

THE HARROVIAN

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GLEES & TWELVES

Adjudicator: Mr Stephen Clarke,
Speech Room, 18 October

THE GLEES

Wreath (Winner of Glee), The Grove
The Harp (Runner Up), Moretons

It's always the hardest job to start off Glee – and The Head Master's faced that challenge straight on with *On the Street Where you Live* by Loewe, as arranged by Wickham and Choy. There were some challenging harmonies, but the text was clear, as was the phrasing, but a little more dynamism was needed. Their delivery was confident, and later articulation was very effective, especially for the 'stop'. The adjudicator liked the way the group passed the melody around and the whole piece ended confidently.



(Above: The Grove's Winning Glee)

Next was Elmfield with *Come Together* by Lennon & McCartney, as arranged by Eckert and Rutherford. Elmfield had another challenging harmonic start and, with a larger group, had understandable difficulty staying together – but it was orchestrated with gentle flicking of thumbs. Solos were well taken and the group projected confidence. Sometimes their melodies needed quicker accompaniment but the adjudicator liked the variety of rhythmic colour. It was a tough arrangement with an excellently performed solo towards the end. Occasionally, the group intonation wavered, but it remained solid overall.

West Acre followed with *Hallelujah* by Cohen, arranged by Pentatonix. There was an effective hushed start, with a smooth warm solo with clear chords as a backing band, rising and falling dynamically even though, at times, the accompaniment was a little too loud. Verses had different characters from the different singers and the group showed off an effective instrumental quality. The falsetto soloist was especially expressive. There was nice sense of gravity to the performance.

Newlands came after with the *James Bond Theme* by Norman. The adjudicator thought it was a chromatic choice, with a nice 'Bond, James Bond' start to set the scene. The performance was full of fun with confident attempts to imitate a big band. There were nice dynamic contrasts; it was a hard arrangement that had been well rehearsed, and accurately presented with no mark of insecurity. It was a lively show that went straight to the heart of what performance is about.

Bradlys was next, with *And So It Goes* by Joel, arranged by Bamford. This performance had an atmosphere, with daring dynamics and a particularly warm melody. The text could have been a little clearer. It was mainly accurate with a clear ensemble and a well controlled start. It needed a little more variety from verse to verse, but it was accomplished in many ways.

Rendalls, with *Hey Jude* (Lennon & McCartney) followed. It was a great tune, sung with confidence from the start. It was a simple start but built up effectively and set alight in the middle section. Pitch dipped in the odd moment but the melody was always projected with warmth. There was textural variety with top-notch accompaniment; overall it was warm at the climaxes and there was an exciting choral sound at these important moments.

Moretons was next with *Moon River* by Mancini. Right from the opening chord, it was accomplished: there was great expression, using dynamic phrasing to maximum effect. It was conducted well to give it a solid ensemble. It was a challenging arrangement with a brave two-part verse. Overall, it was musical in its communication.

Lyon's came next with *The Long Day Closes* by Sullivan. There was a tuning fork start and a well controlled ensemble, with largely accurate pitching. It had a variety of dynamic, although it sometimes needed a bit more expressive singing in melody. The pitch was held, starting exactly where it finished. The piece overall was well performed with good breath control.

The Knoll was next with *MLK* by U2. There was a very focused treble at the start and it was expressive overall and the piece was well projected. It lacked a little in confidence in the chords but, once established, it had personality and atmosphere. It demanded perfect chording and accuracy as an arrangement, which was not always successful, but it had some loud and chorded colours.

Druries was next with *Fat Bottomed Hallelujahs*, arranged by Wendelken-Dickson. There was a nice rhythmic confidence from the opening. It had a projection of confidence and colour, with a variety of articulation. A lot was achieved from the first four boys. The pitch wandered a little towards the middle, but the melody was sung warmly and with musicality. It had a confidence all the way through, with some loud warm singing, especially in the two part verse. The solo finish was very effective.

The Park was the penultimate performance with *Somebody that I Used to Know* by Gotye, arranged by Pentatonix. It was smooth and well controlled, opening gradually and building to the verse, which was well projected with a clear text. Stepping forward worked well; overall, it was a complex arrangement in which individual lines were lost, but the piece kept a sense of movement.

The Grove finished on a high with *Mr Blue Sky* by Lynne, arranged by Sharon. It had a fun start with confident chords, and a clear pulse that had atmosphere. The main melody was chromatic and accurate. It had very clear ensemble and a sense of enjoyment. There was lots of eye contact between the members of the group. Overall, the piece was full of variety and colour, however, contrast in the dynamics could have been furthered with such a large group.

The adjudicator awarded first place to The Grove, with the Runner Up Moretons, and third place to West Acre.

THE TWELVES

*The Bell (Winner of XII), Lyon's
John Cotton Trophy (Runner Up), Newlands*

Bradlys won the toss to go first in the XII. They sang *Fly Me to the Moon* by Howard, arranged by Bamford. It was a beautifully tender start with a clear leader. The text was largely clear and it continued to be warm-toned, with tricky intervals that were accurate in the main. There were a few notes in phrases that were a little flat. It rolled nicely and peacefully along. It then



(Above: Lyon's Winning Glee performance) set alight in the second half. The syncopations were well handled and it ended softly with atmosphere.

Lyon's had a superb piece with *Dancing Queen* by Abba. It was loud, clear, and grabbed the audience's attention. There were crisp rhythms, nice clear syncopations and very varied dynamics, even within phrases. This made the whole piece interesting to listen to. It changed from the original into something quite their own. It was unanimous in delivery and this made it very effective. Pitch was well controlled and remained accurate throughout.

The Knoll came after with *Eyes Shut*, by Thornton etc. There was loud contact between members of the group, with warm melodic colour and well controlled ensemble. Just at times there were moments of inaccuracies in the pitch, but it remained confident overall. The text was largely clear, but it could have used a few more hard consonants. The climaxes were exciting with a large confident tone.

The Head Master's was next with *Let Her Go* by Rosenberg. There was unanimity of purpose here: no conductor, but well controlled. A warm sound emerged. It was a little underneath the piano in pitch in the middle of the register but it had confidence. The top of the range was most effective. It needed a little more variety of articulation.

Elmfield was next with *The Impossible Dream* by Leigh. It had an effective start, with a loud legato line. There was a feeling of musical shaping within their long phrases. The very top was a little less accurate at times, but the text was always clear and their performance was marked by a sense of direction. There was excitement at the bottom of the range particularly.

The Grove came after with *Waving Through a Window* by Paul & Pasek. It projected its meaning well, and the text at the start. It was clear and crisp in its syncopations and the words remained clear. Pitch was controlled overall, despite a large range in the complex melody. In the middle, there was clearly communication and a sense of fun – with a well handled top A falsetto. Some loud and dynamic contrasts created a great piece, with a key change in an effective ending.

Moretons followed with *Heaven on their Minds* by Lloyd Webber. This was quite a dramatic piece and it had personality from the start. It was a complex melody that was clearly delivered. A few more hard consonants were needed to make the text clearer when it was quiet. The syncopations were rushed at times, but there was a good deal of focus from the group.

Newlands was next with *This is Me* by Paul & Pasek. There were lots of dynamics just within the first phrase, and sensitive use of articulation. The meaning of the text was felt and the

'oohs' were beautifully smooth, and the silence was well used. The forte was warm and exciting, although at times it felt a little disjointed. It was an atmospheric performance with a brave quiet ending.

Rendalls sang *Take Me Home, Country Roads* by Danoff, Denver etc. The warm melody had a clear text and some effective phrasing in the long text. Some long end notes went a little low, but it remained confident. The top notes were more exciting.

The Park came after with another rendition of *The Impossible Dream*. It was a well controlled performance by their conductor, with some daring quiet singing which was effective, as was the projection of the text. Sometimes long notes lost focus and didn't end together, but the tone was warm and had a concentrated atmosphere, particularly in the spaces between the phrases.

West Acre was the penultimate performance with *Iris* by Rzesnik. There was a very soft tone at the start, low and mysterious. The text was a little indistinct at times, but higher it was warm and clear. The whole performance had confidence and a sense of style and it only 'blinked' a little after the piano right-hand flourish. There was some daring and effective quiet singing at the end.

Last was Druries with *Romeo and Juliet* by Knopfler. The piece had a sense of drama, particularly in the spoken passages, which were well phrased. It was a unanimous performance. The meaning of the song was projected using dynamics as an expressive tool. The louder passages had warmth. Some hushed verses were particularly effective, and the whole was impressive in its unanimity.

In the end the adjudicator awarded first place to Lyon's, runner up to Newlands, and third place to Druries.

We'd like to thank Mr Clarke for his just adjudication. Following his studies at Oxford and the Guildhall School of Music and Drama, Mr Clarke has enjoyed a varied career as a conductor, schoolmaster, composer and arranger. He has conducted Schola Cantorum of Oxford, the Scottish Chamber Orchestra and Chorus, and the Royal Scottish National Orchestra, and prepared the London Symphony Chorus for concerts by Bernstein, Sir Colin Davis, Rostropovich and Ozawa. He has conducted for English National Opera and Welsh National Opera and, as Head of Music at Scottish Opera, he conducted a wide repertory of opera including *La Boheme*, *Fidelio*, *Madam Butterfly*, *La forza del destino*, *La Traviata*, *Turandot*, *The Cunning Little Vixen* and *Peter Grimes*. He regularly works for the BBC on diverse television opera productions and was Head of Music at Garsington Opera from 2001 to 2004. He was Precentor (Director of Music) at Radley College from 2003 until 2016, and has now returned to a freelance career and is currently working on a number of projects including working as a member of music staff at Covent Garden on productions of *Carmen* and *Falstaff*. He is about to return to be cover conductor on *Carmen*.

We also need to thank all the beaks and boys involved in the preparation for one of the highlights of the School year – a lot of work went into rehearsals and practice, and it certainly paid off with some excellent performances this year.

COMMEMORATION CONCERT

Speech Room, 6 October

Saturday 6 October welcomed the Commemoration Concert in which the Music departments of Harrow and John Lyon School joined forces to honour our founder, John Lyon.

The evening began with an introduction delivered by DNW, during which he explained the significance of the composers chosen for this year's concert. The programme included works by Claude Debussy (best known for *Claire de Lune*), Lili Boulanger and Sir Charles Hubert Hastings Parry (the chap who famously wrote the tune to the School's favourite hymn, *Jerusalem*) who all died in the year 1918. The significance of

this year meant that this year's Commemoration Concert not only honoured John Lyon but paid great respect to World War One.

The music began with Debussy's *Prélude à l'après-midi d'un faune* (Prelude to the Afternoon of a Faun). The composition was inspired by the poem *L'après-midi d'un faune* by Stéphane Mallarmé. It is one of Debussy's most famous works and is considered a turning point in the history of music. The piece begins with a flute solo which was played excellently by Lukas Roberts, *The Park*, and the section remains very much prominent throughout the piece, leading the orchestra as it is brought to a close. The Orchestra comprised instrumentalists from both Harrow and John Lyon, with Mr Woodcock conducting.



Lili Boulanger's setting of Psalm 24, *La terre appartient à l'Éternel*, was to follow as the first choral piece of the evening. Composed in 1916, the piece involves a chorus, organ, brass (four horns, three trumpets, four trombones, one tuba), timpani and harp. The words of the psalm were sung by the boys of the Chapel Choir, conducted again by Mr Woodcock. It is indeed a stirring piece and moves drastically away from a conventional psalm chant, allowing for a greater freedom, which the composer capitalised on to full effect to employ highly dramatic word painting.

The Big Band, led by Mr McWilliam, was characteristically entertaining; it always without fail brings a smile to your face. The band performed Ellington's *In a Mellow Tone* and Jorge Ben Jor's *Mas Que Nada*. The former is a 1939 jazz standard with lyrics written by Milt Gabler. The song is based on the 1917 standard *Rose Room* by Art Hickman and Harry Williams, which Ellington himself had recorded in 1931. The latter piece is a Brazilian-Portuguese song written and originally performed in 1963 by Jorge Ben Jor for his debut album, which became Sérgio Mendes' signature song in his 1966 cover version. It was voted by the Brazilian edition of *Rolling Stone* as the fifth greatest Brazilian song. It was inducted to the Latin Grammy Hall of Fame in 2013. During the two pieces, the audience were treated to solos by Jonathan Barley, *The Grove*, Graham Lambert, *Lyon's*, and Louis Malhamé, *The Head Master's*.



With Parry's two great works, *Blest Pair of Sirens* and *I Was Glad*, the concert was concluded in fantastic fashion. The former was accompanied by Orchestra and the latter by organ and brass; yet both were conducted expertly by Mr Huw Jones, the Director of Music at John Lyon, whose choir joined with that of Harrow. To sing these pieces is indeed a great deal of fun and with this the first performance of the academic year for the choir (outside of the Chapel, of course), the Orchestra, String Orchestra and the Big Band all bodes well for the months ahead. We look forward to a promising year of music at Harrow, with the Michaelmas concert to follow in November.

COUTTS LECTURE SERIES

Philip Womack, 10 and 11 October

When LSA first wrote to Philip Womack inviting him to Harrow, he admitted later that he had thought one lecture would be all that was asked of him. A few months later, and he was busy preparing sessions on revenge tragedy, creative writing, *Hamlet*, *Macbeth*, and the material for the main lecture entitled 'The Art of Friction: Reading and Writing in the 21st Century'. The expertise of Philip Womack knew no bounds and he delivered a series of engaging and informative workshops and seminars for boys of all year groups.

Students from LAET joined Harrow Upper Sixth boys for a seminar comparing *The Duchess of Malfi* and *Paradise Lost*. Revenge and deception linked the two texts, and Womack discussed the idea of revenge as lament provoked to action as well as an attempt to reassert a social order. Francis Bacon's ideas of revenge as a 'kind of wild justice' were discussed, leading to some interesting thoughts on Milton's presentation of God's justice.

Womack led two creative-writing workshops with the Removes. He dismissed the belief that you should only write what you know, instead asking the boys to consider emotional truth within settings and stories from their own imagination or from other worlds and cultures. His recent novel *The Double Axe* does just this: it is a children's book that re-tells the Minotaur story, adding a child's perspective to a tale that usually involves very few children.



A workshop on *Hamlet* was very well attended with students from Ashmole Academy, Vyners School and Finchley Catholic School joining Harrow boys. Womack began by talking about the textual variations, showing examples from the quarto and folio versions, establishing the text as fluid and difficult to define as a cultural document. He went on to explore what it is that makes Hamlet such a distinctive figure, arguing that it is his duality that defines him. He looked at language patterns of duality throughout the play, in particular the bestial and the human, the order and the chaotic, exemplified in the phrase 'Hyperion to a Satyr.'

One Fifth Form division was treated to a lesson on *Macbeth*, exploring the ending of the play and the question of whether order has been restored by the death of Macbeth. Womack turned their attention to the textual ambiguities in Malcolm's final speech, analysing the combination of images of hope as well as more sinister suggestions of a continuing tyrannical rule.

The Coutts Lecture in Speech Room was an excellent event, with students from nine different schools attending. Womack made it very clear that a career as a writer is exciting and cutting-edge: not only does he lecture at universities on literary topics that he loves, but he is a journalist providing topical and bold commentary. Reflecting on his experiences in both fields, he spoke in both an informative but also genuinely entertaining fashion.

A strident defender of the freedom of the press, he spoke of how critical opinion is being increasingly restricted to fit

the narrow limits of public opinion. He spoke of the personal abuse he received on Twitter, as the internet distorted and falsely portrayed his reviews. From the more trivial angry backlash of J K Rowling fans after he commented that the final Harrow Potter film's artistic quality far exceeded that of any J K Rowling's writing, to the more worrying threats he received after positively reviewing a novel about the experiences of a woman joining the British Union of Fascists – Womack spoke of how the internet reduces the ability of writers to express their opinions.



He argued that journalists were not only being directed away from controversial issues, but were even having their work and opinions removed if they did not fit society's preferred narrative. He spoke of how a critical essay he wrote about the literary and aesthetic merit of a nuanced novel describing a relationship between a 30-year-old man and a younger teenager was misconstrued and twisted into an embrace of paedophilia by Twitter trolls.

The role of literature, he argued, was instead to embrace these often very difficult ideas: such as how a child in a paedophilic relationship is unable to understand the abuse he is receiving and may not grasp that it is – from the outside – obviously a perverted relationship. He spoke about the inevitable conflict between the aggressive mentality of the internet always seeking to attack those who differ from established thought, and literature's long tradition of breaking past the sensibilities of society.

Womack also revealed the reality behind the sensationalised life of a journalist/writer. He spoke of his experiences at book festivals, reading chapters of his books to underwhelmed children expecting Roald Dahl. He reinforced the idea that being a writer largely derives its pleasure from the enjoyment of writing itself, rather than the money earned – with the average salary of a writer just £10,000 a year. Publishing his first novel, he recounted how he eagerly awaited for the tectonic plates of literature to shift before his eyes, with his book elevated to widespread acclaim – only for a less glamorous reality to slowly set in.

Speaking about the increasing fixation on realism in novels, he disagreed with the idea that writers should be limited to writing about what they understand or have experienced. He argued that the role of fiction was to transport the reader to different places or worlds that have the potential to exceed the dull monotony of reality. Hence, by being restricted to the events of one's own life, the capacity for one's imagination is drastically reduced. For example, Womack himself, rather than being able to write about the adventures of the Minotaur, would be stuck writing about the life of 30-year-old single man living in Camden.

It was a great honour to be able to listen to such a distinguished critic. During the Q&A after his address, one student made the mistake of asking Womack to tell us about his favourite novel. Unable to limit himself to just one book, he revealed the extent of his literary knowledge, listing off a plethora of novels ranging from Victorian classics like Hardy's *The Mayor of Casterbridge*, to the post-modern classic *Fight Club* to Hilary

Mantel's *Wolf Hall*. Different novels appeal to us at different times in our lives, and literary characters travel with us as we face different experiences.

Over the two days, the English department was delighted to welcome so many schools to join Philip Womack's lectures and workshops. He was able to share this passion with so many students, inspiring them to see their English Literature studies as a gateway to highly varied paths and careers in their futures.

It was tremendous that representatives from Coutts & Co were also able to join us and we remain grateful to Coutts for their support of this lecture series.

OH SONGS

Harrovians 1990-1995, Speech Room, 11 October

A few Thursdays ago now, OH Songs took place. This event was particularly focused on Old Harrovians who came to the School between 1990 and 1995, and there was a large turnout. The first song, *When Raleigh rose*, accompanied by Mr Tolman on piano, Mr Evans on organ and conducted by Mr Woodcock, was sung with passion and energy from both the old and current Harrovians in a way that represented the boldness of the words. *Ducker* was the second song and used the recent tradition of swaying from side to side. This song is about what was the largest outdoor swimming pool of its time. This pool, located near Northwick Park Hospital, was opened to the public in the early 20th century. *October* was the third song and greatly contrasted with *Ducker*, which was about the heat of the summer sun and how the pool is a shelter to the drought-like conditions. October is usually seen as the first cold month leading up to winter, and this observation is found in the text of the song. The month of October is personified as 'bringing the cold weather down', and that it is the favourite month of the Harrovians for this reason.



The first reading, read by Columbus Mason, *The Head Master's*, was a poem by the famous Old Harrovian Lord Byron entitled *Lines Written Beneath An Elm In The Churchyard Of Harrow*. The poem was read with great clarity. This poem, of 1807, was written under an elm tree that was Byron's 'favourite spot' when he was a boy. The churchyard mentioned in the poem can be found near Saint Mary's Church. The fourth song was *John Lyon's Road*, about how the road that John Lyon built has changed over the centuries. The final verse of the song suggests that, in the end, there has not been much change over the years because the old road still winds and the Hill's grey spire still 'greets the day', even though the road may not be as useful as it once was. The fifth song, *In the days of old*, was written in response to Charles Darwin's theory of evolution. This song was sung well. The tempo change of the final chorus was performed energetically. The sixth song, *East is East*, sung by the School XII and accompanied by Daniel Baker, *Moretons*, on piano, was performed with great variation between each verse in a way that reflected the text. The text of this song is a one-sided argument about which side of the Hill is better, the east side or the west side. *Queen Elizabeth sat one day*, was the seventh

song. This song has an elegant feel to it due to its dance-like metre. It was performed well by both the School and the Old Harrovians. The eighth song, *Giants*, was sung with excellent volume and vigour.

The second reading of the evening, read by Max Evans Tovey, *Druries*, was an excerpt from *The Go Between* by Old Harrovian L.P. Hartley. This book, published in 1953, about remembering the past, was read with excellent pacing and expression. Both readers performed exceptionally well in front of a large number of people. The ninth song, *The Silver Arrow*, is about the archery competition that took place on the Hill. The songwriter seems to be reminiscing about the glory days that were the archery competition. The evening ended with *Forty Years On*, followed by *Auld Lang Syne* and the National Anthem. This was a great event and I must praise the singing of Old Harrovians, especially the third verse of *Forty Years On*.

GERMAN THEATRE TRIP

'Peer Gynt' at the Arcola Theatre

A small group of boys travelled into London to see Henrik Ibsen's play *Peer Gynt* performed in German (with English subtitles) at the Arcola Theatre.

Ibsen, the famous Norwegian dramatist, published the play in 1867 to mixed reactions. Some admired the play's satire on aspects of Norwegian society; others criticised its unconventional form. The play tells the story of its titular character's journey from the Norwegian mountains to the North African desert. As a poor young man, Peer is reckless and rash, seducing a bride on her wedding day. He is banished to the mountains as a punishment and, after the death of his mother, the only person he really cares about, he sets off overseas. On his travels he gets involved with many shady undertakings, such as slave trading and exporting 'heathen images'. The play ends with Peer attempting to enter Hell, but the Devil informs him that the sins he has committed were not grave enough.

The company which put on the production, Theater an der Ruhr, adapted the play in a fascinating fashion. The entire show consisted of only two actors, who were constantly switching character; at times, the character each actor was playing was even of the opposite gender. Considering that these changes of character occurred seamlessly and without any warning, this writer at times found himself rather confused!

The play was performed brilliantly, moving rapidly from jovial scenes to an atmosphere of melancholy. In keeping with the original script, there was an overarching sense of the surreal throughout the performance, masterfully capturing the themes of identity, absurdity and love, which Ibsen was thinking about some 150 years ago and which are still relevant today. Overall, the experience was superb and many thanks go to MDW for organising the trip.

ALEXANDER SOCIETY

MPS, "Admiral Codrington at Navarino - A Glorious Blunder?", OSRG, 17 October

On a wintry Wednesday afternoon, a small ensemble gathered in the OSRG to hear a lecture about the Battle of Navarino by MPS. The lecture focused on Old Harrovian Admiral Codrington's involvement in the battle. The battle took place on 20 October 1827 in the middle of the Greek War of Independence, and was fought at Navarino Bay: modern-day Pylos on the South Island. The warring sides comprised an odd alliance between the Anglo-Franco-Russian navy versus the Ottoman fleet. This naval alliance was rather peculiar but there was a logical reason for it. The British, French and Russians signed the Treaty of

London in 1827 in an agreement to promote Greek autonomy, and they reasoned that the best way to do this was to dispatch a fleet to the Mediterranean.

The British made it clear to the Ottomans that they were not to approach Greece. The Ottomans ignored the warning and sailed into Navarino Bay, anchoring in a horse-shoe shape. The Ottomans had two batteries located on both sides of the narrow entry, but they did nothing as the British sailed in. At 13:30, Codrington told his fleet to 'prepare for action'. Things escalated as envoys delivering rival messages to musket shots, then, eventually, the canons cast their first shots. Codrington could claim the moral high ground because each escalation was initiated by the Turks. The British had ten ships of the line and ten frigates; the Ottomans had three ships of the line and 17 frigates, as well as numerous small ships. At 14:00, Codrington, onboard the Allied flagship HMS Asia, sailed into the bay from the south, followed by the French and Russian squadrons. Naval warfare, at this point, was very different from what it is now. Now, it is common for ships to be hundreds of metres apart, firing shells from a battery of artillery guns; at that time, the tactic Codrington adopted was to sail inches off an enemy ship (so close one could jump between them) and blast cannons point blank.

At just after zero-hour, the French frigate Sirène came into heavy fire with the Turkish frigate Ihsania. They fought a lengthy duel before the Ihsania sank after lots of damage and loss of life to both sides. The smaller British and French ships under control of the HMS Dartmouth were given the task of preventing a fire ship from hitting the fleet. They successfully prevented this from happening. By about 16:00, most of the Ottoman fleet had been sunk or had surrendered. All that was left of their fleet was its assortment of smaller vessels. Codrington ordered them not to be sunk as they were still in usable condition. However, this order was either ignored in the heat of the battle or not had been seen because of the fog. The crew of these smaller ships ignited them so that they did not fall into Allied hands (this accounted for most Ottoman deaths).

None of the Allied ships were sunk and there were only 181 dead and 480 wounded. Compare this to the Ottoman's 3,000 dead and 1,100 wounded. Seventy of their ships were sunk or destroyed in the battle. The battle ended with a decisive victory for the Alliance. Back in London, public opinion was on Codrington's side, but he came under a lot of criticism from the government. It is said that he far out-did what he was tasked with and that he deliberately provoked a battle by sailing into Navarino. It is reported that King George IV referred to the battle as "this untoward event". Codrington was later removed from the Admiralty and was ordered the Grand Cross of Bath.

If you are interested in seeing Codrington's medals, please visit the OSRG where they are on display. I'd like to thank MPS for this interesting lecture and I highly encourage people to attend the next Alexander Society talk.

SCIENCE SOCIETY

Eugene Kim, West Acre, "Nuclear Fusion", 5 October

On 5 October, Eugene Kim, West Acre, gave a witty and informative talk on nuclear fusion to the Science Society. Kim started by explaining why nuclear fusion was the way forward in terms of renewable energy, stating that current renewable energy sources (wind turbines, solar panels, hydroelectric dams and nuclear fission reactors) were not up to scratch. He then gave a further explanation on the differences between nuclear fusion and fission: fusion combines atoms, fission breaks atoms. Kim then gave a description of the standard model, quickly running through the matter particles, anti-matter, the different

combinations of the matter and anti-matter that leads to the formation of heavier particles such as protons and neutrons, and the four fundamental forces. He then discussed the requirements for fusion: plasma needs to form so that the nuclei can come together and each nuclei needs enough energy to overcome the binding energy, which is given by $B = (Zm_p + Nm_n - M)c^2$. Where Z is the number of protons, m_p is the rest mass of a proton, N is the number of neutrons, m_n is the rest mass of a neutron, M is the mass of the particle at the end of fusion, and c is the speed of light. It is important to note that M is less than $Zm_p + Nm_n$ as some mass is given off as energy by Einstein's equation $E = mc^2$. The mass given off as energy is the end goal of fusion.

Kim then talked about, which fusion reaction scientists are trying to use in order to create a fusion reactor, Deuterium – Tritium. Of the different types of hydrogen fusion, it is one of the most energy efficient, releasing 14 Mega-electron-volts per fusion, and has the easiest-to-reach parameters: a temperature greater than 100 million Kelvin and a density of 12 micrograms per cubic metre. However, there are problems that stunt the growth of nuclear fusion including, but not limited to, political disputes, nuclear proliferation, the greed of oil companies and public fear of nuclear fusion.

Kim went on to speak of the different types of fusion reactors: tokamaks, which are doughnut shaped and swirl plasma around in a ring; inertial confinement, which involves the use of lasers to set off a fusion reaction; and magnetised target fusion, which is a cross between a tokamak and inertial confinement. Although lots of research has gone into fusion, they have yet to reach the breakeven point, which is where the energy they have put in has been put back out. The closest to this point was ITER in France, but they still say that they are 20 years away. Many thanks to Kim for this fact-full talk and we look forward to the next Science Society lecture.

JUNIOR CLASSICAL SOCIETY

Deno Leventis Library, 17 October, Paddy Breeze, Elmfield, on Cicero, and Fred Prickett, The Park, on The March of the Ten Thousand

Despite the salient lack of biscuits, the Junior Classical Society convened once again in the Deno Leventis Library at 4:45. This week, Paddy Breeze gave a talk on 'The Life of Cicero' and was followed by Fred Prickett, *The Park*, on 'The March of the 10,000 Greeks'.

Cicero lived between 100BC and 40BC, which was one of the most tumultuous periods in Roman history and marked the end of the Roman Republic. He was born in Arpinum in around 106 BC to a relatively wealthy but unknown family. His full name was Marcus Tullius Cicero, Cicero meaning 'chickpea' in Latin; Cicero presumably being named so because of an assumed family history in the cultivation of chickpeas.

As a young man, Cicero studied under the great minds of the day before spending two years in the army, which he hated. After finishing his education, Cicero began his career as a lawyer, which in Rome was the conventional method to enter politics. His first big case came when he was 27, when he defended Sextus Roscius, who was accused of patricide. This case was a huge risk for Cicero at the time, as patricide was considered an appalling crime by the Roman people. Cicero believed that minions of the military dictator Sulla were responsible for the murder, and Sulla could have easily ordered the relatively unknown Cicero to be killed.

In 75 BC, at the age of 31 (the youngest age possible), Cicero was chosen as one of the 20 annually chosen quaestors. The honesty and integrity he displayed while he was quaestor of Western Sicily led the Sicilians to ask for Cicero to prosecute

Gaius Verres, the governor of Sicily, who was infamous for raiding homes and killing civilians without trial. This was his first major trial, and his victory in this trial against the eminent Horatius Quintus, Verres's lawyer, established Cicero as one of the great orators of the day and an important political player. Court cases in Rome were often held publicly, allowing for any Roman to listen to Cicero's exemplary oratory skill.

Cicero was not born an aristocrat, as opposed to most politicians of the day, allowing him to rally support from the Roman middle class. Soon enough, he was elected consul in 63 BC at the age of 43: the youngest possible age to be made consul. He represented both the lower and middle classes and served as consul alongside an aristocrat, Gaius Antonius Hybrida.

The first great crisis Cicero faced was the Catiline Conspiracy. Cicero heard that Lucius Sergius Catiline, an influential senator, had planned a plot on 18 October 63 BC. Catiline, with the help of some disaffected senators, organised revolts in Capua and Rome. Unfortunately for the conspirators, they attempted to use the Allobroges, a local tribe, to aid them in their armed takeover of Rome. The Allobroges reported the plot to Cicero, who gathered written evidence of the conspirators' intent to overthrow the Roman Republic in the form of letters written by the conspirators asking for the Allobroges' help. Cicero rounded up five of the main conspirators and executed them without trial. Catiline himself was hunted down and killed as well, thwarting the conspiracy and earning Cicero the title of 'pater patriae', or 'Father of the Fatherland'.

By now, Cicero had aligned himself with the aristocrats, leaving behind a vacuum for a representative of the lower and middle classes. Publius Clodius Pulcher, a sworn enemy of Cicero who had become tribune, introduced a new law in 58 BC that aimed to exile anyone who had executed a Roman citizen without trial. This, of course, was targeted at Cicero, who was haunted by his extra-judicial executions and was soon forced into exile. His property was destroyed and his family ignored, but he returned in 57 BC to be greeted by adoring crowds. At the time, Rome was politically dominated by the First Triumvirate composed of Julius Caesar, Marcus Crassus and Pompey the Great. Cicero had been invited to join this group but declined as it went against his republican beliefs.

In 49 BC, Caesar crossed the River Rubicon, officially starting a civil war with Pompey, with the Senate siding with Pompey. Because of this, Cicero sided with Pompey, declining Caesar's plea for Cicero to join him.

Pompey, however, lost the Battle of Pharsalus and was executed in Egypt. Cicero was left on the wrong side of a lost war but was pardoned by Caesar anyway and allowed to return to Rome. In Rome, Cicero desperately attempted to convince Caesar to repair the Republic and was completely taken by surprise on the legendary Ides of March in 44 BC when Caesar was assassinated, although he writes in a letter to Trebonius, one of the conspirators, 'How I could wish that you had invited me to that most glorious banquet on the Ides of March!'.

Cicero and Mark Anthony became the two dominant men in Rome, with the former becoming the de facto leader of the Senate faction in Rome, while the latter headed the Caesarean faction. Tensions worsened when Cicero accused Mark Anthony of editing Caesar's will to his advantage, and he attacked Anthony in a set of scathing speeches called the Philippics. Cicero also tried to play Octavian, Caesar's adopted son, against Anthony. The Senate, under Cicero's insistence, finally managed to declare Mark Anthony an enemy of the state, but at this point it was too late. Mark Anthony and Octavian formed a new Triumvirate with Lepidus and, much to Octavian's exasperation, Anthony insisted that Cicero be placed at the top of the Triumvirate's 'list of proscriptions' (or 'hitlist'). Cicero fled, of course, but was eventually found trying to escape his villa at Formiae on 7 December in 43 BC. In true character, Cicero's reputed last words were "There is nothing proper about what you are doing, soldier, but do try to kill me properly."

This great man's immediate legacy was a grisly one; Cicero's head and hands were nailed up in the central forum of Rome, and a pin was stuck through his tongue by Anthony's wife in a form of posthumous "justice".

To round of his talk, Breeze proceeded to talk a little bit about Cicero's family life and works. Cicero's marriage was one of convenience; his wife, Terrentia, was from a rich family and her wealth was used to fund his speeches. His daughter Tullia tragically died in 45 BC, and his son would go on to become a consul.

As for his works, Cicero was an important philosopher and writer. He wrote numerous books on philosophy and was the first Roman to translate complex Greek philosophy into Latin. He was also essential in transforming Latin from a language used purely for communication to a language capable of expressing the nuances of writing. Quintilian, a Roman grammarian, said that 'Cicero was not the name of a man, but of elegance'. Perhaps more thought-provoking, Julius Caesar himself said of Cicero's achievements that 'it is more important to have greatly extended the frontiers of the Roman spirit (*ingenium*) than the frontiers of the Roman Empire.'

He wasn't perfect however. His execution of the conspirators, his oration of the Philippics and his inability to sever Caesar's career earlier on all contributed massively to the destruction of the Roman Republic, despite Cicero's noble Republican ideals.

Following the unfortunate destruction of an antique lectern, Ben Prickett, *The Park*, began his talk undeterred on the 'March of the Ten Thousand Greeks' with an explanation of the bloody Persian line of succession. In 424 BC, Xerxes came to power, before being assassinated a few weeks later by his brother. Six months later, the middle brother, Sogdianus, was in turn assassinated via asphyxiation with ash (as royal blood was not allowed to be spilt) by his younger brother Ochus. After being crowned as Darius II, Ochus ruled over a relatively peaceful period before his son Artaxerxes II became king. His mother, however, Parysatis, wanted another brother, Cyrus, to be king. Cyrus attempted to seize the Persian throne via a loophole in the law but was imprisoned by his brother. After being freed by his powerful mother, he fled to Libya. There, using his influence as commander of the Western Armies, he raised an army composed mostly of Persians and some Greek mercenaries. The overall command of these mercenaries was given to the Spartan general Clearchus, who was attempting to regain the favour of the Spartan ephors after being labelled a tyrant by the people of Byzantium. Xenophon, a pupil of Socrates and a rare pro-Spartan Athenian, wrote the *Anabasis*, which serves as the primary source for the march of the Ten Thousand Greeks and the Battle of Cunaxa. Xenophon was a mid-level officer and was closely associated with Clearchus' cavalry.

After marching east of Susa, Cyrus revealed to his troops that they were not suppressing the Pisidians, a hill tribe, but were instead going to be fighting the King of Persia. Said King of Persia barely managed to scramble an army of 40,000 men to Cyrus's 30,000 after being informed of Cyrus' incoming army by Tissaphernes, Satrap of Caria (in modern-day Turkey).

The armies met at the field of Cuxana, 70km north of Babylon. During the battle, the Greek mercenaries (who were equipped with vastly superior armour and weapons and were better trained to boot) charged down the left bank of the River Euphrates, decimating the Persian left flank before turning around and returning to the centre of the battle.

At the same time, Cyrus charged at his brother with his 600-man personal guard in an attempt to kill him and gain the throne, as Artaxerxes had no sons. Cyrus, however, was killed and soon the rebel Persians had fled. The Greek mercenaries, however, were too disciplined to break and refused to surrender even after the Greek leaders were killed in a false peace treaty, instead electing four new generals (of which Xenophon was one) and one overall Spartan commander. Additionally, despite the loss of life and vital rations that it would cause, the Greeks

decided to protect the 10,000 camp followers who were mostly women and children.

The Greeks found themselves stuck in the middle of the Persian Empire and decided that their best chance of surviving lay in escaping to the Greek cities on the Black Sea. Artaxerxes sent Tissaphernes to destroy the Greek force. The Persians were numerically superior in terms of cavalry, infantry and archers. Small parties continually harassed the Greeks with long-range attacks as the Greeks only had a few Cretan slingers and Rhodian slingers to defend themselves at a distance. Due to this harassment, the Greeks were not allowed to collect their dead and perform the proper burial rites, which was taboo in Greek culture.

After slaughtering a Persian cavalry detachment, the Greeks managed to increase their survivability by sending out more mounted scouts to look out for Persian threats and possible food or water stores. The Greeks eventually reached Armenia and entered the mountains north of the River Tigris, where they were faced with the feared wild tribe the Carduchoi. It was at this point that the Persians gave up the chase, and for good reason too: the Greeks would lose more men to ambushes from the Carduchoi than from the rest of the campaign. A new Persian detachment under Tiribazus, the Satrap of Armenia, resumed the great chase but gave up when the Greek mercenaries left Persian territory and arrived at the Greek city of Trabzon. Somehow, the Greeks had survived a 1000-mile march with little water and food through enemy territory. After this, most of the Greeks helped with suppressing local Thracian tribes before returning home to Greece. Xenophon himself used his war booty to purchase a house on the road between Olympia and Sparta, where he would write his *Anabasis*.

OSRG ART SOCIETY VISIT

Royal Academy, 9 October

Early in October, members of the OSRG Arts Society left the Hill for the bustling streets of Mayfair. Upon entering the Royal Academy, we headed into the *Oceania* exhibition and encountered a great, blue waterfall textile made from polythene and cotton thread. The waterfall, titled *Kiko Moana*, symbolises the water that ties all of Oceania together.

The exhibition comprised dozens of artefacts gathered from the countless islands and archipelagos that lie scattered across the Pacific Ocean. They have been brought together from major collections around the world as part of the 250th anniversary of Captain James Cook's voyages (1768-79). The artefacts were acquired by gift or by exchange for European goods. They were not looted. In the first room, the first object that caught our attention was an impressive canoe. What connected Oceania also separated it: water. Islanders overcame this substantial, and dangerous, physical barrier by becoming sophisticated navigators and canoe builders. By using the ocean currents, prevailing winds, the sun and stars, as well as by observing the seasonal movement of whales and birds, islanders managed to travel vast distances. As well as building advanced canoes, the islanders would record their knowledge of nearby islands and ocean currents with stick charts (*rebbelib*). The stick charts displayed in the exhibition were made from wood, fibre and cowrie shells.

As previously mentioned, the Pacific islanders traded their objects for European metal and novelties. Two decorated Māori paddles were given to Captain Cook in 1769. By the later stages of the 18th century, Europeans avidly began to collect what they described as 'artificial curiosities'. One such was a full body armour made from coconut fibre and human hair, alongside it was a wooden trident embellished with shark teeth. This incredible suit was complete with a menacing, bristling helmet constructed from the skin of a pufferfish.

The artefacts on loan from the British Museum were collected by Captain Cook and his crew on the HMS Endeavour (the cloaks and other items decorated with tiny bird feathers were in magnificent condition). On board was the Old Harrovian, Sir Joseph Banks (1728-79). His role on the ship was as a botanist; he would collect and study the native plant species while Captain Cook charted the islands of Oceania. Midway through the exhibition, we discovered that Banks was responsible for a serious cultural faux pas. Local practice was to clothe or cover deity figures; Banks' curiosity prompted him to lift up one such covering to see what lay beneath, thereby transgressing a taboo. His action caused much consternation and anger, and it took quite some time before the unfortunate action could be appeased.

Throughout the Pacific, ancestors, gods, and spirits recalled the creation of the world, and represented forces such as war and fertility. These various 'godly' beings were represented through many different forms and materials, for example the eyes were often made from haliotis shell, while the body was carved from wood. The sculptures varied in size, though many were well over 2m tall. Most memorable were the sculptures of the Hawaiian god Lono, who was associated with fertility, agriculture, rainfall, music and peace, as well as the deity figures known as A'a and Ko Kawe. Although many islanders today are Christian, a regard for ancestors and indigenous knowledge make ancestral deities and spirits enduringly relevant. Facial and body tattoos are still a hugely important part of cultural practice that provide continuity today. The production of intricately patterned bark cloth, using shapes and motifs honoured for generations, is still carried out.

The act of giving gifts, often in the form of ceremonial exchange of high-value objects, remains central to life across Oceania. People sustained lifelong obligations to family, such as their mother's relatives, to whom presentations would be made at times of marriage. Larger groups periodically hosted others and made great ceremonial offerings of food or valuables. This tradition was very competitive, with some recipients struggling for years to bring together appropriately sumptuous return offerings.

The exhibition ended with installations by a number of contemporary artists for whom commemoration, loss, and identity were all strong themes. Broadly charting the same waters as Captain Cook, *Oceania* spotlights the richness of Melanesian, Micronesian and Polynesian art exactly 250 years after Captain Cook first set sail in Pacific waters.

JUNIOR DEBATING

Round 2, "A Second Referendum",
OH Room, 9 October

The second round of the Junior Debating Competition took place in the OH Room. The motion 'This house asks for a second referendum' was proposed by Bradbys and West Acre and opposed by Lyon's and The Head Master's. The motion clearly refers to the vast social movement instigated by the Liberal Democrats for a second referendum on Brexit. After the high standard of last week's senior debating, anticipation reigned in the OH Room as the first speaker, Bertie Clayton, Bradbys, spoke.

Clayton's speech started with this point: he neglected to define the motion, key role of the first speaker, meaning that he left the definitive decision of definition in the hands of his ruthless opponents. Perhaps this accidental omission led to another mistake: the timing, or rather lack of it, of his speech, which ended at a diminutive 1 minute 48 seconds out of a speaking slot of four minutes. The speaker did, however, raise some points, namely that denying a second referendum is undemocratic. This point, however, was undercut by the umming and ahing that plagued an otherwise fetid speech.

The first speaker for the opposition was Aakash Aggarwal, Lyon's. Aggarwal was my speaker of the day for his calm, rhetorical demeanour and his thoughtful and persuasive points. Aakash began his speech by jumping on the neglect of Clayton's, by defining the motion. However, he provided quite a generous definition, stating that the question on a referendum ballot would be the same question on the ballot in 2016. He then continued by stating the claim that calling a second referendum about Brexit would be undemocratic because, in order to have one, parliament would have to rip up the sovereignty given to British people in 2016, effectively undermining British democracy. Aggarwal then stated that a second referendum would be unconstitutional. However, had he present at Professor Bogdanor's Palmerston Society lecture, he would have found out that the 2016 referendum was the first time parliament felt compelled to change its views on account of the public, meaning that a second referendum would not break the constitution itself. Aggarwal then attempted to anticipate the arguments of the proposition and provided a rebuttal to the claim that we would need a second referendum to determine what sort of Brexit there should be, stating that the people decide "what?" and the politicians use their political experience and prowess to determine "how?".

The second speaker from Bradbys was Zacharchy Low, a source of much controversy during the debate. He began by stating that the people were not given the correct facts during the 2016 referendum, making the decision they made uninformed and invalid. He cited the infamous Boris Johnson and the Leavites '£350 million to the NHS; slogan, but both sides were guilty of this economical treating of the truth, with their economic paranoia. However, those who raised this point against Low clearly did not see the aim of his argument, which was to prove that the public were not informed, and were instead led by the sketchy stats and slogans of both sides. However, there was a significant rebuttal raised by Dylan Winward, Lyon's, who asked if every election and referendum should be repeated on the grounds of Alternative fact. Low then stated that the results of the referendum, for all we know, was that everyone who voted was a 50-60-year-old man, a statement so dubious that it induced a brief period of silence in the room. However, this trend of questioning the numerical validity of the referendum would continue.

The final speaker for Lyon's, Winward, put the final nail in the coffin, definitively securing Lyon's place in the semi-finals. His incessant points of information hampered the proposition's flow and the points he raised in his speech were damaging. Winward opened by stating that a second referendum would be extremely costly, as the last one cost £142 million to run. However, there was a rather damming rebuttal to his argument, which the proposition failed to yield. If the referendum prevented Brexit, we could potentially avoid the £39 billion divorce deal agreed with the EU. To make up for this lapse in argument, Winward decided then was the time to pull out his devastating fact. The earliest a referendum could be called would be after the Brexit negotiations had finished. By the time we could change our minds, it would be too late. Furthermore, this is assuming that campaigning would take place during the negotiations, harming our negotiating position. The final statement of Winward was "Do not disenfranchise the majority?". Denying Brexit would confirm to the typically northern Brexiteers a suspicion that they have held for a while: that the only political opinions that matter are those of London.

Matthew Harrison, West Acre, opened the debate for West Acre by stating that 51.9% majority was not enough for a referendum of this importance. While a 4% difference would mean a difference of 1,269,501 people, this is a point grounded in reality. Many political bodies rely on a two-thirds majority system, such as Congress. Harrison, responding to POI asking "if a second referendum, why not a third? Or a fourth?", stated that people are allowed to change their mind once. However,

this was rebutted by Nathaniel Franklyn, *The Head Master's*, who rightly determined this distinction arbitrary.

Franklyn was the third, and second-best, speaker from the opposition. He began with an analogy. Harrow are playing Eton and lose. Harrow storm to the referee and demand that the result be nullified because they didn't have their best players. The speaker then went on to rebut any attempt to declare the referendum void on account of a lack of understanding from the voters, stating that the question on the ballot was simple and direct: "Should the United Kingdom remain a member of the European Union or leave the European Union?", something that everyone can understand. Despite a dead silence from the proposition, one could argue that leaving the EU is much more nuanced and it was this nuance that the people did not understand.

Ben Harrison, *West Acre*, was the final speaker for the proposition and opened with the same point his brother raised: the margin was too small and not enough people voted, to which the opposition rightly responded "Should we run a second referendum for every side that does not turn up?". Joshua Soyemi, *The Head Master's*, in his speech, mentioned that the Brexit referendum had the highest turnout in 20 years. Harrison then went on to state that the people of Britain would "feel" the lack of immigration. When asked whether control over immigration was a necessity he responded "It is a necessity but when does it become unnecessary?".

The fourth speaker for the opposition was Soyemi. He began with a quote from Abraham Lincoln: "The ballot is stronger than the bullet", intending, and succeeding, to show the power of the referendum. However, this prompted a question from the floor, asking "Wasn't Abraham Lincoln killed by a bullet?". At one point one can only sigh at the depths to which society has fallen. He points central image; he stated that, if the UK decided to have another referendum, the ability of country to act decisively would not only be corroded but we, our national brand, would fall in the eyes of the world. In Soyemi's words, we would effectively be broadcasting to the world that "the UK cannot make up their minds".

SHAFTESBURY LECTURE

Tony Adams, ex-Arsenal and England Captain, 'The Importance of Charity Work', OH Room, 3 October

On Wednesday afternoon, numerous of boys and beaks crowded into the OH Room to witness the much-anticipated Tony Adams deliver a talk. Mr Adams is an ex-professional footballer who is considered as one of Arsenal's greatest ever players, captaining Arsenal to win two Premier League titles, two First Division titles, two Football League Cups, the European Cup, the FA Charity Shield Cup twice and three FA Cups. Not to mention the numerous individual awards he has picked up during his career. He also won 66 caps for England between 1987 and 2000 and played at four major tournaments.

After TMD delivered a very arousing introduction to the spectators, you could sense the anticipation from the crowd as Mr Adams began his eye-opening talk concerning the major events of his childhood and later life. He articulated the extreme amounts of pressure he felt as a child as he struggled to gain confidence at school. He explained that, some days, he would arrive at the school gate and become so worried and panicked that he would have to go home. Adams described a moment in school when a book was being passed around the class in a reading lesson. When it came to his turn, he had a full-scale panic attack and froze: "There would be fear in my heart and I would begin to sweat." He unfortunately acquired the nickname of Wheely after mispronouncing the word 'really,' which would stick with him for the rest of his academic career. Most normal

schoolboys would laugh it off, he explained, but the effect it had on him was so great that he can still recall the incident 40 years down the line.

The shame, self-loathing, and the lack of self-esteem was huge. Mr Adams went on to explain how the self-doubt he experienced as a child made him more vulnerable to bigger problems later in life, such as alcoholism. On his initial encounter with alcohol, he admitted that the taste was revolting and that it did not appeal to him in any way at all. However, the effect that it had on his thoughts and feelings was so relieving that he gradually became more and more addicted. The more he drank, the more he felt weight being lifted from his shoulders and the more addicted he became. Saturday afternoons after matches and Sunday recovery days were spent drinking in excess. The holiday periods, in which there was no reason to be sober, became fuelled by drink. Admittedly, drinking was a very prevalent part of the footballing culture in those days. This atmosphere may have acted as a catalyst for the drinking problems Adams acquired. He accepted that the fact that the constant consumption of alcohol had a major effect on his performance and after a three-day bender on Friday 16 August 1996, he had a surrender moment – a moment of clarity – and from that day it has been 20 years since he last picked up a glass of alcohol. The last six years of his playing career were extraordinarily fruitful, as he unsurprisingly felt like a new person: "a machine," as he liked to put it.

As a result of his own experiences with alcoholism and drug addiction, Adams founded the Sporting Chance clinic, a charitable foundation aimed at providing treatment, counselling and support for sportsmen and sportswomen suffering from drink, drug or gambling addictions. The clinic, which works to the 12-step programme philosophy of Alcoholics Anonymous, is based near Liphook in Hampshire. Adams touched briefly on the challenges and rewards of running a charity when Mr Dalton volunteered to ask the first question. Unsurprisingly, most of the boys were eager to find out who the best player he had come across was or, which number 9 he most feared playing against. Adams answered each question with great enthusiasm, almost as if he were back on the field, the place in which all his worries and destructive thoughts would disappear. Many of the boys were keen to find out which managers Adams got on best with, as it was, imaginably, hard to ensure a solid relationship with your captain when he is an alcoholic. As time ran out, Mr Adams was quickly whisked away to the beaks' room, where he very kindly took the time to speak to three boys who were involved in charity work involving football. He gave some great advice and generously handed out three copies of his autobiography *Sober*, which is the second book in his series of two.

It was an extremely exciting talk from one of the greatest-ever defenders to grace the game. It will stick in the minds of many aspiring athletes for a long time, as he stunned the audience with what he had achieved in such difficult circumstances.

CROSS CURRICULAR LECTURE

Part 5, NCS, "The Windrush Generation", OSRG, 8 October

To kick off what was promising to be an original and entertaining lecture, NCS commenced her reprimand of the Windrush crisis by reflecting on the fact that memory plays an integral part in how individuals and societies construct their identity and the fact that, in her opinion, the UK's future is insecure as they do not spend enough time looking at the past and trying to fix their mistakes.

As the audience impatiently waited for NCS to dive in to the subject of the Windrush crisis and for her guests that had all in some way been affected by it to reveal their story, NCS decided it was the perfect moment to declare that she was from

Trinidad, and not Jamaica, so boys that came to her speaking in a Jamaican accent had no idea what they were doing. This small detail having been clarified, the audience was launched right into the topic of the Windrush crisis and, more specifically, its origins, which date back to the slave trade. Despite being from Trinidad, NCS's DNA analysis revealed that 41% of her DNA was from Benin/Togo, a further 21% from the Ivory Coast/Ghana, and with strands of English/European (3%) and Irish/Scottish DNA (2%). She really was an international phenomenon. We were told that discussing the journey itself was a painful subject for any of the descendants of the victims because the inter-reproduction of tribes meant that all sense of identity and tribe had disappeared into the void long ago.

It was interesting to see that there happened to be quite a lot of India migration (1.4 million) from the 1830s to 1917. When looking at the map of the world's migratory patterns from 1500-1900, it is clear to see it correlates for the most part with the British Empire's expansion and, for this reason, many countries that have been involved in the slave trade still remain part of the Commonwealth. As part of the Commonwealth, many of the islands remain constituencies under the Queen's rule (ie Jamaica and Barbados) and sent soldiers to fight during the Great War (10,000 people from the Caribbean fought for the British from 1914-1918), while some have become independent and have a president, like NCS's Trinidad. Some even still bear the Union Jack on their flag. NCS told us of Trinidad bringing down the British flag for the last time on 31 August 1962, and how, during the London Olympics of 2012, her mother was not pleased to receive a picture of her grandchildren waving the United Kingdom flag in jubilation. For someone who had once burnt the Union Jack at the age of ten, seeing your grandchildren waving it proudly was understandably something that would make you angry.

Some of the soldiers mentioned earlier were part of the Windrush scandal itself. The audience learnt that HMT Empire Windrush was the name of the most famous of the many ships that transported locals from Caribbean islands to London, starting from Trinidad. These soldiers returned from England recounting the opportunities available in England, and the advertising for jobs in England convinced many to board the boat; if they could not afford it they could take out a loan from the British government and pay it back over two years. The audience were shown a typical passport of the day, which would have the title of 'British passport, colony of...' on the cover, establishing the relationship between Britain and the Windrush generation. NCS explained that, with her Trinidad passport, she can still vote in British elections.

The Windrush generation arrived in masses and soon discovered that, while there were many jobs available, there was a clear shortage of food and housing. There was a growing trend of nationalism, with banners being put in British cities stating 'Keep British White' and 'Blacks Go Home;' speeches by Enoch Powell in 1968 (such as his 'Rivers of Blood' speech) incited a hatred towards migrants.

This instability was not helped by the Race Relations Acts, which kept being updated. The constantly changing rules instilled a fear of deportation for some migrants, and when journalist Amelia Gentleman unearthed and exposed the Windrush scandal to *The Guardian*, it was revealed that many migrants who had lived in England all their life and no longer had any living relatives in their native islands were being deported because of new laws stating that without four annual pieces of evidence proving that you had lived in England each year you claimed to have, you could be subject to deportation. The Windrush generation arrived from the West Indies between 1948 and 1971, a time when data collection was less accurate, so many could not provide the evidence to have a secure place in England.

NCS explained that this new law was passed by the then Home Secretary and now prime minister Theresa May, and

included the denial of pensions, jobs and health services to hard-working, honest men and women, and that, despite her public apology (which to NCS seemed all too staged) to the leaders of the Caribbean islands, the damage she had done was irreparable.

NCS exposed the Earn Learn Return scheme, which many members of the Windrush generation (and even their descendants) were exposed to, where they had contributed to the British economy for all their lives and, when it was time to retire, the government preferred to deport them to islands where they no longer had any relatives in order to avoid paying for their pensions. This was deemed a betrayal by the United Kingdom by all the guests that NCS had invited.

At this point, NCS declared that it was important to remember whose individual perspective we are looking at and whose memories are told, following which we were presented to her guests, who were members and descendants of the Windrush generation. They told us of their struggles but also of their positive yet all very different experiences.

The audience got to hear first- and second-hand accounts involving the need to obtain a British passport to remain in England, the difficulty with which people of Africo-Caribbean origin found housing in 20th-century England since no one would rent to them (they ended up investing in real estate, which turned out to be a gem later down the line), the fact that people of Africo-Caribbean origin were placed in bad schools irrespective of their capacities and, finally, the surprising explanation that the most ambitious of the Windrush generation would move to America and Canada to further pursue their career, or even move back to Trinidad.

The talk ended on the note that, after all the work the Windrush generation had done for the British government during their lifetime, they considered themselves safe in England, and discovering that they were not as secure as they thought they were was a great hit to the pride of an entire generation.

Many thanks to NCS for such an enlightening and original talk!

CORRESPONDENCE

Letters to the Editors of *The Harrovian*

DEAR SIRS,

I am writing to express my (and some of my colleagues) concern with regards to the image backpacks project to the world about our School.

The community is feeling increasingly plagued by the Supreme or Nike turtle Shells, which are out of keeping with Harrow's precious tradition. What is more, backpacks of these sort take away one of the very things that distinguish us from the outside world – our identity. This is increasingly important for distinguishing ourselves from other schools into the 21st century. We are different, and we like to look smart and act smart at Harrow.

Although I have nothing against the invention of the backpack in general, I believe that using them, as opposed to the more traditional briefcase or pile of folders, is scruffy at best and does not reflect the image of our School. What's more, they are an unnecessarily difficult change. Many do not fit in the cubbyholes which have been installed in the Sheperd Churchill, leading to them being left on the floor, which is a serious safety hazard. Using one's back to support a copious weight also cannot be good.

Anyway, I thought I would deliver this letter at the request of a rather busier older boy as food for thought. This is why I believe they should be banned. Please feel free to write a reply and keep the debate flowing.

Yours sincerely,
DYLAN WINWARD, LYON'S

DEAR SIRs,

There is a fascinating article in the most recent edition of *The Guards Magazine* based on a conversation between Field Marshal The Lord Guthrie (*Newlands 1952*³) and the editor. In the course of their conversation they established that Charles Guthrie is “the first non-Royal Guards Field Marshal since Sir Harold Alexander in 1944 and Lord Gort VC in 1943. Three Guards Field Marshals, and all educated at Harrow School.” “One in the eye for the other place” was the jocular observation of a neutral party.

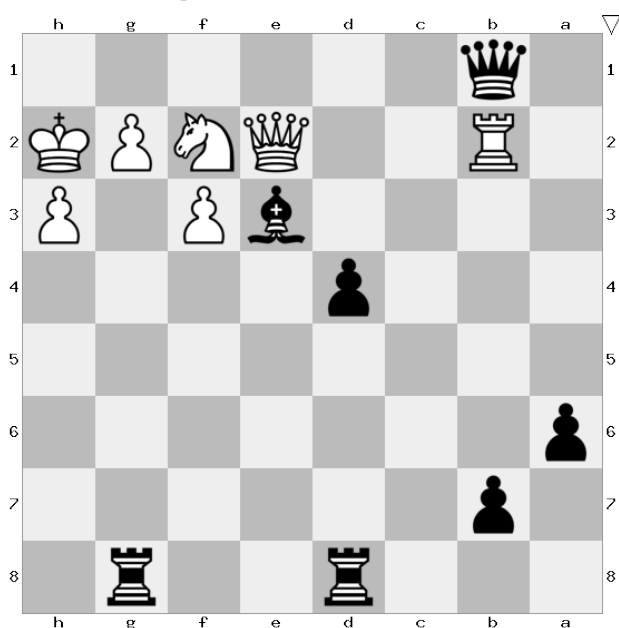
I think this calls for a celebratory dinner of present and past members of the Alexander Society.

Yours faithfully,

ROSS BECKETT (HARROW MASTER 1966-2004)

CHESS PUZZLE

The weekly Chess Puzzle is set by JPBH. Email your solutions to him to enter the termly competition. Answers are published with next week's puzzle.



White to play and mate in 2.

Last week's solution: 1.Bh7+ Kxh7 2.Nf6#

Fancy playing chess? Drop in to Chess Club – Tuesdays and Thursdays 4.30-6pm in Maths Schools 5. All abilities (boy, beak or support staff) are welcome!

HERE AND THERE

Congratulations to SMS who has just won the Langdale Half Marathon in the Men's Open, with a gun time of 1:25:52 and a chip time of 1:25:46.

GAFFE AND GOWN

Quips from Around the Hill

“Sir, what do ditto marks mean?” “I’m not quite sure. You should ask Mr Stead, he was probably there when they were created.”

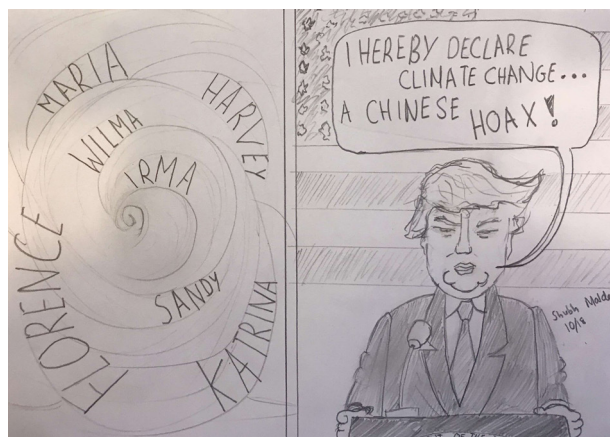
“Sir, why do the Shells have no prep today?” “Because we like the Shells.” “But Sir, why do you think we all hiss them in Speech Room?” “Frankly, because you’re all salty.”

SUDOKU

Persevera per severa per se vera

					1			
	3							6
			4		5	8		
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1	6			9				
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WEEKLY WINDUP



ITALY PROPOSES A NEW BUDGET

On 27 September, Italy's populist coalition decided on a new target for Italy's economy: to reach by 2019 a 2.4% budget deficit. At the same time, Italy's public debt is already the second largest in the eurozone relative to the size of its economy; 132% of its GDP according to Eurostat. A budget deficit occurs when government expenditure exceeds growth; to fund this the government must borrow money through the sale of bonds, in which individuals and firms lend the government money. So clearly it's an irrational proposal; or is it?

Some argue it is, for instance the *FT*, who argue that rather than helping to reduce Italy's public debt the draft budget is calling for potentially unsustainable spending. Furthermore, this is also echoed by others such as Francesco Daveri, an economist at Milan's Bocconi University, who stated that the government's 'idea that more deficit equals more growth and hence equals less debt is a strategy that has never worked in the past'. Initially, deficit spending and the resultant debt boost economic growth. Deficit spending pumps liquidity into the economy – wherever the money goes it pumps-up production and creates jobs. However, Daveri is suggesting that, in the long

run, government debt damages the economy. Theoretically this could happen in two ways. 1) Interest rates: the interest on the debt must be paid each year – increasing spending while not providing any benefits. If the interest on a new debt becomes too high this creates a strain on the economy, as those funds now being used to pay the interest are not being used to finance other sectors in the economy. 2) The government lets the value of the currency decrease during the economic growth thus the debt repayment will be in cheaper currency and so foreign governments and investors become less willing to buy treasury bonds or ‘gilts,’ due to being concerned about a country’s ability to repay its debt. When this happens, the creditors demand higher interest rates to provide a greater return on the higher risk. This results in an increase in the deficit each year – and can eventually become a self-defeating loop as the country goes deeper into debt to repay their debt. At some point, a country may default on its debt. This is what caused the Greece debt crisis of 2009.

On the contrary, the populist coalition in charge of Italy argues that the growth resulting from the €10bn investment on ‘citizens income’ would ensure growth and thus would bring down the country’s deficit and debt. Indeed, having a deficit above 2% of GDP would be ‘worth the effort’ if it resulted in economic growth said Matteo Salvini, the deputy prime minister from the governing coalition. Whilst Italy’s finance minister, Giovanni Tria, suggested in a speech to business leaders that although ‘the deficit will increase compared with the previous forecast in 2019, there will then be a gradual reduction in the following years’, he also repeated his pledge that Italy’s debt would come down as a percentage of output over the next three years, despite higher spending.

Yet despite these pledges, the move (due to how the EU rules currently mandate a deficit ceiling of 3% of GDP) risks raising the country’s budget deficit above EU comfort levels and putting Italy onto a possible collision course with Brussels over the budget’s approval. As coined by the *FT*, Italy is playing a ‘dangerous game’.

Yet within all this chaos it seems the media has forgotten to ask the fundamental question why? Why play such a dangerous game? David R Cameron, Professor of Political Science at Yale University, has suggested that, to find the answer, we must consider the situation facing the current Italian government, which is a situation of stagnation and high unemployment.

In 2014–6, the annual rate of economic growth was less than 1%. In 2017, it was 1.5%. But this year it is projected to drop to 1.1%, the lowest in the eurozone and the EU. Next year, it is projected to drop to 0.9%. Unsurprisingly then, suggests Cameron, the rate of unemployment is at around 10%, a percentage higher than in all the other EU member states except Spain and Greece, whilst the rate of unemployment among those under 25 is currently at more than 30%.

Cameron argues the reason for this situation is that, since 2009, when the budget deficit exceeded 5% of GDP, previous governments have pursued, with the active encouragement of the EU, a policy of prolonged fiscal contraction that, by limiting government spending, has reduced the deficit to approximately 1.7%. If Italy were to reduce their budget deficit to 0.8% in 2019, as the EU wants, it would obviously continue that policy, with the inevitable adverse consequences for economic growth and employment.

So the question arises: are the EU being too harsh in the way they are dealing with Italy’s new proposal?

Well, the current leaders of Italy certainly think so: Mr Salvini stated that ‘We (the Italian coalition) are against the enemies of Europe – Juncker and Moscovici – shut away in the Brussels Bunker’. ‘The politics of austerity over the last few years have... impoverished Italy’. On 9 October, during a speech in which he attempted to justify the plans and win over investors, Tria said the gap between Italy’s recovery and the stronger rebound achieved by other eurozone members

was ‘unacceptable ten years on from the crisis’ and that ‘past growth rates have not allowed for debt reduction’.

Unfortunately, since the EU has voiced ‘worries’ about the Italian proposal – Italy’s ten-year sovereign bond yield has climbed to 80 basis points to hit 3.712 per cent – its highest level since early 2014. Furthermore, according to the *FT*, the debate between Italy and Brussels has only exacerbated the climb in yields due to an exit of foreign investors from the Italian market, eroding trading volumes and liquidity. The increase in bond yields therefore means that the cost of borrowing for the Italian government (for which the yield figure is used as a benchmark) has greatly increased. Indeed, Italy’s cost of funds have hit a five-year high in its latest debt auction of 6.5 billion euros on 11 October.

It seems that, despite a clearly justified proposal from the Italian government, the EU will soon get what they want – and that is for Italy to continue to run a low budget deficit instead of increasing it. Soon, the financial markets will force Mr Salvini to change course. Indeed, Mr Salvini said on 10 October that the spread at which Italian ten-year government bonds traded over their German equivalent would never rise to 400 basis points – effectively setting a target for the market to test. Time will tell!

SQUASH

The School v Aylesbury Grammar, 4 October

1st V Lost 0-5

B Sodi, *West Acre*, Lost 2-3

DD Shortt, *Newlands*, Lost 0-3

K Jafree, *Elmfield*, Lost 0-3

TC Santini, *The Park*, Lost 0-3

JD Gibbons, *The Park*, Lost 0-3

Junior Colts Lost 2-4

WTC Sotir, *Druries*, Lost 0-3

HSH Anderson, *Newlands*, Lost 0-3

HAX Sie, *Newlands*, Won 3-0

I Qureshi, *The Park*, Lost 1-3

HC Oelhafen, *Lyon’s*, Lost 0-3

APC Gupte, *West Acre*, Won 3-0

The School v Lancing College, 11 October

1st V Won 4-1

B Sodi, *West Acre*, Won 3-0

DD Shortt, *Newlands*, Lost 0-3

K Jafree, *Elmfield*, Won 3-0

TC Santini, *The Park*, Won 3-0

JD Gibbons, *The Park*, Won 3-0

2nd V Won 5-0

SWS Sebag-Montifiore, *The Knoll*, Won 3-2

HGT Wilson, *Elmfield*, Won 3-0

PE Kinnaird, *Elmfield*, Won 3-1

WA Orr Ewing, *Elmfield*, Won 3-1

H Qureshi, *The Park*, Won 3-0

Junior Colts Won 3-2

WTC Sotir, *Druries*, Won 3-1

HAX Sie, *Newlands*, Won 3-1

I Qureshi, *The Park*, Lost 1-3

APC Gupte, *West Acre*, Lost 0-3

CR O’Flaherty, *The Head Master’s*, Won 3-1

The Psychiatric Unit (PU) beat Lancing 2nd team 5-0. This result has serious implications for health and wellbeing but

also contains important lessons for sports coaches. Our heartfelt sympathy goes out to the Lancing boys. No one has ever lost to the PU and they will never recover from this ignominy. The Lancing coach should react by putting them out of their misery and banning them from the courts. But for the PU the problem is one of Coping with Victory (CWV).

It is this group who most needed to Find the Exit Off the Failure Freeway (FOFF) because they seemed to have an in-built resistance to serial failure and, as a result, were caught up in the Cycle of Misery (COM). See earlier editions for a full description of the dreaded COM. This win was like spotting an aquatic warbler in Oxford Street. For a team who, over many years, had become accustomed to heavy defeats and who were possibly close to a FOFF scenario, this victory could be the most dangerous thing to have happened. There are a few reasons for this.

Danger 1: The PU now think they have potential and are tempted to plunge back into the COM. This is setting them up for a huge disappointment when they play anyone but Lancing.

Danger 2: The great evil of Enhanced Self-Esteem (ESE). This of course leads to an unduly high opinion of oneself and a horrible hint of swagger. Elimination of Swagger is one of a coach's main aims.

Danger 3: The PU start talking about squash, a most unhealthy development. This usually ends in tears as they realise how little they know about the little there is to know about squash.

Danger 4: They start to take themselves seriously. After climate change, this is the worst thing that can happen. They become dull and stop laughing at each other's comic attempts to make contact with the ball. They react badly to each lost point because they are now under the false impression that they can do better. This is closely linked to Danger 1.

This is where CWV comes in. How can a coach help the PU to Cope with Victory? There are several stages that a coach needs to be aware of.

Stage 1: *Show no emotion*. Even a smile can give the impression that a corner has been turned and that things will be better from now on. They must not be tricked in this way. Ultra-Low-Key celebrations are best.

Orr Ewing: I won.

Coach: I know.

Of course it could be that these boys win so rarely that they do not know how to react or behave. Orr Ewing had the bemused look of a person who had no idea what to do next.

Stage 2: *Explain victory as circumstantial*. Boys will inevitably want to know how they won. They are puzzled because they did the same things as normal but the outcome was not a heavy defeat, so what happened? Here it is vital not to give them any credit for the win because ESE can set in very rapidly. Better to explain it away as some kind of accident or isolated incident.

Stage 3: *Take the Negatives*. Just as we take the positives from defeat, we take the negatives from a victory. Emphasise all the things they did poorly so that they are absolutely clear that nothing has changed, they still lack any sort of potential. This again wards off any latent feelings of ESE and prevents future defeats causing clinical depression.

Orr Ewing: I won

Coach: I know

Orr Ewing: How did that happen?

Coach: Don't worry, nothing has changed. You still served badly and made your usual quota of unforced errors.

Orr Ewing: Oh, I see. Good.

Stage 4: *Drop them for the next match*. This is a brave but essential move. It keeps their feet firmly on the ground. Bring in the PU Reserve Team for the next game. This really powers home the point that one fortunate win over a mostly disabled Lancing team means nothing in terms of their squash development. This greatly improves their chances of achieving FOFF in the future. It totally removes the chances of demoralising defeats or, even worse, demoralising victories. Tiger, Murley and Mingay

wait in the wings, eagerly hoping to seize the chance of defeat and take it in their stride.

Stage 5: *Keep expectations realistic*: Realism can help them cope. Make it really clear that the future is grim. Honesty is surprisingly the best approach. They must be under no illusions whatsoever. Let them know that the PU may never win again. Only then can they CWV effectively.

We are worried about Sebag-Montifiore. He fought hard to achieve a 3-2 win playing at number one for the PU. He smiled and looked happy for the first time in two years. He thinks he was partly responsible for his victory. This can only end in tears for the Only Fifth Former Playing Squash (OFFPS). He seems destined to plunge back into the COM just when FOFF seemed tantalisingly close. Only skilful and sensitive coaching can now save him.

S-M: I won

Coach: I know

S-M: I played well

Coach: No, you didn't. Stop smiling. You're dropped.

BADMINTON

The School v John Lyon School

1st Won 9-0

It was a comprehensive display of talent, with Pair 1 and Pair 2 winning in straight sets, and Pair 3 only dropping one set. Well done to Jake Forster, Pair 1, *The Knoll*, player of the fixture.

2nd Won 9-0

Several boys made their debut for the team: Chris Liu, *The Head Master's*, Jon Yuan, *The Head Master's*, Iggy Abaroa, *Moretons*, and Eugene Kim, *West Acre*, and were a credit to the School, only dropping one set in the whole fixture.

FENCING

The School v Bradfield College

Seniors Won

Harrow redeemed themselves after last week's calamitous matches with a confident performance against Bradfield College, winning by three blades to nil. Harrow took an early and commanding lead in the Epee and, despite a slight Bradfield resurgence halfway through the match, Harrow always looked in control and finished the bout strongly by 45-26. The Foil teams took victory in the Epee; they easily won both bouts by 45-21 (Foil A) and 45-22 (Foil B). Well done to all involved but especially to Adil Shaydullin, *Elmfield*, for winning two of his three bouts in his first School match.

RACKETS

The School v St Paul's School

Senior – 1st Pair Won 3-0

An excellent performance from Julian Owston, *Moretons*, and Otto Stroyan, *The Grove*, who dominated a decent St Paul's pair in a 3-0 victory.

Colts – 1st Pair Lost 0-3

A tough loss for Ben Hope, *Rendalls*, and Jude Brankin-Frisby, *Newlands*, who lost 0-3 to a very strong pair.

Colts – 2nd Pair Lost 0-3

Tej Sheopuri, *Lyon's*, and Finn Matheson, *Druries*, fought well but lost 0-3 to an effective pair

Junior Colts – 1st Pair Lost 0-3

Phoenix Ashworth, *The Head Master's*, and Henry Oelhafen, *Lyon's*, showed promise despite a 0-3 loss.

Junior Colts - 2nd Pair Won 3-1

A fine effort from Federico Ghersi, *The Head Master's*, and Sam Owston, *Moretons*, who battled well to a 3-1 win.

FIVES

The School v St Olave's Grammar School, Kent

Colts Lost 2-1

A tough day for the Colts against some strong opposition with first and third pairs struggling to get into their stride quick enough. However Fred Prickett, *The Park*, and Caleb Efemuai, *Newlands*, produced a fantastic effort to win in the final set 3-2. Having played dominantly in the first two sets they quickly found themselves at 2-2 after some slightly disappointing shot selections.

Junior Colts Won 3-0

Ashworth, *The Head Master's*, and Jonathan Barley, *The Grove*, at first pair were far too strong for their opponents and as yet have not lost a set against any school this term. It was good to see them putting into a match situation some of the areas that they are trying to improve to become even better. The second pair of John Richardson, *Elmfield*, and Nathan Shepard, *The Park*, also won 3-0 but had to work hard, in particular the last set. It was good to see them enjoying the battle. George Leigh and Harvey Douglas, both *Elmfield*, at third pair also produced a 3-0 win with some strong cutting and excellent returns.

Yearlings Won 1-0

A fantastic effort from Adam Mohd, *Lyon's*, and Alonzo Fontana, *The Grove*, beating a very experienced pair 3-1. Both boys stuck to their tasks well and showed strong resolve in difficult situations. Their fitness shone through at the end and the strong cuts from Fontana and great returns in particular from Mohd saw the Harrovians home.

GOLF

The School v Eton, 11 October
The Buckinghamshire GC, Won 2-1

Charlie Witter Capt, *Elmfield*, and Max Shirvell, *The Head Master's*, won 5&3

Hamish Dicketts, *Elmfield*, and Toby Shirvell, *The Head Master's*, won 6&4

Johnny Connell, *Rendalls*, and Aidan Wong, *The Park*, lost 3&1

Eton v Harrow... the rivalry to top all rivalries.

With a 6.15pm sunset time and a busy course, it was decided to play four ball better ball with a time limit of the game finishing on the hole played after 6pm.

In the top game, Charlie Witter, *Elmfield*, and Max Shirvell, *The Head Master's*, started with a flurry, with both getting birdies on the first, and Shirvell going onto birdie 2 and 5, as well. However, some gutsy play from Eton with an eagle on the fifth, meant they stopped the flowing partnership of Harrow. A clutch up and down to win the hole on the ninth from Witter put Harrow to 4 up at the turn. A near chip in on ten from Witter followed by Shirvell holing out for eagle spectacularly from the left-hand rough, and making a birdie on 11, meant Harrow went 6 up through 12. At this point, Shirvell's own score was an extraordinary -5. Harrow gave Eton a sniff with two bogeys in a row but were quickly shut down with a birdie on 15 from Witter to win the match 5&3.

Through 15, Shirvell was -2 and Witter was even par. As a team, they were -5. Some of the best golf seen from these two, and some of the best scoring ever in a school match.

Hamish Dicketts, *Elmfield*, and Toby Shirvell, *The Head Master's*, continued their steamrolling form to win for the second week in a row. They got off with a bang – birdie on one. Momentum carried them in the form of pars, until Dicketts holed a 30ft eagle putt to go 3 up. More consistent play from both sides followed; the score remained 3 up at the turn. It could have been Dustin Johnson and Brooks Koepka on the 10th, as both their drives sailed more than 300 yards, resulting in a Shirvell birdie to go 4 up. Now, a quick word from Dicketts on the opposition, ‘...one was quite amiable, but the other... arrogant and unsociable. After every hole his temper slowly came to boiling point. And I have to admit, it was very entertaining, especially as he was an Etonian (insert malevolent chuckle).’ A par at 14 from Harrow was enough to cruise to a 6&4 victory. That's two wins in a row for the pair. How easy is this game, huh?

In the third game, Jonny Connell, *Rendalls*, and Aidan Wong, *The Park*, (in his debut) faced tough conditions and, with the evening closing in sharply, knew they had to get this match over and done with before the darkness descended. However, despite the hard-fought efforts, it was difficult to get ahead when luck was not going their way. By the turn they found themselves 6 down. But the comeback was on for Harrow, drawing it back to 3 down with five to play. Sadly, this swiftly came to a halt with the 6pm deadline leaving the pair with a 3&1 loss.

SWIMMING

Gala held at Whitgift School, Seniors Won

Thirty-two swimmers travelled to Whitgift School for a gala that included all three year groups: Juniors, Intermediates and Seniors. Despite the closest competition thus far, Harrow retained their unbeaten season in all age groups. Of 18 events, Harrow placed first in all but four. There were a record 22 personal best times swum in some amazingly close races. Stand-out performances of the afternoon were: Sebastian Moscoso, *The Knoll*, and James Rates, *Newlands*, for swimming three personal best times. Also, Andre Ma, *Moretons*, swam a three-second personal best time in the 100m individual medley event. We also had a three-way tie for first place between three of our Intermediate swimmers, William Rudd, *The Head Master's*, Henry Pearce and George Rates, both *Newlands*. Final scores were 302 Harrow to 187 Whitgift.

FOOTBALL

ISFA Cup Matches, 1st XI v Alleyn's School, ISFA Cup
U19 Round 3, Harrow 1-1 Alleyn's AET

Harrow won 3-0 on penalties

Harrow were not at their best as they fought against a tough Alleyn's side for a place in the last 16 of the ISFA Cup. Ed Lewis, *Rendalls*, was a colossus in defence but Harrow failed to take advantage in normal time. Thomas Walduck, *The Knoll*, opened the scoring in the second half of extra time but Harrow conceded minutes later. Max Little, *Rendalls*, was the hero in the penalty shootout, saving two penalties.

Scorers: Thomas Walduck, *The Knoll*

Penalties: Christian Boland, *Newlands*, Walduck, Toby Gould, *Lyon's*

Junior Colts A vs Millfield School – ISFA Rd 2 Lost 1-3

A desperately disappointing outcome in a tightly contested fixture. After a difficult opening ten minutes, going 1-0 down due to a bit of rustiness, Harrow dominated proceedings,

playing some superb football against a solid Millfield side. After hitting the bar, post and missing a whole host of other chances, Harrow deserved to find an equaliser with a coolly slotted penalty from Elliott Taylor, *West Acre*. Unfortunately, tiredness and poor game management meant Harrow conceded two late goals from sloppy defending to crash out of the cup. The defeat is tough to take but this is a great side who will make a great senior side if they keep working hard together. Scorer: Elliott Taylor, *West Acre*.

The School v Whitgift School

Development A XI Won 4-1

Harrow battled against fatigue and tricky conditions to come from behind and score four second-half goals. Scorers: Yuhki Koshiba, *Lyon's*, Christian Boland, *Newlands*, Carlo Agostinelli, *The Head Master's*

Development B XI Lost 0-2

A frustrating game in which Harrow dominated without creating too many clear-cut opportunities, and ultimately succumbed to two goals against the run of play.

Development C XI Draw 3-3

The CXI fought back three times to achieve a creditable 3-3 draw, with Yannis Chatzigiannis, *The Park*, x2 and Finn Teepsuwan, *Lyon's*, getting the goals. Despite dominating the second half, Harrow couldn't quite find a late winner.

RUGBY

Rugby Union – Middlesex County Cup Quarter Final

Yearlings A vs Halliford School – Middlesex County Cup Quarter Final Won 65-0

A dominant performance over a weaker side with tries from Tiarnan O'Brien, *Bradlys*, Ayomide Awolesi, *The Head Master's*, Cameron Ellis, *Rendalls*, Gabriel Black, *West Acre*, Tito Edjua, *Lyon's*, Casper Davies, *Elmfield*, and Sam Harrison, *Moretons*, on his debut. Two cracking tries from Finley Smith, *The Knoll*, both converted by Davies. The final try was after a series of superb offloads and was scored by Kit Kee, *Druries*.

The School v Epsom College

1st XV Won 27-17

Harrow faced a stern test at home against an in-form Epsom College. From the off, the XV made the most of the elements, with Joe Kirsten, *Newlands*, punishing a poor clearance kick to score under posts. Harrow continued to play smart but failed to build on their early lead. Epsom found their flow by the end of the first half, dominating collisions and driving their way up the pitch against a strong wind. In the second half, with the wind behind them and scores level at 10 apiece, Epsom looked destined to pull away – frequently finding space in the Harrow defensive line. However, a monstrous tackle by Daniel Adebayo, *The Head Master's*, and a colossal 15 minutes from Anjo Ademuwagun, *Druries*, switched the momentum back in Harrow's favour. An exhilarating finale ensued, with Harrow down to 14 men and Epsom creating several scoring opportunities. To their immense credit, with limited territory and possession, Harrow made the game safe before the death.

Scorers: Ademuwagun, Kirsten 2, Griffin, Coldicott: 1 penalty and 2 conversions

2nd XV Lost 19-22

Another narrow defeat for the 2nd XV, who gave an outstanding account of themselves.

3rd XV Won 29-17

4th XV Won 33-10

A hard-fought 33-10 victory from a match that was perhaps closer than the scoreline suggests. Harrow showed grit in defence, holding up Epsom more than once, and were decisive when running with the ball. Great play from Gaffey, *Moretons*, and Dougal Barr, *Newlands*, in the forwards supported by Carden and Zhang in the backs.

5th XV Won 53-5

A conclusive victory in which 23 players took part at various stages of the match. There were three tries from Seb Rugge-Price, *The Park*, and 13 points from Captain Alfie Farr, *The Park*. A special mention to man of the match Junsik Han, *Lyon's*, whose progress since the start of the season has been exemplary.

Colts A Lost 12-42

The Colts A showed character and heart as they lost to Epsom on Saturday. Harrow went into the half time break 21-12 down, after some poor Harrow defence had allowed Epsom into the game. With the match finely in the balance, Harrow were dealt several injuries in key positions and it was encouraging to see number of players courageously play out of position for the good of the team. The side showed determination and fight as they defended valiantly for the majority of the second half but sadly could not overcome the Epsom side.

Colts B Won 40-0

The Colts B returned to winning ways with a comprehensive 40-0 victory over a strong Epsom side. Their determination to hold the visitors scoreless was typified by their refusal to be distracted by some outrageous refereeing decisions as the visitors camped on their try line in the last three minutes.

Colts C Won 50-0

The Colts Cs started strong, scoring early tries through excellent support play and strong running. The handling and set-piece plays were much improved from last week: a credit to the boys' hard work in training. Harrow dominated possession and controlled the game well, eventually running out winners 49-0. While the boys should be commended for their good performance throughout, they must remember that sportsmanship and tact are crucial elements of the game. There were some fantastic team tries and, as usual, individual tries from Jack Gosden, *Lyon's*.

Junior Colts A Won 19-17

The Junior Colts A continued their unbeaten run with a hard-fought victory over Epsom. Harrow went three tries down in ten minutes before a hat-trick from man of the match Patrick Lehtrel, *Moretons*, sealed a win for the boys from Middlesex. Harrow go into the half-term break with five wins out of five. Scorers: Patrick Lehtrel, *Moretons*, (3 x tries), Seb Phillips, *Rendalls*, (2 x conversions)

Man of the match: Patrick Lehtrel, *Moretons*,

Junior Colts B Won 38-0

The Junior Colts Bs triumphed over a good Epsom side, running out 38-0 winners. There was a brace each for Hugo Gaffey, *Moretons*, and debutant Vladimir Skorobogatko, *Rendalls*. Michael Chiimba, *Newlands*, put in a man-of-the-match performance, leading from the front in defence and attack.

Junior Colts D v Epsom College Boys C, Lost 12-26

Harrow JCD team lost to a strong Epsom C team. They struggled to adapt to the referee's interpretation of the laws. Having gone four tries down, Harrow battled back to score two of their own, but lessons must be learned: about energy in defence and line speed in particular. They must be proud of the fact that they lifted superbly in the lineout; no opposition has yet to do so.

Tries: Jake Ramus, *Lyon's*, and Lanre Nzeribe, *Bradlys*.

Yearlings A Won 33-14

The first real test for the Yearling A team came in the form of a strong Epsom side who had beaten St Pauls by 50 points. Having been down 7-5 for the first time this season, the Yearlings A put in a heartened and spirited performance to finish with a well-deserved five-tries-to-two win.

Scorers: Cameron Ellis, *Rendalls*, Fin Smith, *The Knoll*, Baba Obatoyinbo, *The Knoll*, Ayomide Awolesi, *The Head Master's*, Tito Edjua, *Lyon's*,

Yearlings B Won 51-7

Yearlings D Epsom College Boys C Lost 14-35

Yearlings E vs Epsom College D Won 40-39

House Super 9s Touch Rugby Competition 2018 *The Final Newlands v Moretons* *Newlands 2 Moretons 1*

The House Super 9s is a touch rugby competition open to all boys in the School, which took place over the course of the afternoon of Tuesday 25 September. The competition ran in a pool stage format with three pools of four teams, followed by a knock-out competition. Each match was ten minutes one-way and a coin toss determined each team's direction of play. Each match was played in half a full-size rugby field. A squad must be composed of maximum 15 players with three boys maximum per year group. It is nine-a-side and the following rules for that nine must be followed: minimum of one player from each year group and maximum of two players from each year group. It was a very successful afternoon's rugby with all teams giving of their best – a real highlight being the involvement of all year groups.



Newlands: Back Row: Philipp Benigni, Herbie Smith, George Jenkins, Ben Coldicott, Ewan Josserand, Luke Ritchie
Front Row: Barimah Adomakoh, Matthys Du Toit, Joe Kirsten, Finlay Douglas, Luke Esposito and Charlie Young

MEMORIALS

We regret to announce the death of John Leaf (OH and Harrow Master) who died on 23 October, aged 92. JFL (*Elmfield 1939³-1944²*) was born and grew up on the Hill. He returned to teach at Harrow in 1951. He was House Master of Druries between 1968 and 1979 and Senior Master from 1983 to 1988. Details of a thanksgiving service in the School Chapel, will be announced in due course.

Ways to contact *The Harrovian*

Articles, opinions and letters are always appreciated.

Email the Master-in-Charge smk@harrowschool.org.uk

Read the latest issues of The Harrovian online at harrowschool.org.uk/Harroviaan