency and mastery of the medium.

Newlands stunned, with Joe Storey's (Upper Sixth) expressionist work leaving a lasting impression with its striking beauty and emotive qualities. The paintings exhibited a strong and thoughtfully curated colour palette, creating a visual impact that resonated. The small oil paintings, produced with a palette knife, showcased an incredible level of skill and confidence. Thomas Tian's (Lower Sixth) work stood out, particularly for the strong colour-mixing skills displayed and his ability to harmonise and blend.

The Park's strength was in photography, in particular in the drone photographs that created unique perspectives. The attention to composition and the striking visual of the trainer charcoal drawing demonstrated a commendable exploration of size and proportion. This ambitious approach showcased a commitment to pushing artistic boundaries. Adam Wong's (Lower Sixth) contribution, marked by skilful and confident execution, stood out. The assurance in brushwork or mark-making demonstrated

a high level of artistic proficiency. Finally, the Shells' creation of precious medals was a delightful addition to the exhibition.

Rendalls earned a commendable third place in this year's competition, demonstrating remarkable collaborative spirit with their House drawings and doodles. Monty Morgan's (Fifth Form) Richter-inspired painting was praised by Miss Carpenter for its skilful layering and balance of colours, winning the Best Fifth Form Art Prize. Arturo Saville-Mascioni's dedication to using charcoal to produce a William Kentridge-inspired animation added depth and sophistication, winning the Best Lower Sixth Art Prize.

Miss Carpenter thoroughly enjoyed the thoughtfulness behind West Acre's exhibition and the central theme that permeated both the programme and the artworks. It was evident that careful consideration went into curating a cohesive and engaging presentation, contributing to a unified and impactful visual narrative. Throughout the display, she observed strong drawing skills demonstrated by West Acre's artists. This technical proficiency added a significant dimension to the quality and impact of the artworks.

Overall, this was a very impressive exhibition of work across all 12 Houses, reflecting the energy and vibrancy of work at Harrow as digital artworks more than hold their place alongside traditional media.

## LONDON CLASSICAL READING COMPETITION

*Westminster School, 28 February*

On a sunless Wednesday afternoon, a light but bright team of Harrovian Classicists (along with SMK and EMH) travelled to Westminster School to contend in the London Classical Reading Competition. As it was Harrow's first participation, SMK spent the majority of his time there surreptitiously attempting to sleuth some secrets for the Oxenham Competition (happening later this term). On the other hand, EMH was more than familiar with the competition, having once competed and won a textbook signed by "The John Taylor" himself (much to the envy of everyone else).



As we raced into Central London for a prompt 2pm start, our final rehearsals were conducted on the Tube; juxtaposing the jarring jolts of the Jubilee Line with glimpses of Greek and lines of Latin floating down the carriages. Soon we arrived at Westminster, with Big Ben tolling behind us and the statue of Sir Winston Churchill directing our path. In the magnificent, high-roofed lecture hall, we were joined by about a dozen schools and a hundred pupils, competing across six categories.

After some impressive narrations in the Beginners' Latin and Greek categories, Jonathan Ford, *West Acre*, took to the stage for

the Pre-GCSE Latin category. Instantly capturing the attention of the audience, Ford delivered a dramatic performance of the Sibyl's encounter with Charon: a scene from this year's Latin GCSE Set Text (Virgil, *Aeneid* Book 6). Ford's flawless fluency and dramatism impressed the judges, and he was awarded second place with rapturous applause.

Following a short tea break, the spotlight shone on the Open Greek category. Competing against sixth-form Classicists, Viren Bhaika, *Lyon's*, and Tony Shi, *The Grove*, emotionally performed the poignant dialogue between King Creon and Prince Haemon (from Sophocles' *Antigone*, 737-57). Balancing Creon's raw rage with Haemon's moral questioning, the duo's dynamic interludes unleashed a crescendo of catharsis, which came crashing down onto the audience for a 4D IMAX experience. Though the judges liked the dramatic "crescendo", they preferred a tsunami of sound, as the pair who shouted their lines were awarded the prize.

Then, the mood lightened as we turned to Ovid's fun and frolicsome *Amores* in the Open Latin category (the most contested). Brandon Tam, *The Park*, stunned the audience with an exuberant rendition of Ovid's ludic lines. Tam's terrific tone captured the intimacy of literature and love while his metrical flow carried our minds to the realms of myth and magic.

Finally, the competition concluded with the Greek Chorus category. The Chorus was a spectacular sight and there were very few moments of bombastic cacophony amid the co-ordinated chanting. Courtesy of the "Medal Sponsor", a cornucopia of medals was shared between St Paul's, Westminster, and Highgate (the only three schools that competed). Unfortunately, Harrow's Chorus was unable to compete due to a last-minute lack of numbers.

Cautiously evading the protestors outside Westminster Palace, we returned to the Hill delighted: everyone performed amazingly. EMH remembered her glorious days at Westminster and SMK was inspired to mastermind a Beaks' Chorus to compete in the Oxenham (hard to not see corruption there)! Hopefully, we can set sail with more keen Classicists (and perhaps lighter rigging) on board next year. To SMK and EMH for arranging and supporting this wonderful experience: *gratias vobis!*

## UNIVERSAL CHALLENGE

Throughout the term, the inter-House Universal Challenge competition (the School's answer to University Challenge) has been running in a most thrilling and gladiatorial fashion, as every House has had a chance to fight to (an approximation of) the death for the coveted Guild Challenge Cup. Last week saw the competition reach its climax and conclusion.

The evening kicked off with the 3rd/4th place playoff, between vicious semi-finalists The Park and Bradbys. The match was neck-and-neck throughout, and finished in a nailbiting draw with 110 points apiece at the final whistle (the Editor would like to remind the reader that "nailbiting" here is, he can only assume, used in an evocative sense. Indeed, the most exciting thing possible to happen in a general knowledge quiz is a naughty question on the reproductive systems of squirrels or a contestant with the name Frank Testicle). The tiebreak rules dictate that starter questions are asked until one team buzzes in with a correct answer, and it was Bradbys who earned themselves the bronze medal, correctly identifying that Jackson Pollock was American.

Then on to the main event – the final. This year's match was between last year's winners, The Knoll, and Moretons (who,

despite some historical pedigree in the competition, haven't reached the final since they last won in 2012). Moretons got off to the better start, picking up an early lead through Nick Arnison and captain Sam Phillips (who performed excellently throughout). The Knoll's captain, Tomas Mugica Moreno, struck back, but Moretons surged again and soon had a commanding advantage. It was one they would never relinquish, and when Moretons were slightly quicker to the buzzer as the clock counted down, The Knoll's fightback was well and truly quashed. The final result was a 400-230 victory to see the Guild Challenge Cup return to Moretons for the first time in 12 years.

As tradition dictates, the newly crowned champions then, after a quick digestive biscuit, took on a crack team of beaks in an exhibition match. WJC (a stalwart of this team, and seventh pick for the real University Challenge at his native university), being resident in Moretons, had an extra incentive to ensure a win this year! The beaks team was merciless from the off. It took several minutes for the Moretons team to earn their first points (to a cheer from the audience), but the real spectacle was watching the competition between WJC and FSW to get to the buzzer first. Eventually, the beaks won by an enormous 490 points to 90 to ensure the academic standing of the Masters' Room was upheld for another year.

## TUNIS SOCIETY

The recently developed Tunis Society is Harrow's newest society. It will deliver influential speakers who will come to the Hill for interviews over the following term and many years to come. The theme of the society will be leadership, diplomacy and the Harrow values, and a unique aspect is that guests will be interviewed about their lives in front of a live audience rather than delivering a lecture. Next term's confirmed visitors include Alfie Best and Charlie Ireland.

Alfie Best is a well-known British gypsy billionaire, philanthropist and chairman of Wyldecrest Parks, a mobile-home park business. Born to a poor gypsy family in a caravan on a roadside in Leicester, he left school at 12, starting his first business two years later. Through much persistence and determination, he is now very successful in the property industry. His business, Wyldecrest Parks, has won several prestigious awards, such as the Retail and Property Business of the Year Award of 2015. On a personal level, he was voted as the 48th most influential person in the Essex Power 100 list of 2018 and ranked 382 in the Sunday Times UK rich list of 2022. His inspiring story should be insightful to all, particularly those interested in business and property.

Later in the term, Charlie Ireland, whom fans of Clarkson's Farm would know as 'Cheerful Charlie', will also visit the Hill to be interviewed by the Tunis Society. He studied agriculture at the University of Nottingham and now manages Ceres Rural, a farming consultancy. Having several distinguished clients, such as Jeremy Clarkson, Ireland offers top-quality advice on various issues in the agriculture industry. He is sure to give a fascinating account of his industry and life during his visit next term.

Wednesday next week will see the launch event of the Tunis Society at 9.10pm in Biology 3. Caspar Spencer-Churchill and Nico Older-Gut, both *The Park*, will be addressing us on what the society is, the many potential and confirmed future speakers, and the reasons behind the formation of the society. This is undoubtedly an event to attend.

# METROPOLITAN

## MORE THAN ENTERTAINMENT

*A Theatre Review by Hugo Gianni, The Park*

Old Harrovian, Julian Metcalfe, (*Elmfield 1973*<sup>3</sup>), one of the founders of the Pret a Manger, has a well-publicised practice of delivering leftover sandwiches to the homeless. London has always had the poor and, over the years, visionary businessmen, journalists and writers have done what they could to help the less fortunate.

Recently, London's Victoria & Albert Museum hosted a show that both engaged and fascinated the audience. SPID Theatre, based in North Kensington, created a performance, titled *DIY*, that I found powerful and entertaining and proved that good drama can also educate. SPID theatre welcomed me to visit and participate in a few SPID rehearsals over the Christmas period to see how they approach a subject that has always been a problem in the capital. The finished play showed the development of social housing, from the homeless in the Victorian era through to the present day.

Thought-provoking content showed Henry Mayhew, the Victorian journalist and founder of *Punch* magazine, researching the 'London poor' on the margins of society and how his writing shocked a generation. SPID's multi-generational cast aged 13 to 25 years, staged the street scenes from Victorian London that inspired humanitarian movements. Funny jokes and rhymes conveyed what Mayhew was trying to attempt, and historical sound recordings used technology successfully.

Scenes showed idealistic architects and sociologists designing housing developments like the Brutalist Trellick Tower off Portobello Road, with budgets that were then cut and buildings left unfinished. These buildings were far from what people expected and left generations living with mistakes in design. The history of social housing was told with comic devices and a fast-moving pace, portraying committees, tenants and policy makers attempting to resolve matters in various ways.

This was a play, not a documentary, and was fun to watch. The audience was engaged by the use of humour, with memorable moments zooming in on some of the personal experiences of vivid characters taken from real-life research. It was physical theatre and community theatre at its best: the performers used their bodies to tell the story; boxes were stacked and arranged throughout to show scene changes, integrated with traditional dramatic scripted material. Regardless of the subject matter, the storyline was entertaining.

Characters like 'Mad Jack' used movement to portray highly individual characters based on real people. Bodies moved in disorientating ways, with fast and slow movement brilliantly choreographed. The streets of London in the early 1900s were conveyed with by people with their heads down and their hands on their stomachs, highlighting the low standard of living and poor health. The show peaked with a highly charged monologue, set in the present time, by the youngest performer. It captivated and challenged the audience out of any complacency, and was based on recent research by the researcher/performers; it was worthy of the National Theatre, as were other performances by the highly talented group.

Helpful staging and the use of props framed the actions in a time and place. The historical sound recordings used genuine material from the present and past and gave real authenticity to the history. Boxes replaced large sets, and worked in a limited physical space, and gave a feeling of space. The mixture of age groups performing together continuously reminded the viewer of how, during the time of Mayhew's research, both adults and children lived and worked on the streets of London.



The emotional impact had a long-lasting effect, explaining how, in the past, individual key people have helped shape policy, and certain governments have attempted solutions. The tragic circumstances of some characters hit hard but were followed by surprising moments of laughter, and showed communities with strong friendships and family ties in hard times and good times, in an almost neo-Dickensian tradition. It ended with contemporary people, reflecting the diversity of London in 2024, including leaseholders who bought their property from the council.

There was much of breaking of the 'fourth wall' with audience participation. Actors asked the audience questions and the Q & A at the end was very much part of the show. There were many questions from the audience, asking the actors their thoughts, and proving that the audience had become part of the show, as was intended. Some important local political issues were sensitively portrayed, but the show focused on broader themes that had interest beyond London, and possibly the United Kingdom.

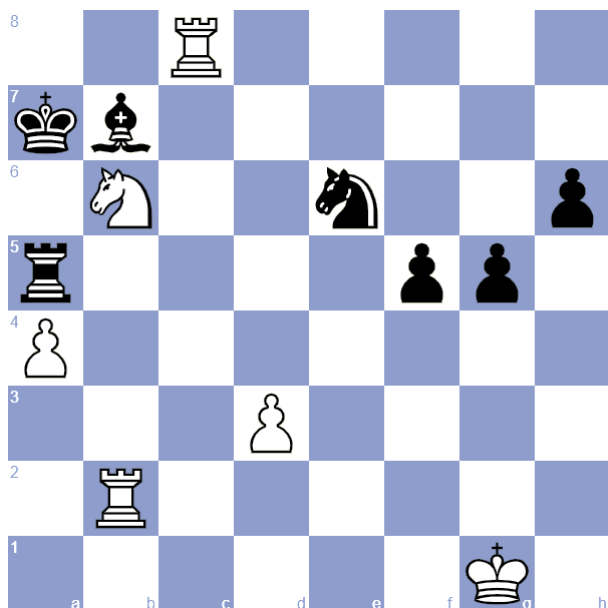
Difficult situations were represented without forcing answers, showing characters arguing among themselves and highlighting that conflict and range of opinion exists. Overall, it was a theatrical success, strongly in the activist tradition of Bertolt Brecht, which left the audience still thinking on the way home. It was good to see a play that gave the brain a nudge and the heart a punch, but you could still have a good day out at the theatre and possibly inspire the new generation of philanthropists and empathetic policy makers.

## CHESS

This week's chess puzzle features a game from the 2021 FIDE world cup between Uzbek GM Nodirbek Abdusattorov and Azerbaijani GM Vasif Durarbayli.

White to play and mate in three moves.

Submit your answers to JPBH by email to enter the termly competition.



Last week's answer: 1. ...Nb3+ 2. axb3 Qa6+ 3. Bxa6 Rxa6#  
Interested in chess? Come along to Chess Club, 4.30–6pm on Tuesdays and Thursdays in MS5. All abilities welcome!

## HERE AND THERE

The following boys gained certificates in the UK Linguistics Olympiad: Brandon Tam, *The Park*, Gold, Rupert Lam, *The Knoll*, Silver, Ray Moon, *West Acre*, Silver, Gideon Aw, *The Grove*, Silver, Melvin Ackah, *Newlands*, Bronze, Jenkyn Keigwin, *The Knoll*, Bronze, George Maia, *Druries*, Bronze, and Andrew Park, *Rendalls*, Bronze.

Harrow hosted the inaugural Lovelace Hackathon. Schools across the UK and the world, including our International Schools, competed to solve as many programming challenges as possible in 36 hours. Dylan Kainth, *Bradlys*, coded up the Hackathon website from scratch, while challenges were proposed by Richard Zhao, *Rendalls*, Vinsson Li, *West Acre*, Hayden Leung, *Rendalls*, Andrew Park, *Rendalls*, Alex Yi, *Druries*, Alex Huang, *Bradlys*, and Vincent Song, *The Head Master's*. Harrow HK, Westminster, and Wycombe Abbey were the winning teams.

The String Quartet (John Kwong, *Lyon's*, Gabriel Cheng, *The Head Master's*, Joseph Li, *The Grove*, Oliver Cheuk, *The Grove*) and the Piano Quintet (Julian Chan, *The Head Master's*, Spencer Chan, *The Knoll*, Nicholas Tam, *Lyon's*, Brian Chang, *Druries*, Yuk-Chiu Lai, *Newlands*) have made it to the finals of the South East Schools Chamber Music Competition.

## SPORT

### BATH AND OTTER CUP CHAMPIONSHIPS

#### Swimming 1 March

On 1 March, Harrow's swim team attended the Bath and Otter Cup national school relay swimming championships. They did so as defending champions. This year's team was captained by Kiefer Yeo, *The Head Master's*, and Nick Finch, *Newlands*. The other swimmers were Alex Moore, *Lyon's*, Kevin Cao, *The Grove*, MJ Stafford-Davies, *Lyon's*, Adam Wong, *The Park*, and Tom Pearce, *Newlands*. The standard of the competition has increased year on year, and 2024 was certainly no exception. Harrow was the team everyone wanted to beat. In the morning's heat, Moore led the team off with an impressive 53s, placing Harrow in an early lead. Stafford-Davies was in next, swimming a strong leg with a split of 55s. Nervous Cao followed, increasing Harrow's lead over the other heat swimmers. Anchoring the team to assure a spot in the final was Yeo, putting in a captain's performance and swimming a lifetime best.



Harrow was seeded fastest going in to the final, but the result was not a forgone conclusion, with Harrow only having a narrow lead over Tonbridge. However, Harrovians have the ability to define moments in their life, not letting the moments define them. Finch stood tall to lead the team off with a 51.45s, the fastest lead-off leg in the competition's history. Quickly following, Moore swam almost a second faster than his heat swim just 20 minutes before, stretching Harrow's lead to 10m. Not to be outdone, Stafford-Davies stepped up, looked down the lane, and just went swimming a 54s: a huge lifetime best. The distance between Harrow and second place was now 12m. Cao anchored the team to an impressive and dominating display of over a year's worth of focus, driven by the determination and desire to uphold Harrow's tradition in this event as Bath Cup champions.



The day had started in the best possible fashion. EWH's heart had just about settled down before it was called back into action as the afternoon event, the John Nalson 4x50m medley relay, began. The team of Finch on backstroke, Wong on breaststroke, Moore on butterfly and Pearce on freestyle had a huge challenge in front of them. In particular, Reed's School and Abingdon were out to take the title from us. The heats went well, with the team securing top spot in the final, including a lifetime best from Pearce of 24:4 to place Harrow in pole position for the final. With strong words of encouragement from EWH and the chance of a historic repeat in this event, Harrow stood on the edge of greatness.

"Take your marks — GO!" Finch was off with this his last swim for Harrow in this event. Nobody was going to get near him. Pursued down the lane by the spirits of OHs willing him along, he placed Harrow firmly in the lead. Wong exploded off the block, chased by one of the fastest breaststrokers in the country. Wong proved too determined and too strong, holding Harrow's lead. This was also Wong's last appearance in this event; he has certainly left a lasting impression. Moore then swam a huge lifetime best, almost a second faster than his heat swim, keeping Harrow's lead. But Reed's were not out of the picture. It came down to Pearce. With his brother Henry having come close to winning this event twice, Pearce's first appearance here had a lot to prove. Pearce flew off the blocks with a narrow lead. Moving at lightening speed, he quickly moved past the final 25m, leaving just 25m between him and glory for the team out in lane 6. Reed's! They were catching up. Catching up fast. Pearce had put everything into an 11.0s first 25m, and was now beginning to tire, shortening the stroke, turning the head further for extra air. A slowing of the arms. *Could Pearce's body hold out?* This was when *mind over matter* was truly visible. From nowhere, with 5m left and Reed's almost at Pearce's hip, he found another gear to close out the race.

Harrow had emerged victorious in the John Nalson Trophy for their third consecutive year, while successfully securing a double national title for the second year in a row.

## SWIMMING

*School away v Tonbridge Trophy, 22 February*

Harrow travelled down to Kent for Tonbridge School's invitational competition, the Tonbridge Trophy. Harrow has an exceptional record in this high-quality competition, having won the crystal bowl on four of the five occasions the School has been invited. As holders, we were confident that we would once again be in the mix, but with schools such as Dulwich, Ardingly, Sevenoaks and the increasingly impressive Reed's taking part, there was certainly no room for complacency.

Led by Mark Zeng, *Elmfield*, the Harrow team performed exceptionally well, winning the vast majority of events, and so it followed that the trophy was retained and returned with us back to north-west London after the event. That said, the margins of individual victories were smaller in the main than before, so our continued pre-eminence in this competition is by no means guaranteed — indeed the swimming team looks forward with relish to the prospect of increasingly stiff opposition at this meeting and others.

## FIVES

*1st VI v Williams Cup, National Finals, 25 February*

Harrow came narrowly third today of the six teams entered. The first pair of Gus Stanhope, *Moretons*, and Algie Anderson, *Moretons*, were unbeaten throughout the day, beating all five top pairs 2-0. It was a thoroughly impressive performance from them, putting down a strong marker for the upcoming Nationals at the end of the term. The rest of the team also performed well, with Charlie Allday, *Moretons*, continuing his improvement.

## FENCING

*1st v Bradfield College, Won, 27 February*

Harrow fenced Bradfield on Tuesday and won by 180 blades to 62. Outstanding prowess and skill were showcased by all fencers, especially by Jonny Cullinane, *The Head Master's*, Wilfred Kent, *Bradby's*, Luke Pain, *The Head Master's*, Adi Joshi, *West Acre*, Edward Shek, *Druries*, and Oliver Mak, *Newlands*.

## BADMINTON

*1st Away v Charterhouse, Won 9-7, 29 February*

In our final fixture of the academic year, Harrow's badminton team competed against Charterhouse School. It was a closely contested match right up to the end. The boys played with utmost passion, giving their all for every point. The game appeared to be heading for a draw until the top two pairs of each team faced off against the bottom two pairs of the opposing team. A shoutout goes to our 3rd Pair, Kevin Li, *Lyon's*, and Jacki Guo, *The Grove*, for their consistent improvement throughout the competition, managing to win three of their four games and ultimately defeating Charterhouse School's 2nd top pair against the odds, securing a victory for Harrow. Another shoutout goes to Ethan Soong, *The Grove*, for his debut game, where he gave an excellent performance.

## FOOTBALL

*1st XI Away v Next Phase Academy, Won 6-0*

A slick attacking display with some wonderful passages of passing football. There were goals for Ralph Collier-Wright, *Rendalls*, Peter Ballingal, *Moretons*, Teddy Tarbotton, *West Acre*, Tobi Amusan, *Moretons*, and a brace for Arthur Porter, *Druries*. Leo Polese, *The Head Master's*, was the outstanding man of the match for an all-round display with great quality passing.

### *The School v Various*

Colts C Away v Dulwich College, Lost 0-3

Colts D Away v Dulwich College, Lost 1-6

Yearlings D Away v Wetherby Senior School Yearlings A, Won 4-0

After a disappointing loss against Dulwich College, the Harrow D team bounced back with an impressive 4-0 victory over the Wetherby A team. After the first half, we were up 2-0, with goals from Moroti Akisanya, *Newlands*, assisted by Shogun Dejsunthornwat, *The Knoll*, and a goal by Nedum Njoku, *The Head Master's*, assisted by our goalkeeper Lee Brogan-Shaw, *The Knoll*. In the second half, the Harrow D team succeeded in scoring two more goals, which were a penalty scored by Dejsunthornwat, and a backheel goal by Noah John-Brown, *Lyon's*, assisted by Viktor Timchenko, *Lyon's*. The man of the match was Niky Burov, *Lyon's*, with an amazing defensive display. To improve, it is essential for the Harrow D team to work on pressing and hunger for the possession of the ball. All in all, the Harrow D team's execution of set pieces and passing played a huge role of our victory.

Yearlings E Away v Wetherby Senior School Boys Under-14B, Won 8-0

Yearlings F Away v Wetherby Senior School Boys Under-14C, Abd

### *The School v QPR, 29 February*

1st XI Home v QPR FC Academy, Won 1-0

2nd XI Home, v QPR FC Academy, Won 6-1

The 2nd XI made the most of the Sunley's expansive playing surface with some excellent passing and movement, and despite going a goal down against the QPR Academy side, Harrow rallied to lead 2-1 at half-time. In the second half, Harrow cut through their opponents to make it 6-1 at half-time, with a goal from Tochi Orji, *The Park*, two each for Arthur Porter, *Druries*, and Zain Ayoub, *The Knoll*, and a goal of the season contender volleyed in straight from a corner by Melvin Ackah, *Newlands*.

### *The School v Dr Challoner's Grammar School, 29 February*

Colts A Home v Dr Challoner's Grammar School, Won 3-0

Colts As played their best football of the season to beat Dr Challoner's 3-0. Jesse Eledan, *Newlands*, broke the deadlock

before two more goals from man of the match Lase Akindele, *Newlands*.

Colts B Home v Dr Challoner's Grammar School, Lost 2-5

The opposition adapted quickly to the weather conditions and Harrow didn't pull it back. Man of the match was Zach Smith, *The Park*, who communicated well in defence and moved the ball well going forwards.

Junior Colts A Home v Dr Challoner's Grammar School, Lost 0-1

The JCAs fell to an unfortunate defeat in a relatively even game. Incessant rain turned the pitch into a bog, yet Harrow strived to play sharp, progressive football. In the first half, they were largely pushed back into their own half, but some lively moments from Joel Otaruoh, *Lyon's*, down the left side led to opportunities. Unfortunately Dr Challoner's were growing in confidence at set pieces and, after a number of corners delivered into the box, they finally flicked one home at the near post just before half-time. The second half saw Harrow based more in the opponents' half. Mikail Magomedov, *Rendalls*, produced a fantastic range of passes down the left side and Sam Gibbard-Jones, *The Head Master's*, held the defence together with a typically committed display. Sebastian Aucott, *Lyon's*, was player of the match, showing tenacity in the challenge and intelligent passing to knit things together centrally. Ultimately, Harrow failed to create enough clear-cut chances, yet losing this game was a harsh reflection of the balance of play.

Junior Colts B Home v Dr Challoner's Grammar School, Won 3-1

Junior Colts C Away v Wetherby Senior School Junior Colts A, Lost 0-4

Junior Colts D Away v Wetherby Senior School Junior Colts B, Lost 0-1

Yearlings A Home v Dr Challoner's Grammar School, Won 2-1

Harrow played the better soccer in conditions more suited to footer in their hard-fought 2-1 win against Dr Challoner's. Joshua Nwaokolo, *Newlands*, scored a brace and Matthew Hughes, *The Head Master's*, made a string of vital saves. Man of the match was Ore Oni, *The Knoll*, for relishing the conditions and setting the tone for the rest of the team with his frequent interceptions and incisive forward passes.

Yearlings B Home v Dr Challoner's Grammar School, Lost 0-4

A game of two halves! A fantastic first-half performance in which we didn't really test the keeper enough came back to bite as we then conceded four second-half goals against a strong DCs team.

There were standout performances from Harry Tait, *The Head Master's*, Josiah Bello, *The Head Master's*, and Henrick at the back!

### **Ways to contact *The Harrovian***

Articles, opinions and letters are always appreciated.

Email the Master-in-Charge [smk@harrowschool.org.uk](mailto:smk@harrowschool.org.uk)

Read the latest issues of *The Harrovian* online at [harrowschool.org.uk/Harrovian](http://harrowschool.org.uk/Harrovian)