

MADE

music

art

drama

english



**FIRST
HOUSE MUSIC
VICTORY FOR
KENSINGTON**

**SCHOOL
PERFORMANCE
DUBBED
"A PRIVILEGE
TO WATCH"**



**MAGICAL
EXPERIENCE
AT HOGWARTS**

**GLOWING
REVIEWS FOR A
CANDLELIT
PERFORMANCE**



This year's house music competition saw all six houses compete in arguably the most competitive competition RGS has ever seen. From Buckingham's 'I'm a Believer' to Balmoral's rendition of 'The Periodic Table Song', the houses triumphed with a huge variety of repertoire. Adjudicated externally by Mr Lewis Edney (Director of Music at Bishop Wordsworth School), all six groups were given feedback on their three pieces. Highlights included an 'ABBA medley' performed by Windsor's big group, which saw their prestigious percussionist Matthew Duxbury lead over 40 students from

across the year groups to produce an electrifying atmosphere. This piece was a contributing factor in guiding them to a smooth second place. Other highlights included Kensington's incredibly diverse set. Ranging from music by Rachmaninoff, to an arranged instrumental performance of 'Best Day of My Life', it was a certainly a spectacle to observe. Their focal point however was a brilliant take on the song '30/90' from the musical 'Tick Tick Boom'. Incredible vocal performances complimented virtuosic piano playing and excellent work on the guitars, drums and bass. This led to Kensington's first ever victory in the esteemed RGS house music competition. **Ted Davis**

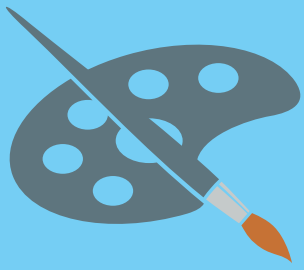
It is no surprise that the RGS Music Department has recently been shortlisted for the category: "Outstanding Music Department" at the Music and Drama Education Awards 2022, one of seven schools nationally. Following the success of "In the Heights" in September, the music department continued to thrive following the disruption of the pandemic. A Chamber Choir trip to St. Peter's College, Oxford allowed the group to engage with other choirs and take away a variety of new skills and techniques.



Kicking off the concert season with the Autumn Soirée, a selection of soloists, Trad Jazz, Chamber Choir and Big Band provided a nice evening of music to end the first half term. A sell-out November Showcase was extremely successful in communicating the hard work that all members of the department put into extra-curricular music. Brilliant performances from Junior Strings, Senior Strings, Junior Choir, Senior Choir, 1st and 2nd Wind Bands, Swing Band, Big Band, Trad Jazz and Close Harmony highlighted the integral part of ensemble playing within the department. The Carol Service this year was a refreshing finish to the term, and it was great opportunity for the whole community to be able to sing together. A similarly sold-out Spring Showcase concert is coming up to round off the second term.



By George Jackson



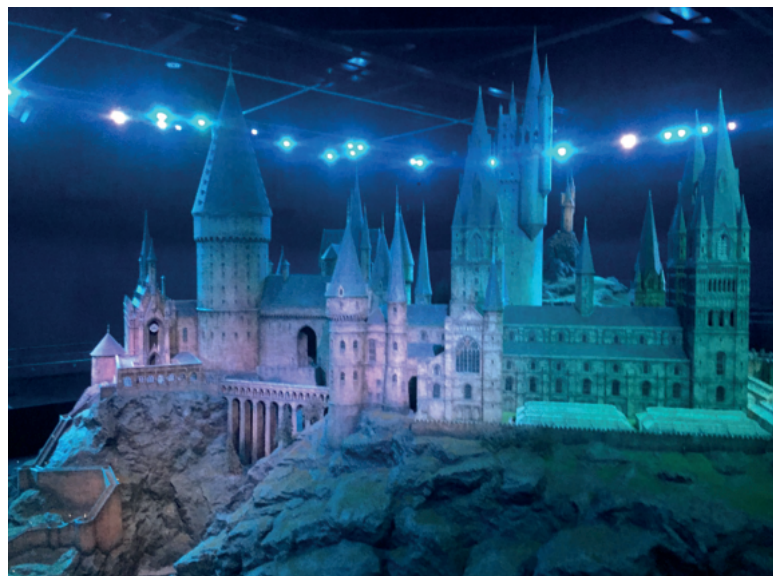
The Arts Award is a scheme set up to provide valuable educational insight into the importance of, and the different functions within the art industry.

The most recent trip associated with the Arts Award was made available to both Year 8 and 9 and allowed us to visit the Warner Bros Harry Potter Studios! During our day, we learned about a multitude of diverse jobs the industry can offer, varying from the obvious roles as directors, producers, and animators, to the less frequently heard of titles such as set designers, music producers, and the special effects and makeup teams. The trip enabled me to learn about the quantity of different components that are required to create a film – and therefore, why it always seems to take so long!



Whilst the whole trip was incredibly insightful, my favourite part was seeing all the iconic Harry Potter props and animals. The best of which being Buckbeak, Fawkes and the huge dragons which featured throughout the film franchise. I found the concept of white card models very interesting; the film industry construct these prototypes of settings and characters as a visual aid to develop any rough sketches and support the early stages of the extensive filming process. Particularly hogging my attention within the white card model area, was the replica of the famous Dobby and additionally a miniature version of Hogwarts. The depth and intricacy combined with the model's more subtle details, features together to produce this complex construction of what became the notorious set of the Harry Potter series.

Ollie Godsell-Tagg





In The Heights

*Comments from a
cast member*

I was excited to be playing the part of Benny, a young entrepreneur from the Barrio. Benny sees a life in business ahead of him, and also desperately wants the approval of his boss Mr Rosario, and his daughter Nina. Through a number of solos, duets and group numbers, we see Benny mature, slowly becoming more sure of himself and taking bigger risks, all for the promise of a better life, and I loved playing the role.



Out of the gate, we were hindered by Covid – our initial rehearsals were split between those in real life, and those at home via Teams, as self-isolation stole some key parts. After another lockdown, we were then greeted with the timely news that we would perform in the summer, rather than March, giving us plenty of time to rehearse and get to know each other, both as professionals and on a personal level. Many of us found our weekends fully devoted to the show in some form or another, with Fridays as principal part rehearsals, Saturdays spent unwinding with cast-mates, followed by hours of (hungover) Sunday rehearsals.



However, tragedy struck when our shows were delayed once again, to September. This proved to be a blessing in disguise however, as in our would-be show week, many of the cast were struck down by Covid. After a long summer, we returned to school for gruelling days of polishing, tech-ing and relearning. Illness struck again, and we watched in anticipation as the cast kicked off opening

night, fuelled by lozenges and fruit teas. Their incredible performance was the first of four standing ovation-worthy shows that brought the previous 11 months of work together in a bittersweet way.

I thoroughly enjoyed every moment of the show, and am always an avid advocate for anyone who's interested to audition, as you could surprise yourself! Again I'd love to thank our great directing team, plus our band and tech team, for working so hard in order to pull off something so grand.

By Adam Buswell



“In every respect from cast to band, tech to direction, it was an exceptional experience and a privilege to watch.”

- The Headmaster



On a chilly Tuesday evening last term, Y13 English set off to London in search of the Prince of Denmark. After a mosey around Southbank, we huddled into the cosy Sam Wanamaker Playhouse adjacent to the Globe, where we were quickly swept into the disorder of Elsinore.



Plunged into darkness (gothic), this 17th century theatre was dimly lit by candlelight which set an apt tone of unease, crucial for a play spotlighting madness. George Fouracres lit up the stage as a Cobain-esque Hamlet sporting Docs, trinket jewellery and cunning wit. He led the drive to accentuate the comedy within the play, which was a refreshing touch as opposed to the stock tragedy prince. The show was also more generally refreshed for 21st century viewing, including melodies of The Smiths, modern dress, and interjected profanity!

Standout moments were the Closet scene with exceptional performances from both Gertrude and Polonius, an ominous ghost scene as well as of course the Gravediggers interlude including a special rendition of Kenny Rogers' The Gambler drummed to with skull and femur.

A thrilling yet hefty 3 and a half hours later, we stumbled out into the street with despite unanimous complaints of back ache, a buzzing chatter as to the events of the night. After a slight detour to both Greenford (don't ask) and Stoke-on-Trent, the minivan pulled into the RGS at just past 12.

A massive thank you to both Mr Eve and Ms Stocks for giving up their evening.

By Kieran Leete

What If?

By Jamie Williams Yr 7

*What If penguins drove in racing cars
And sheep were awesome movie stars
The countries all turned upside down
And Donald Trump would bear the crown
What if humans lived on Jupiter
And what could be even stupider
Than children in charge of everything
Or tigers that wanted to sing
Volcano swimming, a chocolate tree
Nessie coming round for tea?*

*What if? What If? This was the case
Would it obliterate the Human Race?
Would it break the whole wide universe?
All that destruction from one small verse?
I'm starting to have second thoughts
The world as we know it would sum up to nought
Maybe I'll just stick with reality
For the sake of all of humanity!*



*The Gothic Horror roots of
‘The Batman’*

THE BATMAN

Nothing was in my mind on the 4th of March, other than the fact that Matt Reeves’ iteration of the iconic caped crusader was going to be showing in cinemas and I had a ticket. What followed was a three-hour trance that strangely brought me back to Mr O’Reilly’s Gothic lessons. When analysed to the bone, it is clear as day that the Dark Knight of Gotham has more in common with Count Dracula than his fellow DC crime-fighting ally Superman. From his nocturnal habits, endless brooding, ancestral secrets, transformations from human to bat, or the Fincheresque storyline, for all intents and purposes, ‘The Batman’ certainly belongs within the Gothic canon.

Right off the bat (sorry), I want to mention the spectacular introduction of Batman himself. Opening on a Halloween night, Reeves manages to ensure that his entrance establishes a sullen tone that goes on to permeate the film in its entirety. The countless creepy costumes and frightening face makeup fill the scene, setting the stage for the phantasmagorical reveal. Pattinson’s Batman then asserts, “They think I’m hiding in the shadows. But... I am the shadows,” subsequently followed by *Something in the Way* playing in the background, arguably the creepiest song in Nirvana’s grunge repertoire.



To critics and casuals alike, ‘The Batman’ was a gem. Lighting was perfectly executed from scene to scene, creating an intimidating atmosphere, not just for the criminals, but also for the audience. Michael Giacchino’s score was both haunting and driving, accompanying the story perfectly as the film went on. Batman’s theme was established early and recognisable each time he came on screen, And I couldn’t have finished this review without at least mentioning the chaotic portrayal of the Riddler, the traditional mobster personality of the Penguin, and without specifying - THAT CAR CHASE.

Mateusz Lenczewski