

Worst Case Scenario Unlikely: Dr. Amy Patel Discusses Positive Covid-19 Cases and Virus Procedures



EMELIA YANG/THE PHILLIPIAN

A departure from Fall Term protocol, all dorms will operate as one pod for the Spring Term. Above, Nathan Hale House.

ERIN KIM

The number of Covid-19 cases in the Andover community remains incredibly low, according to Medical Director Dr. Amy Patel. While there were seven new positive test results on-campus in the week of March 28, there has only been one new case in the week of April 5, according to Andover's Covid-19 Testing Dashboard. Currently, sixteen campus community members are in quarantine and Andover is in the "Moderate Virus Transmission Risk" level for the week of April 5. Arrival quarantine ended April 3 and in-person classes began April 5.

"Our numbers are incredibly, incredibly low, which is awesome. And I think it's a testament to each individual really thinking about minimizing their risks. We should acknowledge that, and we should celebrate that that's amazing. However, we should not be complacent because anything could change," said Patel.

While the data of Covid-19 cases to date has shown that Andover has not been anywhere near the worst-case scenario, the Rebecca M. Sykes Wellness Center has many other stopgaps in place to prevent campus from completely closing and all students from being sent home. For instance, an increase in the number of positive tests might require a few days of remote learning to minimize movement or more intensive cleaning protocols. The Wellness Center would also work to identify Covid-19 risks and apply methods to mitigate potential transmission causes. Based on current data, Patel believes that a worst case sce-

nario is unlikely to occur, but cautions the Andover community to continue following prevention practices.

According to Patel, the Wellness Center has a strict protocol in place for containing the spread of Covid-19 by tracking the close contacts of those who test positive. As defined by the Center for Disease Control and Prevention (C.D.C.) standards, a close contact is anybody who has been within six feet, with or without masks, of a student that tests positive for 15 or more cumulative minutes over the course of 24 hours. This applies to 48 hours prior to the positive test collected all the way up until the present moment. In accordance with the definition, close contacts may include classmates in in-person classes, according to Patel.

"In classrooms where there are less than six feet of distancing, even though that is considered safe by medical and public health standards, the definition of a close contact by the C.D.C. has not changed yet. I anticipate it will change at some point because we have increasing data that it's safe. But we still have to consider anybody that is within that six-foot radius of a student in class to be a close contact," said Patel.

The Wellness Center then broadens who would help them identify close contacts by looping in teachers and coaches to confirm or deny instances of close contact. This applies to sports such as crew, in which students would be within six feet of each other inside the boat.

According to Patel, honesty is necessary when it comes to identifying close contacts. Patel emphasized that there would be no disciplinary con-

sequence for students coming forward and identifying themselves as close contacts even if they had not complied with the Non Sibi Safety Pledge, in order to encourage transparency for community safety. However, students who have difficulty following the Safety Pledge may be required to switch to remote status and sent home.

"I think that it is important to underscore that the Non Sibi Safety Pledge is not a disciplinary contract. It is a set of community standards that are based out of our campus standard, even [pre-Covid-19]. But they are a set of standards that we really want and need everybody on our campus to abide by to keep ourselves safe and open... if somebody is a close contact, we need people to be honest; it is actually really hard when people aren't honest, and the entire public health contact tracing protocol, whether it's on-campus or off-campus, relies on that honesty. The sooner that we know, the sooner we're able to identify any potential risk and get people into a quarantine situation," said Patel.

Patel discussed the procedure for positive test cases in detail. Once a student tests positive, they go to the Wellness Center, where they can remain isolated from other community members. The student's parents are informed of the test result before the student so that they know that their child is about to receive information that may be difficult to process. Then, the Wellness Center works to identify who has been a close contact.

Within an hour of being

Continued on A4, Column 1

CaMD Scholar Sophia Hlavaty '21 Explores Disney and Citizenship in American Culture

JADEN CHYU

Exploring the question, "Why does The Walt Disney Company resonate with the United States?", Sophia Hlavaty '21 discussed American cultural formation and identity in her Community and Multicultural Development (CaMD) Scholar Presentation, "Magic Kingdom?: Deconstructing the Politics of Citizenship and Memory in Disney's America."

Using her research on how Disney navigates belonging in the United States, Hlavaty explored common symbols the company represents for many children—reassurance, escapism, and wonder. According to Hlavaty, these symbols are remnants of the main themes of Disney's storytelling which stay with consumers long after their childhoods. Deconstructing Disney's influence on Americans, Hlavaty emphasized the importance of the amount of exposure people were subject to.

Hlavaty said, "With movies alone, the company has an extensive reach. Its eight movie studios controlled an immense 40 percent of the domestic box office in 2019. During the past three years, the company has also released 11 billion-dollar grossing movies, more than double all the other studios combined. Beyond movies, the company has 14 theme parks, four television studios, 70 shows, [and] annual licensed merchandise sales hovering around 55 billion dollars. The different divisions reinforce each other to amplify the main themes of Disney's storytelling."

"The dizzying list of numbers attests to Disney's inescapable presence. The company's various mediums of experience allow consumers to act [on] their dormant longing to engage in visceral reproductions of their abortive childhood dreams," Hlavaty added.

Hlavaty also claimed that Disney's rapid development into the superpower it is today originated from the Cold War. In a moment in which Americans made explicit attempts to define the nature, history, and values of the United States to formulate a counter-identity to the Soviet model, Hlavaty believed that Walt Disney stepped in to quell the anxieties of the American people.

Hlavaty said, "The Walt Disney company's family entertainment during the Cold War reinforced the mythologized suburban lifestyle and [the] nuclear family. In doing so, the company established a sense of security that [quelled] the public anxieties [during] periods of upheaval. The Walt Disney company gained power during the Cold War because the company was seen not only as a representation of the real America, but also [as] one of its last protectors. The company provided the youth [with] civic education and taught them to be citizens of Disney's simulation of America."

"Disney's America garnered such power because people were desperate to believe in its narrative of American exceptionalism,

morality, liberty, and progress during the Cold War," added Hlavaty.

Sophia Lee '21, an audience member during the Zoom meeting, acknowledged Hlavaty's dedication, remembering her experiences writing for *The Phillipian* with Hlavaty.

Lee said, "[Hlavaty]'s presentation was really interesting. I was on [*The Phillipian*] with [Hlavaty] so we know each other really well, and I was so proud of her. The amount of research, the amount of work she put into her paper... she is so thorough with everything, so intentional and deliberate. I think the most interesting part was about settler colonialism and old Disney films and current Disney media, and that tied her whole presentation together."

Donald Slater, Instructor in History and Social Science, served as Hvalaty's faculty advisor. Slater shared some thoughts regarding his encounters with Hlavaty and his impression of her presentation last Friday.

"I met Sophia last academic year when she enrolled in my [history] elective [and] as an Upper amongst mostly Seniors, Sophia greatly impressed me particularly during the process of composing her research paper. She proved herself to be an indefatigable researcher and a highly effective critical thinker and writer. I was delighted when later in the term, she asked me to advise her [CaMD] project proposal. Given her talents as a researcher and the good rapport that we had developed in class, it was easy to agree to her request", Slater wrote in an email to *The Phillipian*.

Slater continued, "To be honest, I was blown away by Sophia's final project which examined the socio-political impact of the Walt Disney Company on the cultural development of the United States. The depth and breadth of research that she conducted, the level of sophistication in her critical analysis and argumentation, and her ability to weave all of this together in a smoothly-flowing written narrative far exceeded my high expectations. Her paper was more in line with a strong senior thesis in college than a high school project. Unsurprisingly, this same level of excellence shined through last Friday night."



COURTESY OF SOPHIA HLAVATY

In her presentation, Sophia Hlavaty connected the Cold War, the rise of Disney, and American identity.

Virtual Medical Conference Emphasizes Empathy and Connection

JENNY JIN &
ANANYA MADDURI

The Andover Health Occupations Students of America (HOSA) invited several alumni speakers who specialize in the medical field, including Dr. Jennifer Ellis '81, EJ Kim '15, Dr. Brian Clark '00, Dr. Robert Spang '05, and Dr. Sherita Gaskins-Tillet '90. Based on their individual Andover experiences, they shared their insights and advice with the participants.

In her speaker segment, Ellis, a chief cardiothoracic surgeon, pointed out the disparities that remain in medical treatment. She added that people subconsciously make assumptions based on an individual's race and gender, which prevents them from providing fully equitable treatment. She describes a tragic incident

when she witnessed a 14-year old boy get shot in his leg and then denied access to pain medication at the hospital. The reason behind this is because the staff thought the boy "looked tough" and "didn't look like he was in pain."

"You are torturing a child. And there was much discussion after that because they really were torturing a child, and that was an inherent bias of seeing somebody who looked grown so you aren't treating them," said Ellis.

Kim, a former biology teaching fellow, is currently a first-year student at Harvard Medical School. She discussed her personal growth during her time at Andover. Also formerly a writer for *The Phillipian*, Kim viewed her experiences interviewing people for her articles as specifically helpful in her current pursuit in medicine.

"But honestly, my favorite part was sort of being on the bench, chatting with people, seeing what they were up to. I had that innate interest in people. And when I got to college, that sort of curiosity led me to study neuroscience and psychology after doing a little bit of exploration," said Kim.

Claire Song '22, president of HOSA and a key organizer of the conference, resonated strongly with what Kim discussed.

"I think medicine isn't just about STEM, it's also [about] learning to advocate for the [patients'] stories, for the patient's journey, and being with them and that human connection that people often forget. And hearing that from Ms. Kim again just further emphasizes that for me," said Song.

Clark, Chief of Gastroenterology and Medical Director of Endoscopy for MelroseWakefield

Hospital and director of gastroenterology at the Tufts Medical Center Community Care, discussed how the Andover Non Sibi spirit is applied in the medical field as well, when treating patients, caring for the greater community, and educating others.

"I can't think of a better career that better embodies the Non Sibi spirit than medicine. 'Not for self' that is at the crux, in the center of what medicine is. ... It's really a shared ideal that I find very rewarding to be a part of every day," said Clark.

Song worked with Alicia Finney, Instructor in Biology and HOSA club advisor, to organize a mini-conference featuring Andover alumni in the medical field, with the intention to provide current Andover students with an opportunity to learn from people currently working in medicine.

"The primary goal here was

to provide students interested in medicine the opportunity to hear what those careers actually look like, from the perspective of someone who had been in their shoes potentially fairly recently," wrote Finney in an email to *The Phillipian*.

Finney enjoyed helping Song organize the conference and was excited to see what questions the students would have for the panelists.

"I think I was most looking forward to hearing what questions Andover students had for our panelists! As a biology teacher, I have many students who express an interest in medicine, that connects to an interest in the sciences. It was so interesting and informative to not only hear what things they were truly curious about but also what those responses were," wrote Finney.

Commentary, A2

Vaccine Availability

Andrew Chinn '24 argues that international efforts to disperse vaccinations are necessary to ensure the safety of the larger global community.

Eighth Page, A5

the real sports section

No matter what happens with colleges, the eighth page accepts you. <3

Sports, B1

Sports Opinion

Monisha Kathika explores why, despite critics questioning her worth, Serena Williams should not retire from professional tennis.

Arts, B5

"An Adventure of a Lifetime"

Read Dorian Wang's review of season one of *The Terror*, a show that is chilling, tense, and deeply unsettling.

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Editorial

Staying Apart to Stay Together

This spring, Andover invited all students back to campus, welcoming nearly 90 percent of the student body as on-campus students. With this influx of students compared to Fall and Winter Term, the school adopted a new set of safety guidelines—such as reserving a carrel in Oliver Wendell Holmes Library and limiting tables in the Harrison Rink and tents to four students per table—to prevent the spread of Covid-19 across campus. But over the past week, students and faculty alike have witnessed a disturbingly increasing trend in which a significant amount of people disregard these safety guidelines and restrictions. Considering the time and effort administration and staff used to organize these accommodations for us, it is heartbreaking to see many of the guidelines being blatantly ignored. What is striking is that the transgression of these restrictions is not a matter of being unaware. Students know the rules but still, choose to disregard them.

While students who don't follow these regulations ultimately risk getting Covid-19 themselves, students must remember that there are more members of the Andover community who they are potentially endangering. Students who test positive can be sent home, but faculty and staff who live on campus simply cannot do the same. Especially for house counselors who live in dorms with their families—we are not simply endangering ourselves but jeopardizing the health and safety of the adults in our community and their children. Whether we live in dorms or off-campus, we all share communal spaces and are a part of “pods” with other students. When we, inadvertently or advertently, expose ourselves to Covid-19 by not following procedures, we are also risking the

safety of our peers and forcing them to potentially re-quarantine. The carelessness and negligence of our actions is selfishness that truly affects everyone.

It can be easy to forget one's individual responsibility to their community amidst this post-quarantine period, especially when we are eager to reunite with our friends and experience campus life again. But each student on campus is responsible for keeping themselves and one another safe. We know what will happen if we continue to follow guidelines, and we know what will happen if we choose to ignore the safety rules and instead, engage in practices that could spread Covid-19. While some students may be willing to risk a brief stint in quarantine to hang out with their friends, we need to remember that our actions during this pandemic do not only impact ourselves but also impact everyone around us. We need to take collective responsibility for each other's health and safety.

We know that it is difficult to resist the urge to run and hug a friend you haven't seen in a year or remain six feet apart at tables when you are used to crowding the tables in Paresky Commons until there is no space left. But for the sake of our teachers, faculty, staff, peers, and families, we need to do our part to keep this community safe. We have already seen what happens when guidelines are ignored, and we all know the struggles of quarantine. But if we all work to hold ourselves and this community accountable, we'll be able to stay outside, stay safe, and stay together.

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Call Me By My Name



Names are powerful. They are not only what we are called, but who we are. It's how people refer to us, wave us over, or bring us up in conversation. Our names are how we exist as a person, both to others and to ourselves, which is why it often causes frustration when people mess them up.

Recently, after changing my preferred name from Chloe to Arim, I've experienced the awkward discomforts that come along with having an unconventional name. In only a few weeks, I've done more than my fair share of pronouncing my name five times before resorting to just spelling it out. However, I've learned that if there's one thing that's more frustrating than saying my name over and over again, it's not being called by it at all.

Names are a direct repre-

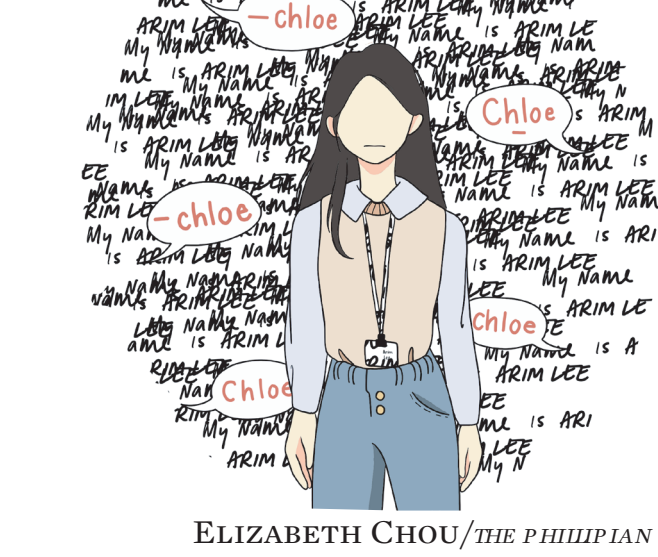
sentation of our identity, and shying away from using people's names can easily come across as a failure to show respect for a person and their background. Names only obtain their value when they're actually spoken, so people should not hesitate to call others by their names, even when it feels difficult because certain names are unfamiliar. Embracing the discomfort these names may bring is a crucial step to becoming a community that is truly inclusive, and ensures that we work towards valuing diversity rather than assimilation.

I understand wanting to avoid being corrected, but here's the thing—getting a name wrong is one thing, but flat-out refusing to use a name to avoid leaving your comfort zone is another. I chose to go by Arim to take a shot at reconciling my Korean and American identities, and being continuously called Chloe or having my new name be “accidentally” ignored seems to pry the two farther away from each other. Each so-called mistake seems to tell me that I can't possibly be Arim in the United States or Chloe in Korea, when I'm really just one person who doesn't quite belong in both places.

I'm okay with helping people get my name right, because I appreciate that they're trying to learn instead of frowning and walk-

ing away. But when my name starts fading out of use because it's slightly harder to remember and pronounce, I worry that I'm fading out of other people's thoughts as well, solely because they're afraid of the mild embarrassment that my name might cost them.

Foreign-sounding names and the challenges they may present



ELIZABETH CHOU / THE PHILLIPIAN

highlight the fact that promoting diversity doesn't equate to encouraging conformity. In a community where all sorts of backgrounds and stories coexist, it's easy to think that the best way to create unity is to make everyone's beliefs and identities align closely with each other. However, in the process of creating that kind of community, individuality

is erased.

I know too many Asian and Asian American people who have adopted English names, such as my family members and friends, because they believed their real names would present too big a burden for them in a predominantly white society. Of course, if people want to choose a new name for themselves,

selves in a new environment for any number of reasons, and are happy with what they're called, that's absolutely great. However, if people truly love the names they were born with and feel reluctant to go by anything different, they shouldn't have to feel pressured to hide. These people have vibrant, unique cultures of their own, and they should

not have to worry about being pushed to the back or forgotten simply because others hesitate to pronounce a few syllables.

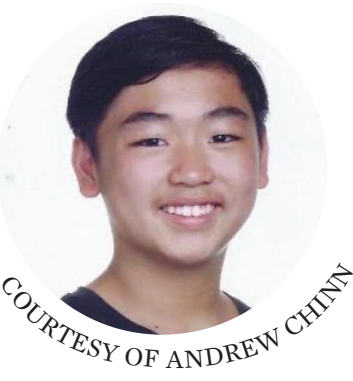
Convenience is a feeble excuse for refusing to call someone the way they want to be called, especially in the context of the incredible significance names hold. Instead of continuing to expect a diverse group of people to try to blend in with one another, it's crucial that we try our hardest to say the right names the right way, and thus fully recognize each individual we encounter, and respect the myriad of identities that exist within our school and country.

Don't be afraid to say people's names, mine included, wrong (but also don't keep doing so after you've been corrected). Don't drag out the awkward pause for too long, and definitely don't pretend like these names aren't right there for you to use, because they may be tricky, but you're more than capable of trying. I'm not 'she,' 'that girl,' or even 'Chloe' anymore. I'm Arim. I want people to call me by my name, and to call others by theirs.

Arim Lee is a Junior from Lexington, Mass. Contact the author at alee24@andover.edu.

The Future of Vaccine Accessibility

ANDREW CHINN



COURTESY OF ANDREW CHINN

AS COUNTRIES AROUND the world attempt to fight a relentless battle with Covid-19, the release of multiple vaccines has given a glimmer of hope for resolving the ongoing pandemic. But, as the United States leads in both vaccine production and distribution, can the U.S. and other wealthy countries do more for countries who struggle to access the necessary resources? Indonesia, among many other countries, began its vaccination roll-out in January this year. Despite Indonesian President, Jokowi Widodo, and the rest of the Indonesian government's efforts in controlling the pandemic, which have caused cases and deaths to plummet to somewhat manageable levels, the resolution to this pandemic continues to move out of reach for the developing country. Tyler Cowen, an opinion columnist for Bloomberg writes: "Poor infrastructure and distribution are making it difficult for the 270 million inhabitants of Indonesia to get vaccinated... Indonesia is not usually the focus of attention – and people are not sufficiently obsessed

with the supply side." Along with many other countries in Southeast Asia, Indonesia's situation mirrors that of several other developing countries at the moment and reflects a crucial issue: there are simply not enough doses. Adi Renaldi, from the

Without proper funds to secure and distribute vaccinations, countries who have been hit hardest by the pandemic will continue to lag behind

Washington Post, writes that "at the current pace, it would take Indonesia 10 years to reach its [vaccination] goal." The source of this problem lies in the lack of funds to continue distributing vaccination doses. Indonesia's economy has a strong reliance on the country's growing tourism industry and manual labor, two industries which were affected greatly by the Covid-19 pandemic. This isn't an isolated issue: places such as Thailand, Myanmar and Cambodia, which have a heavy reliance on agriculture, tourism and production, are all struggling to inoculate their respective communities. Without proper funds to secure and distribute vaccinations, countries who have been hit hardest by the pandemic will continue to lag behind in their respective vaccination rollout programs. To this situation, Tyler Cowen's article "Bring Back Supply-

Side Economics" poses a question: "The biggest question for the world is whether the wealthier nations will put up the estimated \$25 billion needed to jump-start a global vaccination campaign...So far, it appears they will not." It's incredibly important that a worldwide effort is put into action to support countries that don't have the ability to produce or receive the same amounts of vaccination doses as other wealthier countries. Any government's initial priority would be to inoculate their local communities before moving onto a global effort. Yet, the underlying incentives to reopen the international economy should persuade all government bodies to participate in inoculating the international community. Although some countries such as the United States, Korea and Germany have been able to reopen local businesses and return to a level of normalcy, industries such as tourism, transportation and the entertainment industries depend on the safety of all members of a global society. Tourism in the United States alone composes 8.6 percent of its economy

and 10.7% of the United States total workforce. Having local communities inoculated will soon be a very real scenario, and therefore countries can shift to international efforts. Again, using the examples of the United States, President Biden plans to instruct all "states, Tribes, and territories to make all adults eligible for the Covid-19 vaccine no later than May 1," and states such as California, Idaho, New-York and Alaska have already opened up eligibility for everyone, including children of ages 12 and over, to receive a Covid-19 vaccination dose. Even so, countries such as the United States of America continue to stockpile vaccination, limiting accessibility and allowing for a precious resource to expire. As countries move towards the complete or partial inoculation of their communities, the priority should shift from stockpiling vaccinations, to ensuring vaccinations for the rest of the world. Whilst the cost of 25 billion dollars needed for an international distribution of vaccination doses will notably be a challenge, there is another path that governments can put into action to further reinstate equal vaccine accessibility and distribution. Sharing methods and instructions for vaccine production is an easy and efficient alternative that both governments and vaccine companies have complete control over. Although independent companies would be forced to give up temporary profits, this method would mean that countries who currently are not able to access vaccines manufactured internationally can start production locally. Government contributions

by the respective local agencies located near vaccination companies (Such as China, United States and the United Kingdom), can aid this swift change in vaccine manufacturing by funding preliminary production in places such as the Developing Countries Vaccine Manufacturing Network, which includes countries such as Indonesia, South Korea, Brazil, Argentina, who already have pre-existing resources to produce Covid-19 vaccine doses. Another option would be to redistribute unused or "soon to be expired" doses of Covid-19 vaccinations. This would include the tens of millions doses of the AstraZeneca vaccine, currently not being used in the United States. Over 70 countries would be able to utilize the stockpile of vaccination doses, according to a company spokesperson via the New York Times. If rich and developed countries want to revitalize their economies and ensure the safety of their communities through international vaccination endeavors, it will require a collective effort to jumpstart such an operation. With countries such as the United States, United Arab Emirates, United Kingdom, and China leading the frontier in domestic vaccine distribution and inoculation, taking a front in a world wide effort would be the best chance to come on step closer to ending the global Covid-19 pandemic.

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LAUREN LEE/THE PHILLIPIAN

More Than a Blue Bin

IRIS GUO



COURTESY OF IRIS GUO

I ALWAYS THOUGHT recycling was easy. You put paper, plastic, glass and aluminum into the bin and you're good to go. In general, I didn't realize that there were different rules to follow before our prefect, Kiran Ramratnam '22,

The few seconds it takes to ensure that we are engaging in accurate and eco-friendly practices are worth it, as they protect our planet and reduce our overall waste

made a video explaining what could and couldn't be recycled. She went through our recycling and compost containers and explained exactly what we should do and why. Despite that, our dorm's recycling and trash sorting skills were still questionable. Items that were recyclable were put in the trash, utensils were being put into the compost bin, and paper and plastic contain-

ers with food waste were being recycled. Our dorm's recycling and trash bins were not improving. I know this is not an isolated incident either, as the school wide recycling and trash bins are no better. The whole Andover community must think about our sustainability practices and how we incorporate them into our everyday lives. Why is recycling important in the first place? Recycling is crucial in helping the environment, as it saves energy, protects natural resources, and minimizes pollution. According to the Environmental Protection Agency, the Earth's supply of resources is rapidly depleting, and air and water quality have been steadily decreasing overtime. If we don't reuse and recycle the materials we already have, in the future we won't have the materials we need. The situation has become so detrimental that the National Intelligence Council Report stated that we are "entering an intensified period of resource stress." On top of that, recycling boosts our economy. The 2020 Recycling Economic Information Report showed that the recycling industry generated 681,000 jobs, and \$37.8 billion in wages in 2020. Recycling is a crucial part of our economy, and as more people recycle, the jobs and wages will go up for those in the industry. Recycling is something that not only helps the environment, but also our country as well. Andover makes recycling for us as easy as is possible by using zero-sort, otherwise known as

single-stream, recycling. This type of recycling is sorted manually by a combination of people and machines at a recycling plant which is then processed as recycling. However, the fact that the recycling system at Andover doesn't have to be sorted doesn't mean that unrecyclable things can be put into these blue bins. Food waste, for example, cannot be recycled at all, but anyone who has thrown anything into the dumpsters can attest to the food waste they have seen in the recycling bin. Even small amounts of food residue at the bottom of a container can contaminate an entire batch, marking it as unrecyclable and thus designated for the landfill. The same goes for certain types of plastic. Plastic bags, plastic wrap, and even the plastic utensils we get from Commons cannot be recycled are not pro-

in the way. I understand why people don't want to rinse out their plastic or take the time to consider whether their container is recyclable or not. It's not the most convenient thing to do, and oftentimes it can be a hassle. Sometimes it just takes

Recycling is crucial in helping the environment, as it saves energy, protects natural resources, and minimizes pollution.

too much time to run through all of the different things that I have to take into account before putting something into the recycling bin. I am also guilty of not always recycling properly, when I'm just trying to eat a meal quickly I don't have time to think about whether or not something is recyclable. Or, sometimes when I'm not sure if I can recycle something or not, I put it in the trash instead of double checking and seeing if I can recycle it. Yet, the few seconds it takes to ensure that we are engaging in accurate and eco-friendly practices are worth it, as they protect our planet and reduce our overall waste.

Most importantly, no one can recycle properly if they don't know how to. I have a lovely prefect that taught me, but not everyone lives with someone who is eco-conscious. That being said, there are a lot of ways that Andover can inform people about the environment. For example, during orientation there was a sustainability module they had a section dedicated to recycling, but they only went over it briefly. Going over things more in depth or giving more incentives to recycle would hopefully make students recycle more regularly. It would be helpful if all dorms talked about recycling and energy usage during dorm meetings—maybe even some friendly dorm vs. dorm competition can provide some incentive to recycle properly. That being said, even though Andover makes the information more accessible by posting signs across campus that condense and outline the steps to go through while recycling, people tend to not pay attention to them. Hopefully, by bringing more attention to the topic, people will start to take notice of their recycling habits. At the end of the day if every single student at Andover minimized their environmental impact by recycling a little bit more, we can make a difference.

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JANIE TOMPKINS/THE PHILLIPIAN

Andover Investigating Ways to Distribute Covid-19 Vaccine to Students

Continued from A1, Column 3

informed of a positive test result, Sykes immediately communicates with the deans and house counseling team of the student who tested positive. The dormmates of the student, as well as their parents and guardians, are notified that somebody in the dorm has tested positive. However, in the interest of privacy, the name of the student is not revealed. Communication on the location of positive cases is strictly on a need-to-know basis, and thus, the entire campus community is not informed, according to Patel.

“We also want to make sure that we’re maintaining the privacy of the individual who has tested positive. And so we sometimes have to offer some vague details around that contact so we can confirm the close contact, sometimes it’s easy—my roommate—or sometimes it’s a little bit harder—this person that I did this project with. And so we do

our very, very best to maintain confidentiality, and to respect privacy, but we can’t always maintain fully because it’s a public health issue. We ask everybody to have empathy, and to just try to maintain privacy for individuals as well,” said Patel.

Parents or guardians of boarding students who tested positive would pick them up and take care of them off-campus for the majority of their recovery time. Since students who tested positive would not be able to use public transportation, they would have an adult designee who is within driving distance come to campus and stay in a space off-campus identified for isolation, according to Patel. Day students who tested positive would isolate in their own homes. After a ten-day minimum of isolation, students may return to campus.

The low number of positive Covid-19 cases on campus has let Andover transition from Individual Testing to a Pooled Testing System, which evalu-

ates tests in batches. According to Patel, this process is incredibly efficient and helps to get a turnaround on the tests much faster, allowing for convenience and quicker isolation of individuals who test positive.

Many students have been adjusting to the new in-person classes, sports, and activities. Phillip Ko ’22, a Day student, is glad that he was given a greater variety of locations to study compared to the Fall Term.

“Only having one assigned carrel for work, either inside the [Oliver Wendell Holmes Library] or in [Samuel Phillips Hall,] felt very isolating during the fall, and it feels really nice to be able to socialize with others (socially distanced) while working. I also think that our return to campus has been quite smooth; campus feels almost “normal” again,” said Ko.

Christine Lee ’23, a Boarding student, reflected on how the arrival quarantine affected her dormitory experience.

Lee thought it was challenging to uphold Covid-19 protocols initially, but she enjoys the added freedom she has after quarantine.

“During arrival quarantine, I think that my dorm did pretty well maintaining distance and masking, although it was a bit challenging for many to resist the urge of hanging out with friends in the common room or in dorm rooms. However, now, we are able to take off our masks in the dorm, visit each other’s rooms, and walk freely around campus, so it has been very refreshing and energizing... In-person classes feel somewhat new/different because of how long I attended classes over Zoom, but it has been really nice to engage with my teachers and peers, and see many of them in person for the first time,” said Lee.

As the Covid-19 vaccine rollout continues, Andover will continue to explore potential options for student vaccination. Currently, 2.29 percent of the student body

is at least partially vaccinated, according to the Andover Campus Public Health Update of April 2. The Wellness Center also is working to ensure that students get their full vaccination so that if they already had their first dose at home, they would be able to get the second dose off campus. The Wellness Center is providing transportation with vaccinated drivers to those seeking their second dose, in addition to those who are at high risk.

“The easiest [way to distribute the vaccine to students] is if we can have a vaccination clinic on-site, but if that’s not possible, we’re thinking about some other ways that we can continue to vaccinate. I think it’s also important to note that we are following the state guidelines around looking at the most vulnerable and higher risk individuals first, prioritizing resources for anybody who has risk factors, and then going from there,” said Patel.

Scenes from Across Campus



EMILIA YANG/THE PHILLIPIAN

The Pan Athletic Center, above, is currently under construction and is set to open in Fall 2022.



EMILIA YANG/THE PHILLIPIAN

On-campus students began in-person classes on Monday, April 5. Due to social distancing guidelines, some classes are not located in their traditional building. For example, some English classes are in Samuel Phillips Hall, above.



EMILIA YANG/THE PHILLIPIAN

Above, trees in the Cochran Bird Sanctuary.



LAURA OSPINA/THE PHILLIPIAN

Students enjoying the beginning of spring on the Great Lawn.

FOUR PEOPLE TO A DINNER TABLE? THAT'S THE REAL JOKE

An Eighth Page Guide How To Talk To Your Quarantine Crush

ARIANA WHITE

Have you forgotten how to socialize with real-life people? Are you scared to face that girl you've been snapping since August but have never met in person? And are you secretly a catfish that looks nothing like the Stock photo images you have been sending her? Are you scared your imaginary boyfriend is losing interest? Well, then we have a solution for you! It's only a four-step process!

Step One: Schedule a Time and Place: This can be stressful for anyone especially regarding the way you pose the initial request. You don't want to come on too intense, but not too friendzone-y either. So we at the Eighth Page have written a template for you: "Greetings, _____. Would you like to meet me at _____ near the _____ so we can have _____? If this day or time doesn't work for you, suggest another or just send a photo of your _____. Thank you." See? It's as easy as pie.

Step Two: Dress cute but casual: Assuming your request had a positive response, now you have to actually talk to them. We don't want your future significant other (or friend but we're sure it was mutual) to think you don't

have a pinterest board called "fitz," but we definitely don't want them to think you are trying too hard. We would recommend a cute but casual look that accentuates your assets. If you don't have said assets, try again next year.

Step Three: The Meet-up: Always get there first! Do not have them wait on you or you'll trigger their separation anxiety. And be cool. Even if you have to fake it, be cool and calm. Maybe wave at a lamp post across the street, then say it was your cool Senior friend. Whatever you do, do NOT post a "Nights like these!!" or "Happy 15 minutes to my LOML BFFL" picture on your snapchat story. You don't know how long this will last.

Step Four: Follow Up!: Though you may be the type to ghost post hang out, you always send a follow-up email, text, Twitter direct message, or passenger pigeon! Say you "Had a _____ time" and would "love to _____ again." This is an optional step, but you obviously have no other choices or you wouldn't still be reading this, so put in the work! (These steps also work for meeting up with that English teacher who makes you feel loved like your mother never could...)

THE WEEK'S TOP HEADLINES

- *Now That Holy Week Is Over, Satanic Worship Club is Back in Session With Guest Speaker Lil Nas X*
- *Upper Bribing Freshmen to Nominate Them For The Lorant Fellowship Deemed Least Earnest Endeavor*
- *With Recent Covid Spike on Campus, Dr. Kington Continues to Not Interact With Student Body*
- *Delivery Man Who Got Lost Trying To Find Bancroft Actually Is Named Dean of Studies After Wandering Around For So Long*
- *Students Pay So Little Attention To Daily Covid Screenings That "What Is Your Social Security Number?" Question Answered By Every Student Without Question*

“Yeah I decided to go with the designer mask for today.”

“Okay, but is it really THAT crazy to helicopter in a bubble tea from Boston?”

“Apparently, my six-burner Wolf stove is a ‘fire hazard.’”

OVERHEARD
ON THE PATHS

“I don’t think I can physically make it through a whole class period anymore without checking my Snap.”

“Everyone is telling me my forehead is way bigger in real life.”

“Yeah well, turns out we weren’t making flirty eye contact.”

“There’s nothing more romantic than holding the Flag-staff tent flaps open for your crush.”



The Phillipian SPORTS



Same Three Articles Every Week, but Maybe You'll See Someone Cute?

New Covid-Friendly Sport Captain Features:

Grouper Thompson

Dog Walking Captain

Jenny Carson

Mail Room Captain



Grouper “No Pee Pads” Thompson is a very good dog. The best dog, argues his coach, Mrs. Simmons, an English teacher who has recently become Head Coach of Andover’s competitive dog walking team. “He’s certainly the best at what he does. I have only ever seen him poop inside once. The day he got neutered was very hard for him, though.” This day is remembered as the only fault in Grouper’s career. The cone around his head really threw off his rhythm. He has been a member of the team for seven seasons—or 49 dog seasons—and received his captainship after out pooping his dear teammate, French bulldog, Rover. “Rover was a

tough competitor, but when it comes to sitting, staying, and rolling over, no one has Grouper’s flair,” Simmons adds. Even the walking course taken by the dog walking team was one discovered by the captain himself, as one day he walked off of the path of the team to smell a littered cup of noodles container and came across a new path. Ever since this discovery, Andover’s dog walking has won competitions across Eastern Massachusetts including the “Nep-sac dog walk-a-thon” and the “A/E K9 Kompetition.” When asked about his training routine, Grouper adds, “Woof Bark Grrrr.” Very insightful captain, thank you for speaking to us.



As Andover has become completely contained to campus, even the smallest of material needs have to be fulfilled by the mailroom. To help out with the increase in work cut out for the mailroom, this term they are considered a sport. The students participate in fun activities like box carrying, competitive label making, and, of course, envelope ultimate frisbee. The team has come together and elected Jenny Carson as the captain. Jenny, as someone who has ordered over 600 packages in her three years at Andover so far, wants to give back to the office that has given her many hair clips, notebooks, and about 16 pairs of Lululemon align leggings. “It’s a really good workout, way to give back, and, of course, spy on my

fellow classmates. Nathan Chester ordered a really long box from ‘pleasure town’ and then insisted it was a face cream...” Reports of broken glassware have skyrocketed since the creation of this sport, yet the administration seems not to care too much as the new sport has expedited the transportation of packages from the Amazon truck to the dorms by quite a bit. Jenny states that the sport has attracted a large assortment of students from Andover’s judgiest to the least athletic. “UPS has reached out to a number of our teammates in hopes of recruitment,” says Carson. “We hope to become an intramural team as soon as other schools stoop this low.” I truly hope that the mail team will reach this level too.



The Phillipian SPORTS

Volume CXLIV | Number 6

SPORTSOPINIONS

13 days later...

April 9, 2021

Absence of V.A.R. and Goal-line Technology Rids Soccer of Consistency

TRISTAN MARNATO

Since 2019, the video assistant referee (V.A.R.) was introduced into many major soccer leagues such as the English Premier League, U.E.F.A. Champions League, La Liga Santander, and many more and was even implemented in several leagues in 2017 and 2018. Since V.A.R. has played its part in these leagues and supplied referees with a chance to correct their mistakes, I would expect that it would be used in major national tournaments as well. My expectations are the same with goal-line technology that was introduced into these major leagues in 2013 to confirm whether or not the ball did or did not cross the goal-line. While V.A.R. and goal-line technology were used in the 2018 F.I.F.A. World Cup and will be used in the 2022 F.I.F.A. World Cup, U.E.F.A. (Union of European Football Associations) determined that due to the impact of the Covid-19 pandemic, V.A.R. and goal-line technology would not be used in the 2022 European World Cup Qualifiers. This makes no sense to me because I feel that the use of technology should be consistent throughout any tournament conducted by F.I.F.A. (Fédération Internationale de Football Association) and U.E.F.A.

U.E.F.A. said in a statement, "In 2019, U.E.F.A. had proposed to F.I.F.A. the implementation of V.A.R. in the current World Cup Qualifiers. The impact of the pandemic on operational and logistical capabilities led U.E.F.A. to delay the implementation of V.A.R. in the Europa League group phase as well as to withdraw the proposal to implement V.A.R.

in the 2022 European qualifiers." I understand if F.I.F.A. and U.E.F.A. were to come to a consensus that VAR would not be used in the World Cup and the World Cup Qualifiers, but the fact that it has been decided that V.A.R. will be used in the World Cup means that unnecessary inconsistencies are being introduced into these major tournaments. If F.I.F.A. decides that V.A.R. will be used in the World Cup, then the same rules should be implemented in the qualifiers. When they decided to not use V.A.R. in the qualifiers, it showed that they clearly think of the World Cup as more important than the qualifiers. While the World Cup certainly draws much more attention than the qualifiers, entire countries can miss out on the biggest worldwide competition all because of 'clear and obvious errors'—the one thing that V.A.R. was introduced into soccer for—or a goal that was incorrectly given or not given because of having no access to goal-line technology.

The most recent occurrence of this that has gained much attention was in Group A of the F.I.F.A. World Cup European Qualifiers in a match between the two group favorites to advance to the World Cup—Portugal and Serbia. A lot was riding on this result because it could've been a turning point in the competition with the result potentially giving one side a large lead over the other after just the second game of the tournament. In a back and forth game between the Portuguese and Serbians, the score was 2-2 entering the stoppage time of the game. Portuguese left-back Nuno Mendes lifted a last-minute prayer into the Serbian goal area for forward Cristiano Ronaldo, who appeared to have tapped home

the game-winning shot into the back of an empty net. However, as Serbian defender Stefan Mitrovic desperately cleared the ball out of the net, referee Danny Makkelie felt that the ball had not crossed the line and that both teams should play on. Ronaldo desperately pleaded his case to the referee that the ball crossed the goal-line, but he only earned a yellow card in his efforts. Ronaldo was so furious that he ripped the captain's armband off of his arm and walked off the field as time expired. After watching the clip over again after the game, Makkelie apologized to the Portuguese team for the miscall, confirming that this should have been the game-winner for Portugal. This decision from Makkelie had extreme consequences in Group A because instead of Portugal having 10 points and Serbia having six, the two nations now sit equal to each other at the top of the table with seven points. I do not think that this was the referee's fault, as it was an extremely difficult call to make without being able to watch in slow-motion, but it is inexcusable from F.I.F.A. and U.E.F.A. that this call was made due to the referee's lack of access to goal-line technology. Had this match taken place in the World Cup, the call would have been altered to a goal for Portugal, but due to F.I.F.A. and U.E.F.A.'s inconsistency and lack of effort put into the World Cup Qualifiers, the incorrect call was made. I have no idea how the pandemic is related to the decision of having no VAR or goal-line technology in the World Cup Qualifiers because both of these were introduced to the game years ago. F.I.F.A. and U.E.F.A. explained that VAR and goal-line technology was not installed in every European stadium that would be used in the World Cup Qualifiers, but with over a year to install VAR and over seven years to install goal-line technology into stadiums, it shows a lack of care about the World Cup Qualifiers. While some might argue that V.A.R. and goal-line technology take away the excitement from soccer due to the fear that a goal may be disallowed, it is only fair to the players that when they earn a goal, they are given it, and when they concede a goal, it is a legal concession.



Serena Williams Is Renowned For Proving Her Critics Wrong, But Can She Do It Again?

MONISHA KATHIKA

Often throughout Serena Williams' career, we have seen her success stem from her critics' doubts. Despite being booed by an American crowd and facing other hate comments, she has always dismissed those questioning her worth on and off the court, from winning tournaments to speaking out against racist and sexist comments. However, the question all tennis fans are wondering is will Williams be able to pull it off again? Is she able to prove to all her critics that she is still as good at the game as she once was?

I believe that the hardships Williams persevered through over the past few years will make her stronger, and more successful, in the long run.

Since Williams returned from her maternity leave in 2018, she has not won a Grand Slam tournament. The Grand Slam tournaments are four of the most important, annual tournaments in tennis. More specifically, they are the U.S. Open, French Open, Australian Open, and Wimbledon. Williams' inability to win these Grand Slam tournaments has raised debates over whether she should retire from tennis or not. I believe that Williams should not retire anytime soon because she has yet to accomplish her goal of winning 24 Grand Slams, she inspires so many athletes, and the no-brainer: she is still really good.

Williams' main goal and motivation to continue to play tennis is to win a 24th Grand Slam and be tied with Margaret Court for the most Grand Slam wins, according to theGrio; I do not think that she should retire until she fulfills this one goal. Williams already has the most Grand Slam wins in the Open Era of tennis. The Open Era began in 1968 and made winning tennis records harder and more significant because amateur players were allowed to compete in the Grand Slam tournaments before this era. Court had an advantage over Williams since she won 13 of her titles before the Open Era. That being said, Williams is already widely regarded as the best female tennis player of all time, but another Grand Slam win would be a nice addition to her long list of achievements.

Secondly, Williams has motivated women of all ages to pursue tennis. An example of this is Naomi Osaka, a professional tennis player from Japan. Ac-

cording to "Vogue" magazine, Osaka, who is currently the second best female singles player in the world, has stated that her career was inspired by Williams and her sister, Venus Williams. Williams has encouraged many to keep playing they are passionate about, even if it is not tennis.

Williams is still a very talented player, even if she does not return to her pre-2018 form. Though she has not won any Grand Slams since returning from her maternity leave, she was still the runner-up in 2018 and 2019 for both Wimbledon and the U.S. Open. Currently, she is ranked seventh in the world, a major improvement from the No. 453 rank she had when she returned from her maternity leave. Her dedication to the game has helped her reach the top seven in the world, which shows that Williams still has the ability to compete with the best players. With this much improvement over the course of only three years, Williams has shown her determination to return to the top of the leaderboard, and possibly win another Grand Slam. Williams continually performed at a high level this past year, hitting 178 aces in the 20 matches she played in 2020, according to the Women's Tennis Association (W.T.A.). This was more aces than any of the other top 100 female singles players in the world during that year.

Williams' determination to win is still evident through the shots she serves and returns. Even if she never wins her 24th Grand Slam and her stats worsen over the years, Williams is, and always will be, an inspiration and legend to future generations.



ILLUSTRATION BY ELIZABETH CHOU

CAPTAINFEATURE

Co-Captain Caleb Blackburn-Johnson '22 Defies Gravity on the Court with His Formidable Jumps

CHARLIE FERGUSON

After picking up volleyball for the first time as a sport in his Junior season at Andover, Caleb Blackburn-Johnson '22 quickly established himself on the court through his high jumps to block and hit shots. As Co-Captain of Andover Boys Volleyball, Blackburn-Johnson focuses on reaching out to teammates to give advice while also creating a high-spirited atmosphere for the team.

Following in his older brother, Isaac Blackburn-Johnson's '18 footsteps, he made the varsity team as a Junior despite having no prior experience on the court. He credits his Senior captains his first year for his passion for volleyball, as their leadership cultivated a strong team culture.

"I was on varsity my [Junior] year and that year was really good. Our two Seniors, [Neil Simpson '19] and [Clay Briggs '19], were amazing lead-

ers. I think volleyball is one of the biggest team sports because in order for me to get a hit, there has to be a good pass and a good set, and we all have to play defense together. Having such a tight team where we are all helping each other out really made me fall in love with the sport," said Blackburn-Johnson.

During his time on the team, Blackburn-Johnson has proven to be a forcible presence as a jumper and has earned the nickname, Caleb 'Gravity isn't Real' Blackburn-Johnson, according to Head Coach Alexander Svec.

Svec said, "His Junior year, Caleb told me that gravity is just a belief, kind of like the earth being round. I didn't believe him until I saw him jump. Sometimes he'll jump for a hit and won't come back down until a few points later. It is exceedingly difficult for teams to play against a player like Caleb for whom the theory of general relativity doesn't exist."

Blackburn-Johnson noted his hitting and blocking skills as being his best attributes on

the court, but acknowledged that he still has room for improvement when playing defense.

"I think my best skills are hitting and blocking. I love jumping up there and getting high to hit the ball or block it. I would say that is probably the thing I am best at while I am still working on my defense and serving. I am working on everything but those are the two skills I am most confident with," said Blackburn-Johnson.

According to Sam Rodgers '23, Blackburn-Johnson acts as a mentor and uses his voice while playing to lead the team.

"Caleb is a really good leader. He is very vocal on the court and specifically for me, he has consistently given me different tips on the court. He does that for everyone with [giving] little tips here and there which makes him a great captain," said Rodgers.

Despite the absence of a championship game due to the Covid-19 pandemic, Blackburn-Johnson shared his excitement to be on the court

after missing the previous season. He highlighted the team chemistry aspect of the season as practicing with his teammates are some of the most memorable moments.

Blackburn-Johnson said, "Our goals are to get better and win obviously. With Covid-19, we can't play the teams we would normally play and have playoffs. In a normal season,

the goal is always just to win the championship, but this year it is just to play well, win the games we have whether they are normal or abnormal, practice well everyday, and just have fun. Volleyball is a super fun sport, so we know practices are always going to be a really great time. We are all coming with a good attitude and working hard."



COURTESY OF ANDOVER ATHLETICS
Co-Captain Caleb Blackburn-Johnson '22 (#17) also plays for Andover Boys Basketball.

CAPTAINFEATURE

Co-Captain Jerry ‘Just Bleed’ Shu ’21 Ignites Andover Volleyball’s Passion On and Off the Court

TRISTAN MARNOTO

Co-Captain Jerry Shu ’21 leads volleyball with a game plan for a strong team environment and love on the court. According to Shu, he strives for a close knit environment with teammates, ensuring that everyone is acquainted with the game and has fun while playing. His teammates and coach admire his consistency and perseverance throughout games and practices, particularly how Shu always gives the team his all and carries his effort out until the end. Although Andover Boys Volleyball missed out on its 2020-2021 spring season due to the Covid-19 pandemic, Shu expresses his excitement to return to the court and begin playing as a team again. Ensuring that his team is prepared, Shu makes sure to bond with his teammates and instill positive attitudes and create an inclusive environment. “I would say our environment is pretty relaxed, we

are all pretty chill. We like to give nicknames to try to create a team bonding, so it’s a pretty chill environment.... We used to have these team-specific plays [that] we would call pancake, so just getting back to that with my teammates on the court [is what we are focusing on],” said Shu. Not only does Shu have a positive attitude that rubs off on the team, but he also plays with consistency and perseverance. Heach Coach Alex Svec and teammate Alex Mitchell ’22 recount how Shu always pushes himself to work diligently and intensely both on and off the court through being a role model for the rest of the team. “Sometimes I need to remind myself that Jerry is our libero and not an M.M.A. fighter. Blood, bruises, and broken bones—and that’s just during warmups. [Northfield Mount Hermon] has requested that we play future games outdoors because of the dents Jerry leaves on the court. He’s been hitting the floor of a volleyball court

ever since,” said Coach Svec. Mitchell continued, “Certainly, [Shu has taught me] to never judge a book by its cover. He’s a pretty short guy, but he can jump higher than anyone else on the team. He has a killer attack so certainly [I have learned] not to judge players by how they look but how they play and how much they are willing to work. He is a real role model for everyone on the team.” This season, Shu and his teammates strive to maintain a strong work ethic to prepare for their competitions. According to Co-Captain Xavier Smith ’22, Shu is a backbone to the team, both as a player and a captain, attributing Shu as a major source of inspiration for his teammates. “Jerry is obviously a fantastic player. He’s agile, he can pick up hits, and he has incredible reflexes. On top of that he has an incredible work rate in and off the court. He always gives his best effort, no matter the score, which is why he’s a captain. He single handedly

ignites our team and inspires us to play our best volleyball,” said Smith.



COURTESY OF ANDOVER ATHLETICS
Co-Captain Jerry Shu ’21 is the starting libero on the team.

CAPTAINFEATURE

Co-Captain Colin McNamara-Bordewick ’21 ‘Never Quits On The Court’

ETHAN QI

Picking up the sport in his Lower year, newly elected Andover Boys Volleyball Co-Captain Colin McNamara-Bordewick ’21 has quickly improved his skills en route to his captaincy on the team. Playing in the highly-contested middle hitter position, McNamara-Bordewick constantly looks for ways to improve his game. According to Co-Captain Jerry Shu ’21, McNamara-Bordewick’s relentless work ethic inspires the rest of the team to put in a similar amount of effort. Shu said, “[McNamara-Bordewick] is an extremely hard worker in the sense that when he commits his mind to something, he always gets it done. I was watching his transformation from his Lower year to now, just working hard every day. He spent 15 minutes after practice working on his middle hits, and we’ve really seen the improvement throughout the years. Especially when he stays after practice to train a little more, that is really a factor of motivation for all of us. The energy and drive of always wanting to improve [are] so important, and I think it’s what helps him excel on the court.” According to McNamara-Bordewick, his main sport was originally crew before switching to volleyball. McNamara-Bordewick said, “Coming into Andover, I didn’t think volleyball was going to be part of my experience at all. My main sport was actually crew, so I did that for a year. I realized I didn’t love the sport much, so I decided to try something new my Lower year and instantly loved volleyball. I had fun at every single practice, and from then on I was hooked.” Beginning his volleyball career on the junior varsity team, McNamara-Bordewick understands the struggles of being a newcomer and looks to create a welcoming environment for his new teammates. McNamara-Bordewick said, “I think my main focus is making sure the whole team is really welcome to everyone— from the Junior Varsity players all the way up to the starters on varsity. I started on [junior varsity], so I really know the feeling of being sort of an outsider on the team. But my captains really pulled in everyone that was new very quickly when I was new to the sport, so I’m always trying to develop the young players

and make sure they’re having a fun time.” According to McNamara-Bordewick, he takes inspiration as a leader from Head Coach Alex Svec and the captains he had during his Lower year. “I definitely look up to our head coach, Coach Svec, he actually played volleyball at Andover as well and is someone I think we can all really relate to because he’s had a lot of the same experiences on the same team just a few years ago. He’s really great at making practices really enjoyable while also giving you really good technique instructions and making you a better player. In addition, I’d say the two captains from my Lower year, Neil Simpson ’19 and Clay Briggs ’19, were both really great people to look up to, and everything I do as a captain is definitely inspired by how they acted,” said McNamara-Bordewick. With interscholastic games scheduled this spring, McNamara-Bordewick looks to build off the team’s previous second-place finish to Phillips Exeter Academy during the 2018-2019 season and forge stronger connections with his new teammates. McNamara-Bordewick said, “I think because it has been so long since we’ve had a real season, in practices we’re really going to focus on playing, playing as much as possible and scrimmaging each other. And that will develop the intangible awareness just of the rules and what to do in certain situations. So we’re going to be focusing on that, and we do have a couple of games we’re going to be playing against Exeter and [Northfield Mount Hermon]. So, of course, we’ll be focusing on winning, especially beating Exeter, because we have had a lot of close and bitter games against them.” “My biggest goal, [however], is to get closer with my teammates because we didn’t have a full season last year. There’s a lot of new people on the team [who] are going to be [playing] volleyball for the first time, so I’m excited to get them into the program and get them playing,” added McNamara-Bordewick.

CAPTAINFEATURE

Co-Captain Xavier Smith ’22 Follows in His Brother’s Footsteps and Leads His Team By Example

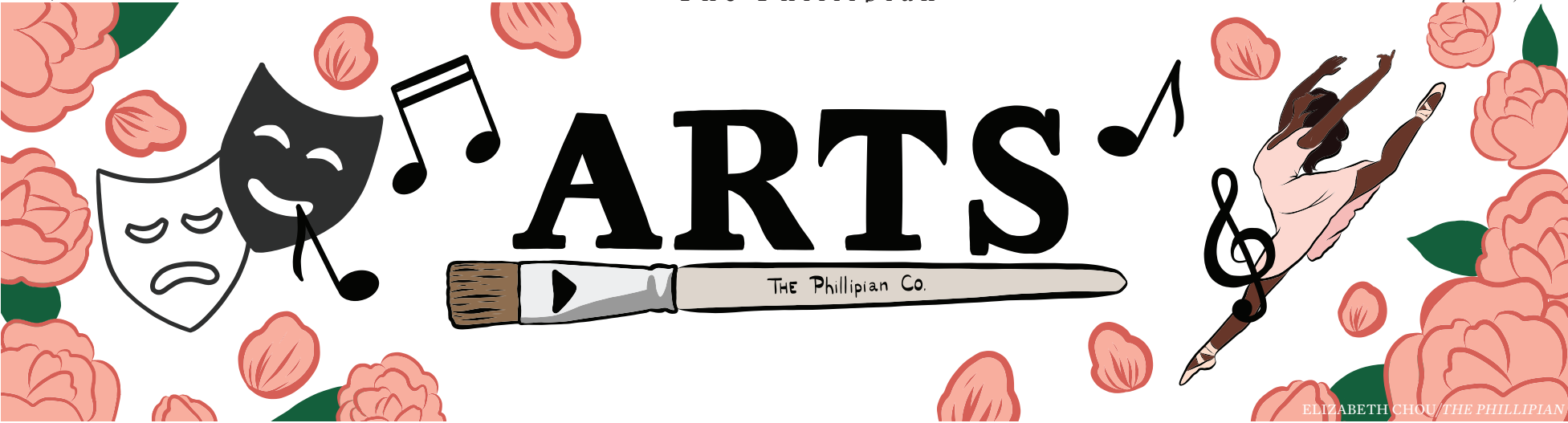
DAIGO MORIWAKE

Two years since he last played competitive volleyball for Andover, Andover Boys Volleyball Co-Captain Xavier Smith ’22 is ready to start a season of interscholastic competition, this time as an Upper and as a leader on the team. “It’s super exciting to finally have a season again. It’s pretty crazy for me to think back on my time here and realize that I was only a [Junior] the last time I played competitive volleyball. We have a really exciting team this year. [We have] tons of potential and a good amount of experience [and that] adds up to wins. Things will be a little different this year, but I know it will be a fun experience for both players and spectators,” said Smith. According to Smith, he is motivated to lead the team by his older brother, a former captain on the team. “The title of captain means a lot to me. My older brother was the captain about a decade ago now and I’m on my way to one-upping him. My family has always been competitive and that’s something that drives me,” said Smith. With his ample experience, Smith hopes to set an example for his younger teammates,

developing camaraderie and strong volleyball fundamentals. Smith said, “The role of captain obviously comes with a lot of responsibility. Since I am one of the more experienced players on the team, I hope to be someone the younger players can lean on—other than our coaches, of course.” Smith’s ability and experience are testified by Head Coach Alex Svec; according to Svec, Smith is able to make things that seem impossible a reality. “Xavier ‘Xtraterrestrial’ Smith: Half-human, half-alien, 100 percent machine. Normally a ball needs to be set above the net for a player to get a kill. After learning how to hit a ‘zero’ (the lowest set ball in volleyball) his Junior year, Xavier has been perfecting the ‘negative-one,’ where he is able to get a kill on a ball set below the net. Some say he warps the space-time continuum to be able to do so. [Phillips Exeter Academy] has placed a formal complaint alleging that Xavier’s hits are in violation of fair-play, but until they get their hands on some kryptonite it’s going to be rough sailing for them,” wrote Svec in an email to *The Phillipian*. According to Co-Captain Jerry Shu ’21, Smith exemplifies the qualities Svec looks

for in a leader. “He has got that mentality to chase after every ball, he has a killer instinct on the court, and he leads by example,” said Shu. Svec’s decision to award the title of captain to four players instead of the traditional two is a testament to the captains’ commitment during what has been a challenging past year. “Normally, volleyball only has two captains. In honor of [Colin McNamara-Bordewick ’21], Jerry, Xavier, and [Caleb Blackburn-Johnson ’22] all being three-year varsity players, losing their entire season last year, and remaining relentlessly committed to [the team], we have elected to have all four serve as captains this season,” wrote Svec.

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Jerry Shu '21 Experiments with Art and Song, Breaking Traditional Boundaries

JACKIE LI

A pomegranate splits in half over the backdrop of a newspaper, capturing the sharp contrast between hard and wrinkled through the versatility of acrylic paint. According to Jerry Shu '21, this piece is not only one of his more memorable pieces he has created, but it was also a challenge for himself to explore a medium that he was not yet familiar with.

“Acrylic has a flexibility to switch between those two modes... it really helped me experiment with having very fine details using acrylic, like really getting at the cracks in the pomegranate, but the more watercolor-like aspects of acrylic helped to draw out the newspaper,” said Shu.

Beginning at five years old, Shu has always used a more traditional approach to creating art. After coming to Andover, however, and enrolling in Drawing I and II with Emily Trespas, former Instructor in Art, Shu began experimenting with different mediums and subjects.

“I went [into the class] thinking drawing was just going to be like sketches in a sketchbook with an HB or 2B pencil. But [Trespas] taught me to use charcoal, micron, and even watercolour towards the end to change how I view what drawing means... I was taught to use drawing to convey my messages or my values in a way that



I really hadn't thought of before,” said Shu.

According to Shu, the class taught him to approach art from a different perspective and think more critically about his creative process. Friend and fellow artist

Leo Deng '21 noted that by constantly pushing the boundaries of traditional art and challenging himself, Shu brought greater value to his art.

“In Andover, I know he has gone through revelations that he

wants art to have meaning. I remember in a conversation he said that he didn't understand the purpose of a landscape painting other than being aesthetically pleasing,” said Deng.

Apart from art, Shu's perspec-

tive toward chorus and music has also shifted at Andover, prompting him to be more creative within the songs he performed alongside The Fidelio Society. In particular, Shu credited the annual trip to Portugal for changing the way that he viewed and invested himself within chorus and its community.

“That trip was pretty transformative in how I viewed singing... that experience of performing in front of an audience and building that sense of trust among the singers was really powerful. I came back with a desire to join Fidelio the next year, and it furthered my music career in Andover in that way,” said Shu.

In Fidelio, Shu was able to discover a wide variety of innovative contemporary songs that pushed the boundaries of traditional choir music. Though Shu still enjoys traditional choir music, he now prefers the experimental songs, which have not only changed his perception of choir, but also might change the audience's as well.

“There's something fun and innovative in performing experimental pieces. There was one piece called ‘c l a p / b a n g’ and it involved body percussion alongside singing... Adding the body percussion definitely brought the audience's attention towards the performance being not only audio, but also visual,” said Shu.

COURTESY OF JERRY SHU

After Andover: Conductor Robert Ziegler Summer Session '69 Forges A Unique Career Path with Diverse Repertoire

ZOE YU

Now a versatile conductor based in the United Kingdom, American-born Robert Ziegler Summer Session '69 first tried his hand at the baton after volunteering to conduct a Gilbert and Sullivan Operetta. Ziegler, who was studying piano performance at the Immaculate Heart College at the time, went on to learn basic conducting repertoire, accepted a contract at the Monday Evening Concerts in Los Angeles, and embarked on a career as a professional conductor.

Ziegler said, “I just went from [the Monday Evening Concerts] and I spent the next ten years in Los Angeles until 1981 when I moved here to England. And I've been here ever since. This was 40 years ago, it went rather quickly. I was studying the piano and I loved that, but I was interested in all kinds of music. I started conducting as a way to do it.”

Ziegler attended the Andover Summer Session program in 1969, where he took a drama course and played in a band. According to Ziegler, the program allowed him to forge deep connections with a diverse group of musicians, something that he still continues to cherish in his professional career.

“We did have a wonderful time in that summer session... I just

remember [Andover] as a wonderful place to get to know people not from where I was, from completely different backgrounds,” said Ziegler.

Compared to the more traditional path of conducting in a European opera house and working one's way up, Ziegler has forged his own path throughout his career—acting on his passion for diverse styles of music. From Gustav Holst's “The Planets” to Howards Shore's film music for “The Hobbit,” Ziegler has conducted a broad variety of repertoire.

“Lots of pop concerts, lots of film music, lots of classical repertoire, lots of opera. I think that's probably the thing I love the most, is that you get this enormous variety of music. It brings out your strong and weak points and tells you what you resonate with,” said Ziegler.

With the mutable nature of the film-making process, composers must constantly adapt their music to last-minute changes. Consequently, Ziegler oftentimes does not receive a score until the day of the recording session. Nonetheless, he enjoys the spontaneity and flexibility with working on unfamiliar pieces on the fly.

“It's not like they are playing a piece that has been played for 100 years. Nobody knows this music, which is why it is really valuable as a musician and as a conductor



COURTESY OF ROBERT ZIEGLER

Robert Ziegler conducts operas, musicals, jazz, contemporary, and film music.

to have no preconceptions whatsoever about the music to the point that you haven't heard it before, and no one has, so you just see what appears,” said Ziegler.

Ziegler strives to achieve a performance level where his work appears to be seamless. According

to Ziegler, as monumental of a job as a conductor may seem, he ultimately lets the music speak for itself.

“It's all about listening... In a way, you want to be in control of everything. But in the end, sometimes the best result is if you al-

most disappear, and the music just speaks. That's really what you want. That's a very hard lesson to learn as a conductor because you feel you should always be doing stuff,” said Ziegler.

Artist Andrea Chung Embraces the Natural Lifecycle of Artwork



COURTESY OF ANDREA CHUNG

Andrea Chung often uses sugar as a medium of her artwork, as seen in the piece “Sweet Agony” shown above.

HOPE NARDONE & SIMI GANDHI

Images of delicate sugar-constructed sculptures and models fill the entire Zoom screen as artist Andrea Chung describes her work on the history of migration, servitude

and commerce throughout the Caribbean. This past Friday, Chung Zoomed in from San Diego to talk to Andover students at a climate cafe, exploring art and environmental racism within her artwork. According to Chung, environmental justice is also on the forefront of many of her piec-

es, as she studies the history of sugar production and consequent history of colonizers and colonization.

“I'm interested in food waves and how you can track migration patterns through food. I think from there it leads to looking at larger issues like colonialism, and how that has impacted specifically the land, reconstructing the way the Caribbean looks. A lot of what you see is not natural to the island, but it's perceived that way, because it's been built to be the Garden of Eden for white foreigners to come in and explore... so it brings on larger issues that are still prominent to the things that are happening there now,” said Chung.

According to event attendee, member of Student Advocates for Climate Awareness, and discussion facilitator Alice Fan '23, Chung's use of sugar was eye-catching and addressed important social issues in a new way.

“I think [the use of sugar]

is really creative. It's unique. Sugar was a symbol for so much more than just the food... I feel like the incorporation of new media makes the art more meaningful...

I think that the whole point of addressing social issues with art was something that I hadn't [considered] before. I knew in theory what it was, but it was cool to see [examples] of it in action,” said Fan.

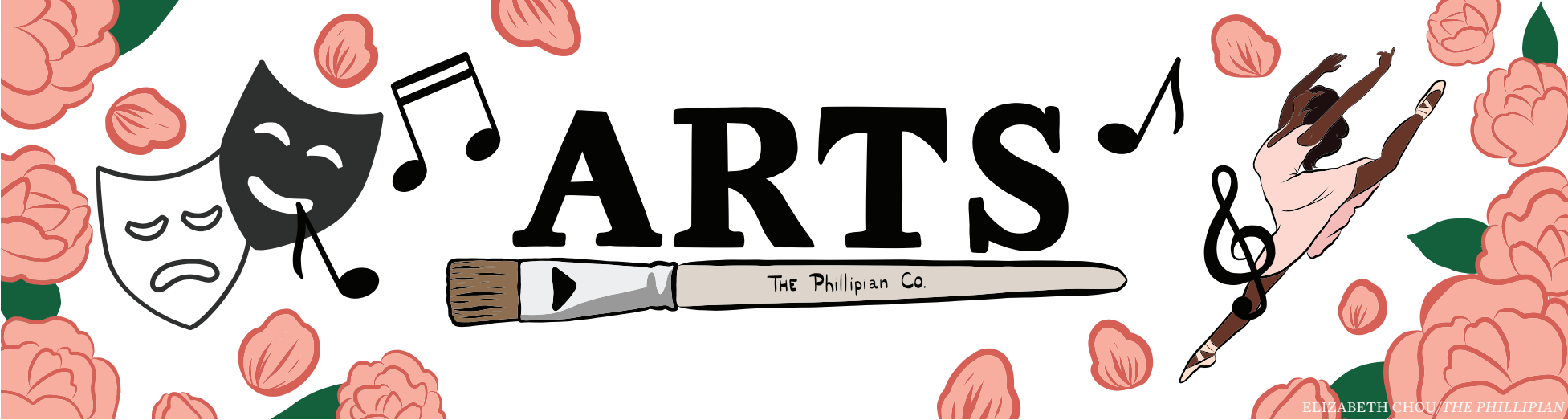
Through the physical use of sugar in her art, Chung acknowledged the inevitable erosion in many of her pieces. However, she chooses to embrace the natural lifecycle of her art and believes in the use of ephemeral materials and its impermanence.

“With the sugar pieces, I've had people ask me ‘how do you even sell that’ and I [respond] ‘do you even care what the work is about or do you just want to possess it?’ I [think] this idea of needing to own something is [a little problematic]... I think [my artwork] is sort of my middle

finger to the art world. I don't want you to be able to own everything, and I like that it will self-destruct on its own and that's good. Culture is constantly evolving, so why can't my work continue to evolve? You can't preserve everything forever,” said Chung.

While Chung's talk educated her audience on social justice issues through her artwork, attendee Sakina Cotton '24 added that the time stamp on the pieces added a sense of urgency to the messages they conveyed. Cotton noted that Chung's artwork is centered in her desire for change.

“[Chung] enjoys letting art take its course and having it fade away. I thought that was really interesting because people usually try to educate as much as they can for as long as they can, but I feel like her art applies a sense of urgency. You have to go see while it lasts, and see the different stages that it takes,” said Cotton.



Review: Arctic Horror and Terrific Writing—‘The Terror’ is an Exemplar of Small-Screen Storytelling

DORIAN WANG

“The Terror” is a force to be reckoned with. The chilling, tense, and deeply unsettling, season one of supernatural horror anthology series “The Terror” is based on Dan Simmons’ 2007 novel of the same name, a fictionalized account of the lost Franklin Expedition, where a crew of 129 sailed into the Arctic in search of the famed Northwest Passage and were never seen again. With showrunners David Kajganich and Soo Hugh at the helm, A.M.C. first released “The Terror” in 2018 and recently made its British Broadcasting Corporation debut on March 3, 2021. On the decks of the expedition ships, we viewers are taken from Arctic straits to the shale of King William Island (Inuktitut: Qikiqtaaluk), on, as Captain Sir John Franklin (Ciarán Cuffin) puts it in Episode One: “an adventure of a lifetime.” Spoilers ahead as well as a discussion of graphic topics such as cannibalism and suicide.

One of “The Terror”’s chief successes is its characters. From the cocksure and toffish Commander—later Captain—James Fitzjames (Tobias Menzies) who hides a ruinous secret, to the cynical and volatile Captain Crozier (Jared Harris) whose resolute dedication to his men condemns them all, no character is one-dimensional and all are given their due. Even minor characters with no more than a few lines

throughout the show are treated with the same respect as major characters. A substantial amount of the strength of “The Terror”’s characters comes from the fact that they are not only believable and compelling, but human. Each character’s arc is tightly woven, thematically cohesive, and often deeply tragic. Take Assistant Surgeon Harry Goodsir (Paul Ready), for instance. He begins the series an optimistic and friendly anatomist who shyly corrects officers when they mistakenly call him a doctor—he ends having lost his faith in humanity, having been forced to butcher his crewmates for cannibal mutineers, dreaming of natural phenomena as he seizes and shudders alone in a dark tent, a bloodied shard of glass in his hand. Similar fates follow: a steward dies believing his captain has abandoned him; a marine sergeant dies marching to face the creature he sobbed in fear of the episode prior, musket in hand; a doctor self-immolates; a man carries his lover to a sledge boat to die, and later lies down beyond the camp to die of exposure with his lover’s journal tucked into his shirt. Watching the evolution of these characters, as the expedition’s circumstances become more dire, is truly a terrific wonder to behold.

“The Terror” also calls Victorian society and British imperialism into question, as well as paints a portrait of an ice-locked ship, unravelling at the seams that takes social convention along with it. In

one scene, Fitzjames prepares for a carnival, holding a slinky costume dress up to himself and later attending the carnival in drag as Britannia. Crozier is framed as a maternal figure to his steward, Jopson, first being nursed through his withdrawal while Jopson tells him of his own mother’s addiction, then later tending to Jopson when he has grown too ill to work. Lady Silence (Nive Nielsen), an Inuk shaman whose father the crew mistakenly shot, is a symbol of the catastrophic effects of imperialism on Indigenous peoples. Though stacked with a primarily white male cast (there are only three female characters and one lead character of color), “The Terror” does a surprisingly good job refusing to glorify its crew, acknowledging the devastating effects of their expedition. While important criticisms may arise at the possible framing of many of its Indigenous characters as mystics in the form of controlling a polar bear spirit, the show does its damndest to avoid falling into stereotypes (interestingly, showrunner David Kajganich was actually forced to keep the spirit in the show or face A.M.C. refusing to greenlight the show).

Stranded in the pack ice of Arctic seas or sledging boats across King William Island on an 800-mile march to Back River (Hangingayok), season one of “The Terror” is a must watch. It refuses to fall into used horror clichés (aside from an indulgent and absolutely delightful Wilhelm scream by



LAUREN LEE/THE PHILLIPIAN

Harry Goodsir in episode two), relies on the strength of its writing to carry its tension (rather than the threat of jump scares), and most importantly, trusts the viewer and doesn’t spell everything out for us. While some may find its pacing awkward or its plotlines confusing, the show is an absolute joy (in a little bit of a roundabout way—there’s initially a lot of frustrated screaming at the screen).

Its story is strong, its characters are stronger, and it leaves us with quite a few complex questions to chew on. All I have to say is: enjoy, please—ideally with all the windows open on a winter day.

Season one of “The Terror” receives a 5/5 for its incredible writing, complex characters, and exploration of social issues in Victorian England.

Of Motets and Minuets: A Look at Renaissance and Baroque Music

SOMIN VIRMANI

During the Renaissance period in Europe, a new way of thinking emphasized art and literature. Music was celebrated, and it continued to thrive entering the following period of music: Baroque. In this column, aided by ten years of musical experience and passion, I examine the musical gems of the Renaissance and Baroque periods. Read on, and, I assure you, what’s below will bring music to your ears!

Bach’s “St. Matthew Passion” shines among the greatest masterworks of the Baroque period. Abundant in musical genius, the work itself could feed the mind for years on end. In religious summary, the Passion shares the story of the last days of Jesus, during which he is betrayed, tried, and crucified. The different vocal parts and choirs represent different groups of people—soldiers, priests, and pupils—all of whom

share their opinion on the matter at hand. From these vocal parts come the arias and chorales that constitute the score’s passion.

I am eager to dedicate this installation of the column to enjoying one specific aria from the Passion: “Aus Liebe will mein Heiland sterben,” or simply, “Aus Liebe.” Although this aria serves a greater purpose within the larger context of the work, we will focus on the music phenomena that support the aria in communicating its message. The lyrics and translation of the aria read as follows:

Aus Liebe will mein Heiland sterben,
von einer Sünde weiss er nichts,
dass das ewige Verderben
und die Strafe des Gerichts
nicht auf meiner Seele bliebe

Out of love my savior is willing to die,
- Of any sin he knows nothing -

So that eternal ruin
And the punishment of judgment
May not remain upon my soul.

Analyzing the lyrics, ‘Aus Liebe’ reflects upon the idea of Jesus dying for the peoples’ sins. Instead of directly interrogating religious significance, however, we can admire the ways in which Bach communicates this sacred idea to music and adds emotional dimension.

Upon first listening to St. Matthew Passion, this aria stood out to me mainly because of the seemingly simple orchestration, yet complex and hauntingly beautiful interplay between the parts. For me, the orchestration—baroque oboes (akin to modern-day English horns) supporting a duet between a baroque flute and the soprano voice—communicates a certain purity. In this sense, an ideal environment is created in which to engage with the sacred. Yet, I see the winding journey of

the duet representing the trials and tribulations that come with losing a loved, admired one.

Looking deeper, the internal rhythm of the aria and the corresponding musical phenomena further its emotional impact. While the aria follows a steady three-beat rhythm, commonly featured in waltzes, it is no dance. Instead, it is slow-paced and riddled with fermatas, or interruptions in measured time, that help the aria create an unsteady and other-worldly musical environment. Listening to the aria, I feel as if metered-time is suspended and that I am in a vacuum, weightless and rebounding off of sound waves. In other ways, too, the unsteady rhythm confers to the idea of breath. Anecdotally, the winding rhythmic journey of the aria is akin to uneven inhaled and exhaled—some stressing, some relieving—that coalesce in heavy emotional weight. All these emotional effects of the aria are universal, and instead of solely ex-

emplifying the struggle surrounding Jesus’s death, they perfectly present Bach’s musical genius and the ways in which music can empower our emotion, especially when it comes to the beliefs most dear to us.

Speaking of the sounds of the duet, a lot of times the flute and the voice sustain a dissonant, tension-filled chord during a fermata, after which they finally resolve into moving passages that wander once again back to dissonance. Working in tandem, therefore, the rhythm and sound facilitate an emotional tide that induces an intense heart-throb effect. At one point, your back is rigid and you are holding your breath as you hear conflicting tones reverberate, and during the next, you are consoled by pleasing harmonies and you sink back into your chair.

Desolate yet lovely, harsh yet welcoming, cold yet warm, indisputably stunning, I highly recommend that you give ‘Aus Liebe’ a listen!

Movie Retrospective: ‘The Matrix’ is an Anthem for Wokeness in an Era of Social Injustice

JASMINE MA

Arriving at the end of the 20th century, “The Matrix” casted its irreplicable conceptual brilliance into cinematic history. As one of the few synopses that can level Christopher Nolan’s eminent brain twists, this film voyages into the core of humanity, exploring the relationships between comfort and ignorance, freedom and slavery, and faith and doubt.

Twenty-two years later, the boundaries of these opposing concepts have slithered closer together, and in some cases, they grew to become one. In a world where political brainwashing has infiltrated the lives of countless people, the mind-refreshing purpose of “The Matrix” desperately resurfaces in our society. The film constructs a dystopian world set in the future, where current dilemmas of the human race are amplified and darkened. Ranging from ethical issues intertwined with the advancement of artificial intelligence to environmental deterioration and climate change, this film ghastly depicts the consequences of our actions, serving as a distress cannon fired into our foggy night sky.

Most of all, amidst our ongoing battle against systemic racism and all forms of social injustice, the Plato’s Cave Allegory portrayed by “The Matrix” adapts to a new

purpose—a wakeup call for those who are deep in their slumber of ignorance.

Utilizing the audience’s human nature to the storyline’s advantage, the film commences from the fabricated world of the matrix, a tactic that allows the audience to develop empathy before the protagonist, Neo (Keanu Reeves), transitions into the real world. This way, the audience is deceived alongside Neo, which helps them fully grasp how convincing and real the matrix may seem.

As the plot escalates, audiences soon get in horror as they discover that in this future world, human bodies and minds are used as batteries to power a ruling race of A.I. machines, which have redesigned Earth into a world intolerant of freed humans. In a twist of ironic tragedy, this means that every human participating in the matrix simulation—the ultimate power source for the A.I. race that collects electricity from human bodies—is directly fuelling the oppression of themselves.

Mirrored into our current world, the relationship between the machines and humans in the film corresponds to the relationship between the oppressors and the oppressed. Over the past centuries, governments and organizations have structured entire nations so that the oppressed have little room to combat their oppression, eradicating nearly all possibility for them to challenge

the inhumane power hierarchy. In many cases similar to “The Matrix”, countries that utilize propaganda to control the judgements of their victims lead to “enslaved” people passionately believing that they live in freedom and possibility.

As dystopian as this current reality may seem at first glance, it is all around us, portrayed in varying forms in different countries. In some cases, groups of enslaved people have progressed to recognize the danger of their given default world. However, because of the deadly ignorance from people around them, this unpopularized knowledge becomes their abyss of misery. Soon, some would choose to recoil back to their comfort of ignorance, since they believe there is no point in fostering divulging and bothersome thoughts if they cannot momentarily lead to change or rebellion. Indeed, Cypher (Joe Pantoliano) from “The Matrix” experienced this regret over entering reality, and soon became driven by the belief that ignorance is bliss. For him, that desire was so consuming, that he was willing to betray the entire crew and destroy any hope for humans to ever be free.

Although this situation seems bleak from the present, the future is still unfolding, and there are areas that can be rewritten by our united strive for changemaking. As emphasized by Morpheus, the procedure of awareness and lib-

eration needs to occur at an early age, before the prisoners’ cognition becomes solidified and unalterable, since childhood is when a person’s curiosity fosters room for open-mindedness. In many ways,



ERIN KIM/THE PHILLIPIAN

this shines light on the urgency to improve education systems worldwide, since the schooling years is the window that allows for this shift in perspective.

With that being said, it is evident that the themes of “The Matrix” deeply resonate within our society, deeming the film a good representational model for all that needs to be done in our world. The social injustices that occurred over the past decades have reached a new peak of heightened visibility, and the re-

sponsibility lies in those who are free of “mental slavery” to wake everyone up to the real world and serve as the forces of change. After all, our only chance at resolving the social injustices of this reality

is built upon the prerequisite that all humans have stepped out of the matrix’s deceit. Now, it is more important than ever to realize that “The Matrix” is an experience of philosophical enlightenment disguised in the familiarity of a cinema screen. The power of this film will forever spark contemplation within its viewers, and when we unite as the habitants of reality, these dispersed sparks will blaze into the flame of change.