

# THE HARROVIAN

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## COMMEMORATION CONCERT

*Speech Room, 5 October*

On 5 October, the Commemoration Concert took place in Speech Room and showcased the excellence of the boys and beaks across multiple musical genres and dramatic arrangements. Every year, members of the School community commemorate the generosity of those who have made the foundation family what it is today. This commemorative event also remembers his wife, Joan Lyon, who oversaw the building of the school house (the western wing of Old Schools).

The stage first welcomed a full orchestra, conducted by DNW, comprising all the boys in the ensemble and a few professional instrumentalists; even a harpist was included in the mix. To control this large orchestra was no easy feat, but the musicians effortlessly expressed their nouveau interpretation of the central theme, changing the rhythm to fit their style. The highly skilled composer Copland transfixes the audience into the flavour of spring with the *Appalachian Spring Suite*, a well-chosen piece that epitomises hope and glory. There was a moving interplay between the chirpy woodwind instruments and the sonorous sounds of the stringed instruments, with special kudos to Ray Moon, *West Acre*, (flute) and the other woodwind soloists who played seamlessly for that section.



Then the Harrow Sinfonia brought life Piazzolla's *Four Seasons of Buenos Aires*, an intriguing take on to Vivaldi's famous *Four Seasons* with incredibly articulated solos from Yuk-Chiu Lai, *Newlands*, (Summer), DNB (Autumn), John Pedersen, *West Acre*, (Winter), Julian Chan, *The Head Master's*, (Spring) and with the String Orchestra as the accompaniment. This Argentinian 'take' blends Hispanic sounds and rhythms with tantalising glimpses of Baroque masterpieces.

Subsequently, the Big Band was conducted by SM and supported by their soloists throughout two pieces, *Moanin'* and *Beyond the Sea*. There were solos from Rex Wickham, *The Head Master's*, (vocals), Charlie McDowell, *The Knoll*, (saxophone), and Rio Odofin, *The Knoll*, (trumpet) to add to the upbeat melodies and sprightly chords of the Big Band.

Finally, we were privileged to be visited by the children's choirs of Newton Farm School, St Anselm's Catholic Primary School and Norbury School to perform four pieces. The first piece, *Beati Quorum Via*, was sung by the Chapel Choir, and its composition vaguely adheres to the structure of sonata form

to explore Stanford's unique style as a composer through text painting and imitation. The piano then supported the visiting choir with *The Lighthouse Keeper* (Wallen), which sang of Wallen's lighthouse in Scotland with musical intensity. A small ensemble accompanied *Simple Gifts*, which has a familiar tune heard in the *Appalachian Spring Suite*; Copland embellishes this main theme tune with rhythmic and melodic variations. The last piece, *How Can I Keep From Singing*, was in conjunction with the Chapel Choir. Special mention to EDD making her conducting debut in Speech Room with her very well prepared primary school choirs.



Overall, the Commemoration Concert was a fantastic opportunity for the new Shells, visiting choirs and, indeed, all boys to experience the wonders of Speech Room and the fantastically conducted ensembles. Of course, a bucket collection was held in aid of the ongoing repairs for Spirewatch, raising more than £400. The complete range of Harrow's musical talent was on show, and the soloists were at their best. The audience left feeling culturally fulfilled and enjoyed an evening packed with joyous songs.

## OSRG PRIVATE VIEW

*Beaton and Churchill in the OSRG, 19 September*

On Thursday 19 September, the OSRG Arts Society held a private view for two exhibitions celebrating our Giants of Old. A theme of anniversary united the two collections, with exactly 50-year-old prints of Cecil Beaton photographs complemented by a selection of Churchillian objects to celebrate the 150th anniversary of his birth.

The society was grateful to welcome Dale Vargas (*Druries 1952*<sup>3</sup>) to offer some words of welcome (after a few drinks for esteemed guests and hopefully none for the boys). Vargas began by introducing the stunning Beaton photographs. In 1974, Beaton was asked by the National Gallery to select the favourite photographs of his career for a retrospective exhibition celebrating his 70th birthday; the prints displayed in the OSRG were the prints commissioned. Due thanks were given to Robert Lassam, to whom Beaton gifted the prints, and to Tony Hall Williams, who persuaded the Lassam family to donate the prints to Harrow. Both were also instrumental in the elevation

of William Henry Fox Talbot's (*The Head Master's 1811*<sup>3</sup>) (our other token Harrovian photographer) reputation.

The exhibition began with a series of photographs from Beaton's family album, featuring his mother and his long-suffering sister Baba. An eye for symmetry and line was displayed in an early photograph taken of Baba, in which Beaton altered her shape to make it more streamlined, echoing the form of a nearby tree. His relationship with the Sitwell family featured prominently as well, exemplified by a legendary photograph of Edith Sitwell and her two brothers (the bright young things of the 1920s), which remains enigmatic and affronting today. Following this, Vogue magazine snatched Beaton up as a talent and deployed him to Los Angeles to photograph some of Hollywood's finest. Amongst the posse of stars frozen in time by the shutter of his camera were Buster Keaton, Talullah Bankhead, Greta Garbo, Marlene Dietrich and Gary Cooper.

In the 1940s, Beaton's work crossed paths with our war hero Sir Winston Churchill (*The Head Master's 1888*<sup>2</sup>), most noticeably in a photograph of 'the great old man' at his desk in Downing Street, taken for the Ministry of Information. The wartime connection continued with Beaton's deeply moving portraits of children evacuated to the country during the Blitz.

The interlude of war was swiftly followed by more celebrity portraits, capturing Picasso, Henry Moore, Warhol, Hockney and a delightful trio of Marilyn Monroe, Audrey Hepburn and Margot Fonteyn. Expertly posed and precisely constructed, the photographs immortalised a bygone era of style and fame, so foreign yet resonant today. Of particular note was the photograph of Audrey Hepburn in character as Eliza Doolittle, wearing a costume designed by Beaton himself. It was on this note that Vargas introduced Mrs Walton to the 'catwalk' (the OSRG could make a fabulous setting for a fashion show), modelling her graduation gown from the University of East Anglia, which designed by Beaton.

We then moved on to the Churchill exhibition on the mezzanine floor. As befitting the anniversary of Sir Winston Churchill's birth, Vargas began at the very beginning, when the young man arrived at The Head Master's at Harrow with poor exam scores and a proud ego. In the first vitrine was an early photograph of him, alongside a letter that he wrote to his mother requesting Liberty-print fabric so that he could make his room the "prettiest". What modern Harrow boys would make of that is up for debate. It is of note that all the letters and documents in the display cases were scans of the originals (which are kept in the School archives); due to the fragility of the original items, they are available for viewing only by appointment with the School Archivist, Izzy Farrow.

The display cases showed images and objects in chronological order, ranging from Song Books to an authentic cigar. Alongside these objects were a collection of miscellaneous items from the 1940s 'Churchilliana' craze, featuring little souvenirs such as a horse brass, playing cards, letter rack and framed photographs. These oddments were bought by Harrow's own EWH during a recent trip to Tring, where he found them offered at a local auction sale. One of the more unique objects was a peculiarly shaped caricature of Churchill, only 8cm tall, with tiny, spindly legs. The brilliant OSRG Assistant, Ms Payne, used her phone to find all the information anyone could ever want on such items. They were created by a young artist in the 1940s named Robert Whiting who had an arrangement with Shippams potted meat factory in Chichester to send him all their chicken wishbones, from which he based his unique sculptures of personalities of the day. Other figures that he portrayed include wartime ally and peacetime rival Clement Attlee, Sir Anthony Eden, and Beaton favourite Greta Garbo – all with spindly legs!

In matters slightly more high art, the OSRG's mezzanine floor was also graced by the double portrait of Churchill with Kennedy as a record of Churchill being made an honorary citizen of the United States in 1963, as well as an outstanding photograph by Harry Benson of boys rapturously welcoming

Churchill to Songs in 1961. Yet, one work rose above all the others in both artistic and historical importance – *Distant View of Venice*, painted by Churchill himself and given to the School by Clementine, Baroness Spencer-Churchill of Chartwell.

The OSRG Arts Society would like to offer our sincere thanks to the curatorial team who continue to research and conserve all items in the School's collection, as well as to all those School staff involved, from electricians and picture hangers to the catering and printing departments for allowing this private view to be such a success. Any boy interested in seeing the exhibitions should go to the OSRG on a Tuesday or Thursday afternoon, and will certainly find himself stimulated and fulfilled.

## ORIENTAL SOCIETY

*'The impact of the scholar class on Chinese culture',  
Arthur Yang, West Acre,*

Arthur Yang, *West Acre*, gave a lecture on 'The impact of the scholar class on Chinese culture'. Starting with a recital of a poem by Su Shi, Yang proceeded to talk about how the scholar class developed following the fall of the Han dynasty (which collapsed due to the rise of the rich aristocracy) and the chaos of the Three Kingdoms. During the Sui dynasty, imperial exams were invented to pick new personnel to join the court to take power away from old and powerful imperial families.

These scholars, known as *Wén Rén* (文人), were largely affected by the teaching of Confucius. The scholars believed in the 13 classic texts of Confucianism and favoured virtues. For example, scholars praised the good qualities of bamboo, saying that it was hard and upright, echoing the idea of upholding virtues. Many Confucianist scholars believed in making the world a better place through these virtues.

Yang proceeded to talk about how scholars improved art. Scholarly paintings had a soft spot for symbolism. An example of this was during the Mongol invasion, when scholars mass produced paintings in protest. These paintings featured the okra plant, which, like the Mongols, could not stand up in China without "roots". Additionally, the scholar class transformed the highly realistic and delicate painting style of the Tang dynasty into the style of *Wén Rén Huà* (Scholar Painting), where the lack of colours, stretched lines and amateurish style (perhaps intentional) were prominent. Scholars also turned to simplifying many details in their art: textured mountains became simple lines while trees became two-dimensional pillars. This style even affected how Chinese gardens are portrayed in present-day life. Like the *Wen Ren Hua*, bonsai trees and garden mountains are shaped in a twisting form that takes inspiration from the scholarly eccentricity. Furthermore, the painting style of *Wen Ren Hua* contained large blank spaces in the canvas for observers to "imagine their own objects into" as well as show the scholarly appreciation for tranquillity.

Yang finally talked about how the scholars believed in the quality of *Ya* (雅): the opposition against the vulgar world and the masses. Scholars promoted an eccentric lifestyle, believing that a rebellion against the normal was a sign of upholding one's virtues. Yang mentioned that a lot of this eccentricity was caused by the boredom of the scholar's daily life. From this boredom, Yang said, scholars reflected and changed aspects of life around them such as calligraphy, incense burning, tea drinking and music.

Overall, the talk was incredibly engaging, finely presenting a wide range of well-researched topics.

## DEBATING SOCIETY

*St Mary's Exhibition Debate, 3 October*

On 3 October, 16 Harrovians met 16 St Mary's girls to compete in two rounds of debating. The afternoon began with their arriving early, showing that competency remains in many institutions. The girls immediately complimented our ties, demonstrating kindness to contrast with their competitiveness in speech.

The first round began with a detailed info slide that defined a social media influencer as one who influences both purchasing and politics. The motion was 'This house believes social media influencers should be regulated by the government'. The motion was particularly relevant given the inspiration of the riots over the summer. The key clashes identified in most debates were: would information be hidden or less fictitious? Would politics become less diverse or less extreme? Would the consumer be missing out on products or scams? Would it be practicable? Harrow boys won across every room which determined the winning team.

After friendly chatting (certainly with a suppressed smile for most), a second info slide appeared, with information on cybernetics. Then came the motion 'This house would create a cybernetic sports league'. This motion, filled with whimsy, made for an enjoyable end to the afternoon. The key clashes in this motion were over safety, entertainment value, technological advancement and equity. The most visionary point, made in most rooms, was that technology would improve due to invented competition, much as car technology improved with Formula 1. This was energetically argued from all sides, and a clear winner wasn't announced.

St Mary's established itself as a school of strong debating skills and stronger character; the latter of which was proved further as we dined at Grove On The Hill.

## PEEL SOCIETY

*'Tiananmen Square', Nicholas Wang, West Acre*

On 8 October, one of our own secretaries, Nicholas Wang, *West Acre*, continuing the theme of scandals, gave a captivating talk on the Tiananmen Square Massacre in which he discussed how one of history's biggest mysteries developed, along with the controversial way in which the aftermath of this event was dealt with. Wang began by describing the unfortunate start and build-up of the movement, with students starting protests and strikes in response to the violence and chaos during the Cultural Revolution between 1966 and 1976. Wang claimed that, despite the economic growth of China, the Communist Party still maintained a strict hold over all the citizens, including a ban on democratic freedom.

Wang talked about how Hu Yaobang, General Secretary of the Chinese Communist Party, unfortunately died after heart attack. Many people, especially students, gathered in Tiananmen Square to mourn his death. Wang then described how the students demanded a negotiation with the government, which the government dismissed immediately. The attitude of the Chinese government, along with the press deeming the gathering "anti-party" and "anti-socialist", fuelled the hunger strike and demonstrations, which saw the revolts gaining international attention. Wang went on to explain how martial law was declared on 18 May, and how General Secretary Zhao Ziyang, who opposed military intervention, made a final appearance urging students to leave peacefully. He was later purged from the government. At the peak of the protests, a million people were gathered in Tiananmen Square, but on 3-4 June, the government

sent in 200,000 troops, tanks and armed soldiers. They violently cleared the square, killing an unknown number of people, with estimates ranging from hundreds to over 20,000.

Wang concluded by discussing the Chinese government's censorship of information to hide the truth from Chinese people. The 'Great Firewall' that saw the removal of access to foreign websites and information, the blocking of all keywords relating to this event on Chinese search engines, and federal punishments facing those who persist in posting about these politically sensitive topics, are all measures taken by the Chinese government to erase awareness of the event. Despite many Chinese people using codenames to talk about the protests, the government's suppression of memory and the automatic deletion of any reference to the massacre on social media has and will ensure 'cultural amnesia' in China for the foreseeable future.

## DEBATING SOCIETY

*Boys v Beaks, 'Beaks' salaries should be performance-related pay', adjudicated by Mr Jordan Anderson  
19 September, OH Room*

The debate kicked off with Tristan Yang, *Lyon's*, introducing the motion and the adjudicator, Mr Jordan Anderson, an esteemed debater with 21 competition wins. Yang then introduced the phenomenal debaters on the boys' side, with Arturo Saville, *Rendalls*, and Robert Young, *The Grove*, both being Shield winners, as well as Harry Winward, *Lyon's*, and Ben Shailer, *Rendalls*, also formidable debaters. However, it seemed they were no match for the beaks: SMK, EMH, the School's debating coach, Mr. Dolan, and RKB, and repeated history, with the boys re-enacting their loss last year in the same event.

Saville began by introducing the problem that the proposition sought to answer: a crisis in education. The teaching field offers virtually no repercussions compared to other professions, and Harrow beaks have very cushy jobs. Therefore, the system the proposition would introduce would reward teachers who perform well and punish teachers who did not. Saville also stated that he did not care for a holistic education, and only grades fundamentally mattered.

There would be reviews to provide regular feedback that would treat all fairly, and provide incentives, such as incentivising bad teachers to improve, or move on to another industry. According to some studies, such as those taken in hospitals, performance-related pay has functioned very well.

Saville also noted that he had actually polled SMK and EMH's students, with EMH having a generally good report, but SMK being described as an inhumane sadist. (I will leave room for our esteemed Editor-In-Chief to voice his protests here.) [ *I was obviously misrepresented and you'll be hearing from my lawyer. – SMK* ]

SMK began his rebuttal by stating that the beaks gathered there today would all be making billions of dollars for their efforts if performance-related pay were introduced, also questioning how high termly bills would shoot up for the boys gathered there if PRP (performance-related pay) were installed for the students at this School. The outstanding ISI results were also brought up, as well as the inevitable death of the co-curricular life of the School if this were established, with no music lessons, no early departures, nothing at all. SMK then refuted Saville's idea and stated that the holistic nature of the School was incredibly important, promoting the person "beyond the exam".

SMK moved onto his other point, that teachers would become too afraid of innovation, and stick to the same script for fear



of their pay being dramatically cut. No more innovation, no difference, no quirkiness. SMK capped his speech off by rebuking this terrible motion.

Winward began by stating that one absolutely should award teachers for being good teachers. After expressing some amount of disappointment in the beaks not actually understanding the mechanism presented, as early departures and music lessons are outside the scope of this debate because PRP seeks not to evaluate the skill of a student but their comparative improvement. The proposition would also definitely still allow students to go do their co-curricular activities, as well as having PRP be based on that as well.

Moving on, Winward then questioned whether any development in teaching was present in the current system, where beaks bring out the same slideshow 20 years in a row! He argued that there is no growth, and that that is the problem with the teacher status quo: they're paid for showing up, not for what they actually do. Winward capped off by speaking about how there is no incentive in the current system.

EMH began with some rebuttal, noting that the percentages already mentioned by the boys did not add up, revealing the flaws on relying on external research. She also mentioned that the mechanisation was flawed because the system was based on hours put in, rather than based on efficiency. She also mentioned termly reviews already exist, making more of this mechanisation redundant.

She then stated that the audience were dressed in sporting attire, which beaks have to support, as coaches, speaking of how much effort every beak puts into the co-curricular activities, worth much more than a mere 15% addition of base pay.

This led EMH to another point, which is corruption. She asked why teachers would not just manipulate results to paint themselves more positively, or charge higher fees for being better teachers, 'subscription-based Latin,' as she coined it. Closing her speech, she stated how PRP would only shrink co-curricular opportunities and asked, "Which beak do you want, the one only caring about grades, or the one that actually that cares about you?"

Shailer began his speech by stating how the other side of the debate has presented much strawmanning, but not much real argument. After some rebuilding, he argued against the beaks' idea of charity, with him quoting his former History beak, "I frankly don't get paid enough to care about your GCSEs." He then argued through studies that PRP generates a better environment, as well as refuting EMH's idea of corruption with the idea of computer marking.

Moving on, he questioned the sort of teacher who teaches a private school, and not a state school, concluding that these teachers are the ones who like an easier life and are incentivised by money first and foremost.

Shailer summarised by stating that we should drop the teachers who are leaving boys behind, and employ new beaks, which is imperative with the fee rise around the corner, and beaks that will inspire current beaks to become better.

On the other side of the bench, Mr Dolan first explained to the adjudicator that he knew about debating, but was unaware that Harrow boys would actually deliberately fail GCSE Mathematics to spite him. He then extended one of EMH's points, which was directed at the inefficiency of the proposed system. No matter how terrible he was at directing plays or taking hockey, he would still get great pay due to the sheer number of hours put in. Therefore, the teacher who does well at these things is actively being held back, stating that Harrow doesn't exist in vacuum; everyone values a good income, and, if PRP were introduced, teachers would migrate to schools with generally better results, such as Westminster.

He then stated that PRP in schools is also not a new idea; it has existed since 2013 and has been a massive failure, with teachers tending to get stressed and burnt out. Furthermore, he argued that teachers operating on a PRP basis would make for

terrible teachers and make students hate their subject; given most good universities wish to have pupils who are deeply invested in their chosen subjects, this would prove to be damaging for the School's university outcomes. Therefore, Mr. Dolan concluded that the policy was ill thought-out and should be struck down.

Young, as the proposition whip, prepared a little anecdote about how awful his day was, with uncaring beaks, and presented the notion that none of the beaks' points stand. He stated that SMK relied on criticism of the mechanism, without actually listening to any of the salient points. Indeed, he struck down Mr Dolan's point about stress, suggesting that beaks already are stressed. Young also stated that the argument of boring lessons is inconsequential as the boys already care about their education and would not be at this School otherwise.

RKB, as the opposition whip, first examined the proposition, and stated that, by their metrics, boys are nothing but numbers. He also reinforced the issues of the Super-curriculum and sport. Additionally, he mentioned that this motion would turn beaks into accountants. Rebutting Young, he stated that, in order to effectively argue a point, the mechanism also needs to be understood. He then stated that the proposition had no clue what they were talking about when it comes to state schools, which invalidated their point. Finally, RKB affirmed how he himself cares about his students, and that there is there is no place for him in a PRP system.

Overall, it was a very engaging debate, offering insight into the art of debating as well as generally being a great hour of entertainment. Thank you to all who participated to make this event possible, especially to SMK.

Please direct all enquiries concerning the Debating Society to SMK or one of the secretaries.

## TREVELYAN SOCIETY

*Mr Ronald Koorm, 'Intelligence and planning for D-Day', OSRG, 1 October*

As the 80th anniversary of D-Day fell on 6 June this year, it was fitting to honour the great sacrifices of the British, Canadians and Americans in liberating Europe by having a Trevelyan Society lecture at the Trevelyan Society on the important part played by non-combatants on that momentous occasion.

The south of England had become a giant military camp, with hundreds of thousands of soldiers, all planning a trip to the Normandy beaches in the early summer. The British security service, MI5, was to make sure that, on D-Day, the Germans were looking the other way and were as thinly spread as possible. If they had failed, tens of thousands of men would have died and the operation would probably have failed, which would have either led to the losing of the war or an complete Soviet victory, two not very favourable outcomes.

This was, of course, going to be a little difficult. Since the US army alone planned to have 1.2 million men with all their equipment in France only 90 days after D-Day. And because one can't just hide that under a bit of camouflage, Operation Fortitude was born, the most ambitious deception plan in military history. The operation wouldn't pretend that there was to be no invasion, that would have been impossible. Instead, their goal was to fool the Germans on how many were coming, when they would land, and where they would land. Army groups were positioned around Britain to confuse the Germans. The British 4th Army was stationed in Scotland, supposedly preparing to attack Norway. General George Patton, an American war legend whom the Germans feared, became

the proud commander of the 1st US Army Group stationed on the English coast opposite the Pas de Calais, the closest crossing to France and the most obvious choice for the crossing.

And if the British 4th and the US 1st sound like somewhat unusual armies, they were, in the way, in that there were no actual people in them. They were completely fake, a fugazi, fairy dust. The allies had no real soldiers to spare; they were all needed in France for the real invasion. So to get the Germans to fall for this massive bluff, the film industry was called in. They created a brilliant illusion, an entire dummy army, wooden aircraft, inflatable tanks, 250 fake landing craft. Two fake corps headquarters were invented, pouring out a constant stream of radio drivel. At one point, King George VI even made an official inspection visit, solemnly inspecting row after row of blow-up tanks and real troops who had bussed in for the day, all while the daily news reel broadcast this inspection to the world.

And, because they had to either go all in or fold, this inflatable 1st US Army was presented not just as a threat, but as *the* threat, the primary invasion force to be launched at the Pas de Calais. The Germans already considered this the most likely destination for the Allied attack; now the Allies just had to make sure the Germans continued to believe that.

And so was born MI5's Twenty Committee, so called for the XX Roman Numerals... Double Cross. Double Cross fed the Germans a constant stream of highly credible intelligence, a combination of utter rubbish and brilliant information delivered just too late to be useful. Back in 1939, the British had turned a German agent into a double agent. He was pretty useless, but he had told MI5 everything they needed to know about how the German secret service communicated with their agents. The Twenty Committee used this information to create an entire network of double agents. By D-Day, Germany's network of spies in Britain was owned by the Twenty Committee.

One agent was a Catalan, code named Garbo. Garbo created a completely fictitious network of 27 agents who bombarded the German embassy in Madrid with messages, presenting an utterly convincing, and utterly false, picture. The real attack, they said, would come in the Pas de Calais; any other perceived invasions such as Normandy were feints. Garbo was good at his job. So good, in fact, that the Germans awarded him with the Iron Cross for his invaluable services, which makes him the only man to have received a medal from both Nazi Germany and the UK.

But the danger was that, even if they fooled the Germans before the invasion, once the Allies landed, the deception would be over. All German military strength in France would be concentrated on Normandy, and the Allies would then no doubt be driven back into the sea. So a series of new operations were concocted to convince the Germans that other invasions would follow the first all along the coast of France. Secrecy was critical.

To help the invading forces, a complete photographic map of all of the beaches was needed. The RAF and USAAF ran hundreds of photographic missions, but they needed more. So the public were asked to send in all their holiday beach photos. Then the toy maker Chad Valley was commissioned to take this intelligence and make a vast map of the operational area in jigsaw puzzle form for easy mobility. The jigsaw map was delivered by two men in two pieces – neither of them knew which was the real one – and, once the delivery was complete, neither was allowed to leave headquarters until D-Day was over.

The British armed forces were obsessive about security. They arranged for 30 members of the Women's Auxiliary Air Force to dress in civilian clothes and visit pubs close to where the British commandos were staying. Their job: to flirt with the men and try to get them to spill information about their mission. To everybody's amazement and delight, the commandos kept quiet.

MI5 still worried that the news was out, though, and that the Germans would be ready and waiting. Back in 1942, the crossword in the Daily Telegraph newspaper had included a clue answered by the word 'Dieppe', just one day before the Dieppe raid had taken place. Worrisome. And now, on 2 May, in the same crossword section, came the clue 'One of the U.S., and the answer was Utah, the code name for one of the beaches the Americans were to land on. Then on 22 May, came the answer 'Omaha', another beach, and then later 'Mulberry', 'Overlord' and 'Neptune'. All code words for various D-Day operations.

Finally, MI5 descended in a fury upon Leonard Dawe, the schoolmaster who wrote these crosswords. Turns out that it was all just an extraordinary series of coincidences.

But the big question remained: had all this deception and secrecy worked? And how would the Allies know if it had? They needed to be able to read German communications to be sure. The Germans used an extraordinarily complex encoding system: Enigma. The codes were changed daily, and there were 159 million million million possible permutations. German messages should have been impossible to read. But the British thought they could crack the code.

They assembled a team of brilliant mathematicians like Alan Turing at Bletchley Park to do it. Then the Allies had a lucky break. In May 1941, a British ship forced a German U-boat to the surface. The Germans abandoned their sinking craft, but in the final moment, the British sailors managed to board and capture the most unimaginable treasure: a completely intact code machine and codebooks. Soon, and for much of the rest of the war, the British were routinely reading German messages. But of incredible importance as well was the development of the first-ever computer, Colossus. Colossus was needed to break the even more sophisticated code Lorenz, which was a code used by the German high command and Hitler himself. Shortly before D-Day the British had become so good at breaking Enigma and Lorenz that they could intercept messages from Hitler before they had even reached the addressed. One estimate has suggested that the intelligence gained from this find may have shortened the war by more than two years.

It was through that intelligence the Allies learned that the Twenty Committee had been stunningly successful. When the balloon finally went up, every key German commander greeted the news of operations in Normandy as an invasion, but not the invasion. Critical German focus, men and material remained on the Pas de Calais even after D-Day, confusing, slowing and weakening the German response. It was little short of a miracle.

And so D-Day began for the British and Canadian forces. The British beaches were called Gold and Sword, and the Canadian beach, Juno. Churchill had insisted on proper names rather than silly code names, saying that no mother wanted to hear that her son had given his life at the "Bunnyhug" landings.

The British parachute drop, despite massive confusion, achieved most objectives in the face of incredible odds. Seven hundred men and a complete glider train of artillery were supposed to be sent to capture a critical German battery. But when all the equipment and most of the men were lost in the landing, the 150 remaining soldiers, armed only with rifles and Sten guns, took the battery none the less.

Despite the heavy costs, the landing at Sword was remarkably successful. By 9pm, many units were off the beaches and moving inland. At Juno, Canadian losses were heavier, but they soon broke through the coastal defences, as did the British at Gold. The landing plan had worked amazingly well, considering. Almost everywhere, the German coastlines had been rolled up. And the Allies had complete control of the air. Reinforcements of the Luftwaffe and the Wehrmacht was nowhere to be seen, thanks to the incredible work of British intelligence.

# METROPOLITAN

## BUCK SOCIETY

*Music Recommendations*

Piece: *Beati quorum via* (Homage to Stanford)

Composer: Janet Wheeler

Written by Janet Wheeler in 2019, this week's piece forms part of a commissioned project called "choral inspirations", in which contemporary composers were invited to write a piece inspired by a famous work of choral music, for the vocal group Sonoro. Wheeler elected to use Stanford's famous setting of 'Beati quorum via' as her inspiration, and chose to use the same text as Stanford, while placing it distinctly in her own compositional voice.

Sadly, this piece carries a tragic story as part of its creation. Wheeler claims that she and her husband had always loved Stanford's classic setting, and therefore chose to have it sung at their wedding. In particular, Wheeler claims to have always found a special resonance in the text of 'Beati quorum via': 'blessed are those... that walk in the law of the Lord', as she had always admired her husband for his honourable character, above all else. When her husband unfortunately developed terminal brain cancer, which piece to choose as her "inspiration", became obvious. Written in memory of her husband, Wheeler wrote the piece during her last months with him and finished the work in time for it to be performed at his funeral.

Composed in the same key as Stanford's original piece, the two are often programmed one after the other – a contrast showing how music has changed in the past one hundred years, and yet illustrating how dramatically a life can change in a single moment.

Described as 'contemporary, yet always accessible', this piece is an exemplar of Wheeler's compositional control and profound emotional lexicon, serving to combine moments of humbling vulnerability with raw emotional power. Overall, the piece stands as a testament to the fragility of the human experience, yet simultaneously as a celebration of the value that that same fragility imbues.

I would highly recommend giving this piece a listen, and recordings of it by Sonoro can be found on all major streaming platforms, including YouTube.

P.S. This article will be the first of a weekly series published in *The Harrovian*. If you have any recommendations, please send them to 21ShailerB@HarrowSchool.org.uk

## MIDWAY (2019)

*A disappointment, a film review by Mac McDowell, Elmfield*

Over the long exeat I had plenty of time to catch up on some films that had long remained on my list. *Midway* (2019), directed by Roland Emmerich, was not one of those films but instead one that I came across while perusing a list of the 'Biggest Box Office Bombs'.

It's always exciting to watch a famous military event play out on screen, full of references and dates, an excitement I hoped to find as I began watching *Midway*. I soon realised, however, the film lacked that crucial bit of creative direction to be any good.

The film itself had a budget of \$100 million, but partly due to Covid-19 and greatly due to the quality of the movie itself, it grossed only \$123 million (not including marketing costs).

To many, it may seem a mystery as to how a film with actors such as Patrick Wilson, Woody Harrelson, Dennis Quaid, Luke Evans and Aaron Eckhart could be such a flop; you need only watch the film for that mist to be cleared.

What I found so surprising was that, despite the film's nine-figure price tag, I had heard very little about it online, much less in film-centric conversations around that time. *Midway* presents itself as a classic blockbuster with incredible visuals but poor writing, underestimating the taste of the masses, believing instead that the inclusion of some of Hollywood's biggest names would carry the film to victory.

Within the first ten minutes, it's clear that the bulk of the movie's visuals are entirely CGI, adding an almost cartoonish look to the whole thing. This kind of editing can be excused when used to show scenes of impossible dogfights or deadly infernos, but even moments of dialogue appeared visually "slippery".

To criticise this movie's CGI-based visuals would be to miss the point. When recreating the mammoth events of the Second World War, one expects special effects to be used to create any kind of scale (though of course TWBB, as reviewed previously this term, achieved a greater sense of scale with a quarter of the budget). Should *Midway* have leaned so heavily on CGI? No, but nor should most blockbusters, yet they always do.

The real issue with *Midway* is the writing, or lack thereof. Never once throughout the film did I believe what I was watching was anything more than a recreation. *Midway* felt more like a movie born out of textbooks than creative interpretation. The deeply satisfying dogfights are all that I can think to say on the movie's behalf (other than a typically strong performance from Patrick Wilson). I expected to feel that familiar shiver of patriotism watching *Midway* while staying at a friend's house in London, but no such sensation came, instead I resented how commercial this movie had made American history seem. The acting was poor and the forced transatlantic accents embarrassing. The transitions between the scenes were rushed and confusing and isolated the viewer almost as much as the soulless writing.

A movie like 2019's *Darkest Hour* captured a moment in time, and director Joe Wright was able to infuse it with more drama and intrigue than director Roland Emmerich could squeeze into a film that served only as a poorly researched crash course in the Pacific Theatre of the Second World War. My point: *Midway* felt rushed. The best example of this feeling of 'rush' was in the film's depiction of Pearl Harbour.

One of the pivotal events of the movie (in fact, the moment that sets the events of the film into motion) was the Japanese bombing of Pearl Harbour on 7 December 1941. The events of Pearl Harbour are something I expected to see; however, within the first ten minutes of the film, the movie introduces us to the Patrick Wilson character of Rear Admiral Edwin Layton. Without knowledge of any other characters, we are thrown onto the decks of an aircraft carrier parked in a peaceful Pearl Harbour. Out of nowhere and without garnering from the audience any sympathy for the characters on deck, a swarm of Japanese A6M2s descend upon the unassuming American aircraft carriers in a veritable lightning storm of action.

I sat there watching the scene play out; on my face, colours flashed as my eyes followed the stream of bullets cutting through the side of the iron ships and the wings of the Japanese fighter planes streak across the Pacific Ocean. All this, and yet I couldn't shake a feeling of boredom. You see, this seminal moment had come and gone without any real emphasis or significance, you might find more drama in a black-and-white documentary. This boredom came from a lack of human perspective. The audience had no one through whom they could witness the events. The only character who we'd truly been introduced to was Patrick Wilson's Admiral Layton, a character who is nowhere near Pearl Harbour when the Japanese attack. As one critic writes, 'Without any human perspective it makes the whole event feel like meaningless noise.' Of course, Pearl Harbour is anything but meaningless and, certainly for Americans, represents one of



the most important parts of WWII. The remainder of the movie follows this same vapid vein and is not worth the viewing.

Similar though the movie was to a dry History Channel documentary, it exhibited no real appreciation for the period at all, an oversimplification. So, if a film is artistically banal, and historically inaccurate, what does that make *Midway*? The answer is simple: a failure.

If you'd like to see any particular film reviewed, please contact 21mcdowellm@harrowschool.org.uk.

## HOLLOW KNIGHT REVIEW

Hollow Knight is one of the few truly magical video-game moments that you genuinely wish you could experience all over again. For me, this falls into the small category of games that include my other two favourite games of all time: Minecraft and Persona 5 Royal. This review is my personal journey through my third favourite game of all time.

My first step into the mystical world of Hollownest was at a friend's house while it was free on PlayStation Plus. I was able to play through part of the first area, and I was engrossed. The atmosphere, gameplay and art style all really drew me in, and I loved what I had played in that brief 30-minute experience. I had to have it for myself!

So, after Christmas 2020, I spent some of my money on the game at a ridiculously low price point of £11.99, which is the biggest bang for your buck in all of gaming. I started my playthrough, and I remember when I got midway through Greenpath, I realised that this would be one of the best games I had ever played.

The gameplay style is of a 2D Metroidvania, which requires the player to explore an area and usually either fight a boss to collect an item or just find the item after a tough platforming challenge. This item then allows you to either go back to previously inaccessible areas or upgrade the amount of power and abilities available to your character. This gameplay feedback loop is very rewarding, and it always makes you feel like you are making progress, no matter how small, while also giving you a very good reason to explore every nook and cranny of the beautiful world fully. Not only was the game rich with content when it first came out, but four free DLCs were also released within a year of the game's release, making it fully packed with content to discover.

I have spent roughly 80 hours in my main playthrough. But this is only scratching the surface of how much replay value the game offers. You can play on a different game mode unlocked after beating the main story where you only have one life (Steel Soul), or you can learn speedrunning techniques to try and beat the game as quickly as possible, many of which are relatively easy and fun to learn. Alternatively, you can hone your skills in the pantheons, fighting against boss rushes to fully 112% complete the game, as well as practising on individual bosses that give you a difficult time.

For me, I particularly struggled with Nightmare King Grimm. So, I learned his attack patterns and probably replayed his fight at least 30 times before I was able to beat him without taking much damage and fully mastering his fight. This is one of my favourite aspects of Hollow Knight. The constant improvement comes not from the game getting easier but from you getting better, learning enemy attack patterns, and becoming much more skilled in controlling the Knight. This leads to a cathartic sense of achievement, as, when you replay the game from the beginning, you feel so much stronger and more capable compared to when you knew nothing.

I would also feel remiss if I didn't mention that the soundtrack absolutely *slaps*. With multiple bangers that you can enjoy outside the game, as well as some beautifully crafted atmospheric

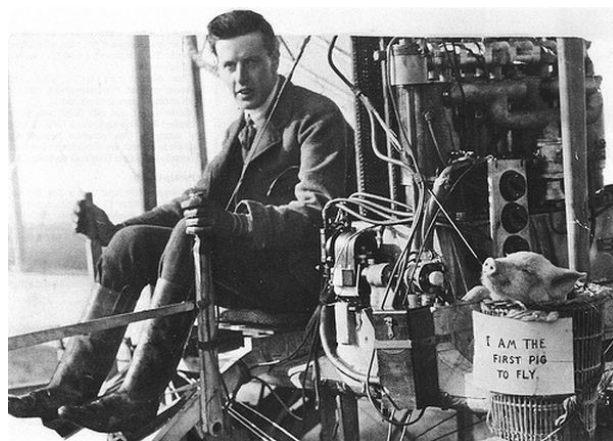
tracks that fit perfectly inside the game, the game is well worth playing with no other distractions – allowing yourself to be absorbed into the world of Hollownest.

## OPINION

DEAR SIRs,

John Theodore Cuthbert Moore-Brabazon (*The Head Master's 1897*) was that rare phenomenon, a humorous engineer.

After Harrow, he read engineering at Trinity College, Cambridge, and spent his holidays working for Charles Rolls, the founder of Rolls Royce, as a mechanic. Though he loved cars, he loved aircraft more, and in 1908 learned to fly in France in a Voisin biplane. He became the first Englishman to make an officially recognised flight of 1500 feet. On one of his flights he attached a small basket to the aircraft's wing, and within it placed a piglet, to prove that "pigs can fly".



At the outbreak of war in 1914, he joined the Royal Flying Corps. His technical disposition led him to organise and lead the photography of enemy infantry from spotter planes, a lethal activity, which he survived. By the war's end in 1918, he was a Lieutenant Colonel. He then became Tory Member of Parliament for Chatham. He was a popular MP, and developed an interest in the growing British aircraft industry.

At the outbreak of WW2, Churchill recognised his ability, and brought him into the Government. On 18 December 1940, Churchill and OH members of his entourage – Moore-Brabazon, Jock Colville, Jack Churchill and the Minister for India, Leo Amery – went to Harrow for Songs. They found that the boys sang the songs well, despite depleted numbers.

Moore-Brabazon was then promoted to Minister of Aircraft Production, a key wartime role. But on 3 September 1941, at a private dinner, he cheerfully expressed the hope that Germany and Russia would annihilate each other. This was a popular view, because everyone knew how brutally Germany and Russia had ganged up to enslave Poland, partitioning it like two wolves eating a sheep. But his remark did not go down well with the Daily Mirror or the Russians, who were supposed to be our allies. So regretfully Churchill had to "kick Brab upstairs" to the House of Lords, where he continued to support the war effort as Lord Brabazon of Tara.

After WW2, he enjoyed playing golf and became Captain of the Royal and Ancient in 1952. He also spoke in the House of Lords on a wide variety of subjects. He was most concerned about the decline of the UK aircraft industry, fearing it might become "cast in a pygmy mould." But he was embarrassed

when that industry produced in 1949 an impossibly gigantic prop-driven four-engined beast called the Bristol Brabazon – it only flew once. He also spoke in favour of prostitution, claiming (wrongly) that St Augustine, when Archbishop of Canterbury, had favoured prostitution (it was St Augustine of Hippo).

In 1959, Brab visited us in our home, Queen's Hill, next to the fairway of the second hole at Sunningdale. My mater, who loved flirting with great men, was thrilled. But Brad hadn't come to play golf or flirt. He had come to do business with my pater Rocky, who was a director of the investment firm now called 3i. Brab wanted money to develop the UK greyhound racing industry. He got it. Betting stadia still host greyhounds endlessly rotating around the six-dog tracks, where the bookies still take a relentless 15% of the gross bet.

While he and pater were discussing terms, I marvelled at Brab's menacing black Roller as it sank into our deep-gravelled drive. Its number plate was FLY 1, reflecting Brab's ownership of the first UK flying license. Yet my over-riding memory of Brad that day was how sad he looked. He had only five years to live.

Perhaps the horrors of old age had gripped him. Like Winston, his long and illustrious career came at a price. Their fantastic work rate was so arduous that towards the end neither could stay young at heart? So Harrovians who presently feel out-run, out-flanked, out-performed, or out-debated by other lads, especially those in The Phil, may today reflect that relative failure is a boon, for laurels, over time, can weigh like lead, e.g. many in the Phil will get arthritis.

Brab died in 1964, aged 80, but he will ever be remembered as a Giant of Old, because of the range of his endeavours.

YOURS SINCERELY,

MIKE STONE (*MORETONS*, 1957)

## GAFFE AND GOWN

*Quips from around the Hill*

"I don't want a job, so I'm not going to the Careers Convention."

"Yes, there was an unemployed section, I believe it was labelled 'Arts and Music'."

"Have you seen the homeless near Oxford Circus? They were once Harrovians. They're there because they failed to learn their second declension neuter endings."

## WHAT A CLASSIC!

There are many reasons one might have hated living in the classical world: horrible food, injustice and, most importantly, no wifi. But, above all, Greece and Rome were not particularly funny places. There was plenty of laughter, but it was often at things which would now disgust us, or even frighten us. Many of the jokes that do come down to us are about as funny as your History beak's comments on your half-term report.

There was a deep mistrust of laughter in antiquity. Aristotle held that laughter was essentially an expression of scorn. 'A jest is a kind of mockery, and lawgivers forbid some kinds of mockery – perhaps they ought to have forbidden some kinds of jesting', he wrote. In essence, there is something lowly about jokes.

Cicero was renowned for his *facetiae*, or jokes, and they were found in jokebooks all the way up to the 18th century. He discusses laughter explicitly in his handbook for speakers, *De Oratore*, (written around 50 BCE).

But the jokes that are preserved in ancient texts are frequently baffling. Many have to do with wordplay that does not easily

come across in translation. Cicero cites one example from the Roman senator Cato: "Shall we go for a walk, you and I? Yes, let's do it!" he said. His companion asked, "Why do you need the 'do'?" Cato replied, "Ha, no. Why'd I need the 'you'?" (*Eamus deambulatum! Et ille, Quid opus fuit 'de'?* And Cato: *Immo vero, quid opus fuit 'te'?*). Hilarious.

Jokes often played on physical attributes, such as height. Cicero, renowned for his "salty" jokes (a compliment in Latin), saw his short son-in-law equipped with a long sword, and said "Who tied my son-in-law to a sword?" So far, so funny. But just as often a Roman joke makes you wonder. Quintilian, for example, reports that audiences found the word 'stomach' (*stomachus*) hilarious.

Why would an orator want to make jokes? There are a few reasons: they can inspire good will in your audience; one's humour can make them seem clever; it can also be a good tool for vanquishing an opponent, and, perhaps most interestingly, it can help dismiss problems or objections that might be difficult to argue away.

Today, humour accomplishes many of the same things, particularly when used by public figures in speeches. Jokes can undermine authority, such as when someone makes fun of Biden's gaffes or Keir Starmer's sedateness. But authority figures can also use it to shore up their power. They can mock a protestor as a lunatic, or dismiss an opponent's argument with an ironic retort.

Whatever its impact, jokes are a central part of culture, both ancient and modern. Just as classicists puzzle over Roman punchlines, historians someday will have to analyse our comedies and stand-up routines for future audiences. For the scholar, jokes are not always a laughing matter.

## HOLY WRIT

*Letting go*

This week, I find myself returning to that rich well of philosophical ideas that is the HR email. After being invited to "acknowledge your greatness", the very next day beaks were invited to "let go of shame", and, as you might expect, this got me thinking about Aristotle. This latest disputation of the Human Resources Department got a number of things right. It correctly identifies shame as primarily a social emotion: it is connected with our sense of self in relation to others within our families, our communities and our nations. Unlike guilt, which can be experienced as a purely private recognition of a moral failing, shame involves either the fear or the reality of social disapprobation. Guilt is when you feel bad for copying your roommate's prep. Shame is the fear of your House Master's disappointment.

When the primary causes of shame are identified by those sages of the Bursary as neglect, criticism, or disapproval by our "caregivers", or because we did not fit in with "other's prejudices", it is suggested that shame is an almost exclusively negative phenomenon whereby any recognition of responsibility is "unwarranted" and which we should seek to "rebel against" and to "vanquish". But is this the case? Even from an atheist materialist perspective, shame as an emotion must have evolved to serve a purpose conducive to our survival.

From an Aristotelian perspective, shame, like any other emotional reaction, exists on a continuum between two negative extremes, between which is a "golden mean". In his *Nicomachean Ethics*, Aristotle writes, 'Shame is not a virtue, and yet praise is extended to the modest man. For even in these matters one man is said to be intermediate, and another to exceed, as for instance the bashful man who is ashamed of everything; while he who falls short or is not ashamed of anything at all is shameless, and the intermediate person is modest.' To be modest is to be socially aware and respectful to others, while



confining one's potential experience of shame to that for which one is actually responsible.

Interestingly, Aristotle believes that shame is most useful in the young: 'it is a feeling not suitable to every age, but only to youth: we do think that the young should be shamefaced, because since they live at the beck and call of passion they do much that is wrong and shame acts on them as a check.' Those who are more mature and have grown in virtue have no need of shame because their virtue and sense of honour prevent them from committing shameful acts. Aristotle and HR in fact agree that one should let go of shame, but Aristotle gives us the means: by embracing virtue. Shame is a symptom: we must treat the cause.

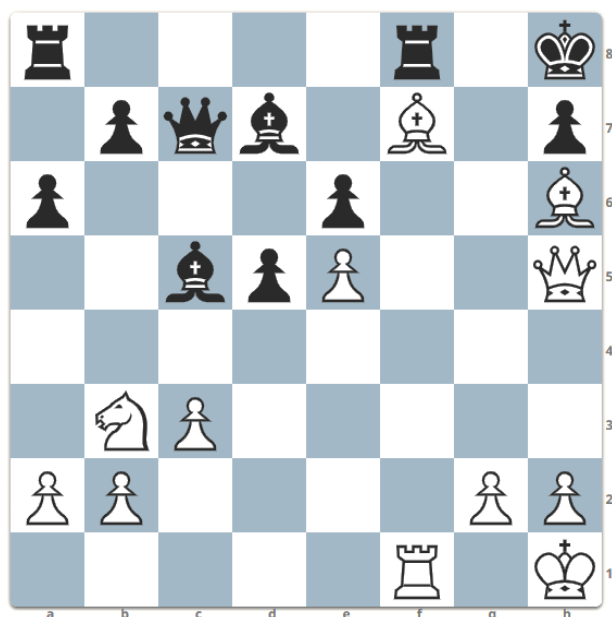
G K Chesterton makes the following observation about shame: 'Alone among the animals [man] feels the need of averting his thought from the root realities of his own bodily being; of hiding them as in the presence of some higher possibility which creates the mystery of shame.' That higher possibility is nothing less than Eden. The fact that human beings, uniquely, are capable of shame points to an alienation from our own nature, both physical and spiritual. We feel shame about our embodied reality and about our ability to attain even to our own lowly moral standards. When Adam and Even sewed fig leaves together it wasn't as part of a modelling contract for Eden's Fall collection.

We return to our good friend Pascal: 'We have so great an idea of the soul of man that we cannot endure being despised, or not being esteemed by any soul; and all the happiness of men consists in this esteem.'

In short, you should be ashamed of yourself, for you are an immortal soul.

## CHESS PUZZLE

This week's puzzle is taken from a 1989 game between Judit Polgár (widely regarded as the greatest female player of all time) and Hakan Winfridsson which was played in Winfridsson's home city of Gothenburg.



White to play and win in three moves.

Email your solution to JPBH to enter the termly competition.

Last week's answer: 1... Rh1+ 2.Kxh1 Qxf3+ 3.Kg1 Qg2#

Interested in chess? Come along to Chess Club, 4.30-6pm on Tuesdays and Thursdays in MS5. All abilities welcome!

# SPORT

## RUGBY

### *The School v Warwick, 5 October*

The 1st XV, Home v Warwick School, Won 40-15

An excellent win for the 1st XV on a sunny Sunley day. Harrow showed tremendous power up front and clinical finishing in the backs to start strongly with a 28-5 lead at the half. Despite several changes at half time, the quality continued throughout as Harrow scored some brilliant tries to end on a final score of 40-15.

2nd XV, Home v Warwick School, Lost 12-32

Harrow showed tremendous courage in their 32-12 defeat to Warwick after losing five of their starters to injury before half-term. Jack Mapletoft, *The Park*, and Arnav Menon, *The Park*, with the tries; man of the match was Matthew Finnegan, *Druries*.

3rd XV, Home v Warwick School, Lost 5-38

A vocal and aggressive start from Warwick, turning over the ball more times than an insomniac tosses and turns during the night. They had the better of the first few exchanges although Arthur Cutler, *The Knoll*, looked commanding at fly half. Unfortunately, he was the first casualty with a head knock. Warwick scored but, not long after, Harrow responded with a strong driving lineout and several carries before George Maia, *Druries*, dove over the line in Tom Daley-esque style. Oliver Rezek, *Druries*, lasted less than ten minutes at ten before the "hook-a-duck" game began. He was plucked onto Julian 1 (duck 1). No problem, the excellent Mitchell Roberts, *Moretons*, would move from 9 to 10 and Adam Yeung, *Elmfield*, who had a great week of training would slot in at 9. But hook-a-duck continued ten minutes later and Roberts was off (duck 2). Samuel Howes, *The Grove*, who also had an excellent week training and was having a superb match, felt a bit left out so he decided to follow Roberts (duck 3). Tomas Linares, *The Knoll*, executed some excellent lineout work for the try and, indeed, stealing opposition ball, but felt his services were best used on other pitches (duck 4). The hook came out and the final duck was gone. Oh no wait, Wallace (& Grommit)/(Captain) Kirk also ducked off (duck 5). Throw in a final head injury to Saarvin Cambatta-Mistry, *Lyon's*, who had an excellent game charging around like a bull, and hand, wrist, shoulder injuries for Piers McDowell, *Elmfield*, Hugh Mercer Wong, *The Park*, and Eshaan Firake, *Newlands*, and you had little rhythm and continuity. It felt a little bit like ward 9 at Northwick Park (or is that the maternity ward? I hope not).

The boys, however, did not make any excuses and did everything asked of them. William Riddick, *Druries*, particularly, playing out of position, as well as Arjan Basran, *The Park*, filling in the centres.

Lucas Ramus had a very good game and Cassian Loughney, *Elmfield*, and Harry Schneider, *Elmfield*, were able to make yards on the wing at times. Charlie Walker-Reid, *Newlands*, and Tom Leonard, *Lyon's*, had good debuts. Jude Munro-Peebles, *Elmfield*, was man of the match (despite talking to his girlfriend at 1am on his illegal second phone).

Colts A, Away v Warwick School, Lost 10-12

The Colts A lost a nailbiting encounter 12-10, despite tries from George Boyle, *Elmfield*, and Sam Gibbard Jones, *The Head Master's*, and a commanding performance from man of the match Tori Backhouse, *Druries*.

Colts B, Away v Warwick School, Lost 12-31

Colts C, Away v Warwick School, Lost 28-29

Junior Colts A, Home v Warwick School, Lost 28-29

This was a tense and exciting game of differing halves and the boys should be proud of their performance. The JCAs were down at half time 26-7, with the speedy Warwick winger scoring a hatrick and dominating the play. The Harrow boys fought hard to come back within a point, narrowly missing out 28-29.

Junior Colts B, Home v Warwick School, Won 38-22

Junior Colts C, Home v Warwick School, Won 58-5

Harrow were the much stronger side but played good rugby in looking for space and the backs scored all the tries, building on the dominant platform the forwards had built. There was an eye-catching hat-trick for Pablo Castellano Burguera, *Rendalls*.

Yearlings A, Away v Warwick School, Won 29-27

Harrow arrived at Warwick ready for a very exciting and competitive game of rugby. For the first five minutes, Warwick were dominant, being able to move it quickly through the back line and to score a try with a conversion, and making a penalty, turning the score into 10-0. Harrow came back fighting with determination and scored a well-worked try that came from the forward, which made very important ground up the middle, in particular Nicolas Boas, *Newlands*, Hugo Bucher, *Druries*, (VC) and Bryan Haski, *Lyon's*. This meant Hector Grey, *Druries*, (C) was able to provide quick ball for Charlie Snow, *Rendalls*, to kick a cross-field kick to Timmyin Backhouse, *Druries*, to score a very good finished try. Two more tries were scored by Bucher and from Timmyin Backhouse, *Druries*. The second half saw Harrow the dominant team, with some very aggressive carries by Harry Xu, *The Park*, Parry Sun, *Moretons*, Henry Tredger, *Newlands*, and Alex Fang, *Bradlys*. Harrow also showed the pace on the outside Rayaan Alabhai, *Elmfield*, Mason Ifidon, *Moretons*, and Reme Unuigbo, *Moretons*. Harrow were able to score another well worked scored by Grey, darting behind the back of the ruck which was converted by Charlie Snow, *Rendalls*. This took the score to 22-15, but then Warwick fought back with an aggressive try by working their way up the pitch. This took the score to 22-20 to Harrow. The game was in the balance with both sides delivering some good pieces of play but also making some mistakes. Harrow were able to make a good backs breakaway try finished by Backhouse, which was also converted. The score took Harrow to a comfortable 29-20 with not much time to play, but it wasn't for long, with Warwick scoring a breakaway try that took the score to 29-27, but Harrow were able to close out the game, taking a very good win over Warwick.

Yearlings B, Away v Warwick School, Won 40-0

A dominant victory from Harrow with tries from Jude Jackson, *The Head Master's*, x2 Christopher Rodrigues, *Rendalls*, x2 Charlie Hammond, *The Park*, and Isaac Adiele-Ogbor, *West Acre*.

Yearlings C, Away v Warwick School, Won 45-5

The Yearling Cs played some formidable rugby, looking like a team that has played together for years rather than weeks. Standout performances from Felix Bearman, *Moretons*, and Fred Liu, *Newlands*.

Yearlings F, Home v Radley College Boys-U14G

The Yearlings F team spent the afternoon playing a round robin tournament against Radley College and Marlborough College. Harrow played Radley first and managed to take the win due to the boys showing quick hands and speed when running forward with the ball. The Yearlings then faced Marlborough. Harrow showed determination and honour, but Marlborough were too strong for the boys to hold back and they therefore lost. Everyone involved had a fantastic day of touch rugby!

Colts B, Home v The Windsor Boys' School Colts A, Won 28-7

Colts C, Home v The Windsor Boys' School Boys Under-16B, Lost 24-31

Junior Colts A, Home v St Benedict's School, Won 43-26  
National Cup – Round 2

Yearlings C, Home v The Windsor Boys' School Yearlings B, Lost 17-36

Brave and resilient rugby from mixed Cs and Bs team playing Windsor Boys Under-14A. Stand-out performances from Henry Doherty, *The Grove*, and Charlie Hammond, *The Park*, who scored a determined hat-trick.

Yearlings D, Home v The Windsor Boys' School Yearlings C, Won 34-22

Under pressure within the first five minutes when they went five points down, the Yearlings D team fought back to end the first half 15-10 ahead. Ananda Doig, *Rendalls*, and Bruce Yu, *West Acre*, were impervious to the Windsor Boys' School's tackling, often carrying two or three players with them as they stormed towards the opposition try line, and when the Harrow back line (which had been reinforced by some players coming down from the C team this week) successfully moved the ball wide to the wings, there were usually opportunities to score.

However, the visitors rallied after half-time to keep a Harrow victory in jeopardy, and, with five minutes left, they were ahead 22-20. It was then that Foa Fasanya, *Druries*, pulled his teammates together, and two tries were scored and converted in quick succession, the final one by Fasanya himself to earn him a hat-trick. This was a tense mid-week contest that thrilled the spectators throughout, but the Harrovians held their nerve. The result was testament to their resolve and tenacity, even if there are areas to improve before the fixture against Radley on Saturday.

## INTER-HOUSE CROSS-COUNTRY

The start of this year saw another round of inter-House cross-country races consisting of the first two rounds on Wednesday 12 and 19 September followed by the highly coveted inter-House cross-country competition on 25 September.

It is unsurprising that Michael Cattini, *Moretons*, dominated both rounds of House cross-country, winning the first by over 1 minute and 40 seconds. However, he chose to give Henry Barker, *The Park*, a brief taste of victory in round two by only choosing to win by a split second. Otis Farrer-Brown, *Newlands*, showed a similar level of prestige when running in the Torpids, winning both races by over a minute, leaving Zach Elliot, *West Acre*, (the younger brother of last year's cross-country captain, Cam) in a meagre second place. Conditions were favourable for both races and boys got to experience everything the Harrow course had to offer from the humid, narrow Farm track to the rugged and unforgiving trail around the outside of the Ducker fields.

A particularly notable performance came from the seven Bradlys boys who all managed to come last in the first race, putting in a stellar performance; with a hotly-contested sprint finish, the Bradlys cohort set the bar high for the next race. On 19 September, however, Dr Earl had clearly provided some words of wisdom, and they managed to find a slightly faster pace. Bradlys finished in a commendable 7th, which was a clear improvement from the 12th place they achieved in first race.

On 25 September, Harrow's finest relay teams were out in full force. With the rain lightly coming down, you couldn't have imagined better conditions. Going into the race the favourites for the House teams were the 2023 champions *Moretons*, who were aided by the machine that is Cattini, and the Park's team,

headed by Henry Barker, who were eager to dethrone the reigning champions. The race got off to a quick start with no clear leader until the third leg, where Cattini, took over from Oscar Bearman and pulled off arguably one of the greatest displays of Harrow School athleticism., bringing Moretons from fourth place up to an impressive first with a one-minute lead. Handing over to this year's joint School cross-country captain, Hamish Newton, the Moretons cohort started to believe that another victory was in sight.



Alas, it was not meant be. Though Newton tried his hardest to keep the lead and hang on, he was caught by the determined Henry Barker halfway up the Farm track and was quickly forced to accept that the picture-perfect sprint finish he had imagined would not be realised. Barker pulled away and, by the time the duo had reached Park Lake, it was clear who was going to win. The Park set a solid time 36:18, with Moretons coming in at 36:44. The Torpids race, while still fairly entertaining, didn't quite have as much zeal, with the Elmfield team coming in as the clear favourites from the outset. Bolstered by Harry Jodrell and Toby Wolfe, the team set a strong pace from the outset and won with an impressive time of 37:59. However, the Lyon's team put in a solid performance, beating expectations and achieving a commendable time of 38:17.

The 2024 House cross-country season saw another round of impressive performances from all participants. Be it the seven Bradbys boys brining up the rear or Michael Cattini and Otis Farrer-Brown leading from the front, every participant gave it their all. In the end, it was, unsurprisingly, *The Park* who won both rounds 1 and 2. Rather surprisingly, *Newlands* came out on top for the relays with an impressive overall time of 1 hour, 16 minutes and 5 seconds.

## BADMINTON

*The School v Abingdon School, Lost 7-9*

In the fourth fixture of the term, the Harrow School badminton team played against Abingdon College. The boys performed exceptionally well, displaying impressive skills throughout the match, which ultimately led to a 7-5 victory. A special shout-out goes to John Kwong, *Lyon's*, and Wilfred Leung, *Druries*, for leading the team and winning all four of their games, particularly in their match against Abingdon's first pair. After losing the first game, they kept their composure and came back to win 2-1.

## SQUASH

*The School v Eton, 3 October*

Harrow First V v Eton, Won 4-1

An excellent set of performances against a good Eton side led to a well-deserved victory for the First team, with Blumberg, *Newlands*, winning at first string, Darren Chiu, *Newlands*, putting in a fine performance at second, and Bhushan, *The Grove*, and Epton, *The Head Master's*, also winning their matches. The improvement in focus and mentality was notable across the board.

Harrow Second V v Eton, Lost 2-3

The Second V lost 2-3 in a tight fixture that could very easily have swung the other way. Brouwers, *The Head Master's*, and Anand, *Elmfield*, won at second and fourth string, while Jimi Olunloyo, *Moretons*, played an excellent five-game match at third.

## FOOTBALL

*The School v Whitgift, 5 October*

Development A XI, Away v Whitgift School 1st, Lost 0-4

A desperately poor performance from the Harrow team who failed to match the energy and positivity of the Whitgift side. It was pleasing to see the boys continued effort in the second half, with key personnel missing, but there are some lessons to learn moving forwards.

Development B XI, Away v Whitgift School 2nd, Won 4-2

The development Bs responded after going 0-1 down to come back and win 4-2 to continue their unbeaten run. Goals from Lase Akindele, *Newlands*, Joel Otaruoh, *Lyon's*, and Tochi Orji, *The Park*. Rish Rawal, *Rendalls*, was man of the match for a dominant performance in goal with a string of fine saves.

Development C XI, Away v Whitgift School 3rd, Lost 3-4

Playing up against an A team, the Cs produced an excellent team performance. Damon Chiu, *Newlands*, scored a hat-trick in this narrow defeat.

## BASKETBALL

*The School v Merchant Taylors' School, Northwood,  
Won 44-27, 3 October*

The Harrow Under-18 their first match of the 24/25 basketball season against Merchant Taylors' School. They started off the game assertively as they effectively moved the ball around to get some easy points as well as put a lot of pressure on their adversaries and not allowing them to score. After building up a considerable lead going into half-time due to impressive performances by Jooney Ku, *West Acre*, and Ofurum Arinze, *The Head Master's*, the younger players, Joshua Lau, *Druries*, and Frederick Duan, *West Acre*, got a chance to show their skills. Overall, a dominant win for Harrow, the final score being 27-44, making their LISBA record 1-0.



## FIVES

*The School v Queen Elizabeth Boys, Lost, 3 October*

Lost overall to some strong QEB pairs. Henry Murray, *The Head Master's*, and Woody Venville, *Lyon's*, only just narrowly lost 12-11 in the third set and will no doubt have learnt from the experience. Issa Corn, *West Acre*, and Alex Witt, *The Knoll*, playing up a year, played superbly to win a set and retain control to end up their match a draw.

There were some encouraging performances also from George Jacot da Boinod, *Rendalls*, Nicky Burov, *Lyon's*, and Jasper Brewer, *Moretons*.

The Shells just new to the game played some matches and there are encouraging signs ahead.

## GOLF

*1st, Away v Charterhouse, Lost, 3 October*

The first dry day of October saw the golfers head down to wonderful Worplesdon to face up against a strong Charterhouse side.

Bertie Bradley, *Druries*, and Olly Filo, *The Park*, were out first and despite finding form early, they struggled to keep pace with the Charterhouse number one, shooting -1 for his round, ultimately going down 3&2. Some highlights of the day were two chip-ins from both and some accurate shots off the tee. Overall, a positive performance with both boys playing well.

The second pairings saw the experience of Harry Owens, *Rendalls*, and Michael Samuelson, *The Head Master's*, look to turn the fixture around. Despite some fine short game from both boys, they too would succumb to a 3&2 loss.

Looking to salvage something from the fixture were Hutton McRoberts, *The Knoll*, and Neel Gupta, *Elmfield*. The boys found their rhythm and were 1up through 12 and feeling very confident. However, golf can be a cruel game at times... The Charterhouse pair sank an enormous putt to bring the match back level and turn the tide. They put the hammer down on the young Harrow boys and came out victorious, again with a 3&2 win.

A tough day out for the team with their first loss of the season but some valuable learning experiences nonetheless.

1st, Home v Dulwich College, Won, 8 October

The golf team continued their unbeaten streak in the Swifts Foursomes competition with a victory against Dulwich on Tuesday.

## RACKETS

*The School v St Paul's, 5 October*

1st, Home v St Paul's School, Won

A superb match from Ben Hufford-Hall, *Moretons*, and Jack Nelson, *Drurbys*, who came from 1-2 down to win 3-2 against a pair they had never beaten before. Both boys should take great credit for the passion and heart they showed to come through such a tight match.

2nd, Home v St Paul's School, Lost

A 1-3 loss for Henry Porter, *Moretons*, and Tom Campbell-Johnson, *Druries*, who improved as the match wore on. Porter was feisty and Campbell-Johnson got better after recovering from an early tumble.

Colts A, Home v St Paul's School, Lost

After a fast start Arjan Lai, *West Acre*, and Ned Steel, *Druries*, were a little inconsistent in a 1-3 loss.

Junior Colts A, Home v St Paul's School, Won

Some excellent serving from Max Warner, *The Head Master's*, was well backed up by Ethan Jones, *Druries*. After a tight first game, they gained confidence to produce a convincing 3-0 win.

Junior Colts B, tbc v St Paul's School, Lost

Luke Attfield and Aaryan Basu, both *Druries*, tried hard but were a little rusty due to a lack of court time and lost 0-3 to a strong pair.

Junior Colts C, tbc v St Paul's School, Lost

Pablo Castellano, *Rendalls*, and Huw Griffith, *Druries*, showed guts and determination but just lost out by 1-3 in games.

**Ways to contact *The Harrovian***

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