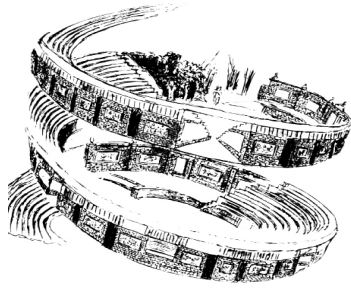


Established in 1936



# The Doon School WEEKLY

"I sketch your world exactly as it goes." -Arthur Foot

April 26, 2025 | Issue No. 2738



## VOX POPULI

Members of the School Community answer a poll.

Page 3

## BEHIND THE CANVAS

An interview with prominent artist Waswo X Waswo.

Page 4

## A NARRATIVE NEXUS

A report on the recently concluded Doon School Literature Festival.

Page 7

# Character or Comfort?

**Harshil Makin** *debates the extent to which the School should cater to 'comfort'.*

Boarding schools are more than educational institutions — they are crucibles. When students attend day-school and leave at 2 PM, there's not as much expectation of growth extending beyond the classroom walls. Whereas the boarding experience functions with such concentrated purpose that it aspires to become this very vessel of transformation itself. Thus, for generations, the composition of this crucible has consisted of certain necessary hardships, an unyielding level of intensity, and an elevated, nearly celebrated conception of a 'Spartan' and pared-down existence. Now, however, with climate-controlled classrooms and café facilities, we must ask whether the School can maintain its fundamental philosophy of resilience and refined character while adopting contemporary amenities — especially as the case for adopting such amenities becomes increasingly stronger in a changing world.

Doon's culture was permeated with the implicit understanding that it prepared boys to confront a world that rarely offers complete comfort: where one rests in dormitories subject to nature's extremes without climate control; where an intentionally rigid framework cultivates resourcefulness rather than coddling, forming the essential foundation of our shared identity. These principles persist at Doon today — the School Council

Meetings stand as testament that Doon was created not merely as an academic establishment but precisely to serve as that transformative crucible I described, fostering growth in leadership and moral fiber. They reference this 'Spartan Living', not as figurative language but as guiding doctrine.

Yet comfort proves irresistibly appealing. The School is undoubtedly changing. Air conditioning is no longer reserved exclusively for the places outside our red walls; it has gradually permeated into student areas. Café Aquaduct presents an alternative to the customary CDH dining experience. While many welcome these developments — and they may indeed be essential for Doon's progression as a forward-thinking institution and maintaining our standing — they represent more than simple improvements. They signify a shift in our fundamental culture.

This transformation prompts an essential inquiry: What becomes of an ethos grounded in overcoming adversity when that adversity is systematically diminished?

The Doon School has always set itself apart through its dual role as both educator and evaluator. Each frigid winter shower, each physical training session at dawn, each laboring fan during oppressive summer heat served as instruction in adaptation, forbearance, and determination. It

wasn't merely about withstanding inconvenience — it was about normalising hardship so that life's inevitable difficulties could be faced unflinchingly. This, one might argue, represents the variety of social Darwinism our founders embraced — not in terms of ruthless elimination, but as a refining process where character is tested and honed through collective challenge.

When surroundings begin to accommodate rather than challenge, the essential proving ground loses its edge. The tests become adjustable. And gradually, almost imperceptibly, we risk substituting perseverance with preference, and resolve with convenience. This phenomenon manifests similarly in the relaxation of disciplinary measures. While beneficial in certain respects, it presents a paradox: whether reducing required essay lengths or decreasing the number of disciplinary marks students receive, these changes provide students with motivation to transgress further without anticipating meaningful consequences; the penalties they do incur no longer serve as effective deterrents but rather as justifications for their behavior. Students might, for instance, accept the marks after skipping PT, using them to rationalise their actions rather than reform them. Without compelling reasons to improve conduct, and combined

*(Continued on Page 3)*

## This Week in History

**1635 CE:** The first public school in the United States, the Boston Latin School, is founded.

**1789 CE:** John Adams is sworn in as first Vice President of the USA, nine days before George Washington.

**1915 CE:** The use of poison gas in World War I escalates when chlorine gas is released as a chemical weapon in the Second Battle of Ypres.

**1933 CE:** Nazi Germany issues the Law Against Overcrowding in Schools and Universities, limiting the number of Jewish students able to attend public schools and universities.

**1945 CE:** Winston Churchill is knighted by Queen Elizabeth II.

**1961 CE:** On his 56th birthday Adolf Hitler makes his last trip to the surface to award Iron Crosses to boy soldiers of the Hitler Youth.

**2015 CE:** At least 8,962 are killed in Nepal due to a massive 7.8 magnitude earthquake.

### LISTENER'S CHECKLIST

What members of the School community have been listening to this week:

**Rajveer Agarwal:** *Nature* by Kabira

**ARK:** *Cello Suite* by Bach

**Prashad Kumar:** *Jhol* by Annural Khalid and Maanu.

**Sumer Gill:** *Seven Nation Army* by The White Stripes

**Abir Garg:** *Super Trouper* by ABBA

**Aawaam Josh:** *Levitating* by Dua Lipa

“

I hated every minute of training, but I said, “Don’t quit. Suffer now and live the rest of your life as a champion.”

—  
Mohammed Ali

### MAGNIFICENT MASTERMINDS

The following are the results of **The Dipanker Sen Individual Science Quiz 2025:**

#### Seniors:

Winner: Kai Kubo and Arsh Mishra

Runner-Up: Chaitanya Kshirsagar

#### Juniors:

Winner: Ved Agarwal

Runner-Up: Advay Goel

Kudos!

### READER'S CHECKLIST

What members of the School community have been reading this week:

**Mehul Garg:** *Why I Killed Gandhi* by Nathuram Godse.

**Daibik Bhardwaj:** *Shoe Dog* by Phil Night.

**Aurva Dwivedi:** *Rule Of Wolves* by Leigh Bardugo.

**DKM:** *Why Nations Fail* by Daron Acemoglu and James Robinson.

### SOMNIA TRIO

Adirath Trehan, Harkirat Singh and Sahhil Chhabra have been awarded the **IAYP Bronze Award**.

Congratulations!

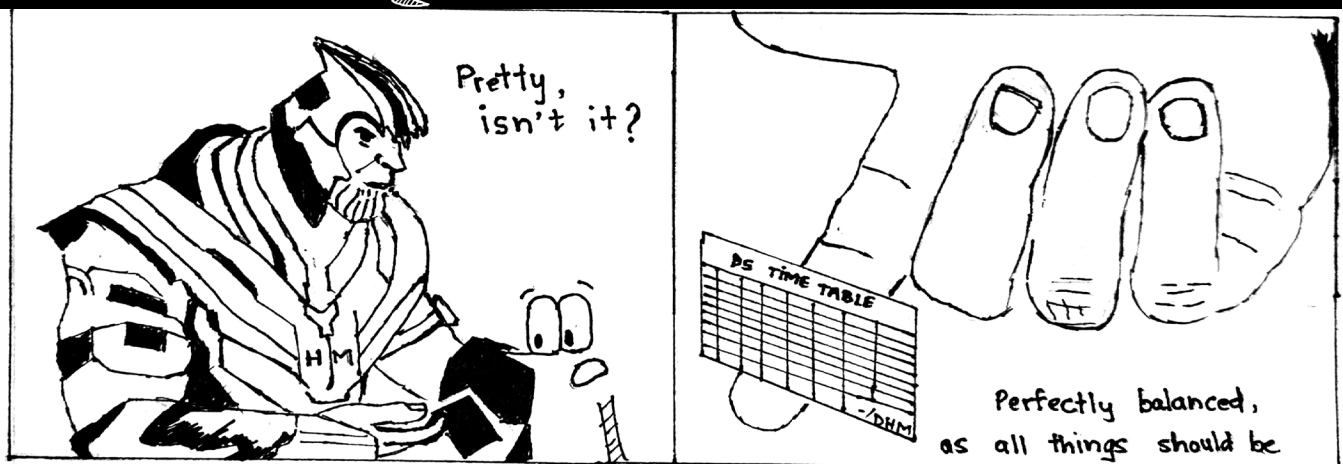
### Around the World in 80 Words

India made heavy security upgrades near tourist hotspots and borders following the Pahalgam terror attack. The United States will withdraw from Russia-Ukraine tension if the most recent proposal is not accepted. Trump relieved many as he signaled the depreciation of Tariff rates on China. The All India Muslim Personal Law Board suspended the Waqf Bill protests for three days following the Pahalgam Terror Attack. Pope Francis passed away aged 88. Mumbai Indians beat the Sunrisers Hyderabad by seven wickets.

Doosco Doodle

Snapped into Place

Aashman Agarwal



*(Continued from Page 1)*

with the School's increasing comforts, students develop a misleading sense of affirmation suggesting they're performing adequately when, in reality, behavioral issues among students are escalating.

Upon reflection, Doon's "Spartan living" has become more aesthetic than actual challenge in the present day. The "discomforts" Doon currently provides are, at their most severe, mildly bothersome. Even before these modern comforts appeared, the School maintained a modified, more tailored version of this 'Spartan' existence. We receive prepared meals during examination periods, pre-assembled tents when we arrive on campus, care packages containing all conceivable necessities — all of which undermine the independent learning these experiences should impart. If all potential discomforts are mitigated or handled for us, how does this environment differ meaningfully from life at home? This extends beyond just materialistic pleasures, but has also permeated into the amount of leeway that students are provided in certain avenues. The Spartan ideal never intended to create discomfort for its own sake. It meant recognising small challenges that would otherwise become valuable lessons in maturity.

This is not to imply that

modernisation automatically conflicts with tradition. There exists space — possibly even necessity — for Doon to evolve. However, the boundary between facilitating excellence and lowering standards is perilously thin. Doon must confront a vital question: Are we adapting to better serve our students, or to protect them from the very challenges that define the Doon experience?

Furthermore, we cannot ignore the distinction between day schools and boarding institutions. Day schools function within a divided ecosystem: students depart school for homes with parental oversight, personal comforts, and external influences. Doon, conversely, constitutes a self-sufficient world. It is precisely this enclosed, immersive quality of boarding life that enables values to permeate deeply and habits to solidify into identity. If that immersion becomes compromised by indulgences replicating the lifestyle Doon aims to transcend, what distinctive qualities remain?

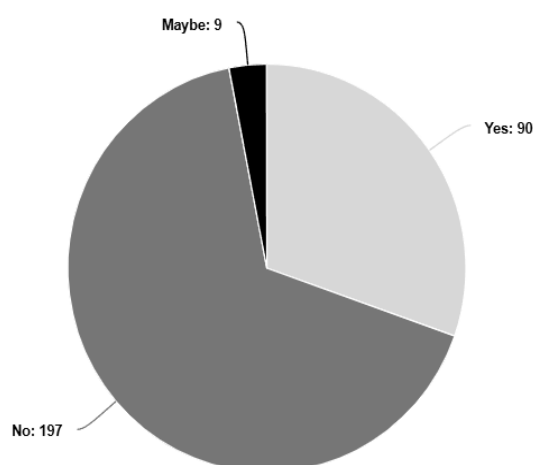
The solution may lie not in outright rejection of comfort, but in its thoughtful incorporation. Air conditioning during extreme summer heat could reasonably be considered a health requirement rather than luxury. Café Aqueduct might function as a space for community and contemplation. But these enhancements must

be implemented deliberately, otherwise they risk becoming symbols of privilege instead of instruments of development.

As Doon navigates this precarious balance — between its uncompromising heritage and a more lenient, comfort-inclusive future — it must revisit its foundational principles. Not all traditions warrant unquestioned preservation. But neither do all changes guarantee improvement. The crucial question isn't whether Doon should evolve, but how it can do so without sacrificing the intensity that shapes its students into individuals prepared for life's challenges. The implications of softening our environment extend beyond mere convenience — they gradually erode the culture of effort, resilience, and shared difficulty. If Doon wishes to remain more than merely another prestigious school with attractive grounds and successful graduates, it must preserve its defining crucible. Ultimately, character forms not through comfort, but through the capacity to persist precisely when the very comfort is absent.

### Vox Populi

*Has School become too comfortable?*



*296 members of the School Community were polled.*

# Behind The Canvas

*The Weekly interviewed Waswo X. Waswo, a globally renowned artist based in Udaipur*

**The Doon School Weekly (DSW): The Indian artistic identity has been represented by Orientalism in the West. To engage with Indian art, you could have joined the vein of such artists in the US itself, but what drove you to specifically relocate to Udaipur?**

**Waswo X. Waswo (WXW):** I relocated to India because I simply fell in love with the country. In 1993, I took a round-the-world trip and broke up with my first partner. On the advice of my second, I sold the house and went on another round-the-world trip. He said, "Just go enjoy yourself for a while." So I bought a ticket and I spent one year travelling the world. And on that trip, I came to India for the first time. I spent only ten days in India that time, and the first place outside of Delhi that I went to was Udaipur. I fell in love with Udaipur and immediately knew I wanted to go back there. It was just a longing to be in India and to be part of this culture, which I found to be so incredible.

Tommy, my partner, and I were taking a sort of early retirement. We made some money in property dealing in the US, and we realised that moving to India would allow us to afford to retire early. So there was an economic advantage to it. We also just loved the country a lot, and when we got here, we didn't want to leave. Tommy lived in Goa for 10 years. But because I was interested in art, I realised that Udaipur had an art scene, so I wanted to live in Udaipur. I knew there were people there I could work with — the craftsmen and the miniature painters. And that's what I was interested in doing.

**DSW: How has the vision and perception of non-Indian artists who worked in India changed over the years, and have you known any such artists?**

**WXW:** Well, I think every artist goes on their own journey. So I can't really answer this as a block answer. Every artist has progressed. You know, if you look at an artist like Manjunath Kamath, he was also doing contemporary miniatures for a while. He had been represented by Gallery Espace, but then he branched into doing terracotta sculpture. He's now so good at terracotta sculpture that he now specialises in that. He played around with canvas painting for a while, but when he discovered terracotta, he began making these huge terracotta sculptures, one of which was recently bought by the Los Angeles Museum of Contemporary Art. So he's doing phenomenally well. I'm not in that many museums, and for that, I'm jealous of him.

I think as an artist, you have to keep exploring. One thing I always tell young artists, I say, when you're young, you can and you should jump around. Try

clay, try printmaking, try photography, try painting, you know, try just pencil sketching. But as you mature and you try to make a career for yourself, you do have to develop a style. Because collectors like to buy a style. They want to see something that they can hang on their wall, and they know that their visitors will know that it's FN Souza. *That's MF Hussain. That's a Krishen Khanna. Or that's a Waswo X Waswo. As soon as they see it, they will know.*

But you can get trapped in just doing the same thing over and over and over again to keep the collectors and the galleries pleased. So what you can do is slowly evolve. You evolve your style so that people still recognise it as your style, even though you're changing the style. You're changing the style kind of secretly and slowly as you go along.

And that way, you can explore new territory and your collectors will follow you. But if I made a radical jump from doing miniature painting and photography, and I suddenly started doing, you know, stainless steel sculpture and abstract or something, I would lose all my collectors because they'll be like "What the hell is Waswo doing?"

**DSW: What do you think is the difference between the artwork you do as a passion versus for making money?**

**WXW:** They're pretty much one and the same. You know, when I was younger, I loved to do abstract painting. I loved to get my hands dirty. And I loved to have a canvas in front of me and just smear paint on it and, you know, brush and throw paint. And, you know, I loved abstraction.

I was kind of really taken by the New York school of Abstraction, even though I didn't live in New York. But I found that it didn't sell very well and I found that it was kind of done and finished and it was becoming very redundant and I needed to find my own direction. And I always loved photography, so I picked up photography. There was an elderly man by the name of Edward Farber, and he was one of the co-inventors of the stroboflash. He became a friend of mine through another friend and he could tell I was a little lost, didn't know where I was going, and he literally bought me my first camera and said, "Start taking photographs." And he pointed me towards the Milwaukee School of Photography and said, "Go there, they offer night courses, you can go there, study in the evenings." So that's what I did, and then that was the beginning of my journey. Because in my very early days, in my 20's, I was working in a screen print shop, not doing fine art printing, we were doing industrial printing, so I would come home

*(Continued on the next page)*

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covered with ink every day. I'd ride the bus and nobody would want to sit next to me on the bus because I stunk of fumes. I am still a working-class boy at heart, and I've learned how to put on the act that I can schmooze in the art scene with the upper echelons and get away with it and make friends, you know, so now I have a lot of friends.

And, you know, we've got pieces in the 'Kiran Nadar Museum of Art' and the 'Museum of Art and Photography' in Bangalore and the 'Sarmaya Foundation' in Mumbai and some in Dubai. So, I mean, we've done well. But at heart, I still relate to the working class and I think that shows up in both the miniatures and my photography and I'm not a big Marxist, you know, class warrior or anything like that, but I just, I feel more comfortable among working-class people, to be honest.

**DSW: So, is it the subject, the local collaborators, or you as the controller of the artwork, who controls the narrative in the portrait? How much agency do the characters in these portraits have in determining how they're represented?**

**WXW:** When I do the miniatures, the individual artists have a lot of say-so because they do a drawing for me first. And I literally draw, like, stick drawings for them. You know, there's going to be a tree here, there's going to be a little man here, and I'm here, and here's my hat, and there's a crocodile here, and I explain the idea of the miniature to them. And they take a day or two, and then they come back with a beautifully drawn piece.

And then I will say, that's beautiful, go ahead and paint it. Or sometimes I'll say, "No, that's not right, this character's too big, this character's too small, it doesn't fit perspective-wise." Or you have me standing in front of something that doesn't look good, it looks like the tree's growing out of the back of my head, or something like that, and then they will have to make a change.

So I offer a lot of criticism, they make the changes, then they go ahead and paint, and of course when they paint, they're choosing their colours. But I live in Udaipur, so I go down and visit the studios a couple times a week. So I can look and I can see, and I can say, "Ah, you're just making the lake too blue, you have to make that lake lighter, make it lighter, bring it out, shade it, make the back of the lake dark blue."

So I do make colour suggestions to them. Sometimes I say, "Oh, you're making the green parrots too dark, lighten up the green parrots, we need more parrots in the painting. This section looks empty, we need another character, maybe we put a woman there with a bundle of sticks on her head, or something like that, because it looks like an empty space."

So it's a back and forth. Now in the photo studio,

I'm much more in control, because I know what makes a good photograph, and if I allow it up to the villagers themselves, they will just stand there and smile straight at the camera, and they'll want their whole family to come in. I can't allow that, so I have to become a dictator in the photo studio, and I have to say, no, you have to stand here, and try to do this, and try to do that, and look up.

I always say, '*aankhe kholo*,' (open your eyes), so that we can see your eyes, because most people have dark eyes, and they don't open them in the sunlight, and then it doesn't show up in the photograph. So it's always, '*ankhe khule, ankhe khule*,' I often say, '*upre, upre*,' look up, look up, '*ankhe khule*,' like that. Ganpat, my assistant, helps a lot with the translations.

And then one of my assistants is holding a bamboo branch in to get the effect that there's leaves coming from the top, and then it'll be, '*niche, niche, upre, upre*,' because it's either too low, or it's too high. If it's too low, it's getting into the frame of a person's head, or something, and if it's too high, it goes out of the frame of the picture. So, I have to be a dictator, and Ganpat has often mentioned that he doesn't like me in the photo studio. He likes me as a person, but in the photo studio, he says, you just become a tyrant, but I mean, it's the nature of doing it. It's just the nature of doing it. You can't be a do-what-you-want kind of person.

Once in a while, magic happens. One time I was at the photo studio, and come walking down the village road, was a village man with a '*gadha*,' a donkey, and on top of the donkey there was a small '*charpai*,' and on top of the '*charpoy*' he had some '*matkas*,' a black '*matka*,' a couple of coloured '*matkas*,' some rolled up blankets. A chicken was sitting up there, and he was so picturesque.

He had the typical turban and a walking stick. We called him and said, come in, come in, we want to take your photo, we'll give you five hundred rupees or whatever. And he came in, he just walked in front of that backdrop. I did one click, and I knew I had the photo. I didn't have to do anything, because it all just fell in place so perfectly. So sometimes you're blessed, and people just do exactly what you want them to do. But people become very self-conscious in front of the camera and so do I. When people aim a camera at me, I tend to pose right away, or I lower my glasses so people can see my eyes or something like that. And so you have to be, if you're a portrait photographer, you have to be in control.

# A Valley in Terror

*In the wake of the tragic terrorist attack in Pahalgam, The Weekly expresses its heartfelt condolences and stands in solidarity with the victims and their families. The publication condemns the violence and mourns the loss of innocent lives.*

*Hrishikesh Aiyer reports on the events so far.*

A terrorist attack took place on April 22, 2025, in the Baisaran Valley, near Pahalgam in Jammu and Kashmir's Anantnag district. The terrorists who targeted unarmed civilians using close-range fire, were associated with The Resistance Front (TRF), which has its origins in Pakistan and is connected with the Lashkar-e-Taiba (LeT). TRF has come into the limelight for conducting operations by using new names to shield long-established groups like LeT and Jaish-e-Mohammed (JeM) from international heat and thereby reducing their visibility on the global map. For the past six years, since approximately 2019, the group has been operating in Kashmir, targeting security forces and civilians within the state openly.

The attack is reported to have occurred at about 2:50 PM. The injured were airlifted and transported to hospitals in the nearby cities of Srinagar and Anantnag in helicopters and ambulances. Security officials cordoned off the entire zone and opened a massive manhunt against the attackers, who allegedly escaped towards the nearby forests.

Indian Prime Minister Narendra Modi called-back his official deal-oriented visit to Saudi Arabia and returned to New Delhi in response, at the same time when American Vice-President JD Vance was in India for an official visit. The Indian PM summoned a crisis meeting of senior national security officials, among them members of the Indian Army, the Ministry of Home Affairs, the National Security Council, and the intelligence agencies. After the meeting, the Prime Minister assured the nation that India would react with an appropriate and proportional level.

Indian Army, CRPF, and Jammu and Kashmir Police conducted joint search by combining operations in the Anantnag and Kulgam districts. Operations involved using helicopters, drones, and thermal imaging technology to search the forest areas and the surrounding hills. Suspected militants' sketches were released based on eyewitnesses and intelligence inputs within hours of the attack.

The international response was immediate. United Nations Secretary-General António Guterres condemned the attack, describing the use of force against unarmed civilians as unacceptable. UK Prime Minister Keir Starmer referred to the attack as "utterly devastating" and sent condolences to the families of the victims. The TRF, however, took responsibility for attacking civilian targets in reprisal for what they referred to as the "Indian occupation" of Kashmir.

As a result of this, India took diplomatic action. One of the most significant measures was the suspension

of the Indus Water Treaty, a long-standing agreement between India and Pakistan dating back to 1960. India declared that the Treaty would remain suspended until Pakistan took a series of actionable steps to prevent cross-border terrorist movement and cut off all access to funding for these rebel groups. Both countries announced a massive cut-down in diplomatic staff at their respective high commissions — from 55 to 30 — and India expelled all Pakistani military attachés present within the country. India also ended the availability of SVES Visas to Pakistani Nationals to India. Those already in India were ordered to leave within 48 hours. Indian security forces were placed on high alert, while Army Chief General Upendra Dwivedi visited Srinagar to assess the security posture on the ground.

In response, Pakistan held a National Security meeting and issued a warning: any attempt by India to suspend the Indus Water Treaty would be treated as an "act of war." Pakistan also retaliated by putting a stop to bilateral trade and closed its airspace to Indian commercial aircrafts. Diplomatic ties have been severed between the two nations.

Public reaction within India has been intense as the nation remains in shock. The local hospitals were ordered to treat all the victims free of cost. Security forces and armed forces were stationed in the region in the days following the attack to maintain public order and deter any potential escalation.

The latest attack was an instance of falling in line with decades of terrorism in Jammu and Kashmir, where violence has continued since the insurgency movement that started at the close of the 1980s. Although mass-scale attacks have not been as common in recent years because of increased counter-insurgency operations and better coordination between intelligence agencies, outfits such as the TRF resorted to soft targets and began spreading fear through propaganda.

Despite a constant call for the demolition of such organisations by the international community, these organisations remain operational under different names and assistance from foreign agencies. The Pahalgam attack once again brought into the picture the issue of Kashmir as well as the cost the civilians are being made to endure. April 22, 2025, attacks are India's sad and all-too-frequent wake-up call to offer domestic security and protect its citizens from terror sponsored by extremist groups. However, these harrowing times are when India must remain resilient to extremists, and stand in solidarity with the victims' families with a trust that the government will ensure peace, stability and justice.

# A Narrative Nexus

**Daksh Singh and Mani Jain** report on the recently concluded Doon School Literature Festival.

After a long hiatus, The Doon School Literature Festival returned on this World Book and Copyright Day. The event started off gently with a small book sale that slowly flooded with desperate readers as the day progressed. At first glance, it looked almost quaint. But it meant something. For us as students, it represented an access to knowledge and the wisdom of academicians at the top of their fields. It was the beginning of something thoughtful — a space opening up for words, ideas, and people that often go unheard.

As for the sessions, the day unfolded steadily as batches were allotted their respective venues and as the sessions with guest speakers began, meaningful conversations were derived. Each writer had a different angle that they presented and the atmosphere was open and non-judgemental. You could feel the conflicting ideas clash at times, yet inevitably leading to more learning.

After these Individual sessions concluded, the entire School moved to the auditorium for a panel discussion consisting Mr Tanuj Solanki, Prof Harish Trivedi, Prof. Nishat Zaidi, Ms Bijoya Sawian and Dr Sukrita Paul Kumar. The first speaker, Ms Sawian, spoke about how literature illuminates one's soul by imparting knowledge valuable for a lifetime. Sukrita Kumar, born and brought up in Kenya, had been exposed to different cultures and languages ever since she was a child. Her father pressured her to write fiction but instead of succumbing to the pressure, she rose up by writing poems reflecting her experiences. Her focus during the session was on the hierarchy of languages — how are

languages forgotten through social conditioning? Harish Trivedi held forth on the importance of translation and the intricacies of vocabulary. He especially related this to the postcolonial context and deconstructed for the audience some of our commonsensical assumptions about literature, books and days dedicated to celebration of books. Nishat Zaidi, a renowned literary critic, emphasised on the ambiguity of translation as an exercise and how each different translator presents their own interpretation of the text. Lastly, there was Tanuj Solanki who spoke about having recently quit his day-job and fully dedicating himself to writing books. He used personal anecdotes to explain how he developed a passion for writing despite being from a small town.

By the end of the day, the whole school community felt that some of the facets of literature discussed in the panel were beyond the realm of our immediate interests. The event gave us an opportunity to commit ourselves to the creation of an environment where academic discourse can flourish and students can expand upon their cultural and literary knowledge. As the event came to a close, the following quote echoed in our hearts. "We don't read and write poetry because it's cute. We read and write poetry because we are members of the human race. And the human race is filled with passion. And medicine, law, business, engineering, these are noble pursuits and necessary to sustain life. But poetry, beauty, romance, love, these are what we stay alive for."

## Broken Lives

Agastya Chamaria

Broken lives  
Cause fragmented imaginations  
Form words of disrepair  
Travelling from the abused brain  
To the scarred hand  
Into the black of the ink  
Onto the red of the page.

And those broken alongside  
Who possess not the dexterity required  
To wield the heavy pens  
Regale in these words  
Rejoice in their lives for the first time  
Because for once, they are acknowledged  
For the first time  
Community is formed.

And those unbroken fellows  
Rendered without such a muse  
Articulate sunshine  
Verbalise rainbows  
Express the frolic through the meadows  
And perhaps the molehills on the way  
To maintain some semblance  
Of victimhood  
And brokenness.

# The Week Gone By

Ganadhipati Aryan

If you're reading this, chances are you've either dodged morning PT for the fifth time this week or you're pretending to be busy while actually just avoiding your work. Either way, welcome to another week in paradise — or as we call it, life at Doon.

Let's start with the latest plot twist in the ongoing drama: the ACs. Yes, those once-defunct wall ornaments that served only as bird perches are now, miraculously, working. A coincidence? Maybe. But the timing, just before PTM makes one wonder... "Look, Ma, the ACs do work!" say the new D Formers, while students finally stop melting into their desks and the Summer-

Outing uniform returns to a normal blue.

Our favourite Inter-House, PT has become more serious than ever as the competition is just weeks away with our own Phil Jackson having taken matters into his own hands, personally waking up the Scs like a man on a mission, ensuring no one slips through the cracks. Meanwhile, the new C and D Formers are already trying to squirm out of PT in the most innocent ways possible. From sudden stomach aches to emotional declarations of homesickness, their efforts to avoid morning PT are truly commendable, however to the ever so determined House(s) who start practices at 5.30 AM, the efforts run in vain.

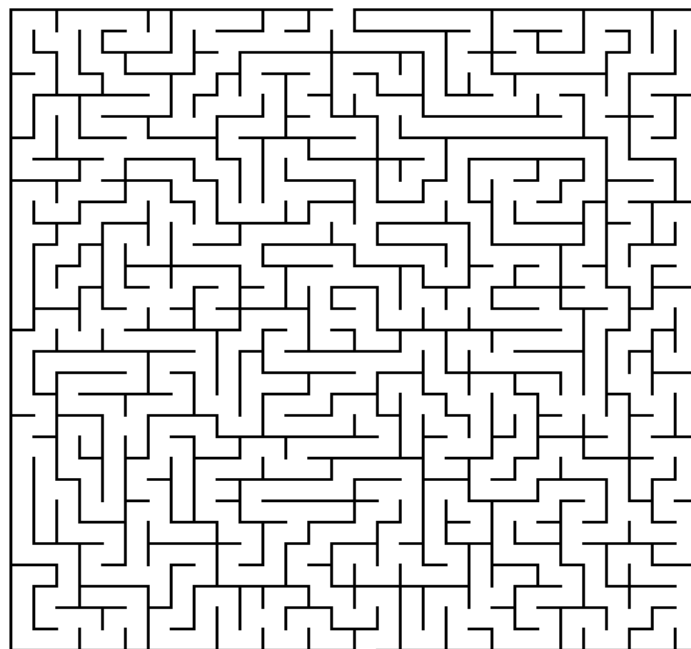
Meanwhile, the Literature Fest arrived out of nowhere like an uninvited guest — one who insists on staying even though everyone else is rushing to finish overdue assignments. Scheduled with

surgical precision at the worst possible time, it was still, somehow, a highlight.

On the fields, the Hockey Team is giving us something to cheer about, performing impressively at the Kandhari Memorial Tournament while the rest are juggling late-night Play and Dance practices that seem determined to keep us awake until the next morning's PT. The YEC and DSMUN Secretariats seem to be getting started with work that will exponentially pile up in the coming days evidenced by the increased frequency of meetings and illegible announcements.

I would have loved to go on about how the week was, but we all know that you would much rather sleep. In short, we're exhausted. We're overworked. And we're slightly sunburnt. But hey, isn't that just the average Dosco's Spring Term?

## Maze



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