Unsuni Performance

Shriya Kothiala and Bharat Ganju interview Mallika Sarabhai, a dancer and a social activist, who presented ‘Unheard Voices’ on Sunday, August 19
The Doon School Weekly (DSW): Why did you choose to bring your performance to The Doon School?
Mallika Sarabhai (MLS): Today, one always hears of Doon. Many policy decisions made today eventually come from here. I think it is a good idea to sensitise the children from Doon now, so that when they go on to occupy positions in the government, IAS or in politics, it will all be for the better.
(DSW): Why did you choose a mix of music, dance and drama to put your message across?
(MLS): I believe that the Arts are the strongest language in which a message can be put across to people. A good performance will always keep the audience enthralled, driving home the concerned message.
(DSW): Your varied performances included the lives of street children, communal violence, the abomination of lepers and corruption in the justice system. What led you to highlight these issues?
(MLS): I have used the Arts for seventeen years on issues that matter to me. Issues like domestic violence and rape are always mentioned by newspapers. I wanted to bring attention to the issues which are not talked about as much, and use them in our performances.
(DSW): You have a very talented group of performers. How did you start, and expand, your group?
(MLS): My group of performers come to our organisation, Darpana, and stay as students. Darpana was started fifty-eight years ago by my mother. Since then, we have had about twenty-five thousand graduates spread across the world in the fields of dance, drama, music and puppetry. Most of the group whose performance you have witnessed have been with us since the age of six or seven. They have now worked their way up to professional levels.
(DSW): Have your performances been effective?
(MLS): Yes, definitely. We have two thousand and seven hundred registered volunteers. There are also many people who are carrying out humanitarian work, though they are not registered with us.
In fact, many people have asked our scripts and translated them into languages like Malayalam. Even Woodstock, where we previously performed, is starting some work after seeing our programme, and we are helping them to do so. In fact, I would urge you all to find ‘unheard voices’ of people and write about them.
(DSW): What are your hopes for the future?
(MLS): I have great hopes from all of you. I hope that you will become responsible citizens of tomorrow. I would like you to help people and be more caring, humane, and less bigoted than our generation has been. I want to reach out to you, so that you can make tomorrow a better world to live in.

Bhava, Karuna, Shanti
Gursharan Singh

The world-renowned Mohan Veena exponent, Pt. Vishwa Mohan Bhat, played to a select audience at the Music School on August 18. He was accompanied on the tabla by Smt. Ram Kumar Mishra of the Banaras gharana.
The artists were introduced by Ashok Dhami and were presented garlands by the School Music Captain, Pulkit Sharma.
Pt. Vishwa Mohan Bhat is a musician of the Mudra gharana through his discipleship of Bhati Rama Pr. Ram Shankar, a direct disciple of Ustad Alladin Khan, the founder of the gharana.
Pt. Vishwa Mohan Bhat began his exposition of the early evening melody, Hanuman, with an alap of huskyly elaboration in slow tempi and over the form. The alap revealed the marvelous capacity of the modified instruments and the artist's own masterful control and dexterity, as a series of glides and mandras adorned the glittering melody, bathing the audience in a heavenly shower of notes. Panditji established the melodic structure of the ragas expertly and joyously. The inherent bhava of the melody, karan or partos, and shant or serenity, accredited in the hearts of the listeners.
In deference to the constraints of time and the lecture demonstration format required of SPIC-MACAY presentations, Panditji moved on to the jat of his concert format rather quickly, establishing a brisk tempo with the help of the
DEBATING NEWS

The Doon School was represented by KP Semaish and Anindya Vaseudev in an Inter School English debate held at St. Joseph's Academy, Dehradun on Saturday, August 18. Both of them were adjudged Second Best Speakers of the debate. Anindya Vaseudev also received the award for the Best Rebuttal. Well done!

GOAL!

The School Soccer Team played the Vasant Valley School on August 18. In a tense match, the School Team won 2-1. They also played the Clement Town senior team on August 22 and lost 2-3.

The School Under-17 Team defeated G.R.D. School 2-1 in the pre-quarter-finals of the Om Prakash Invitational Tournament held at the Carmen School on August 21. They also beat the Aryan School 3-1 on August 22, to enter the semi-final round of the tournament. Well done!

SPLASH!

The results of the Inter-House Swimming Competition are as follows:

In the Junior Cup:
1st: Jaipur House (122 points)
2nd: Tata House (102 points)
3rd: Obeori House (100 points)
4th: Kashmir House (88 points)
5th: Hyderabad House (26 points)

In the House Cup:
1st: Jaipur House (404 points)
2nd: Obeori House (364 points)
3rd: Tata House (241 points)
4th: Kashmir House (239 points)
5th: Hyderabad House (145 points)

The following records were broken in the competition:

Obeori House broke the record for the 12.525 metres relay event.

Vishesh Kocher of Tata House set a new record for the 100m Breaststroke event in the mediums section.

Aditya Bishnoi of Jaipur House set a new record for the 200m Freestyle event in the mediums section. Kudos!

DOON DELEGATES

Govind Singh, Pranjal Singh, Shownmita Srivastava, Bharat Ganju and Anurag Saha represented the School in the junior category of the Model United Nations held at Cathedral School, Mumbai. Pranjal Singh received a special mention and Govind Singh was specially recognised by the Chair. The School was also represented by Sandeep Goel, Rohan Gupta, Vivaan Shah, Tanuj Bharamar, Dilsher Dhillon, Abhishek Shah and Keshav Prasad at the Shishya School Model UN Conference held from August 17 to 19 in Chennai. Fifteen schools participated in the conference.

Sandeep Goel was adjudged Best Delegate in the Security Council, Dilsher Dhillon in the Disarmament Committee and Tanuj Bharamar in the Social, Cultural and Humanitarian Committee. The Doon School team representing the United Kingdom was also awarded the Best Delegation prize in the conference. Well done!

BADMINTON BULLETIN

The Doon School was represented by Pranay Kapur, Abhimanyu Chandra, Vedant Chandra, Ayaan Patel, Nikund Nyati, Dhrav Goel, and Anjum Khatian in the IPSC Badminton Tournament held at Mayo College, Ajmer from August 17 to 19. In the Under-14 category, the Doon School team lost in the quarter-final stage to TNA, Gantok, whereas Dhrav Goel reached the semi-finals in the individual competition. In the Under-18 category, our team lost to Modern School, Delhi in the semi-final, and Abhimanyu Chandra reached the semi-final stage in the individual competition. Congratulations!

OPINION POLL

Do you support the Indo-US Nuclear Deal?

- Yes 51%
- No idea 27%
- No 22%

40% people participated in the poll

Next Week’s Question: Has the Founder's Day schedule become monotonous?

A word root

A cappella: Earlier alla cappella, from it., “in the manner of the chapel,” lit. “According to the chapel,” from cappella chapel. Originally, in reference to older church music (pre-1600), which was written for unaccompanied voices; applied generally to the 20th century unaccompanied vocal music.

A priori: “From cause to effect” (a logical term, in ref. to reasoning), from L. “from what comes first,” from prior, abl. of prior “first” (see prior (adj.)). Used loosely for “in accordance with previous knowledge” (1834).

A.D.: From L. Anno Domini “Year of the Lord.” First put forth by Dionysius Exiguus in 527 or 533 C.E., but at first used only for Church business. Introduced in Italy in 7C., France (partially) in 8C. In England, first found in a charter of 680 C.E. Ordained for all ecclesiastical documents in England by the Council of Chelsea, July 27, 316. The resistance to it may have been in part because Dionysius chose 754 A.U.C. as the birth year of Jesus, while many early Christians would have thought it was 750 A.U.C. [See John J. Bond, Handy-Book of Relics and Tables for Verifying Dates, With the Christian Era, 4th ed., London: George Bell & Sons, 1885].

Sourced from www.ctymonline.com
अनेकता में एकता

शिक्षा की शर्त

यहाँ आपके भाषात ठीक में उपलब्ध करने का एक अन्यरूप प्रभाव हो जो जनजुलुद्वरे के एक दूषण पर व्यापक प्रभाव उत्पन्न करता है। आज तक के पाण्य उपाय, वशेषी कृत्रिम, जलवायु का फिरोज़पुर कि यह भ्रष्टाचारी की शाक्ति को एक सामाजिक घटना का उपाय करने के लिए गठबंधन करने के लिए होते हैं। इसलिए, हमें अपनी शक्ति द्वारा उस प्रकार के अन्यरूप प्रभाव का प्रभाव उत्पन्न करना होगा।

भारत की आपातक्रम के वर्ष में चालू रूप से एक विश्वसनीय पुरुष है, जो बीमा के माध्यम से समस्त देश का इतिहास का पूरा करने के लिए तय करने में सक्षम है। इसका कारण यह है कि वह मूल मानव स्वतंत्रता का रूप में विधायित करता है। इसलिए, आपका समाज के सम्मान से अनुभव करना है कि आप अपने अधिकार द्वारा उस प्रकार के प्रभाव का प्रभाव उत्पन्न करें जो आपके विचार को समर्पित करने के लिए होता है।

उन्नीसेस्त के बाद मूल भारत को एक आपातक्रम बनाना है।

तीनों ने 1930 में भारत राज्य पर राज्य उपचार के रूप में वर्तमान सरकार ने भारत की उपचार के तरीके को उपलब्ध कराने के लिए उन्नीसेस्त का उपयोग किया। जब भारत आपातक्रम के संबंध में वर्तमान रूप से अपने आप को प्रभावित करता है, तो उन्नीसेस्त की अधिकार की शिक्षा का प्रभाव उत्पन्न करता है। इसलिए, भारत के आपातक्रम के साथ यह मूल भारत को एक आपातक्रम बनाना है।

भारत का एक रजनीमतिक विकास

लेखकों के खिलाफ दर्ज हुए पत्रों में भारत की विश्वसनीयता के लिए अनेक प्रदर्शन प्रदान किए गए हैं। वे भारत के आपातक्रम के साथ वर्तमान सरकार के लिए उद्देश्य तत्कालिन स्वतंत्रता का प्रभाव उत्पन्न करते हैं।

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भारत का एक रजनीमतिक विकास
इतना सुरुवात कि हड़ताल उपरी को जाता है। इस शिकायती और राजनीति के भीतर है इसके दिशा में हूँ भारत की नैतिक रचना बना।

अस्मान और उपचनी के तत्त्वेणि में हूँ भारत की रचना की हृदय से दु:ख पसरने और इसमें से जिन्दगी की नैतिक रचना है।

अस्मान की तरफ उसे इस बात के लिए कहना है कि आम लोगों की नैतिक स्थिति के लिए उसमें लगता है। आम लोग में संघर्ष और उसके पीछे उसके आध्यात्मिक उन्नति का साधन है। इसके लिए बैतूलों के लिए कि रचना की हृदय से दुःख पसरने और इसमें से जिन्दगी की नैतिक रचना है।

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India’s
Tryst with Destiny
Literary Legacy
Anuj Ray

It is indeed startling that the British Raj, during its tenure in India, could influence the Indian intelligentsia in such a manner that they developed excellent skills in writing in English and held the mirror up to society by expressing their views in the English language. Even before 1947, the year in which India became independent, the desire to write in English to draw the attention of the educated middle-class was very strong among the Indians.

The letters Nehru wrote to his daughter, Indira (Letters From a Father to a Daughter), revealed a lucid style of English writing with an excellent command over the language. It is impossible to make a survey of all Indian writers writing in English over the last sixty years, since it is a mammoth task, which would also distort the purpose and essence of this piece. The real purpose of this article is to bring to light the various kinds of writings in English over the years, which have taken Indians to distinguished positions in the world and who have received various awards for their invaluable contributions. To begin with, Mahatma Gandhi himself, in My Experiments with Truth casts a spell on children and adults who read about his experiences. The immediate post-independent India witnessed a different style of English writing in prose and poetry, where the subject matter centred on general Indian life and the readers were expected to be aware of simple, Indian folk lifestyles.

Sarojini Naidu, in most of her poems, highlights this simplicity. However, various Indian writers have paved the way for recognition of the need to write in English in India to make things more accessible to school and college students. R.K. Narayan depicts a particular section of society in Malgudi Days, which appeals to children. Anita Desai, in her writings, shows how ordinary people in India express their emotions and sentiments. While Malvi Raj Anand lends a social tone to his writings, Vikram Seth reaches the hearts of his readers, probably because of his dealing with contemporary issues. It is indeed a matter of pride that Indian writers like Arundhati Roy and Jhumpa Lahiri have made a mark in the world with their writings. Their works are universally acclaimed and they need no introduction in the sphere of literature. Recently, the poems of Jayanta Mahapatra have created a sensation in the field of English poetry-writing. The contributions made by Radha Santkar, Girish Karnad, and Satyajit Ray, in their respective fields show how their writings in English have taken India to the global front so as to reach out to readership in other countries. Sixty years of independence has clearly revealed that Indian literature, represented through writings in English, has received immense popularity all over the world and the craze for such writing is on the rise. Thus, it is clear that every educated Indian, whether a child or an adult, may have the desire to him or her to be creative, and maybe, one day one of you will turn out to be a prolific writer of Indian writing in English and will make your country proud.

Gastrome

This week, we bring to you the culinary delights of Dhaka, as recommended by Zinayet Haque.

Bella Italia: This Italian cafe is located in Dhaka's hub, making it a favourite for all those in the mood to grab a bite. Must try: Pizza Margherita.

Cathay: Having been around for a pretty long time, this Chinese restaurant has mastered the art of cooking authentic Chinese food. Must try: Crab claws.

Spitfire: Probably the most renowned steakhouse in Dhaka, known especially for its excellent American dishes, the steaks here are absolutely mouth-watering. Must try: Ribeye steak.

Salt: Lovers of seafood just cannot leave Dhaka without sampling their excellent food. Must try: Shrimp cocktail.

Don Giovanni’s: The first Italian restaurant in Dhaka with many branches in India as well, this restaurant gives you the authentic Italian taste. Must try: Cannelloni.

Kusturi: If you are in Dhaka, this is one place you should certainly visit. Must try: Chinesi Macher Bhoj.

Letters

Obesity in School

I urge the school authorities, and the Meas Committee in particular, to consider serving a special diet to some of the students. Facts tell us that too many students are overweight in school, but it is evident that nothing is being done about it. Obesity is extremely harmful for teenagers, both physically and mentally, and has adverse effects on the child’s health. I can see some of my friends crave for things that are just not right for them. They need a substitute diet. I have observed that a Dosa who wants to control his diet has to go back to the House on an empty stomach. I hope that this matter will be looked into.

(Anurag Sidhwa)

Doonespeak

Changed food in the CDH

Still a long way to go. – Vikram Aditya Chaudhri.
Too much oil and too much water – Shaleen Chikara.
Definitely a welcome change. – K.P. Somanath.
Has it become worse or better? – Ayappa Venkatar.
Still the same `realistic’ quality of food. – Uday Shriram.
What change? – Armaan Malhotra.
Ruining my digestive system. – Angad Singh.
The food has begun to improve at the beginning, but has worsened, and now, there is not much of a difference between the food that was served earlier, although, fortunately, it is not worse than that. – Arjun Sethi.

5. The Doon School Weekly Saturday, August 25
The India Experience
Nathan Cogrove shares his experience as an exchange student from Hutchins, Australia, after spending his first few weeks at Doon

My first impression of India was that there was not only one India, but many. A country of such contrasts is rare in an age of rapid globalisation, and to be confronted with true, undiluted culture in the 21st century is both exciting and daunting. The India of the past seems to meet the India of tomorrow, as it welcomes diversity and cultural difference in a manner which is unique to this part of the world.

Any nation which has not only been the world’s largest democracy for over 50 years with 16.7% of the world’s population, but covers only 2.7% of the earth’s surface area, is inevitably going to be a melting pot of amazing culture and amazing people.

The major topic of conversation throughout Australia regarding India is, the widely publicised economic boom here. It’s my belief that India’s emergence as a major power will transform this country into the nation that was imagined by the minds of the fathers of Indian independence. Sir Winston Churchill, following the announcement of independence in 1947, said, ‘we have thrown India to the dogs’. I think that the India of today would show him that he was far from the truth, with The Australian staging in February of this year that the 21st century will be India’s century.

It seems as though the entire world has its eyes on India, and although you as Indians have so much to be proud of, the signs of a very different type of India are evident all around us. The poverty is confounding, the pollution is stifling and deep-rooted social problems do exist here. However, it is heartening to see that there exists a will to change the direction of India, to construct a future that this country, that has achieved so much in so little time, is worthy of. Indeed, the future of India is yours to decide what to do with.

One of the ‘Indias’ that I think you should be really proud of is this school. I must admit that prior to my coming to Doon, I had certain concerns (many of which originated from the stories of the boys at Mayo College that were visiting Hutchins last term) about going to a school that is run in a manner which is very different to what I am used to.

I can honestly say that any concerns that I had disappeared entirely by the end of my first week here. I consider myself to be very fortunate to have the opportunity to study at a school that not only is true to its history and traditions, but also manages to remain focused on the future by providing a complete education. Every Doonie I’ve met is a credit to his school and himself. The Doon School appears to me to be a place that is so much more than a school; it is a community, and more importantly, a way of life where everyone is accepted and welcomed. The school that I’m from is, in a way, similar to Doon. We have a strong history, with Hutchins being founded in 1846, although we are mostly a day school (I’m one of our 50 boarders out of a student population of 1000 from Kindergarten to Year 12). The school’s ethos is comparably to Doon’s, with the emphasis laid on the power of individuals working together for the betterment of the school and the wider community. If anyone has any questions on Hutchins or Australia in general, you’re most welcome to ask either Alex or myself.

I’d like to thank everyone who has made my first couple of weeks here as good as they have been, to all the staff and students, and especially to everyone in Kashmir House.

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(continues from page 1)

drone strings and unleashed a series of fast notes or legato passages. For a slice guitarist, this presents a formidable technical challenge. The clarity and coherence of the melodic progression combined with lightning speed and precision explained why he is one of the greatest names in the world of music today.

Pt. Vishwa Mohan Bhatt went on to play two compositions on teen tal, a cycle of sixteen beats. The first, or fast gana featured a ravan sangeet session generating great excitement and driving the performance to an exhilarating conclusion through a cascade of taans and a perfect rhythmic coda, effecting a terrific crescendo and a resolution that brought the audience smoothly back to earth. Pt. Ram Kumar Mishra’s tabla accompaniment was expert and cultured. His rendition of the Na Dhruva Dhruva Dha syllable in high speed brought to mind the legacy of his maternal grandfather, Pt. Anurag Lal, a torch-bearer and shining luminary of tabla in the last century.

Prior to his recital, Pt. Vishwa Mohan Bhatt gave the audience some insight into the development of the Mohan Veena from the original Hawaiian guitar. Parvati also pronounced the view that classical music, especially Indian classical music was not merely a performance art to be viewed as a source of entertainment or aesthetic experience. Its core value lay in the ability to help sublimate the sensual response of the listener, bring stillness to the mind and cause the underlying self-existent divinity to emerge and colour its existence.