

Blue Book Revisions Target Microaggressions

ERIN KIM

The Deans revised the 2020-2021 Blue Book to address microaggressions and macroaggressions, according to Tyren Bynum, Dean of the Class of 2022 and Instructor in English. This year's Blue Book contains a sentence encouraging students to act as an "upstander" rather than a bystander, and to reach out to a trusted adult for support when encountering behavior or language that may be insensitive, hurtful, or offensive. The changes were inspired in part by an instance of anti-Asian racism that Bynum witnessed in one of his classes last year.

"When I was teaching last February, two students made jokes about a student from Hong Kong who coughed. I witnessed other students' behavior and heard one remark, 'Ew, you have the Coronavirus,' as they moved their desks. So, I decided we needed to have a conversation about why their reaction to a cough was problematic, and that incident is what inspired me, what led to my thinking that our students must be cognizant of their behaviors and their impact," said Bynum.

The administration's goal in changing the Blue Book's language was to create a more respectful and empathetic community at Andover. According to Bynum, while the Blue Book does not touch upon specific language, such as "xenophobia" or "anti-Asian racism," the term "microaggression" serves to describe a broader array of situations.

"When I use the term microaggression, I use it as an umbrella term for us to be thoughtful and intentional about all language and all behaviors, as it pertains to engaging with community members, so we didn't want to specify xenophobia and/or

racism. Using the term "microaggression" is broader, allowing us to have follow-up conversations with students when harm is committed," said Bynum.

Martha Fenton '83, Dean of the Class of 2024, worked alongside Bynum to revise the Blue Book. Fenton emphasized that by acting as upstanders and preventing harmful behavior, students create the type of community they want to be a part of.

"We felt that it was important to include this language about our expectation that students will act as upstanders because we feel that it is the responsibility of the whole community, not just the adults, to create a safe and inclusive environment on campus," wrote Fenton in an email to *The Phillipian*.

As a student of East Asian descent, Frank Zhou '22 is personally heartened by the recent edits to the Blue Book. He believes the Deans' addressing of microaggressions and cultural competency are an intuitive step.

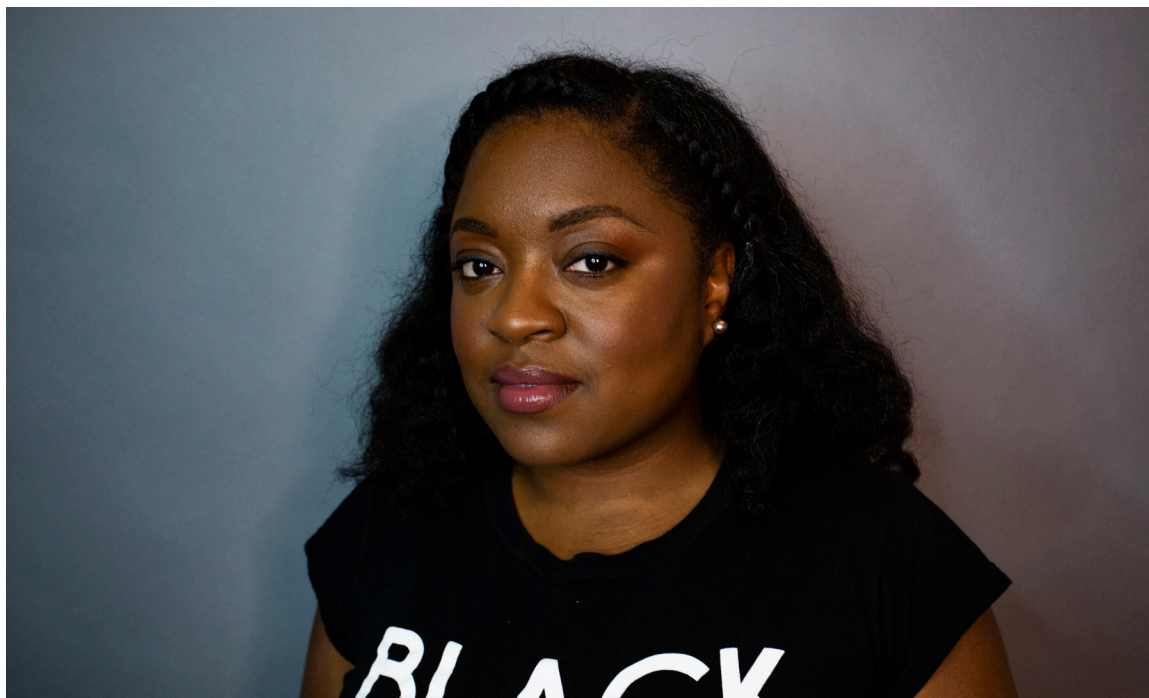
"To me, the acknowledgment of and recommendations for combating microaggressions seems a decisive step in the right direction towards fostering an inclusive campus community, virtual or otherwise. While I, quite fortunately, haven't had very negative experiences in the past, I do think that the newly instated guard rails should only help, not hurt," said Zhou.

Chloe Kindangen '23 shares a similar sentiment with Zhou and appreciates the school's changes to the Blue Book, especially due to the prevalence of anti-Asian racism associated with Covid-19.

"I think it is hard to realize when microaggression is happening, especially because it is often subtle and seen through

Continued on A4, Column 1

Five Questions to Build Our Future: Charlene Carruthers Speaks at ASM



COURTESY OF URS MANN

Charlene Carruthers is a Black, queer feminist who pursues racial justice activism and youth development work.

PHIL KO

"Who am I? Who are my People? What Do We Want? What Are We Building? Are We Ready to Win?" asked Charlene Carruthers, founding national director of Black Youth Project 100 and author of the book "Unapologetic: A Black, Queer, and Feminist Mandate for Radical Movements," during the special All-School Meeting (ASM) for Andover's Martin Luther King Jr. Day programming on January 18. In her talk, Carruthers explained her motivations and helped students understand the importance of each of her five questions.

To kick off the ASM, LaShawn Springer, Director of Community and Multicultural Development (CaMD), discussed the work of Martin Luther King Jr., providing context for the work of Carruthers, who was subsequently introduced by Niara Urquhart '21. Carruthers crafted the five questions presented in her talk to be useful for people wanting to work towards a better future.

"As I sat down to write "Unapologetic," I first started thinking about what I could offer up to people who were trying to figure out questions about 'What should I do in this world when I see that everything is not ok?'... Thinking about this, I asked, 'what would be useful to people?' I could parrot out theory and ideas... or I could provide people things that they can move with, that they can take and make their own. I came up with these five questions for anyone interested in doing the work toward collective liberation," said Carruthers.

Carruthers' first question was "Who am I?". She emphasized the importance of students acting in accordance with their own values and beliefs.

"It's not enough to just believe something. Who you are is also about what you do in the world. What are the things that you care about? What are the things that you have experienced and how do they inform how you show up in the world, what you do out in the world?... If you have certain connections to systems of power, you have a responsibility to say, 'Ac-

tually, how are my actions lined up with the values I say I have?' There is always more we can go into," said Carruthers.

According to Carruthers, there are no defined boundaries to being an activist. Many students, including Abi Olafimihan '22, found this reassuring and encouraging.

"For me, as a Black person, I think just hearing her speech, it wasn't repetitive for me, but it was more assuring me that my presence and where I am is important, and that there are things around me that are made to help me, and even though there are some people in the world who might not like my decisions, there's nothing I can change about that," said Olafimihan.

However, while Carruthers believes that activism comes in many forms, she emphasized that people should be sure their work expands the opportunities for people to live in their full dignity. She connected this to the recent attack on the U.S. Capitol on Jan-

Continued on A4, Column 3

Andover Bookstore Struggles to Remain Afloat During Pandemic

ELYSE GONCALVES &
JENNY JIN

More than two years after the gas leak of September 2018 that shuttered many Andover businesses, the Covid-19 pandemic has forced these businesses to close their doors or adopt preventative measures against the virus as their bottom lines struggle. One such business is the Andover Bookstore, the oldest independent bookstore in the nation. According to "The Eagle Tribune," if revenue does not increase, owner John Hugo '98 might decide to close the bookstore in January or February of this year.

"I would be misinformed if I thought I were sure that [the Andover Bookstore] could stick around for another bunch of years, but we keep trying. I grew up in the business. I love the product. I love the books. I work two other jobs to keep the store

alive, so I haven't given up yet. If I didn't adore the product and love the history of the family, I probably would have tossed in the towel, because there's not any money there at the moment, but I still love the product, and I like the history of the store. That's why I keep fighting for it," said Hugo in an interview with *The Phillipian*.

Founded in 1809, the Andover Bookstore was established to provide Andover students with textbooks, a partnership that stopped recently when Andover converted their textbooks to an online model, according to Hugo and the bookstore's website. When Andover students previously bought textbooks from the bookstore, the school accounted for a quarter of its revenue, according to a 2007 interview in *The Phillipian*. Currently, not many student customers frequent the bookstore, save for a few yearly bookworms.

"I graduated from [Andover] as well, so there's not a lot of time

generally for pleasure reading. We typically have three to five students that are real book readers, and they need other books and they would become customers during their four years and we would know them by name and face, and that still continues, but it's a smaller amount," said Hugo.

When the bookstore closed on March 16, 2020, along with it went the personal customer service that the Andover Bookstore prides itself on. Unable to open for several weeks, the Andover Bookstore struggled financially and, with temporary government help, had to become innovative in designing new ways to generate revenue.

"We went to curbside and home delivery and pivoted our website... to use a kind of a third-party dropshipper. That helped us a bit, so that we could get more books shipping directly from stores while we weren't open... but we lost a lot of busi-

ness... There were some government programs. The [Paycheck Protection Program], which is helpful, but that was meant to be an eight-week stopgap," said Hugo.

Another difficulty the Andover Bookstore faces is competition with Amazon. Although this competition has been ongoing since Amazon's establishment in 1999, Amazon's lower prices and contactless delivery have appealed to shoppers during the pandemic especially. However, Hugo noted that the Andover Bookstore benefited when Amazon's delivery slowed during the holiday season.

"In some ways we had a little bit of a bump in business because, for the heavy Amazon user, their shipping went out the door for a while, and is still pretty much out the door. People had gotten used to Prime [two-day delivery] and then Prime [one-day delivery], and it was very consistent and very hard to compete with," said Hugo.

Although faced with the challenges presented by Amazon, loss of business, and the pandemic, the Andover Bookstore found assistance from Andover alumni and other contributors. Former students who were not close enough to the store for book deliveries contributed by donating to the store's GoFundMe page, which has raised over 17,000 dollars out of its goal of 125,000 dollars since March 16, 2020.

"We did have quite a few former students that had fond memories that did some GoFundMe stuff. They're not close enough to do orders, but we did have quite a few people reach out... and that was very helpful. People have a lot of heart, and bookstores do have that share. The only trick is you have to keep it going. That's what I remind people. You can have a great bump from an article, but

you have to keep coming back," said Hugo.

While on campus in years past, many Andover students went into downtown Andover after school and shopped at the restaurants, bookstores, cafes, and shops on Main Street. However, boarding students on campus in the fall were prohibited from going downtown. According to Danielle Sarno '23, the Andover Bookstore is just one part of what makes downtown Andover feel like home for many students.

"My experience [at the Andover Bookstore] was good. I didn't check out a book, but the ladies there were helpful in trying to help me find what I was interested in. What's important about downtown Andover to me is the sense of home it has given me. Just going to [Andover] for two years, I have experienced a lot with friends and family, and I feel downtown Andover holds a lot of special memories for me," said Sarno.

In 2019, the Andover Bookstore turned 210 years old and became the oldest indie bookstore in the nation, according to "The Eagle Tribune." With the help of local and distant contributors, the Andover Bookstore remains open through the pandemic. However, the store is not sure how long it can stay open. Hugo urged for the continued support of small local businesses.

Hugo said, "People love the idea of a bookstore... but we have poor wallet share, as in they don't open the wallet or the purse to come down and shop all the time... It's just that you have to make choices, and if you want the bookstore or any other small business in Andover or your town, wherever you're from, to stay in business, you have to support them."



ANUSHKA BHAT/THE PHILLIPIAN

Andover students once formed a line that bent around the Andover Bookstore to buy textbooks.

Commentary, A3

Name and Identity

How does the pronunciation of one's name affect their identity? Laura Ospina '22 shares her story on A3.

Eighth Page, A5

Dirty Laundry Schemes?

Are you convinced that E&R is stealing from you? Well, we are too. Head to A5 to read more.

Sports, B1

Virtual Relay

Indoor Track & Field participates in a virtual relay race to encourage daily activity and stay connected.

Arts, B4

January Netflix Picks

Read about our top seven Netflix recommendations to get you through Winter Term.

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Editorial

Bridging the Gap

“As a school, we have committed to anti-racist strategies and goals. In what areas of your life at Andover do you experience these efforts? What is your role in these efforts? Where could we better? Is there room for your personal growth?”

When students first came across this question on the annual Mid-Year Reflection, many felt confused and conflicted. Many wondered, what anti-racist strategies and goals are they referring to? Were we supposed to have experienced these efforts? While the reflection question is a sincere one, it clarified the existence of a significant disconnect between the students’ and the administration’s perceptions of Andover’s involvement in anti-racism work.

The start of the year looked promising for the school’s active engagement with and verbal dedication to social equity. Students participated in various rounds of programming during orientation revolving around the values of community, justice, and joy. Some students also felt hopeful about the newly formed Andover Anti-Racism Task Force (AATF) and about the school’s involvement in this work. It seemed as if both the administration and the students were ready to work hand-in-hand to pursue Andover’s mission of anti-racism.

However, as the year progressed, the school’s previously direct engagement with anti-racism initiatives seemed to dissipate, with activities relating to its original anti-racist mission statement resurfacing only recently during MLK Day programming. The most recent updates from the AATF merely detail its mission statements. It is still unclear to many of us what the school is

doing to stay committed to these strategies. This potential misunderstanding has also pushed responsibilities onto students, particularly students of color, forcing them to shoulder the burdensome responsibility of anti-racist work on campus. Consequently, many students feel as though they are not truly experiencing these efforts.

In the past, rifts between students and the administration have been exacerbated by a gap in proper communication between both groups. Everyone within the Andover community must make clear their intentions, plans in action, and final goals for collaboration if tangible progress is to be made. Ultimately, realizing Andover’s commitment to anti-racist strategies requires work from both sides. Any efforts on behalf of the administration become fruitless without the active engagement of students, but this work of alleviating institutional racism and inequity cannot be placed on students alone. Institutional progress requires genuine collaboration between the administration and students, with the first step being clarity from the administration on what actions they have taken, and how students can be proactive in taking part. To this end, we anticipate the AATF’s forthcoming update, which is expected to be released before the end of the month. Perhaps then we will be able to better gauge our role in Andover’s commitment to anti-racism and assess the institution’s progress as well.

This editorial represents the views of The Phillipian, vol. CXLIII.



TESSA CONRARDY / THE PHILLIPIAN

Letter to the Editor

To the Editor:

I enjoyed the recent letters from William Holland ’69 and Alexander McHale ’09. The fossil fuel divestment question is an interesting one.

Andover should divest, of course. At worst, it will do nothing. Our more than one-billion-dollar endowment privileges us, but it’s a minnow in the global ocean of institutional capital. Fossil fuel companies won’t miss us, or even notice that we’re gone.

At best, divestment may nudge others to follow along. This is an encouraging prospect. But research suggests that divestment probably won’t do much, and we should acknowledge that. Still, who knows how big the snowball could get, right? It’s worth a shot. Our beginnings never know our ends.

After all, divestment likely won’t impair the endowment’s returns. So, we shouldn’t miss fossil fuels either.

Setting aside the very real importance of the choice as a gesture alone, these are decent (but flawed) arguments in favor of divestment as a climate mitigation tool. They’re not perfect. But despite the faults, the counterarguments against divestment are much, much weaker.

Some of them are valid. Divestment will be complicated, for instance. Fiduciary duty rules exist for a reason. Fossil fuel exposure may exist through multiple layers of complex partial ownership. It’s tricky to take the milk out of a cup of coffee once it’s already stirred in. Administrative hurdles, though, can be overcome. Other schools have supplied us with helpful precedents.

The other points against divestment don’t need to be taken too seriously. Highlighting U.S. energy independence and costly wars, for example, is interesting. Fossil fuels are not required for energy independence, and energy independence is certainly not required to have peace. We shouldn’t promote oil investment by suggesting war as the alternative. This is dangerous, and logically wrong.

Similarly, using the term “our strategy” to refer to American strategy is troubling. The world flags displayed publicly on campus weren’t put there by accident. The Andover community is global. Our interest in climate is a natural extension of this fact.

Last, to say that the endowment is not a political tool ignores history.

Anyway, we can argue about divestment if we want.

But I’d rather zoom out. The actual questions we’re circling around are: what can, and should, Andover do about climate change?

The answer to both is: a lot. Andover started long ago, unsurprisingly. Climate-focused classes are on offer. Science teachers have hosted talks for years. The Oliver Wendell Holmes Library (OWHL) has invited a series of external speakers in the form of Climate Cafes. And Eli Newell ’20 was totally on point with his push to have climate change play a more substantial role in the curriculum.

Each of these efforts should be supported, expanded, improved, and publicized. Those involved should coordinate.

Our role as fossil fuel shareholders is worth discussing, even if our role as customers is the real problem to be solved. For the sake of moving on to bigger and more urgent climate issues, let’s divest, or craft a plan to. I’d risk a few basis points for a step forward, even just a symbolic one.

Conor McKinnon ’08

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Race to Understanding

CHRISTINE MICHAEL



I USED TO BE CERTAIN that there was nothing worse than being stuck in one place. My entire life, I’ve always had a tendency for constant motion. I’ve generally found success in my pursuit of progress, yet I’ve often found myself circling back to the same questions about where I fit in the world. What motivates me? Where do I see myself? Who am I? For most of my childhood, it appeared that none of my classmates were worrying about their identity, so I didn’t either. I was unaware of how much my mixed race identity would complicate this process, so by the time I had started confronting these questions, it felt like my peers had already answered them. Much of my adolescence has been defined

I was so blinded by my desire to feel understood that I didn’t realize one crucial thing: there’s a difference between being appreciated for my ethnic makeup and being fetishized.

by scrambling to catch up. Ninety percent of the time, growing up in a first-generation multiracial household in a homogenous Connecticut town actually wasn’t bad. But when I experienced that other ten percent, it absolutely sucked: I didn’t get the necessary support for understanding my racial identity. Almost none of my friends had to deal with the awkward situations of teachers having to ask time and time again how to pronounce my parents’ names, the dilemmas of not looking like either parent, or being stopped by strangers in the street to ask if my own mother was my nanny. I couldn’t even seek refuge with my parents because, despite all that they went through, they were secure in their racial identities. They spoke the languages of their home countries, understood the culture, and, most importantly, “looked” like their race. Coming to Andover my Junior year, I immediately felt more comfortable in my racial identity. I’m aware that there’s more work the school should do to promote diversity, but high school was one of the first times I met mixed students other than my brother—those who had similar experiences as I did, and people who I felt really understood me. I was so blinded by my desire to feel understood that I didn’t realize one crucial thing: there’s a difference between being appreciated for my ethnic makeup and being fetishized.

Although Andover gave me the opportunity to be immersed in an environment with other multiracial students for the first time, it also introduced me to the fe-



LAUREN LEE/THE PHILLIPIAN

tishization of mixed people. I have countless memories of my classmates talking about “how attractive” mixed people are, or “how cute” an interracial couple’s child would be. In culture and media throughout the years, mixed race children have been publicly admired for their features, but speaking of these children as though they are the ideal is only doing more harm than good. North West, the daughter of Kim Kardashian and Kanye West, fits these idealized features almost to a tee. Society praises West for her naturally soft, curly hair and lighter skin, whereas Blue Ivy Carter, the daughter of Beyoncé and Jay Z, has endured terrible comments

from the media on her darker skin and less Eurocentric features. People often state that mixed children are adorable, but there’s always an unsaid “except.” Mixed children are adorable except for Blue Ivy. Mixed people are “exotic” and beautiful except when their features are just a bit too ethnic or their skin is just a tad too dark. Mixed people are “desirable” and sexualized except when they stray too far away from Eurocentric beauty standards. Despite knowing the destructive consequences, some small, dark part of myself craved being fetishized. My entire life I had felt alienated from my peers, and all of a sudden I was being placed into the “ethnically ambiguous” group. Strangely, I felt empowered by this “other”-ing. This categorization gave my white classmates an easier way to reconcile with my identity, and I misunderstood their comfort with me as acceptance. Experiences that I used to view as necessary for building a community that I could finally feel included in, I now see as examples of prejudice and discrimination. With my misguided mindset of wanting constant motion, I’d convinced myself that anything that made me feel accepted was moving me forward. Yet without true acceptance, I found myself going backward instead. Looking around at my

unique position as a mixed student at Andover, I realized that my obsession with placating my white peers’ discomfort led me to bury my true self behind a more palatable facade. Allowing myself to place my own needs before my classmates’ gave me the space to figure out

Mixed people are “exotic” and beautiful except when their features are just a bit too ethnic or their skin is just a tad too dark. Mixed people are “desirable” and sexualized except when they stray too far away from Eurocentric beauty standards.

my identity on my own timeline. It gave me the strength to refuse being sexualized for my mixed identity. Prioritizing myself let me find an authentic community where my identity was celebrated rather than fetishized. I used to think that being stuck was the worst thing that could happen in life because there was no improvement. Little did I know that the act of being stuck is what helped me grow the most.

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Identity Crisis of the Week: My Name

LAURA OSPINA



I COULDN’T PRO- nounce my own name correctly until I was six years old. Formed by American daycares instead of my Colombian relatives, my tongue froze at the thought of the round “r” in *Laura*, which, to be clear, is different from *Laura* (lor-ah), the English pronunciation of my name, the one I actually go by. But, I like to think my real name is the one my immigrant parents gave to me at birth: *Laura* (lauw-ra but the “r” sounds like a “d,” I would encourage searching it up on YouTube). Round, subtle, and flowing, the Spanish-version of my name feels like home. In comparison, *Laura* is too junky, too harsh, too claustrophobic in the front of my mouth; not mine. But I suppose along the way, through American daycare rooms and Canadian school halls, my Spanish mutated to English, because I can’t remember going by anything other than *Laura*. Nevertheless, it seems like every other month, I debate changing the pronunciation of my name. *Laura* is the only thing my heart knows. But I’ve been holding on to *Laura* for so long now that I can’t let go. The anglicization of my name, and the perpetual in-

decisiveness that goes along with it, leaves me with misplaced anger, with no one to exactly be angry at. My parents, understanding the never-ending questions and absurdly botched mispronunciations as immigrants themselves, gave me an easy way out, a switch from ‘child of immigrants’ to ‘Anglo-descendent’ to go along with my whiteness. Unlike a simple stressed syllable fix, many non-Spanish speak-

I wish I could say that I’ve completely accepted that my name simply isn’t meant for the United States, but every time someone calls me “Lara” or “Lauren” by accident, a sense of frustration arises at my name being Americanized for a second time. I’m lost in a cycle of annoyance and anger and helplessness. There’s no way to magically make the syllables of my name easy to pronounce for Americans. So

in my identity as a Latina, in my place in the world, and in my person. For the first time, there was no conflict when my name was called in class, no reminders of the manipulation of my name as a form of assimilation. Rather, I’m just wholly me, nothing more, nothing less. Just like that, I’m drawn to that safety and pushed back into that cycle of indecisiveness. Recently, I have been drawn to the idea of going to college: a new start, new identity, new name. I’ve been thinking of maybe changing my name to *Lau*, a nickname that my Colombian family uses. There’s still the authenticity of my culture but without that tricky “r.” But I’m not sure. I don’t think I’ll ever be sure of how my identity should project in this country. As the child of immigrants, I’m not welcomed here, and as showcased by the rise of xenophobia, I much less belong here. I hope I’ll find power in that eventually. However, there are thousands of immigrant and first generation names that are mangled and distorted, not by physical incapability, but by lazy indifference. We can tell the difference between when you physically can’t pronounce our names and when you give up on correctly acknowledging and validating our identity. For example, my mom, whose name is *Natalia*, was always referred to as “Natalie” by the owner of my daycare, although she was corrected several times. When people refuse to put minimal effort into correctly pronouncing our names, unable and refusing to respect the label that is supposed to define us, it sends

immigrants and the children of immigrants the message that we are perpetual foreigners, that we do not belong, and that our cultures don’t deserve to be understood. For Anglo-Americans new to this idea, this doesn’t mean berating your non-Anglo friends about what their “real” name is; people will ask to be called what they want to be called and will project their identity on their own terms. Rather, if someone prefers to go by their non-English name, take the time to learn it (you’d be amazed at how helpful YouTube is). Syllables and a couple of letters can make all the difference in creating a safe

We can tell the difference between when you physically can’t pronounce our names and when you give up on correctly acknowledging and validating our identity.

and welcoming environment for immigrants and their families. Correctly pronouncing someone’s name is the least we can do to show that we respect them and value them, in their entirety. The safer we feel in our own communities, the more we can be our true selves in our cultural identity, non-English names or otherwise.

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ERIN KIM/THE PHILLIPIAN

ers can’t physically pronounce Spanish “r’s,” so it’s not their fault either. And as much as I appreciate the effort, hearing a disfigured *Laura* can be more painful than just *Laura*; another example of my Latina identity being perceived as foreign, unnatural. I would rather ignore it and just stick to the familiar “*Laura*.” There’s no right answer.

I push it all to the side, and decide to think about it next month or next year or whenever I feel that the letters of my name truly belong to me. In the meantime, *Laura* will have to suffice. And yet, the first time I was called *Laura* in a non-Spanish classroom felt like a wave of warmth, relief, and most importantly, security. Security

Blue Book Revisions Inspired by Instance of Anti-Asian Racism

Continued from A1, Column 2

one perspective. However, I believe we as a community are the ones who are responsible for being more aware of microaggressions by looking out for one another and educating ourselves,” said Kindangen.

Deans review and supplement the Blue Book each year to make sure its language captures the community’s inclusive values, according to Bynum. Due to the completely different context of community at Andover because of Covid-19, the Deans changed the language in the Blue Book to reflect this new climate.

“Every summer, we spend a good deal of time reflecting on what went well, how we could have provided a little bit more structure or clarity for students to understand boundaries, and also understand the

importance of being respectful of all of our community members,” said Bynum.

No incidents of microaggressions have been brought to Bynum’s attention since the addition of the sentence to the Blue Book. However, he emphasized that he doubts that Andover students do not currently experience these forms of xenophobia and racism. He believes that the lack of reporting in this regard could be a result of students not being on campus.

“A lot of the harm reported to me occurs in person. It happens in social groups, it happens at the table during meals, it happens in the dorm, and it most likely happens on social media. So, not having students on campus, there might not be as many opportunities for students to share harmful experiences with a trusted adult in the community,” said Bynum.

Charlene Carruthers Emphasizes Importance of Reflecting on Personal Ideals

Continued from A1, Column 5

uary 6, which did not meet these guidelines for activism. Emma Staffaroni, Instructor in English and CaMD Scholars Coordinator, appreciated this distinction, which helps keep people honest about what positive activism looks like.

“I loved her ‘gut-check’ question for all activists: Is the work I’m doing expanding dignity for all? This feels more important than ever in a time when those in power attempt to co-opt the language of justice and liberation to prop up systems of oppression. This question about collective dignity keeps us honest,” wrote Staffaroni in an email to *The Phillipian*.

Carruthers continued by breaking down the question “Who are my people?”, discussing the implications of how the people you feel connected to define who you are. For Benjamin Perez ’23, Carruthers’ discussion on the struggle of undocumented

immigrants had a heavy impact.

“It was something that really caught my attention because I felt that it was something many people don’t talk about. It’s hitting a wave of millions of people in this country who are oppressed and don’t have a voice because they’re scared of their citizenship status and general security. That really caught my attention, especially because I’m Latino, a part of the Latinx community, and those things really hit home in a way that other things haven’t before,” said Perez.

In her discussions of the questions “What do we want?” and “What are we building?”, Carruthers encouraged students to reflect on what they wanted the future to look like, and how they could contribute to this. Yuto Iwaizumi, Teaching Fellow in French, shared this belief in the importance of reflection.

“There is a lot of reflection involved in this kind of work. Many of the five questions that Carruthers introduced invite us to really look into what our values are and what we want. So I think the

importance of reflection along the way of striving for social justice was a point I hope students took away,” said Iwaizumi.

In the closing discussion of her last question “Are we ready to win?”, Carruthers noted that the movement toward collective freedom has been a long time coming, calling upon students to take initiative and start thinking about how they can impact both their peers and future generations.

Carruthers said, “We are in this moment, in 2021. Are we ready to live in a world where people are able to be in the right relationship with each other and the land we live on? And if we actually get to that point where we win what we want, are we ready to show up as good relatives and how we will be good elders to future generations? If your answer is, “No, I’m not ready yet,” now is the time to think about how you are going to get ready... Think about how we get to the point where everyone has everything they need without other people suffering.”

CAMD Scholar Mary Muromcew ’22 Investigates Identity and Belonging as Queer Korean American

MAX GUAN & CHRISTINE LEE

Exploring the question, “Who are my people?”, Mary Muromcew ’22 discussed identity and belonging in her Community and Multicultural Development (CaMD) Scholar Presentation, “Sticky Belonging: Hegemonic Gazes and the Taming of Queer Asian American Identities,” held on Monday, January 18 over Zoom.

Through research on how queer Asian Americans navigate belonging in the State, the Asian American community, and the LGBTQIA+ community, Muromcew discussed how identity is rooted in whiteness and heterosexuality. She also explored how legal strategies in these “Places of Belonging” further ostracize queer Asian Americans.

“I want to draw your attention to this quote that I chose by Dr. Martin Luther King Junior. ‘It really boils down to this: that all life is interrelated. We are all caught in an inescapable network of mutuality, tied into a single garment of destiny. Whatever affects one destiny, affects all indirectly.’ So, this presentation does focus on the belonging that queer Asian Americans grapple with, but my hope is that you’ll view this presentation thinking about your belonging even if you’re not a queer Asian American,” said Muromcew.

In the early stages of her research, Muromcew focused on a struggle she experiences; as a

queer Korean person, the moments when she feels most Korean are when she does not feel as queer, and vice versa.

“So, I was looking at how can political and civic engagement be a measurement for that? Then my faculty advisor, [Molly Engel, Teaching Fellow in English], said, ‘What you’re researching and what you’re wanting to talk about is just belonging in general,’” said Muromcew.

Muromcew investigated the concept of conditional belonging within American society by examining the modern-day prejudice against Asian Americans and derogatory association of the LGBTQIA+ community. Muromcew divided her presentation into three sections based on law, race and ethnicity, and sexual orientation. Cecilia Chung, a transgender LGBTQIA+ and H.I.V./AIDS rights activist, was central to Muromcew’s work.

Muromcew was able to interview Chung, and explored how Chung’s own experience of “belonging” within both the queer and Asian American community had their own intersections. In the presentation, Muromcew played an audio clip of her interview with Chung, who talked about the feeling of fundamental disconnect that can come from being queer or H.I.V. positive in Asian American Communities.

“Our job is to grow up, get a good education, marry well, raise our own family, and give our parents grandchildren. That’s what we were taught. That was our path. So being

queer was already one mark against us and anything more than that almost seems unbearable. I think that things have changed since then because now even queer couples can adopt children, which kind of satisfies the idea of giving our parents grandchildren. So it’s not as difficult to disclose that part of our identity. But the H.I.V. part comes with a lot of unknown so it’s still very difficult for some of us,” said Chung in the interview with Muromcew.

Muromcew explained how Chung’s experience exemplified her research into conditional belonging, and how identity can be suppressed by both familial and social pressures, but also how the “hegemonic gaze” also reinforces the political status quo.

“Cecelia is kind of talking to us about another pressure or reason to tame your identity if you want to belong in the Asian American community, where she talks about doing so will be more palatable for your family members. I think human desire to find belonging within your family is really strong and Cecelia is just showing us that there’s a huge reason to just go along with it,” said Muromcew.

Muromcew continued, “We can also see that the hegemonic gaze of this place of belonging is a white, homosexual person who adheres to heteronormative values such as marriage. It reinforces the hegemonic gaze of the state...Then we can think about how the hegemonic gazes

in the Asian American community and in the LGBTQ+ community are intersecting and how both are reinforcing the power of the state.”

Muromcew discussed Andrew Yang, an Asian American candidate in the 2020 U.S. Presidential Race, and his insider access to the Asian American community as a straight, cis-gender man. According to Muromcew, he used language that cemented the image of Asian Americans as entirely foreigners by encouraging them to assimilate, embrace, and, in his words, “show [their] Americanness in ways [they] never have before.”

“Many Asian Americans were really upset about [his language] because [Yang] really encouraged assimilation with his language like, ‘we should show our Americanness’, ‘we should show without a shadow of a doubt that we are Americans.’ I’m asking, ‘What do you mean? What do you think it means to be American if this is the language you are using to describe it?’” said Muromcew.

She continued, “His language is also really reflective of rhetoric used in the World War II era, where when the Japanese Americans were taken to the internment camps, community leaders would encourage Japanese American men to enlist in the army to show their Americanness. So, a century later, he’s still using the same language. It’s ridiculous.”

Hailee So ’22 also found Yang’s message to be ironic, not-

ing that assimilation opposes the definition of a “melting pot,” which is often used to define the best qualities of America. So connected this language from Yang and pressure to assimilate to her experience of moving to the United States from Japan at 12 years old.

“[Muromcew] talked about how a Japanese shop owner had to put up a sign that read ‘I am an American’ in front of his shop the day after Pearl Harbor. I felt like I had the same kind of experience, on a much lower level of severity and intensity. When I moved to America at the age of twelve to a junior boarding school, I kind of had to show my American-ness when I came to America due to racial exclusion. And there was always this concept of a perpetual foreigner that I had to overcome through assimilating,” said So.

Muromcew concluded her presentation by showing photos of San Francisco Pride events in the late ’80s and early ’90s. When Muromcew first saw one photo of Asian Pacific lesbians at the 1989 San Francisco Pride Parade, she was struck by a thought that it could have been her if she lived in that time period.

“This is a photo from the 1993 San Francisco Pride. We see people from a gay and lesbian South Asian organization marching, and it’s just so beautiful to look at while thinking about what this means. It just fills me with so much joy to see...that these are my relatives, these are my ancestors,” said Muromcew.

Andover Admissions Adapts to Remote Application Season

ERIN KIM & ANANYA MADDURI

To overcome the travel barriers posed by Covid-19, Andover Admissions has instituted a variety of virtual programming for the 2020-2021 admission cycle that have replaced the traditional in-person opportunities.

Admission events that previously required travel, such as “Conversations with Andover,” were transformed into “Andover at Home,” a series of Zoom webinar information sessions. Head tour guides led virtual campus tours on a weekly or twice-weekly basis, and all interviews were conducted via Zoom. This year, Andover Admissions also piloted a test-optional admission policy due to concerns over the safety of and access to standardized testing in the current environment.

The admissions process has dramatically changed for the current applicants due to the ongoing pandemic, according to Jill Thompson, Director of Admission. Although prospective students are unable to see and feel the campus atmosphere in-person, Thompson noted that virtual interviews allowed the Andover Admission team to reach an even broader applicant pool. The team was not constrained by time or the financial impacts of travel.

Thompson wrote in an email to *The Phillipian*, “Like with many organizations, the pandemic has caused our team to take a careful look at what we do and how we do it, especially with respect to our recruitment efforts. It has invit-

ed us to think about how we find bright and motivated students all around the globe, and how we can help them to learn about what the Andover experience is all about.”

Since July, Andover Admissions has offered several types of virtual events, including essay-writing workshops and short videos that serve as virtual information sessions.

“We took some of our other special events that we have done in person and just repackaged them as online sessions. For example, we offered four essay-writing workshops (via Zoom webinar) that we normally do as part of our Fall Open House on campus. In addition to the essay-writing workshops, we also hosted virtual information sessions specific to financial aid, academics, athletics, the arts, the student of color experience, and the specific experiences of new Lowers, Uppers, and one-year Seniors/Post-Graduates,” wrote Thompson.

According to Thompson, many applicants seemed like they were already accustomed to using Zoom from their experiences of virtual learning and interacting with adults online. Thompson hopes that applicants and families gained a further insight on Andover’s community values through the interviews and programs showcasing the school’s character.

“We found that students often seemed more comfortable, since they were most often interviewing from a familiar place—their home or school, as opposed to an unfamiliar place like one of our offices in Shuman. We have met

so many wonderful prospective students and their parents over Zoom this summer and fall, and we hope that they were able to get a good sense of our Non Sibi spirit and the Big Blue community, even in a virtual setting,” wrote Thompson.

Current students compared their experience with the admissions process to this year’s virtual process. While Angela Chen ’23 found that a virtual interview could mitigate the anxiety typically felt by applicants, she noted the inevitable disadvantage of being interviewed without visiting the school in-person.

“In my opinion, although having a virtual interview erases that intimidation of being in a room with an admissions officer, being in a Zoom meeting for an interview is actually more difficult for the student and the faculty. I remember, during my interview two years ago, it was visiting the campus that made me amazed by Andover, and I talked a lot about that in my interview,” Chen wrote in an email to *The Phillipian*.

Abdiasis Daaud ’23 recalled the complications that Covid-19 caused during the final stages of his application process as a new Lower. Due to Covid-19 restrictions, Daaud was unable to mail his SSAT papers to many schools he applied to.

“I remember getting emails marked as ‘urgent’ from the other schools I was applying to, giving me deadlines for when I need to submit my SSAT scores. Knowing that your application to a school you wanted is marked as incomplete and there is nothing you



COURTESY OF VIVIEN MALLICK

Andover Admissions bolstered its online presence this year with offerings such as virtual essay-writing workshops and information sessions.

could do about it, is not a pleasant feeling. I was forced to give up on applications I had been working on for months. While these immediate changes caused by the pandemic were not to blame on anyone, sticking to the old protocols was a choice that was made,” Daaud wrote in an email to *The Phillipian*.

Daaud expressed his support for Andover Admissions’ efforts to transition the traditional admission process to a virtual one.

“The Andover Admission committee is very aware of students’ situations and honestly, I believe that they will do everything in their power to make this year’s admission process the same as last years regardless of the obstacles,” wrote Daaud.

While there were some changes to the application process this year, Andover Admissions’ values

for assessing applicants remain the same. The Admission team upholds their commitment to a holistic review, meaning an applicant’s standardized test scores, if shared, will be just one part of a comprehensive portfolio of documents that make up an application and help the team understand who the applicant is, what excites them, what challenges them, and what they would give to and gain from the Andover community.

Thompson added, “While nothing can replace the opportunity to meet students in person on the road to understand their stories and appreciate what it would be like for them to embark on this experience from where they live, it is clear to our team that we will continue to pursue at least some level of virtual recruitment in future years to reach the broadest audience possible.”

THIS IS NOW A NATALIE BIDEN FANPAGE. WE WILL NOT BE TAKING SUGGESTIONS.

Phillipian Investigative: Did E&R Lose My Leggings, Or Am I Just Careless?

ARIANA WHITE

At 7:30 a.m. on October 20, 2020, I put my most prized possession, a pair of Wunder Under High-Rise Tight 28” Luxtreme Lululemon leggings in the shade Incognito Camo Jacquard Bubblegum Pink, or Sasha for short, in an E&R bag. I zipped up the bag, walked it downstairs, and set it down where it would eventually be taken to the E&R facility. The journey that would ensue was one nobody could have ever predicted.

After dropping off the bag, I did not see my precious leggings for two weeks. I could not go to the gym to work out, meaning I additionally missed the opportunity to stare at Jacob’s biceps for two weeks. It was simply unacceptable. I asked every person in my dorm if they had seen precious Sasha, yet no one had laid eyes on her. I looked through everyone’s rooms because I don’t trust a single one of those snakes (they’re still my besties though <3), but I couldn’t find my pair. After many dead ends, I decided to wake up my house counselor, Ms. Ligretoro, to figure out if she had stolen my booty-lifting leggings



HAVE YOU SEEN THESE LEGGINGS?

for herself. I slept fitfully, if at all, my dreams dominated by images of demogorgons wearing Sasha.

Today, as I wearily put my laundry into the bag, I overheard two girls talking. One said she lost her family heirloom Gucci belt to E&R as the other recounted when her Dior thong went missing. Was E&R stealing our clothes?! After quickly Poll PA’ing the whole school through my Instagram story, it looked as if 97 percent of the school had lost clothing to the popular laundry system; the other three percent were people who washed their clothes in the shower or didn’t wash them at all. This offset my investigation into E&R. I called them day and night but kept getting

weak excuses, such as “we clean hundreds of students’ clothes a day, I have no idea where they could be,” and “I can’t check at the moment, I am at my nephew’s Bris.”

I was livid. I worked hard typing the numbers on my dad’s credit card into the Lululemon website to buy those leggings. In a moment of despair, I decided to look at the bag again. In that instant, I had a breakthrough: there’s a front pocket. I reached my hand into the pocket and could tell right away that my precious Sasha had been hidden in there all along. I put on my leggings, checked myself out in the mirror, and emailed EthicsPoint to withdraw my formal complaint.

Hi. It’s me, Loulou. I’ve never really done this before. I am working very hard. Like a little bunny rabbit, writhing to get away from a butcher who has pinned her down and sharpened his knife. A few nights ago, I dreamt that my two best friends and I were praying in the church from my middle school. Except not to a God, we were praying to the McDonalds mascot. You know, the Purple one. And the reverend was my super attractive fourth grade teacher. He was leading us in prayer. With my two best friends on either side of me, we sung our Hymn to Grimace. As we filed out of the church, I saw moms from the middle school PTA. I dealt with them a lot, as I was a member of the student council and often had to delegate the treat-baking for the bakesales. “Hi Loulou! How are you? Oh, you’re looking so grown up!” said the moms as they started to Indiana-Jones-style melt away. My friends started to melt too. So did my hot teacher. And before the Chapel could melt away around me, I woke up. Does anyone know what that means??? I believe it either means that I need to find religion in my life or follow my teacher on Instagram and rekindle our (since lost) one-sided fire. If you believe it has another reason please let us know by submitting jokes to the Eighth Page next week. And the week after. And forever after that.

English 100 Poetry Final

Ode to Postmates, a Haiku
Postmates, Postmates! You
Are there for me when mom makes
Tuna Casserole.

Home
Will I ever feel full again?
Now that freshmen fall is over and
what is there to live for?
I fear that I will never feel joy again.
Times cruel hands never stop ticking.
I should have known...

Snow
I watch the snow coat my neighbors
minivan,
I comment: “SO cute I can’t EVEN
deal with how CUTE this IS QUEEN”
on her vacation post, how I wish
I could, too, be in Cancun.

Hair in the Shower
At first I detested you
I thought you were gross
But then I realized
You are so beautiful,
You grow every day,
And I love you,
Hair in the Shower

ASM
10:15 has never felt so early, Impres-
sive Alumni
Make me feel as if I will probably go
into
Finance like everyone else.
And eventually donate a library.

Common Room Couch
Reach inside, see what you might find:
A sock, off-brand chex mix, a foot,
Three Ti-84s, and an old, old man
He remembers when Hale was a boys’ dorm

Interested in writing
for the Eighth Page? Email
lrademacher21 or lsloss22 to
make your dreams come true.

THE WEEK’S TOP HEADLINES

- Family of Raccoons Found in Commons
Hearth Enjoying Leftover Meat Lover’s Cal-
zone
- UFO Sighting by Astronomy Students La-
beled False Alarm After Learning It’s Just a
Meteor Heading Right Toward Us
- Suburban Moms Desperate for Hobbies Now
That Politics Is Boring Again
- Barn Babies Given Rooms in Bancroft Hall
While Andover Remains Remote
- Presidential Turnover Expected to Go More
Smoothly Than The Phillipian’s
- White House Source Reports Jelliott Was
Finalist for Biden’s Therapeutic Breathing
Secretary

Texts Your Math Teacher
Receives While Trying to Teach
You Pre-Calc

- Did you like the falling leaves
emoji I put on the Venmo payment
I sent last night?
- Good news, you can finally quit that
teaching job! I found a DJ gig in Scott-
sdale that’s perfect for you. The one
catch is that it’s in 20 mins :0
- You and your wife can come over
any night this week, I’ll bring the
camcorder this time ;)
- Can I take 20 from ur wallet?
- Did you buy a card for the christening
this weekend? They specifically asked
for non-denominational gifts.
- Your contact, Hugh Janus, has joined
Facebook! Click the link to add them:
bit.ly/69420
- We all decided it would be better if
you stopped coming to book club.

“I can’t wait to get back to campus so
I can pay with hundreds at the Den!”

“I thought
Covid-19
was sup-
posed to go
away after
the election.”

“Well you see, Dean Fenton, she
asked me for the physics answers
and I gave them to her because it’s
the Big Blue Nice thing to do.”

OVERHEARD ON ZOOM

“Wow, it must have been so
tough to lose a family member.
I lost my lacrosse season, so I
think I know how you feel.”

“Adding my bio
teaching fellow
on Snapchat
was NOT a
good idea.”

“I know, isn’t he, like, so
bald?”—“Sarah, your mic is on.”

BOYSSQUASH

Co-Captain Erik Wang '21 Puts '100 Percent on the Court'

ETHAN QI



COURTESY OF ERIK WANG

Co-Captain Erik Wang '21 is currently the only four-year member of Andover Boys Squash.

Picking up the sport shortly before coming to Andover, four-year member of Boys Squash Erik Wang '21 is serving as a Co-Captain for the 2020-2021 season. According to Co-Captain Siddhant Sinha '21, Wang inspires his teammates through his diligence and passion for the sport. Sinha said, "[Wang] is very dedicated and committed, and that kind of rubs off on the other people on the team as well... When we see him put his 100 percent on the court, we get that motivation to do it ourselves as well."

When and why did you start playing squash?

I started playing squash when I was around [the age of] 14, in sixth or seventh grade, but was actually really into soccer at the time. Because of that, my transition into squash was definitely a bit different for me. I know this is kind of cliché, but the first time I got into the court, it was so amazing for me; [it

was] like falling in love with the sport. My brother actually told me to get involved because my old school in Atlanta was the only school in the southeast to have a squash team, so I started to try to play competitively and it just took off from there.

Are there any coaches or teammates you take inspiration from or look up to?

Our coach John Roberts has been a huge mentor and role model for me. He's a really laid back guy, but at the same time, his expertise and wisdom in the game is pretty unparalleled, and he's just a really great guy overall. He's a really supportive figure and adult figure, so he's definitely been a big part of my time at Andover, both on the court and off the court. Someone else who's definitely been a role model for me was David Tsai ['18]... he was the captain of the squash team when I was a [Junior], and he sort of took me under his wing and was a big role model for me.

What are some things you do to help motivate yourself and the team in high-pressure situations?

Something special about our team at Andover is that we have an awesome team culture and that sort of makes these tense matchups a lot more enjoyable. I think every athlete knows that when everything is always high stakes and high pressure, it's not necessarily enjoyable or as fun as when you're playing relaxed, and I think the team culture really makes squash and the season in general just fun. Even if it's 3-3, a tiebreaker, and everyone is cheering, clapping, and encouraging each other on the sidelines, we have that support, and I think that makes

a big difference mentally and psychologically, so the team spirit that we have has played a huge role in the close relationships and bonds we have as a team.

The squash team placed 18th at the 2019 HEAD U.S. High School Team Squash Championships and jumped to 11th in the 2020 season. What are some things the team has done to achieve this success?

I think this is largely in part due to Coach Roberts and his training and playing philosophy. I'd say that we're all pretty aggressive players on the team, but something he's been working with us a lot over the past few years is to slow the pace down and play more consistently, more patiently, hit tight shots, and play more strategically, making sure that we're the fittest people to wear out our opponents. That's been really instrumental in our improvement over the past few years, because especially last year, we had three Seniors and [Siddhant] and I, so we were sort of like the veterans on the team, and I think our improvement over the years was really visible because we were taking out people that we lost to our [Junior] and [Lower] years, and we were beating them last year in our regular season matchup and during nationals. I think Coach Roberts' training and our overall maturing as a team in terms of our playing strategy and general gameplay has contributed to that a lot.

How has your time at Andover made you a better player and leader?

Through Andover, I've met a lot of people who have been amazing role models for me—



COURTESY OF ERIK WANG

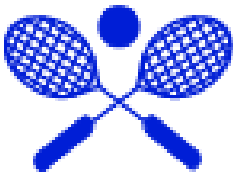
Last year, Co-Captain Erik Wang '21 played as Andover's second seed behind former Captain Jack Lee '20.

David Tsai, Coach Roberts, and also people off the court. Over these years, I've tried to emulate the characteristics that I've found inspiring from them, and I think that's made me a better player but also captain and leader on the team. David Tsai was, again, a huge role model for me. The captain title doesn't really mean much, it's sort of as a player just part of your responsibility to be a good team player, be selfless and put your teammates before yourself, and that's something I've tried hard to work on as a player throughout my years at Andover. I think that's something I'm confident the younger kids on our team will work on and assimilate as they grow older and become captains of the team in the future.

As you move on from Andover, what are some of the key lessons you have learned from being on the squash team?

One of them is definitely resilience, or grit, sort of bouncing back from defeat because in sports especially, losses are inevitable. You're going to lose at some point, you're inevitably going to fail

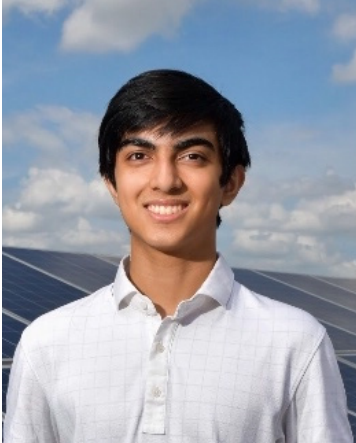
at some point, and I think having the resilience, having the grit and courage to bounce back and not only bounce back but learn from your mistakes and improve from them so you don't make the same mistakes in the future is a huge part of sports in general and my time on the squash team. Something else I've taken from Coach Roberts in particular is to try to take things less seriously. Sometimes you can get so caught up in your own mind that it's not necessarily healthy. I think squash over these past few years has helped me gain perspective, that nothing is that important, and more importantly, we compete as athletes because we enjoy it. Some of us, we might like winning a lot, we might like the team culture, but ultimately, we play sports to enjoy them and grow as people, and I think that's something I've gained [during] my time at Andover.



RAINA YANG/THE PHILLIPIAN

Co-Captain Siddhant Sinha '21 Brings Prior Experience in National Circuit to Andover

MONISHA KATHIKA



COURTESY OF SIDDHANT SINHA

Arriving as a new Lower, Co-Captain Siddhant Sinha '21 started out as the team's seventh seed.

A veteran in the sport, Siddhant Sinha '21 quickly found his place in Boys Squash after arriving at Andover his Lower year. Head Coach John Roberts said, "Siddhant is a three-year Senior who immediately immersed himself in the team. He very much leads by example, both on and off the court." According to Roberts, Siddhant possesses strategic expertise in addition to his athletic talent, which advantages him greatly in the sport. Roberts said, "Siddhant's a great athlete and is deceptively very quick and strong around the squash court... From a technical standpoint, Siddhant is excellent and plays smart squash

which allows him not to have to rely as much on fitness or strength."

How and when did you start playing squash? What clubs did you play for before Andover?

I started playing squash about ten years ago. Before that, my parents would occasionally play, so I would just hop onto the court. I was really young back then, maybe three or four years old. I only got serious about it when I was around ten. In India, I used to play on the National Circuit, so we have some national tournaments... So since I was around 11 years old, I've been playing tournaments.

What major tournaments have you participated in? Are there any tournaments that you have recently competed in?

I've participated in the Indian Nationals quite a few times. My highest rank was 16th in [Indian Nationals] and I would generally finish my age category in the top 20... It's been difficult to play these days. I guess I've just been practicing alone and with a couple of friends in my neighborhood, but nothing in particular. There hasn't been a tournament in [about] the last ten months.

Are there any coaches or past captains that have shaped you into a better player? How has being on the team help you develop as an athlete?

Yeah, absolutely. Obviously, at Andover, Coach Roberts... [has] been a great coach for me and for the rest of the team as well. He's always ready to help us answer questions whenever we need, so I really appreciate having someone as experienced and knowledgeable as him. Also, my first captains, Alex Bernhard ['19] and Jack Lee ['20] -- they've also been role models in a sense. Seeing them play, seeing them excel, has kind of pushed me to excel and try my best to get to their level as well. A lot of my Seniors from when I was a new Lower acted as [role models] and were happy to help me and guide me which not only improved my game, but also me as a sports person, so I really appreciated that.

What are your favorite aspects about squash? Is there a favorite memory you have from being on the team?

Whenever I'm playing a competitive match, I get this adrenaline rush from just playing competitively. Having that aspect of community... was actually quite new to

me when I came to Andover because in India, I used to play squash as an individual sport. At Andover, it became a team sport, so I really enjoyed kind of having six to seven other players that I could train with and that would always support me. I don't have a specific favorite memory, but I did enjoy the trip to nationals last year where we finished eleventh in the country. I think that was the highest finish in a while and we reached Division 1 after a really long time. I was glad to see that we were able to take Andover to such a high level in squash. Outside of squash... going [away] for a weekend with

the squash team is quite fun, so I enjoy that as well.

Did you enjoy playing squash individually or as a team?

I sort of still do play individually, but I have a team supporting me from the outside which is different. I definitely do prefer that to just playing alone, when either my coach or my mother would be cheering me on or something. Having that sense of community with my teammates, I think [is] irreplaceable, and I do enjoy that a lot.



COURTESY OF SIDDHANT SINHA

In last year's Nationals, Co-Captain Siddhant Sinha '21 went 3-1 in his four matches, outscoring his opponents 9-6.

WRITE FOR SPORTS!

Email jaziabor22, csadowski22, ksuh22, and ttang22

ARTS&LEISURE

After Andover: Documentary Filmmaker Robin Hessman '90 Applies Lessons from Andover and Experiences in Russia to Career

DORIAN WANG

As a documentary filmmaker and producer, Robin Hessman '90 has attended film school in Russia, produced a Russian version of "Sesame Street," and created a number of documentary films. In 1994, Hessman earned a Student Academy Award for her work directing "Portrait of Boy with Dog" alongside James Longley '90. Hessman cites taking Andover photography courses as one of the main influences that shaped her passion for film.

"I took a lot of photography classes and was very interested in visual imagery. I knew that I couldn't paint, but I liked putting frames around things that already existed and being forced to look at them in a different way when you were freezing them and framing them," said Hessman.

At Andover, Hessman also participated in theater. She credits the Department of Theatre and Dance for helping her develop

skills that would become relevant to her professional career.

"The utter freedom to create and the fact that we were given full autonomy to do everything, solve all the problems on our own, and have to manage all the aspects of putting on a show... Those kinds of multi-task projects that are both creative and practical, [where you] have so many problems to solve and with a big team to manage that, are absolutely experiences I have taken with me into my work today," said Hessman.

Hessman found herself uninspired during her first term at college, so she left to study abroad in Russia for the next semester, her junior year, and her senior year. After graduating from Brown University with a dual degree in film and art, she attended film school in Russia.

"[Going to Russia] was one of the greatest experiences I've ever had. I ended up living in Russia for almost a decade, which is not what I had planned, but it is something that is incomparable and

world-expanding and mind-expanding," said Hessman.

When she began studying film in Russia during the last year of the Soviet Union, Hessman noticed a lack of media that depicted the lives of average citizens. Her desire to tell the story of political upheaval from the perspective of everyday individuals was a factor in changing her approach to filmmaking.

"Nothing had prepared me for what it was really like to be there. I realised I had never seen a film set in the contemporary Soviet Union. I started thinking of a way of film to tell stories and to bring people to places they couldn't have known before," said Hessman.

Over the course of her career, Hessman has run into her fair share of problems, big and small. She recalls having to hail a decommissioned bus to transport her crew when the other ride never arrived. Through these experiences, Hessman has developed the flexibility and resilience she describes as necessary to film-



COURTESY OF ROBIN HESSMAN

Robin Hessman's '90 developed her early passion and skills for filmmaking through taking photography and theatre courses at Andover.

making.

"In every film I've worked on, big things have gone wrong. Things will go wrong all the time, and you just know you'll come out

the other side, and you'll just have to figure out a way through it," said Hessman.

Review: "WandaVision" Episode 1 & 2 Are a Perfect Way to Re-Enter the Marvel Cinematic Universe



ABBIE CHENG/THE PHILLIPIAN

CHLOE KINDANGEN & KEVIN CHEN

On January 15, 2021, the first two episodes of the Marvel Cinematic Universe's (M.C.U.) WandaVision series streamed on Disney Plus. Directed by Matt Shakman, the main cast consists of Elizabeth Olsen, Paul Bettany, Kat Dennings, Kathryn Hahn, Teyonah Parris, Fred Melamed, and Debra Jo Rupp. Set after the events of Avengers: Endgame, WandaVision centers around Wanda (Olsen) and Vision (Bettany) as they integrate into a new neighborhood. Despite a light-hearted sitcom exterior, multiple eerie scenes in the first two episodes reveal that everything is not what it seems. As the first M.C.U. project of Phase Four, WandaVision's first two episodes are unique, humorous, and compelling, and do not disappoint. Spoiler warnings ahead.

WandaVision breaks the traditional structure of a superhero story; instead of C.G.I.-intense action sequences, the first two episodes take the bizarre elements of Wanda's character from the comics and intertwine it with the hilarious essence of '50s and '60s sitcoms, creating a delightfully trippy story. This unique style seamlessly integrates with how Wanda and Vision use their powers to perform casual, everyday actions. For example, when Wanda and Vision perform in the talent show, Wanda uses her powers to pull out a piece of gum from Vision's stomach. Because Vision

is an artificial life-form with enhanced speed, strength, and the powers of the Mind Stone, it was odd and humorous to see him in this setting. Unlike Marvel's past films, presenting the two superheroes as seemingly normal and quirky people entices the audience to uncover underlying plots from hints spread throughout the series.

Viewers quickly realize an sinister undertone exists beneath the cheerful sitcom scenes. For instance, when Vision invites his boss, Arthur Hart (Fred Melamed), to their house, Wanda comedically scrambles to prepare dinner in typical sitcom fashion, complete with a laugh track. However, during dinner, Hart begins to choke while eating Wanda's home cooked meal and as he struggles to breathe, his wife repeats "stop it," getting more and more panicked despite smiling. After such an intense scene, Hart's wife simply chuckles at Wanda's lobster door knocker, and the incident is never addressed, making it all the more creepy. Constantly switching between comedic scenes and chilling ones, WandaVision impeccably intertwines M.C.U.'s well-known intense plots with unexpected humorous twists to build a complex storyline.

The first two episodes of WandaVision left the audience with many questions about the real plot of the series, so here is a somewhat far-fetched prediction: Agnes is a witch called Agatha Harkness, who works with Marvel's version of the devil, Mephisto. Much like the comic

"West Coast Avengers," Mephisto's goal is to drain Wanda's chaos magic by trapping her in this sitcom-like reality, as well as making her have children with Vision (it is revealed Wanda is pregnant at the end of episode two). Meanwhile the organization S.W.O.R.D is trying to get her out of this reality, hence the voice in the radio in episode two saying, "Who is doing this to you, Wanda?" The rest of Westview are also trying to make Wanda feel as comfortable and happy as possible in this reality, so that she cannot leave. They seem to be successful when Wanda immediately reverses time after seeing the beekeeper S.W.O.R.D agent who was trying to save her. Because Vision died in Avengers: Infinity War, he may also very well be another actor in this reality.

WandaVision has the responsibility to narrow the gap between mainstream M.C.U. films and other Marvel Disney Plus projects. Episodes one and two receive 4.5/5 stars for their great level of detail, on-point acting, and genre-bending characteristics. Although the return of the M.C.U. started off highly experimental and vastly different to what fans were used to, its first two episodes have been very promising, but may have also been too gimmicky for some fans. However, these episodes could be considered "Act 1" of the series, setting up the visual rules, while also hinting at the dark truths of the reality Wanda is trapped in. WandaVision's unique take of a superhero story opens many doors for the future of the M.C.U.

The Controversy of Crocs

JANIE TOMPKINS

Whether you love them or hate them, Crocs are undoubtedly recognizable. The rubber shoes can be spotted on six year olds at your local public pool, populating the lockers of high school athletes, or any location where people have forgone dressing up. Crocs have even made it onto the runway, with notable iterations of the shoe at Christopher Kane's spring/summer show in 2017, and the infamous platform Croc at Balenciaga's spring/summer 2018 show. In more recent years, celebrities such as Post Malone, Justin Bieber, and even Drew Barrymore have collaborated with the brand.

Crocs were released in 2001 as "boating shoes," but based on my personal experience, let me tell you that this description is completely inaccurate. I sail in the summer, and wearing rubber slip-ons on a wet, slick surface is a recipe for disaster. Moreover, they are extremely buoyant, so if there is ever water in the boat or you fall in the ocean, your feet will immediately float to the surface and render you unable to swim. While this buoyancy prevents the shoes from sinking to the sea-floor if they fall overboard, there are plenty of other shoes that are better equipped for boating. Although they really don't deliver their intended purpose of boating (and they look like rubber "hooves" in the wise words of Tim Gunn), these things are incredibly comfortable and definitely better suited for leisure wear. The design gives great arch support, and while rubber and foam are an unconventional choice, they can be easily cleaned, and do not get worn

shoe for after a long day of sailing, but not too hot on the water.

When they were released, Crocs were immensely popular. So popular in fact, that the funky clogs were subject to counterfeit "croc-offs." Crocs have also had their fair share of legal disputes with well-known brands—they've sued Skechers for copying patented designs, and are involved in ongoing lawsuits with another rubber clog company called Dawgs. Now, if any sensible person looked at a pair of "Dawgs" (which is an unfortunate name), they would see that these shoes are clearly a rip-off. Although they are made of the same material and adventure strap, the holes are square instead of round, and "Dawgs" can't even be accessorized with jibbitz. Thus, this misfortunate shoe ends up looking like the cheapest sandals you can buy at the resort in Turks and Caicos on your family vacation when you lose your own flip flops at the water park. They should have never been allowed to exist or piggyback off of the Crocs enterprise.

Personally, I am a long-time fan of Crocs. The aforementioned comfort, colors, different styles, and personalization available with jibbitz are all wonderful qualities. A favorite variant of mine is the fur-lined Crocs, which provide insulation from the snow and cold temperatures in the harsh New England winters. I currently have five pairs: white with Lightning McQueen jibbitz, navy blue with Spongebob jibbitz, black with a flame print, camouflage with fur, and a pair of black Crocs sans-ventilation holes that I *customized* and painted fish Crocs never disappoint in being a nostalgic and comfortable choice of footwear.



JANIE TOMPKINS/THE PHILLIPIAN

Myranda Lu '23 Learns to Love Dance with Contemporary Expression

JACKIE LI & HOPE NARDONE

At the back of her dance studio, a young Myranda Lu '23 watched as her instructor positioned the favored students in front of Lu. Though dancing was not always fun for Lu, nine years of dance taught her to love her craft and reach the front of the room.

"When I started dancing, I was kind of just doing it to get it over with. I remember watching old videos of myself—you could see I had a fake smile on throughout

the whole dance. I started to grow when Miranda, my new instructor, put people who she liked or the better dancers in the front. I used to be in the back, [but] I learned over time to not be afraid to dance and not worry about people judging me. I don't want to be in the back all the time—that pushed me to get out of my comfort zone," said Lu.

While Lu retains a wide dance repertoire, including jazz and hip hop, she considers her favorite style of dance to be contemporary because of its freedom and independence in the movements. As an active member of both Ando-

ver Dance Group (ADG) and Blue Strut, Lu finds that she is able to articulate her emotions through her dance moves in contemporary expression.

"I feel like I'm one with the music. I just fall deep into it; it's not like I'm thinking about anything. And also I didn't really speak that much when I was younger. Through contemporary, you can express yourself, and you don't have to say anything, which is really nice," said Lu.

Lu's grace is not only confined to the studio. Some of her peers have noted her ability to translate her dance talent to other fields of

interest. Madison Yuan '23 and Abby Heppelmann '23, both fellow dancers of Lu's, admire Lu's dexterity and agility.

"[Lu] is really athletic; it's insane... Any sport comes easy to her. I think that kind of translates to dance... She carries herself with so much grace. I don't think I've ever seen her flop or fall down uncontrollably, which is pretty incredible," said Heppelmann.

"[Lu is] very powerful, and she's definitely really good at turning and jumps. She has very bold, powerful movements," added Yuan.

While Lu may be recognized

by others to have a natural gift of grace, she also attributes much of her success to the inspiration and motivation that her fellow dancers provide.

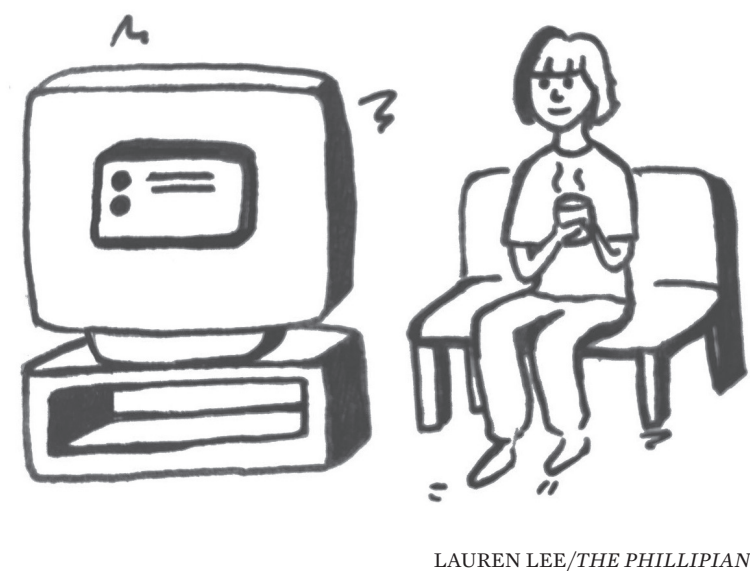
"I believe everyone in my class is an amazing dancer, and just being with them encourages me to get better. When I watch them, I think, 'Oh, I want to be like that.' They really encourage me to keep going in somewhat of a competitive way, but at the same time, I also look up to them," says Lu.

ARTS&LEISURE

ALANNA ZHANG/THE PHILLIPIAN

Seven Netflix Movies to Get You Through Winter Term

SARAH HASSANEIN



LAUREN LEE/THE PHILLIPIAN

1. Enola Holmes

Released in September 2020, “Enola Holmes” welcomes you to a world of mystery, action, and romance. The main character Enola, played by Millie Bobby Brown, sets out on a journey to find her missing mother and soon finds herself in a multitude of unpredictable situations. While by no means a cinematic masterpiece, “Enola Holmes” is sure to prompt laughter and smiles all around. Read *The Phillipian* review at <https://phillipian.net/2020/10/16/movie-review-enola-holmes-addresses-feminism-by-revisiting-victorian-england/>

2. The Trial of the Chicago 7

“The Trial of the Chicago 7” is based on the true story of seven men protesting against the Vietnam War. The film offers insight into American politics in the late 1960s and touches on subjects relevant to today’s world, such as police brutality, institutionalized racism, and protest movements. The film is educational and a must-watch for anyone interested in 1960s politics and current social issues. Read *The Phillipian* review at <https://phillipian.net/2020/10/22/review-the-verdict-on-the-trial-of-the-chicago-7/>

3. The Prom

Starring Meryl Streep, James Corden, and Nicole Kidman, “The Prom” is an upbeat musical sharing the story of a high school student who is cruelly un-invited to prom. With the help of a few Broadway stars, she finds a way to have her own prom. This film is sure to get you up on your feet, dancing along to the music. “The Prom” is also a great pick to watch with your family.

4. The Half of It

“The Half of It” is a story of teenage romance and friendship. Set in a small religious town called Squahamish, three highschool students find themselves entangled in a love triangle. With a splash of romance, comedy, and heartbreak, this film has a little something for everyone.

5. The Guernsey Literary and Potato Peel Pie Society

Although the title might be a turnoff for some, this film is certainly a hidden gem. Set in 1946 on an island off the coast of France, the movie shares the story of a writer who stumbles across a unique book club started during WWII. This is not only a perfect film for anyone interested in daily life after WWII, but it also depicts a sweet romance that will tug on your heartstrings. A great pick for a cozy Saturday night in bed.

6. Murder Mystery

Starring Jennifer Aniston and Adam Sandler, “Murder Mystery” guarantees a laugh. On their spontaneous vacation, a husband and wife find themselves in the middle of a murder, and they make it their mission to find the killer. Filled with jokes and mishaps, “Murder Mystery” is a humorous film to watch with friends or family.

7. To All the Boys I’ve Loved Before

“To All the Boys I’ve Loved Before” (TATBILB) is the cheesy teenage love story that everyone craves. This movie is great to watch on a night at home or when taking a break from homework. If you’re looking for more after TATBILB, fear not. The sequel, “P.S. I Still Love You,” is also on Netflix, and the third film, “Always and Forever,” will be released on February 12.

LOTW: Alanna Olsen ’23 Borrows Vintage Clothing Items from Parents’ Closets

ZOE YU

Donning a white cropped collared tank top and her mom’s old brown striped pajama pants, Alanna Olsen ’23 completes her outfit with high top Air Forces and a leather jacket from her dad’s closet—a blend of both modern and vintage clothing. “Basically half my clothes are from my parents’ closet because I love the clothes that they wore when they were in their 20s and 30s. I just think those are really cool. You can’t really find them now,” said Olsen. According to Olsen, she started borrowing her parents’ clothing items with her sister, Kaela Olsen ’18. Together, they would try to emulate and recreate their mom’s outfits from earlier pictures. Though predominantly vintage, Olsen’s fashion style is still versatile.

“Sometimes I like to dress pretty classy and sometimes in cute little slip dresses. But then a lot of times, I’ll wear leather jackets and more of that vintage style. Sometimes I’ll wear [a] turtleneck with pants. I feel like that’s more of a sophisticated look,” said Olsen. As a pastime, Olsen enjoys mixing and matching a variety of clothing items for future outfits and evolving her style, exploring both classy and sophisticated appearances. “I make outfits that I think are cool, and I use them for later times, but I just take a picture so I can remember. And I’ll make outfits like different seasons because I just like to prepare ahead,” said Olsen. Watch a video about Olsen’s process for choosing her outfits: <https://phillipian.net/2021/01/22/lotw-alanna-olsen-23-borrows-vintage-clothing-items-from-parents-closets/>



COURTESY OF ALANNA OLSEN
Alanna Olsen ’23 describes her style as being a blend of modern and vintage clothing.

Music Producer Max Guan ’22 Composes “100 Percent” Original Music

CHLOE RHEE & JASMINE MA

In November 2020, Max Guan ’22 released “Awakened,” a drill hip-hop track. According to Guan, the song was intended to evoke different emotional responses for each listener, whether it be sadness, trauma, or regret. The song’s elements are similar to those used in Guan’s first EP, which will be released in late January. “There will be a bit of melancholy and maybe even regret. Yet, at the same time, it might include some hopeful elements. The reason behind this was really the 2020–2021 transition, because 2020 has been awful, and in 2021, we’re all striving to be more optimistic. For this first EP, the guitar is very well-known and also an accurate representation of this feeling, so that is its theme,” said Guan. After listening to “The Search” by NF two years ago, Guan shifted from only listening to hip hop and EDM on the radio to experimenting with music creation first-hand. Initially starting with trial and error on GarageBand, he eventually advanced to producing music using the software Logic, mainly focusing on creating music from subdivisions of popular genres, such as drill and trap. “I try to understand what our generation would interpret as more appealing music. I’m not necessarily trying to make music that sounds like the rest, but rather taking inspiration from the general trend and trying to branch out from the current industry,” said Guan. According to Guan, he has often dedicated over twenty hours per week to improving his music, producing a collection of hundreds of tracks from which he is selecting songs for his first EP. Unlike other musicians who incorporate already existing music samples, Guan values originality in his work and hopes to create music that has context and progression. “I don’t use samples, because I hate the idea of using what other people made and changing it. Obviously, you can tweak it and make it your own, but I don’t like that idea. I like to make my own stuff 100 percent,” said Guan. With a mindset of exploring different styles of music, Guan has been experimenting with a combination of classical orchestral strings and contemporary elements, and he has used synthesizer piano in several of his new songs. However, no matter which instruments he chooses, Guan is best at creating rhythm-driven music, according to Jack Warren ’22, fellow musician and a friend of Guan’s. “One of the most important things about songwriting, especially if you are composing a full arrangement, is the rhythm. The drums and baseline are so important. [Guan] has a really good foundation for rhythm, and he has a really good grasp on crafting those super groovy rhythm sections,” said Warren. Guan and Warren recently co-founded the Music Production Club at Andover, where the two strive to foster an educational community for those interested in producing. Guan encouraged students of all music backgrounds to try out producing their own music, emphasizing the need for self-reflection. “Once you acquire those basic skills, trying to make it sound like your own is the hardest step of all because you really want to be unique and stand out. Make stuff that other people like, but that you like first. That’s the most important. Understand your own self-identity and why you want to be a music producer, and put that into your actual music,” said Guan.

Ghibli, 1986: “Castle in the Sky”

TINA ZENG

More than 35 years ago, Studio Ghibli was born, with “ghibli” being a Libyan Arabic word meaning “hot Saharan wind.” The name carried the co-founders’ hopes that Studio Ghibli would “blow a new wind through the anime industry.” Wanting to waste many hours and call it productivity, I decided to begin watching Ghibli productions chronologically—from 1986 to the present—and indulge in these delightful animations, stories that blew fresh air into anime and the world at large.

Ghibli Movies - Frame 1

In 1986, a year after co-founding Studio Ghibli, director Hayao Miyazaki released the studio’s first film,



“Castle in the Sky.” Set in the late 1800s, this two-hour long film follows Sheeta and Pazu on their journey to defeat the military pursuing Sheeta for her heirloom pendant, all while in search of Laputa: a legendary and technologically advanced floating island. Warning: spoilers ahead. The story of “Castle in the Sky” is beautifully paced and balances action with tranquility. The movie starts in media res, introducing us to Sheeta without ever telling us her name and, within the first few minutes, flings her off of an airship. There is never a wasted second in this film; every frame is optimized for both beauty and story. Moments of quiet are often coupled with stunning displays of the movie’s hand-drawn art: puffy white clouds that entice touch, flowers of soft colors and shapes, and roots that are detailed and endless. Even with a lack of fast-paced action, these soft and astonishing visuals create an atmosphere and storyline that are equally enthralling—there’s plenty of quiet, but never a slow moment. Despite the beauty of the scenery, the characters often lack depth. Colonel Muska, the main antagonist, shamelessly massacres people, and the script provides little explanation of his motivations. Even the main characters do not escape this flatness—Pazu, in particular, ends the movie as he was two hours prior: a brave,

kindhearted boy, but not much more beyond that. Unfortunately, without much development and depth, Pazu and Sheeta are bland characters and they leave only faint impressions. Regardless of flaws in character development, Studio Ghibli has always created stunning films full of elegant animation and riveting storylines, all starting with “Castle in the Sky.” Miyazaki’s “Castle in the Sky” deserves a solid 4 out of 5 stars; Sheeta and Pazu’s adventure is one full of unforgettable action and one that also marks the beginning of an unparalleled animation studio’s journey. Your weapons may be powerful. Your pitiful robots may be many. But you can’t survive apart from the earth. - Princess Sheeta



ELIZABETH CHOU/THE PHILLIPIAN