



Established in 1936

The Doon School WEEKLY



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ANISH KAPOOR'S
MASTERY 4

On behalf of the School, The Doon School Weekly welcomes all the parents and family members celebrating the Prize-Giving ceremony for the Class of 2011

Editorial

Over the past six years that I have been in School, the farewell of a class has seldom been a grand affair. It would comprise a speech by the Headmaster, followed by a customary handshake with each Sc-leaver. This ceremony, despite being a long-standing tradition, did not seem adequate to mark an event as significant as a farewell. In other schools, farewells are often celebrated with great anticipation and excitement. In The Doon School however, this tradition has always been marked with sobriety.

This year, the Headmaster decided to accord the ceremony the importance that it deserves. For the first time, parents have been invited to attend the Prize-Giving ceremony in which the achievements of their wards will be recognized. Parents should be a part of such an event, just the way they are a part of the ceremony that takes place when one joins School. Moreover, to further acknowledge the achievements of the class, School Colours and other awards will also be given out the same day.

However, one issue that has been debated for the past few months has been the postponement of School Colours awards. In the past, it had been observed that students tended to undermine discipline once School Colours had been awarded. Although this may come across as a generalized opinion, instances of indiscipline have frequently occurred. Accommodating the awards with the farewell will not only ensure discipline amongst the Sc-leavers, but will also allow the School to formally recognize the achievements of the graduating class.

On behalf of the School, the Weekly wishes the Class of 2011 all the best.

| Votalysis |

Toye: Here or There?

The results of this *Opinion Poll* clearly show that evening toye in the Main Building is not popular amongst the students. Most of those who voted 'No', argued that toye in the Main Building is inconvenient as students are forced to lug books back and forth.

On the other hand, a surprisingly large number of students (mostly juniors) believe that toye in the Main Building could help them improve their grades. This is because it allows them to concentrate more on their studies due to the absence of any disturbance from formmates or seniors.

However, this new arrangement may not improve the academic performance of all students. Many Scs have argued that they are disturbed more in the Main Building than in their toye rooms. This is because back in the Houses, an Sc has the option of finding a comfortable place to study in (away from his formmates) while in the Main Building, he is compelled to sit with his formmates, some of whom cause a lot of disturbance.

This new system seems to have emerged because evening toye was not being regulated in the houses. How-

It is a small group of disturbing elements that affects the performance of the entire group

Opinion oll

Will evening toye in the Main Building improve academic performance?



(237 members of the community were polled)

Next Week's Question: Do you think Doscos can take examinations honestly without invigilation?

ever, we are all aware that it is usually a small group of disinterested troublemakers who disturb the solemnity of toye and gives the authorities the impression that the entire student body is indisciplined.

The action taken by the authorities sends a clear message that the School grants students privileges as long as those privileges are respected and withdraws them the moment they are misused. The privilege of studying in our comfort zone has been taken away because this privilege was not respected.

Another way of ensuring better academic performance could include Prefects being more vigilant and controlling toye more effectively. Shifting it to the Main Building suggests that Prefects and Housemasters have lost control over the House - a claim that would be vehemently refuted by most.

CRICKET WEEKEND

On Sunday, March 6, the **Senior and Junior School Cricket Teams** played against the **Rao Cricket Academy**. The Senior team won the match by 94 runs while the Junior team finished the match in a tie. Well done!

SCIENCE AWARDEES

The following are the winners of different competitions held on **Science Day**:

Essay Competition:

Seniors:

1st: Udbhav Agarwal

2nd: Kunal Kanodia

Juniors:

1st: Siddharth Pahuja

2nd: Abhinav Kejriwal

Poster Making:

1st: Siddharth Pahuja

2nd: Arjun Kamdar

Well done, all!

APPOINTMENT

Pranjal Varshney has been appointed Boy-in-charge of the **Cycling STA**.

We wish him a fruitful tenure!

REFLECTIONS IN PASSING

An art exhibition, displaying the photographs and paintings of **Saarthak Singh** and **Nilesh Agarwal** will be held at the **Muse Art Gallery, Inderlok Hotel**. The exhibition starts from March 11. It is a charitable event and all are welcome to view it.



Surprise Visits to Chandbagh!

Chetan Bhagat and **Karan Johar** paid unannounced visits to the School on Saturday, February 26 and Sunday, March 6 respectively



BASKETBALL DAYS

On Saturday, March 5, the **School Junior Basketball Team** played a friendly fixture against the **Doon International School** and won 29-23. Also, on Monday, March 7, the **School Senior Basketball Team** played a friendly fixture against the **Doon International School** and won 36-35.

Congratulations!

* * *

| Poetry |

The Reality of Reality

Piroune Balachandran

Live for yourself,
Camaraderie only looks good in photo albums,
Live for your desires, because sacrificing them
Means sacrificing you.
Be a perverted sick soul
Because at least then you don't have to pretend
And kiss death's ashes, then you'll know what's coming
If you want to succeed, you must learn to hold on to
air,

And build relationships that don't exist,
Lie to yourself often,
It'll prepare you for humanity.
And kiss your man or woman,
And know this would all be meaningless
If a part of your brain was missing,
And if you seek truth,
You will have to peel away many layers of skin,
Right until you reach the bone.
In the end, sitting on your death bed,
with your wife and children, apparently content
Know that it was hormones, Know that emotion was
induced,
Know that your only purpose was procreation,
Know that your name has been added
To the forgotten list of unremembered people,
And then when you feel a little shaky
Know for the last time,
That you have a short life span.

"I discovered my life here"

APRAN AGARWAL (426-J)

WHERE AMAZING HAPPENS, WHERE TRANSFORMATION HAPPENS, WHERE LIFE HAPPENS!

Gunju 380-J

"CHECKED IN AS A FOOL... CHECKING OUT AS A MAN!!!"

SANATH JAINWAL (414 JH)

Two things in life you can be sure of - Death - And the friends you make here to have your back

A place where I learned to be a pro at cooking Maggi!

Ashwath Kumbdi (338-J)

PAKHA HI (MH 2008)

"My HEARTBEAT"

Navu Vell (388-JH)

A race never lost or won

Rawa (392 J)

"School made me drunk ... Now it's the hangover for 'Life'"

Kaetik (554-J)

There are bitter memories and then there are sweet memories. But there's nothing in life feeling like DOOM! Its an unexplainable feeling

"School was like a ... one night stand with a girl I will never meet again."

Reddy (112J)

(321-J)

A soccer match I wish lasted the extra time "Dexo Forever"

Prashant Bhandari (356 JH)

MANIK (345-J)

From getting fascinated the first time I saw this page in the weekly to actually filling it. The best sin years of my life filled with memories I will never forget (especially the crazy ones)

Shanujpal 381-JH

DOON = (Life)[∞]

Aayush Jain

You can take the boy out of the jungle, but you can't take the jungle out of the boy

Influencer

348-H.

Being a Doseo...
Evolving NEVER
6TILL 6TANDING
Forever
265

This is the end of life as we know it. Let us be thankful for this education we have recieved"

Boyp

DOON IS A BATTLE WHERE YOU WIN SOME AND YOU LOSE SOME

"The Doon School... You can check out any time you like, but you can never leave."

- Jitendra Rai Dewan
ex 347/H

"DOON IS SUCCESS WHERE YOU MOVE FROM FAILURE TO FAILURE WITHOUT A LOSS OF ENTHUSIASM AND EMERGE VICTORIOUSLY LIKE AN UNDEFEATED CHAMPION"

- SHREYANSH SWAROOP
ex-330-H

"DOON... A cricket match where form is temporary but class is permanent."

Uddhar
ex 344/H

"Doon is a 4-letter word - LIFE!
live life King Style... with NO compromise!"
Ammi Thakre
ex 345-H

"Is Like A PANDORA'S BOX"

Shreyansh Swaroop
ex 390-H

ever had a drink? school is more intoxicating. been to a club? our Sam sessions are hotter. I read a hundred books, but my 'ambo' was the best. The list is endless. And then my friends ask me why I'm obsessed with my school. I ♥ DOON!!!

Faraz Khan
(421-K)

Memories of all the fun, drama, mid terms, inter house matches, maggi at night, late night chats, all sum up to be PRICELESS ... school is an amazing place, make the most of it !!!

Divyanshu Agarwal
(404-K)

IT WAS THE BEST OF TIMES.
IT HAS "THE BEST OF TIMES!!"
(WITH THE MEMORIES TO SIR, MESSING!)

ANUS KUMAR
425-K '11

MEMORIES + FRIENDS = DOON
THANK YOU FOR EVERYTHING YOU'VE
GIVEN ME. WILL MISS U :C

SANDHAN CHOWDHURY
379-K '11

A Sweet Home, Away
From Home..... Shall miss
this place ☺

HARSHET TIWARI
323-K '12

DOON - A movie playing
in fast forward!
Don't know where the
past 5 years went!
Made amazing friends,
had a mesmerising
time and had loads of
fun!
WILL MISS YOU DOON!!

Chiray
[Ex-418K]

Friends, Fun, late night chats,
Maggi parties, disappoints,
happiness, risks... Doon is truly
a home away from home.

Viren Kapoor
332-K '11

6 years of successes,
failures, happiness,
sadness, achievements,
disappointments, late night
chats and in short -
6 years of total masti!

Abhishek Jain
386-K '11

These past six years have
been "simply splendid" Will miss
everything about this place.

[Ex-370K]

Here I,
→ Got Pacload
→ Fought back
→ played my dream sport
→ climbed 3 peaks
→ fell in love
→ was heart broken
→ suffered a fracture
→ um... received a little bit of educationals

And still we call
it just a
school

PAL
(Shivam Pal)
359-K

A Rollercoaster Ride!

Amazing
[Ex 335-TATA]
Yashasvat Kapur

Umay Newatia
[Ex-387T]

The time of my life

The Best Game
Ever Played

[Signature]

(EX 355-TATA)

A.V. Mahajan
(378-T)

One hell o'
a ride!!

AWESOME
FUN
A.P. Sahni
(A.P. 5)
3/29/04

[Signature]
[Ex-337 TATA]

A life
of six years

S. Bathla
EX-358-TA

As I Proceeded
I gave everyone what
they needed

[Signature]
(EX-373-T)

I joined school on
a Friday and I
am leaving it on a
Friday!! whatever
happened between
those two Fridays
was too awesome
to be just scribbled
about!!!

[Signature]
(SASA)
EX-395-TH

I came with images
taken from Eric Blyden and
Rushia Bond novels, and I
am leaving hoping to write
my own story.

[Signature]
369-0''

Fun & Memorable
[Signature]
382-0''

Cricket-Check

According to the survey taken by the *Weekly*, an overwhelming majority of those polled claim that they prefer the new Inter-House Cricket format for juniors. Earlier, apart from the Juniors 1 and Juniors 2 teams, a Juniors 3 team also existed. This provided a very good opportunity to nearly all juniors of the house to participate in the tournament and improve at the sport. However, due to the increasingly busy cricket schedule, matches held for the Juniors 3 teams were shelved. Inarguably, Juniors 3 teams in the recent past have been rather unskilled and the overall standard of the competition seemed to be dismal, largely because of the Juniors 3 matches. Many a time, even those students who did not have an interest in the sport would have to play to fill up vacancies in the Juniors 3 team. This, in turn, would affect the positions for the Cricket Cup as well as wasting the time of these students. However, a lot of juniors who were surveyed insisted that the previous system of cricket was much more conducive

The new format adds an aggressive dimension to the sport

to teaching more juniors the basics of the game as well as nurturing their interest in the sport.

On the other hand, the new cricket format allows a more organized system of cricket with each side getting two innings to bat, each innings being of 25 overs. Also, a major difference between the two formats is that the former encouraged a defensive approach to the batting strategy while the new format adds an aggressive dimension to the sport. Undoubtedly, this approach to cricket has been appreciated by many juniors as the survey results indicate. The new format of cricket for juniors remains a hotly contested topic for B and C-formers right now.

Opinion oll

Are you satisfied with the new format that has been introduced for the Junior Inter-House Cricket Tournament?

 **Yes 63%**

 **No 37%**

(118 members of the community were polled)

| Poetry |

Black Crayons

Kanishka Malik

I can see them writing,
Scribbling away in idleness.
The colours they love make me run,
From their idleness' pendulum.
Give a child a black crayon,
And see the pendulum stop.
Stop their writing, their colourful writing!
For I shall be crushed by the pendulum,
Of the illusion of colourfulness.

Junior Rounds

Harshvardhan Singh gives an overview of the first 3 rounds of the **Junior Inter-House Cricket Tournament**

On February 16, the Inter-House Cricket Competition commenced with a substantial amount of excitement. The pitch was slow and had a consistent bounce and as a result, Oberoi House bowled out Tata House for 42 runs in the first match. On the first day itself, most spectators would have noted that batting was the Achilles' heel for most teams. Most teams had to play defensively, especially after witnessing innings in which teams were bowled out for less than 50 runs! Fortunately, batsmen such as Akhil Ranjan (Kashmir House) and Akshay Sarawagi (Oberoi House) were recognized for their performances.

In majority of the matches, the batsmen had problems facing the new ball due to the swing. Despite this, spinners proved to be more effective than the pacers and players such as Manan Dhandhanian (Hyderabad House) and Avnish Agarwal (Jaipur House) did extremely well. Fortunately, most batsmen played with a straight bat and stuck to the basics. Some all-round performance were displayed by Ishan Sandhu and Sayuj Dhandhanian of Tata House. However, lack of fielding practice was evident. Some teams dropped 3 to 4 catches in some matches!

One of the positive aspects of the tournament was that seniors were present on the field and were seen motivating their juniors and pointing out their flaws. Also, there was no shortage of participation from the C-formers, many of whom comprised the Juniors 1 team and received recognition for their performances. The game-play was also affected by the new format which has 25 overs in an innings. This has made the game faster and more exciting than the ones last year.

As of now, Oberoi House is at the top of the table followed by Kashmir, Jaipur, Hyderabad and Tata houses respectively. The fourth round is still underway and in a few days from now, the result will be clear.

Unquotable Quotes

The new one focusses on aggression touch.

Raniz Bordoloi, touch me not.

Sir, you are going to go too serious the way.

Pranay Raj Kapoor, knows the way.

China is a strategic partner of the Indian Ocean.

Chaitanya Fatehpuria, the nationalist.

He is going to help me myself.

Durgesh Agarwal, lends a helping hand.

The is sweet dish for chappati.

Divij Batra, diabetic.

I have much more bathe than you .

Akshay Nihalani, feeling clean.

My name is I.

Shubham Agarwal, changes his name.

Tamil Nadu is the acting capital of Hyderabad.

Ritesh B Shinde, re-organizes India.

You are getting on my veins.

ANJ, un-nerved.

| Votalysis |

Masterful Art

Saarthak Singh reports on Anish Kapoor's exhibition held in Delhi, during the winter break

Delhi and Mumbai warmed up to an awe-inspiring winter last year as Anish Kapoor finally came home. A world-renowned artist based in London and perhaps one of the most acclaimed, Kapoor exhibited his sculptures as a retrospective spread between the National Gallery of Modern Art (NGMA) and the Mehboob Film Studios under the aegis of the Ministry of Culture, British Council, Lisson Gallery and Louis Vuitton. It was the artist's largest, if not the most ambitious exhibition, comprising massive sculptures and architectural models of public installations in places across the globe.

The three-month exhibition in Delhi, starting 27 November 2010, had on display a comprehensive and astounding chronicle of Kapoor's works, ranging from his early sculptures in pigment and sandstone to more recent ones in stainless steel and wax. What makes him so distinctive is his unique style of experimentation with forms and excellent execution. His sculptures seem to explore the *skin* of materials, often sitting in a paradoxical realm of illusion and reality, where light and dark merge seamlessly to reveal the metaphysical polarities of presence and absence. It is as if the enigma of his sculptures calls you into a polyphonic exchange. But, I think what makes Kapoor's works even more powerful is their capacity to create a physical and psychological experience that overwhelms your being, leaving you almost powerless in its vicinity. In fact, it is more a subtle engaging power that pervades his sculptures, momentarily altering your experience of the space around you, and in that moment, allowing you to engage with the sculpture on a spiritual level. That is exactly what his sculptures are about: how one experiences space.

Some of his most powerful works that I saw (rather experienced) were *To Reflect an Intimate Part of Red* (1981) that explored the origin of 'form' through abstracted shapes that rose out of the ground, conjuring up images of a ziggurat, a seed pod, a breast or perhaps motifs off a Persian carpet; the *Iris* (1998), that seemed to inquire into our perceptions of exterior spaces through an illusory stainless steel sculpture embedded in a wall that seemed to both advance from and recede into the wall, thus destabilising the view of the beholder; *Past, Present and Future* (2006) that appeared to explore our perceptions of interior spaces through a huge wax installation whose viscous, blood-red globe-like form took shape in front of the viewer by an arc that slowly swung 180-degrees; *Shelter* (2007), which seemed to capture a meditative and spiritual quality in a large hemispherical form, yellow in colour and allowing one, not unlike the works of Rothko, to interact with the (deceptively convex and concave) surface; and an untitled work composed of a monolithic

sandstone block as if framing a void painted in blue, perhaps drawing on ancient Egyptian beliefs of Pharaohs exiting their tombs through false doors.

One of the things I really liked about the exhibition, apart from the seamless quality of the sculptures, was the immaculate display. Some of the works were even embedded in the walls, such that the walls became a part of the sculptural form.

On the whole, the exhibition had a momentous, yet imperceptible impact on me. I could not put a finger on what exactly I felt. It was an intangible impression. Kapoor, it seemed to me, had succeeded in overcoming the representational dialectic by orchestrating an experience that transcended the immediate physical object to allow the viewer to reach into the further metaphysical realm.

| Votalysis |

Brazilian Tunes

Yuv Vir Khosla reports on flute-tabla concert conducted by Zé Azavedo Kohli, a Brazilian musician, held on Friday, February 25

Last month, on February 25, the Music School resounded with music from a faraway land- Brazil. The dynamic young artiste for the evening was Zé Azevedo Kohli, on his classical guitar, introducing Brazilian folk and Latino jazz music to us. A student at the University of Brasilia, Zé is also a performing artiste who plays regularly with a jazz trio and a reggae band in cities across Brazil. With his cultural roots in both Brazil and India, he has recorded some fusion music with folk artistes from Jaisalmer, and gave us a taste of this unique blend in two of his compositions- Chhaya Rani and a piece based on the *rupak taal*.

He had lined up a number of pieces for his recital, apart from his own compositions. The rhythm and note-progression of his first piece reminded me of the opening bars of *Hotel California* by *The Eagles*. The instrumental pieces had a distinct South American feel to them, reminding us of their close links with *zouk* music. The vocal accompaniment given by the artiste to his pieces lightened the mood and gave a sense of dialogue between the contrasting melodies. Rohan Shriram also accompanied the performer on the drums in a few pieces. With very little time to prepare and rehearse, Rohan put up a great show and managed to convey the flavour of the Bossa Nova beat with great flair.

The Brazilian melodies reminded me of the varied festive dances of South America. The jazz music reminded me of the origins of this genre in New Orleans in the early 20th century, with its influence of African polyrhythms and plaintive melodic lines that swooped and soared to encompass the range of the versatile instrument. Indeed, with most of us having 'picked up' the guitar at some point in our school lives, it was a revelation to see the richness and complexity of sound the guitar is capable of producing. This very intimate instrument 'spoke' to us eloquently and with passion that evening.

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