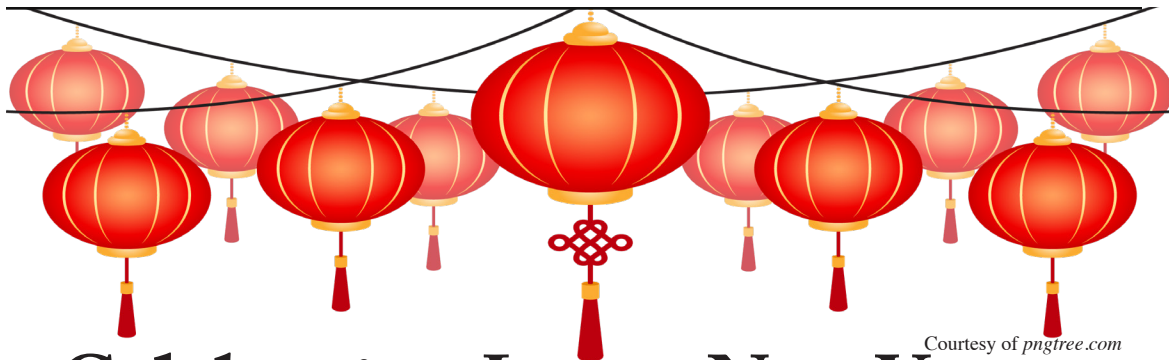


The historian Dr. Carter G. Woodson and other prominent African Americans first established “Negro History Week” during the second week of February, 1926. Since 1976, February has been recognized as Black History Month, endorsed with a specific theme by an American president. The 2024 theme is “African Americans and the Arts.”

Month, Dean of Multicultural Affairs Cameron Brickhouse and the leaders of African-American affinity groups on campus have planned a variety of upcoming events; here is a preview of some of them. In the Heely Room, students will share their experiences as part of a Black History Month Senior Stories. Executive Director of the Hutchins Institute for Social Justice Zaheer Ali is hosting

Emily Pan '24 / THE LAWRENCE
“Listening as a Creative Act” on hip hop throughout the years. The Lunch and Dialogue team is hosting an event in the McGraw Reading Room. Thursday’s event is a Black Alumni panel discussion taking place during School Meeting, featuring alums working in fields ranging from business to media. The Alliance of Black Cultures will be hosting a movie night in the McGraw Reading Room on Friday.

In honor of Black History



Courtesy of pngfree.com

Celebrating Lunar New Year at Lawrenceville

ISABELLE LEE '27

The 2024 Lunar New Year officially started on February 10, marking the beginning of the Year of the Dragon in the Chinese Zodiac. Lunar New Year is celebrated in much of Asia, including China, Korea, Vietnam, and Singapore, as well as throughout communities of Asian diasporas throughout the globe. Lunar New Year is a time of celebration, where families and communities come together to honor cherished traditions.

For many students at Lawrenceville, like Michelle Zhang '25, Lunar New Year also serves as a reminder of their distance from home. “It’s one of the saddest times at Lawrenceville. You’re supposed to be back home, but we don’t get a day off,” Zhang reflected.

Lunar New Year is one of the biggest traditions in Zhang’s family. Their celebrations include visiting their relatives in Beijing and making dumplings. For Zhang, the heart of Lunar New Year lies in these family gatherings. As a boarder at Lawrenceville, Zhang feels like it is “different” to celebrate the holiday away from home. However, she has found her own way of bringing the

spirit of togetherness to campus. Alongside eating hotpot with her friends, Zhang has planned events for the School as the president and founder of the Chinese Society club.

On February 7, Zhang helped host a Mahjong tournament, where students could play the traditional Chinese tile-based game. Mahjong is a social game that brings family and friends together, and Zhang called the tournament “a success.” As an amateur calligrapher, she also helped plan a calligraphy event. The event featured Chinese music and food, bringing a taste of Chinese culture to Lawrenceville.

Zhang and Angela Yang '25 share leadership over the “Dumplings For Dreams” club. Yang also celebrates the Lunar New Year every year with her family and family friends she has known since she was young. She recalls that this year’s gathering was “particularly fun” because she did karaoke. “My favorite part is getting together with my family friends who I haven’t seen in several months,” Yang said.

Dumplings For Dreams is planning to host a hotpot event that students can sign up for. The event aims to introduce hotpot to those who may not

be familiar with hotpot and provide a space for people to connect with their friends over food. Instead of eating out at a restaurant, the club plans to prepare all the necessary ingredients themselves, including raw meat, vegetables, pots and sauces.

Other communities on campus joined in on the Lunar New Year celebrations. Houses set up traditional decorations, sparklers were set off in front of the Chapel, and students were taken on a weekend bus trip to Woori Mart to buy East Asian foods and products. Tsai Commons even offered special East Asian food options for lunch and dinner such as tteokbokki, dumplings, and fried rice for the Friday before Lunar New Year.

“I’m very appreciative of the extent that [Tsai] has gone to cook Lunar New Year themed foods,” Aki Li '25 commented.

Li typically celebrates Lunar New Year in Japan with her relatives, and she especially loves spending time with her cousins. “...I’d usually take my younger brother and younger cousins out on snack shopping sprees [during Lunar New Year],” Li said.

Overall, Lunar New Year at Lawrenceville is a time for students to come together in the spirit of celebration and learn more about the widely celebrated holiday.

Outside the Bubble

Russia Opens Prisoner Swap for Wall Street Journal Reporter

SIENNA SOEMITRO '26

On February 8, Russian President Vladimir Putin announced that Russia is open to a prisoner swap for Wall Street Journal reporter Evan Gershkovich, suggesting a trade between Gershkovich and a Russian assassin currently serving a life sentence in Germany, a U.S. allied country. Gershkovich, a 33-year-old reporter, has been detained in Russia’s notorious Lefortovo Pris-

on for over 300 days after being arrested by Russian authorities for espionage. In an interview with former Fox News anchor Tucker Carlson, Putin said that he did not rule out the possibility of the reporter “returning to his homeland.” In January of this year, Russia again extended his pre-trial detention until the end of March. If found guilty, he could spend up to 20 years in Russian prison.

Biden Defends in Response to Special Counsel’s Report

ISABELLE LEE '27

On February 8, President Joe Biden firmly denied claims about his memory loss in response to special counsel Robert Hur’s report investigating the president’s possession of classified government documents. According to *ABC News*, the report described the president’s memory as “hazy, fuzzy, poor,” as well as having “significant limitations.” The report detailed that during a private interview, Biden could not remember when his son Beau passed away from brain cancer. “How in the hell dare he raise that?” Biden forcefully responded, hours after the release of the

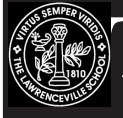
report, mentioning that he honors his son with a service every Memorial Day. While defending his memory, however, Biden mistakenly referred to Egypt’s president Abdel Fattah El-Sissi as the president of Mexico. This statement was his third time confusing national leaders during the same week, after referring to late German chancellor Helmut Kohl, who died in 2017, instead of former Chancellor Angela Merkel twice at a series of fundraisers in New York. After the incident, House Representative Tom Emmer (R-Minn.) commented on X, formerly Twitter, that Biden “does not have the cognitive ability to be President.”

U.S. Senate Advances Deal Containing Foreign Aid

ELLEN JORDAN '26
NEWS ASSOCIATE

Since Russia first invaded Ukraine in early 2022, foreign aid from the United States has remained crucial for the Ukrainian war effort. However, as the second year of the conflict draws near, Americans have grown more skeptical of the U.S.’s financial involvement in the issue, an opinion that has generated intense debate on Capitol Hill. On February 7, a bipartisan border security deal was blocked by the Senate with a vote of 49-50, with the majority of the chamber’s GOP members voting

against it. The deal itself was a part of a larger foreign aid package, which included financial relief for Israel and Ukraine, in addition to aiding Indo-Pacific security. However, following the package’s failure to advance beyond the Senate, Washington Democrats redrew a new deal in January of 2024 focusing primarily on aid for Israel, Taiwan, and Ukraine and other aspects of foreign policy. The deal—although its details are yet to be finalized—advanced the following day via a vote of 67-32 and will likely face opposition from House Republicans.



THE LAWRENCE

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CORRECTIONS

Readers who notice errors should contact lpark24@lawrenceville.org.

Dawg of the Week Cheese Dawg

Luke Pometti '25



The War on Thinking: Censorship in Curriculums

SARAH JANG '27

Last year, Florida's Governor Ron DeSantis enacted bans on Diversity, Equity, and Inclusion (DEI) programs in public schools and universities, intending to eradicate these diversity programs which DeSantis claims "indoctrinate students with a leftist agenda." DeSantis also passed the "Stop W.O.K.E." act last year, restricting how workplaces and schools were allowed to conduct discussions on racism and social justice. Now, DeSantis has instituted a rampage of censorship in school textbooks, removing academic topics such as Critical Race Theory, and even banning the new A.P. African American Studies course for being "inexplicably contrary to Florida law and significantly lack[ing] educational value." This censorship is destructive to educational systems as it promotes ignorance of topics that are extremely societally and historically important.

One means of achieving any school's purpose—to educate its students—is to claim that ideally, a school should present all information objectively. However, no source is ever completely free of bias: this is a natural phenomenon, as any piece of information is influenced by its author's personal experiences. Ideas and events must be recorded by humans, who are inherently biased, to become information. Instead of trying to impose objectivity, an impossible goal, a school's responsibility should be to

acknowledge bias while presenting students with a wide range of perspectives to study. This technique allows schools to stay true to their purpose of education and produce graduates who value developing thoughtful opinions. True neutrality, in a sense, is presenting all kinds of information to students, trusting that students are able to use their learning wisely.

Just as the variety of information available (or lacking) to a student affects their education, the diversity of a student body is impactful in shaping its culture. A collection of students from different backgrounds, cultures, and of different opinions contributes to a richer academic experience, for example at a Harkness table where everyone brings something unique. However, diversity is not just a nice luxury to have. Building a diverse campus is the responsibility of school officials, who must advocate for the equity of groups that have historically experienced injustice at the hands of the same system. Programs that emphasize inclusion create campus cultures where everyone feels welcome, and enrich their overall experi-



ences. DEI programs, which intend to promote those elements of education and residential life, have faced recent heavy criticism from some right-wing politicians. While the media has highly publicized DeSantis' particular efforts to end these programs, DEI programs are also under attack in other states. In 2023 alone, 20 states made or considered making laws that would prohibit DEI programs in public universities. The disbandment of DEI programs not only threatens a valuable aspect of education, but is a refusal to grow alongside a society actively trying to amend past injustices.

Refusing to hear and recognize certain voices in the name of "objectivity" is both hypocritical and detrimental to students: restricting information is not objective at all. Florida's censorship of textbooks based on unfounded allegations of political indoctrination obliges us to consider whether fighting over educational issues is merely a partisan excuse for taking shots at an opposing "side" and their opinions. Education—and how to effectively implement it—seems to be caught up in a battle between polarized political parties, where students' learning is the casualty.

As an example of political goals being imposed with little objective justification, the

Editorial

How to Craft the Perfect Editor-in-Chief

All authentic Editors-in-Chiefs start out as humble writers (who are, after all, at the heart of *The Lawrence*). But after being seasoned with experience, braised in passion, and topped with ambition, the once-weekly Features or Opinions contributor develops an unfathomably rich taste profile and texture that'll be sure to warm your soul. Serve with your favorite sides of Section Editors and Executive Editor refreshments, and you will have a meal sure to delight journalists and Lawrentians alike.

Instructions

1. Begin with a writer. While this isn't the decisive factor of a good EIC, starting out with a talented and dedicated writer cultivates a high standard for Section Editors to respect and emulate. Of course, good writers themselves take time to develop. But that's why skill and passion are so important; a poorly homogenized writer rises unevenly when you let it proof to the position of EIC, whereas a passionate one develops consistency. For this EIC, we chose a capable writer soft enough to still grow.
2. Incorporate the smile. Though this seems like an optional ingredient, it becomes absolutely crucial later on in the recipe. The EIC will smile when you walk into the office, and smile when Mrs. Buckles asks for another page that the Board hasn't produced yet. The smile is necessary for brutally cutting us off from excessive feeds, or when she scours the internet for a non-copyrighted photo that the Photos Editor can't find, or when she holds Saturday meetings that a surprisingly large percentage of the Board attends. It is a superpower, really, for somebody to continue holding a smile even when it's Thursday night and everyone is panicking because we're missing three articles, a graphic and two photos, and everything is spiraling out of control. In those moments, stressed editors do not need more pressure. In those

3. Add more kindness than you think you need. As the EIC is baked through hardships of countless strenuous office hours, her kindness will shine through like a beacon in the dark and will cool into a crispy sweetness that all around her will adore. This step, like the smile, is crucial—it's that kindness that endures even after we make crucial mistakes, miscommunicate, or are simply overwhelmed by the paper, or even Lawrenceville life in general. This kindness is what makes the EIC so sweet—and what ultimately makes her a joy to work with.
4. Whisk in good communication. The EIC must be good at communication, and she is. She's incredible at it. Whisk and stir as fast as you can with the pace at which the EIC sends the myriad of emails needed for another issue to bless *The Lawrence*—keeping up with everyone on the Board throughout the week. As you slow down, you should see a web-like structure forming at the bottom of the bowl. These are the links the EIC has formed—a manifestation of her gentle, yet intelligent ability to talk with others and make sure you feel understood.
5. Finish with a dash of sternness. While the EIC is soft and chewy, there's a distinct sharp taste once every few bites. She knows how to balance her friendly persona with the firmness crucial to an EIC. Open to new ideas, she also understands how to keep us on time and our wild ideas in check.
6. Once the baking is complete, sprinkle with humility and a hefty bit of star power. Even though her brain works at the speed of light, the EIC never brags about her ability (despite the fact that she has every right to). After everything has cooled, take a nice long look at your artistry, and notice how it shines without taking away from the glow of everything around it. This is the sparkle of the best type of EIC, one who leads by leaning on and uplifting others. She is the type of leader who makes you want to work harder, proud to be under her jurisdiction, proud to be a part of whatever amazing thing she is concocting.
7. Unfortunately, like all good things, your time together must come to an end. So enjoy Claire. Enjoy her smile, be graced by her generosity, and thank her for everything she's done for this paper, and for you.

moments, editors can swivel on their chairs to an EIC who will answer their questions, suggest quick solutions, and, most of all, smile. Whether Board members are yelling at Indesign or slapping the dysfunctional printer, or faculty advisors are banging on the door, this EIC will consistently supply necessary enthusiasm and clear thought.

This Editorial represents the majority view of The Lawrence, Vol. CXLIII.

Capital Punishment is a Crime

Why “an Eye for an Eye” is Unconscionable

SAHANA LÖWY '26

On January 25, 2024, the state of Alabama executed Kenneth Smith using nitrogen hypoxia, a first in American history. Though state attorneys assured courts that the method induces “unconsciousness in seconds,” witnesses reported that Smith “shook and writhed” for at least two minutes before death. Mr. Smith was convicted in 1996. Though 11 out of 12 jurors voted to spare his life and to sentence him to life in prison, the judge in the case overruled their decision and condemned him to death. Despite the safeguards of due process and the checks and balances of the legal system, the ultimate decision of whether Kenneth Smith would live or die was made by only one man. This is only one example of the cruelty and unfairness capital punishment inflicts. Capital punishment is fundamentally wrong because it denies one’s inherent right to life, a right that should remain unwavering and unconditional.

Each and every method of execution is inherently inhumane and barbaric, subjecting victims to physical pain and psychological torment. Hanging may be easily botched, causing either a slow and agonizing death by strangulation or decapitation, depending on the length of the drop. A firing squad involves a hooded prisoner being strapped into a chair as five marksmen take aim and fire at their chest. I cannot convey my disgust at this injustice beyond protesting that as a human, the scene is viscerally wrong. The prisoner, blinded, sits and awaits their inevitable death as shots ring out against them.

Electrocution is equally revolting. The condemned prisoner is led—or dragged—into the death chamber and strapped into the chair, and electrodes are fastened to their head and legs. When the switch is flicked, the body strains, jolting as the voltage fluctuates. Often smoke rises from the head. There is the awful odor of burning flesh. No one knows how long electrocuted individuals retain consciousness, but these executions can take upwards of 15 minutes. The gas chamber attempts to improve upon electrocution by strapping the prisoner into a chair and suffocating them with a

lethal cocktail of gases. It can also take nearly 20 minutes of suffering and suffocation before the victim is killed.

Lethal injection is a more recent invention. While its name evokes less gory imagery, according to the U.S. Court of Appeals, there is still “substantial and uncontroverted evidence” that it “poses a serious risk of cruel, protracted death... Even a slight error in dosage or administration can leave a prisoner conscious but paralyzed while dying, a sentient witness of his or her own asphyxiation.”

No matter its implementation, capital punishment does not support our justice system’s self-

America’s Constitution does not allow torturing the torturer or raping the rapist. By the same logic, taking the life of a murderer should not be allowed either.

professed principles, as it contradicts the very nature of rehabilitation, intended to restore a convict’s social or moral standing in society or their relations with others. The notion of an eye for an eye, or a life for a life, is an unconscionable one. America’s Constitution does not allow torturing the torturer or raping the rapist. By the same logic, taking the life of a murderer should not be allowed either. The permanent nature of capital punishment also betrays another core value of our justice system, due process under the law, by forever depriving an individual of the opportunity to benefit from new evidence or new laws that might warrant the reversal of a conviction. The Marquis de Lafayette once demanded that “the infallibility of human judgment” be proven before anyone can be sentenced to death. There is always room for human error, and our justice system compensates for this by allowing appeals to be made and sentences overturned.

Even though some believe the death penalty is without moral faults in theory, an examination of how it is applied in practice re-

veals another level of wrongdoing. The death penalty is not applied equally based on justice. The process of imposing the death penalty is affected by the quality of the defense counsel, the county in which the crime was committed, and the race of the defendant or victim, as well as other inherently inequitable factors. Almost all defendants facing the death penalty cannot afford their own attorney, exposing the poor and already marginalized to worse fates. According to research from the National Association for the Advancement of Colored People (NAACP), 35 percent of people executed in the last 40 years have been Black, despite Black Americans only constituting 13 percent of America’s population. The death penalty violates the constitutional guarantee of equal protection. It is imposed disproportionately upon offenders who are people of color, and on those who are poor, uneducated, and concentrated in certain geographic regions.

Proponents of the death penalty argue that it deters potential felons from similar offenses, despite studies revealing otherwise. According to the American Civil Liberties Union (ACLU), when police chiefs were asked to rank the factors that, in their judgment, reduce the rate of violent crime, they rated the death penalty as “least effective.”

Hu-

ing a punishment that has been proven ineffective at preventing crime. Studies from both Amnesty International and the ACLU assert that there is no credible evidence that the death penalty deters crime more effectively than long-term imprisonment. In fact, a 2019 Death Penalty Information Center (DPIC) survey of the American public indicates that support for the death penalty drops even lower when respondents are given the option of imposing life without parole. Long terms of imprisonment would have the same deterring effect as the death penalty, as well as holding public support.

Another common argument for the penalty is that taxpayer money should not be going to feeding and housing murderers in prisons. The notion that it is cheaper to kill criminals rather than maintain them is not only false but also incredibly callous. This idea squanders the time and energy of courts, attorneys, and law enforcement personnel. A murder trial normally takes much longer when the death penalty is an option than when it is not. Litigation costs—including the time of

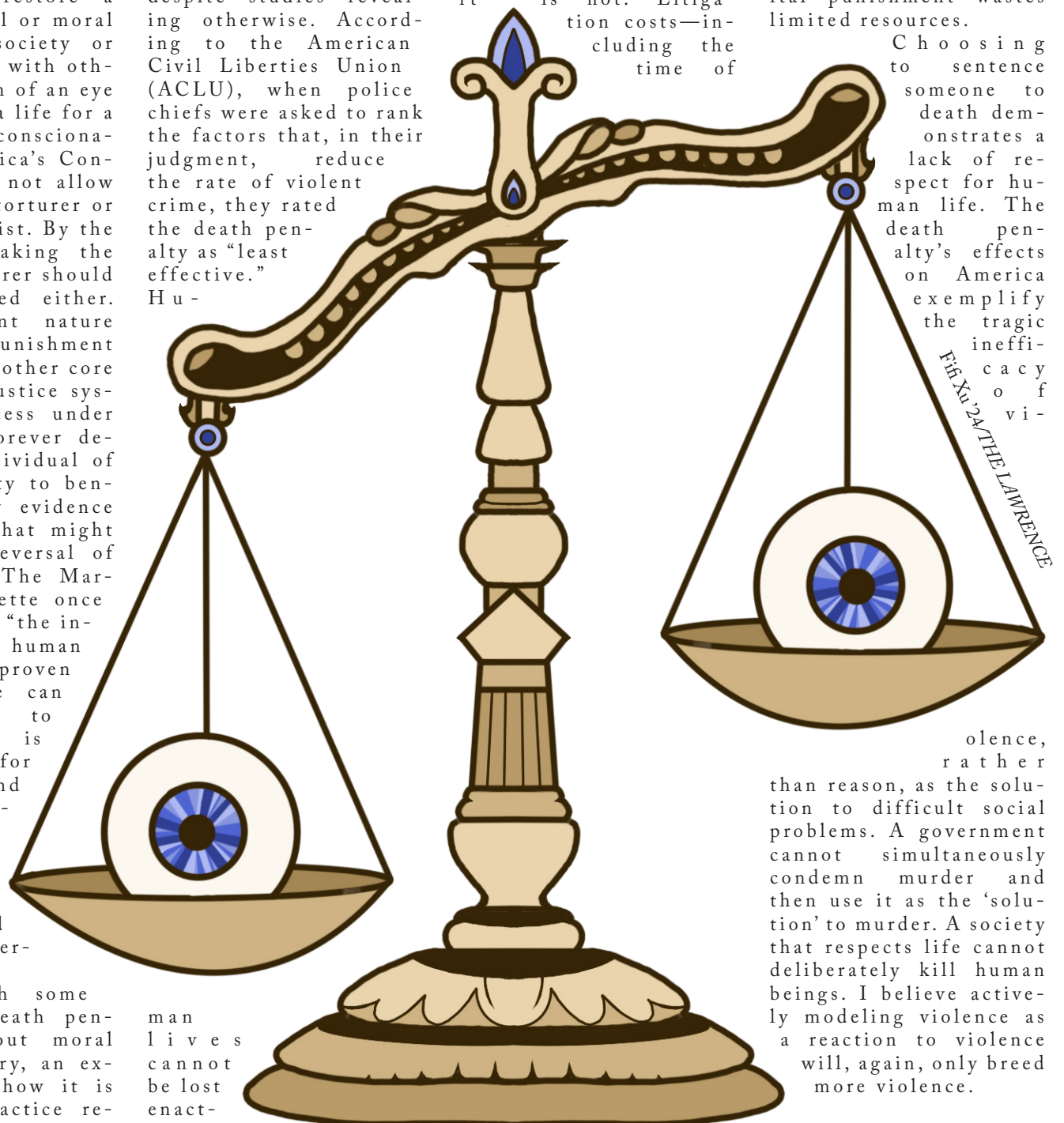
judges, prosecutors, public defenders, and court reporters, and the high costs of briefs—are mostly borne by the taxpayer. The extra costs of separate death row housing and additional security in court and elsewhere also add to the cost. A 1982 study showed that were the death penalty to be reintroduced in New York, the cost of the capital trial alone would be more than double the cost of a life term in prison. Furthermore, it goes against human nature to debate the convenience of capital punishment and attempt to economize our resources at the expense of human life. And even if it were moral to condemn another to death simply because we do not wish to pay for their life, cap-

And even if it were moral to condemn another to death simply because we do not wish to pay for their life, capital punishment wastes limited resources.

ital punishment wastes limited resources.

Choosing to sentence someone to death demonstrates a lack of respect for human life. The death penalty’s effects on America exemplify the tragic inefficacy of vi-

olence, rather than reason, as the solution to difficult social problems. A government cannot simultaneously condemn murder and then use it as the ‘solution’ to murder. A society that respects life cannot deliberately kill human beings. I believe actively modeling violence as a reaction to violence will, again, only breed more violence.



man lives cannot be lost enact-

Wacky Womanizers and Devilish Deals at Winterfest

DOROTHY LEE '26
NEWS ASSOCIATE

On February 9 and 10, the Periwig Club presented Winterfest, an annual performance of various student-directed and student-produced plays. The plays were assorted into two blocks: "A Night" and "B Night," the former consisting entirely of student-written plays while the latter featured works by outside playwrights. Winterfest's opening night began with "A Night" followed by "B Night" on Friday, February 9, and the two collections were performed in the opposite order on the next day, Saturday, February 10.

Technical Director of the Kirby Arts Center Jamie Cuthrell wished the student actors, directors, and technicians a "huge congratulations" on their hard work. Cuthrell was especially excited about the large number of student-written plays this year, adding,



Photo of Winterfest

"In moments like [this], I know I'm in the right place because I get to help [students] tell [their] stories in dynamic ways."

Assistant Head of Winterfest Annabella Saltarelli '25 described the performances as "simply fantastic." In addition to her role in overseeing the overall production, Saltarelli directed

the play "K, X, Z, and V" by Canadian author Ian Williams. The play was a comedy following four employees assigned to name a drug that prevents adult bed-wetting. Although Saltarelli was initially nervous, she was "pleasantly surprised" by her actors' preparation and performance. "I am so proud of [them]," she said,

Courtesy of *The Lawrenceville School* "for all [their] hard work, for showing up, for rehearsing, for everything."

The performances were met with positive feedback from many members of the Lawrenceville community. "The love and admiration from the audiences says far more than I can put into words," Cuthrell explained. The tickets for "A Night"

were sold out 30 minutes before opening night had even begun, and all four productions performed to a full house. On Saturday night's last performance, several audience members sat in the aisle between the rows of chairs, even after Cuthrell had placed more chairs throughout the theater.

"It was amazing," Miu Baholyodhin '26 reflected. Her favorite play was "A Deal with the Devil," directed by Tenjiwe Sithole '24, Imani Gaskin '24, and Marlow Mellquist '24. "I feel like the story was really interesting," Baholyodhin said, "the character development...was very complex." She noted that, overall, the student-directed plays were "really funny." Baholyodhin was also surprised to find out that the lighting of the performances had been programmed by students taking the Lighting Design course. "It was really professional," she described.

Lawrenceville at Yale's 50th Annual Model UN



Photo of Model UN Event

ETHAN ZHU '26
NEWS ASSOCIATE

On Thursday, January 18, Lawrenceville's Model United Nations (MUN) club brought a group of 12 students to represent the School at the annual Yale Model United Nations Conference (YMUN). YMUN celebrated its 50th iteration this year, with almost 2000 high school students from around the world. The conference spanned four days, in which committees met over six sessions. MUN

Courtesy of *The Lawrenceville School*

is a simulation of the real United Nations (UN), with students acting as delegates to represent their assigned nations. At YMUN, delegates dove deep into complex international issues, researching historical conflicts and crafting potential solutions to current events while developing their public speaking and teamwork skills.

Ray Taft '25 noted that he had an enjoyable experience at the conference. "I enjoyed meeting people from all parts of the world," he said,

"That's the best part; I love bonding with new people and people I already know." As this was Taft's second MUN conference, he felt that he had a firmer grasp of the conference procedures. "On opening night, we were all in an auditorium, with people from all around the world, so it was cool feeling like we were a part of something big," he added.

Reflecting on his performance, Taft noted that he collaborated well with others, but hopes to continue working on his public speaking. "Public speaking has always been a challenge for me," he said, "But that is what is so great about MUN in general: you get to improve." Taft recalled being "super scared" at last year's YMUN, but said he could "feel his improvement throughout [this year's] conference."

Catarina Correa '26, another YMUN participant, shared her experience. New to MUN in America but not to the activity itself, Correa described the conference as a challenging yet exciting event. "It was really daunting at first,

with strong speakers from places all around the world, but the more I spoke, the more self-confidence I gained," she said. Correa exceeded her expectations and received the Outstanding Speaker award in her committee as a testament to her growth and speaking abilities.

Outside of preparing for the sessions, Correa enjoyed walking around the Yale University campus and meeting other students. "A really fun thing about YMUN was that there were so many activities I did within my committee," she recalled, "I really got to meet and bond with my peers there outside [of the] debates and forming alliances."

Reflecting more on MUN's presence within the Lawrenceville community, Correa said that she would "really love to develop the club more." "I think a lot of people would be willing to do MUN if it were more active," she remarked, "Currently, we only do one conference a year, but I'd love to attend more, and I think many would feel the same."

Fellow YMUN attendee Rian Julka '25 echoed Correa's sentiments, noting that he "hopes to add more [conferences]" to the MUN club agenda. In particular, Julka specified his preference for larger competitions spanning several days. "I'm thinking we can do either Harvard [University] or Cornell [University] because those are not that far and would not really impact our school schedule," he added.

Correa, Julka, and Taft, all shared a positive experience at YMUN and encourage students to try MUN out for themselves. "I love MUN as a more open form of debate that offers many ways to succeed," Julka shared, "I have seen people who are not great speakers or researchers, but can consolidate large groups of people and end up doing really well." Taft agreed: "If you're at all interested in current events or news in general or history, I'd highly recommend it, even if you're not great at public speaking or nervous in front of crowds... It'll definitely help you build those skills."

A New Era

SAHANA LÖWY '26

Fans across the globe watched with bated breath as 14-time Grammy winner Taylor Swift took the stage on February 4 to accept the Grammy Award for Best Pop Vocal Album. Swift began rerecording her albums in 2021 after the rights to the original versions were acquired by Scooter Braun. Going into the night's awards show, Swifties noticed that the artist had changed her profile picture on social media to a black-and-white icon, and many interpreted this change as a hint that Swift would announce a new "Taylor's Version" of her album *Reputation*, which has a black-and-white cover. Instead, she shocked us all by announcing a brand new album, *The Tortured Poets Department* (TTPD). There are 16 tracks plus a bonus track, "Manuscript," that comes with a physical copy of the album. Post Malone and Florence and the Machine are two featured artists.

Swift is infamous for leaving a trail of easter eggs in every post, action, and word. Social media blew up with fan theories and interpretations of the artist's vague yet meaningful hints. Hours before the Grammys, TaylorSwift.com crashed, showing an "Error 321 Backend fetch failed" message. Error 321 is a communication error that would appear on a fax machine with a poor telephone line connection. Below, "hneriergrd:" appeared to be an unscrambled version of "red herring," which is a clue or piece of information intended to be misleading or distracting. Underneath that was "DPT: 123." DPT backward is TPD, "Tortured Poets Department."

The titles are especially interesting as fans speculate the album is about Swift's six-year relationship with English actor Joe Alwyn. Not only is April TTPD's release month, but it is also the anniversary of the announcement of Swift and Joe Alwyn's breakup. It seems that Swift has reignited her break-up writing flame with titles such as "So Long, London," "I Can Do It With a Broken

Heart," and "The Smallest Man Who Ever Lived" making the tracklist. If that is the case, maybe Alwyn should seek advice from his group chat with friends Paul Mescal and Andrew Scott. The same group chat is also rumored to be called "The Tortured Man Club," *ahem*. Even the caption, "All's fair in love and poetry," hints towards an unashamed retelling of their relationship.

Nothing has sparked the mad rush of fan theories quite like the track list, however. Track Two, titled "The Tortured Poets Department," might be a nod to her reputation as a so-called 'torture poet.' Swift has long been accused of writing solely about heartbreak and has acknowledged this reputation in the past with 1989's "Blank Space," a satirical song poking fun at the image people have of her. The third track, in TTPD, "My Boy Only Breaks His Favorite Toys," is where things start to heat up. This title could point to a man who thinks that he can play other people, making them sing and dance to his tune. In Swift's own words from her song "Dear John" it could be about her "living in his chess game" where he "changed the rules every day." Tracks 6 and 11, titled "But Daddy I Love Him" and "I Can Fix Him (No Really I Can)," respectively, could be influenced by Lana Del Ray, with whom Swift has worked in the past. The titles also could be a nod to the 'Old Taylor' who specialized in sassy, witty, and slightly mean break-up songs. Her last track, excluding the bonus song, might be the most evasive. Titled "Clara Bow," the track references the old Hollywood starlet of the same name. Bow followed the all-too-common yet tragic path of many other female stars, including Swift herself—her private life was frequently and aggressively exposed in tabloids, with rumors about her romantic partners taking the spotlight. Of course, Swift is infamous for her red herrings and cryptic messages. Whatever our interpretations may be, Swift will be sure to flip them on their heads, so the only way to know for sure what's coming is to stream *The Tortured Poets Department* on April 19!



Sonia Singhal '24/THE LAWRENCE

Step to the Rythym: A Look at En Corps' FroBeats

SHLOKA CHODHARI '26
ARTS ASSOCIATE

Arguable, no form of movement is more captivating and expressive than dance. It requires dedication, discipline, and creativity, as dancers harness their physical abilities to convey stories while simultaneously engaging audiences. In Lawrenceville's very own Winter Dance Series, we were granted the opportunity to watch amazing and skillful dances, one being FroBeats. FroBeats refers to a genre of music that originated in Nigeria and has gained international popularity in recent years. This year, our FroBeats team was able to unleash a new skill, which many audience members enjoyed.

FroBeats' choreography incorporates many styles, such as hip-hop and traditional African rhythms. Captain Isabella Spencer '26 brought a new dance to the Kirby Arts Center stage: Step. Spencer says she "really wanted to incorporate

Step because it is a part of African American history that is not very well known. I grew up around Step and always found it really awesome." With a new style always come obstacles, and no doubt, even though challenges presented themselves, the team ended up with a great outcome. Spencer admitted that "it was definitely a challenge because it was something many people have never done before." However, Spencer explained that her mother, Paula Spencer P'26, "helped a lot, and I think we all had a lot of fun with it." The main aspect of dance is dynamic, as it is essential for adding depth, intensity, and interest to the performance. Through overall dynamic range, dancers can convey emotions and express their artistry. On the FroBeats team, Spencer writes, "The dynamic of the group is amazing. Everyone is so eager to learn and genuinely have fun dancing. I always leave rehearsal feeling super positive and grateful for all of them." A positive team dynamic is crucial, especially when learning new and

hard choreography, allowing dancers to be comfortable with challenging movements. Dancers must master dynamic control to transition between the intensity of the dance from regular hip-hop style to step. Spencer adds, "The choreography process is difficult but a lot of fun. The more you choreograph, the more comfortable you become doing it, but regardless, it can be a struggle knowing where to start." The FroBeats community always has each other's back, and no matter what, they persevere with their high energy, and whenever on stage, it shows to be a rewarding experience.

For any new members of the dance community, Spencer encourages them to "Join! Get involved! Dance is a ton of fun and a no-judgment space to unwind every week." Even without prior experience, the FroBeats team is always a safe space to learn with no judgment and to be a part of a stress-free, high-energy environment. Watch out for the next dance series; I am sure FroBeats will take our breath away once again!



FroBeats at the Winter Dance Series

Courtesy of The Lawrenceville School

The Boy and the Heron Review

ANASTASIA FABIAN '26

The Japanese animation studio Studio Ghibli is one of the greatest animation and storytelling studios worldwide. *The Boy and the Heron*, the studio's most recent film, is worth watching due to its story, beautiful animation, and significance to Studio Ghibli's main animator, Hayao Miyazaki. Famous for movies like *My Neighbor Totoro* (1988), *Grave of the Fireflies* (1988), *Princess Mononoke* (1997), *Spirited Away* (2001), and *Howl's Moving Castle* (2004), the Japanese studio has earned its prestige. This fame has led Studio Ghibli to open a theme park, reach an estimated worth of \$162.8 million, and receive esteemed awards, including the Academy Awards. The studio has built itself up through beautifully animated movies with heartwarming and impactful storylines.

Since starting the studio in 1985, Miyazaki has announced around five times that he would retire. By the fifth, after the creation of *The Wind Rises*, Miyazaki's retirement felt like it would finally be permanent, he even said, "If I said I wanted to [make another feature film], I would sound like an old man saying something foolish." Just as people came to terms with Miyazaki's retirement, Miyazaki, out of nowhere, announced the release of *The Boy and the Heron*. Due to the lack of marketing and the sudden release of the movie, this announcement was surprising to all

Studio Ghibli fans. Although this was a surprise, who is really complaining? This movie also holds symbolism that will touch its viewers. The storyline follows a young Japanese boy who has lost his mother during the Second World War in Japan. The story begins to unfold once the boy feels something off about the Heron at his new home. Feeling annoyed by the presence of the heron, he becomes determined to get rid of it at any cost. But once he discovers where the Heron resides, he also discovers a whole other world. The heron and the boy's bond deepens through shared experiences and adventure as they explore the new world together. The narrative of this movie graciously explores themes of friendship, empathy, and the beauty of nature.

The Boy and the Heron was initially believed to be Miyazaki's last movie. But as always, it was a false claim. Studio Ghibli's producer, Toshio Suzuki, told the press, "He is working on ideas for a new film. He comes into his office every day and does that. This time, he is not going to announce his retirement at all. He is continuing working just as he has always done." Why would someone so successful, who has reached so much fame,

want to keep going? Yes, *The Boy and the Heron* explores themes of friendship in a time of transformation and hardship, but most importantly, it gives insight into why Miyazaki fears retirement. By watching *The Boy and the Heron*, you might change your perspective on legacy due to the film's insight into how fearful it could be to pass on your world—your life's work—to someone else.



Aileen Ryu '25/THE LAWRENCE

Electives Centered Around Black History

JENNY ZHAO '25 - FEATURES ASSOCIATE

Reclaiming the Black Body

Taught by Stuart Robertson '11 H'18 & Cameron Brickhouse

A popular interdisciplinary course, "Reclaiming the Black Body: A Cultural History on the Representation of Black Bodies in the African Diaspora" focuses on understanding what it means to be a Black person. The course is co-taught by the Dean of Diversity, Inclusion, and Community Engagement Cameron Brickhouse, and Artist-In-Residence Stuart Robertson '11 H'18. According to Robertson, the class focuses on essential questions such as "what is Blackness, how you define Blackness, [and] what is a Black body?" Students in the course juggle ideas they believe could

be part of the answer—the concepts range from "Black heritage [and] ethnicity" to "religious and political consciousness" said Robertson, while considering the complexity of this question is rooted in the fact that "there are billions of people that [they] need to account for to fit within the Black body definition." As Robertson puts it, the class is "dedicated to unpacking that [concept]...and understanding the ways in which historians, cultural commentators, philosophers, and writers really think about Black identity." The course, according to Robertson, places "a bunch of students to-

gether in a space where they discuss the voices who have never been the majority." On top of providing them with this new point of view, it also, as Robertson says, "puts others in a situation to look around and [understand] what it feels like to not have full control of a room." Eventually, Robertson hopes that "students can feel comfortable leaning into spaces where they can claim and assert some kind of space...but still knowing that just because they're Black doesn't mean they know everything [about Blackness]." Robertson emphasizes that "it's important to think about [Black History Month] all year long... [and] the month is just a time to remind everyone," associating the themes the course explores as rather a "year-long issue."

Martin Luther King Jr. and Malcom X

Taught by Zaheer Ali

Zaheer Ali, the Executive Director of the Hutchins Institute for Social Justice, teaches the interdisciplinary course "Martin Luther King, Jr. and Malcom X." As the name suggests, the class is centered around exploring the lives and legacies of activists, leaders, Martin Luther King, Jr. and Malcom X. Ali explains that "King and X represent two sometimes competing, sometimes overlapping, and sometimes complementary trajectories of the Black freedom struggle in the 20th century United States." The Winter Term course "overlaps [both with the anniversaries of] King's birthday and Malcom

X's assassination," as well as Black History Month. As Ali puts it, "[his] course is about as 'Black History' as one can find...considering that the class explores the lives of two leading figures in history who were Black, as well as their communities, philosophies, ideologies, and, etc." As a result, Ali notes the curriculum does not specifically reference Black History Month, because "to do so would be like fish specifically identifying the water they are swimming in, or for [people] to specifically identify the air [they] are breathing." This, however, is not a fault but "how Black history should be—so integral to everyone's understanding of our past, present, and future." His course,

specifically, "challenges [students] to think beyond the oversimplification...of Black History Month into a collection of commodities," Ali adds following the theme of combatting misrepresentation, Ali says a "main objective of the class is to complicate and challenge any binary or singular framing of King vs. X as though it were some epic battle of two icons." As such, Ali hopes that students taking the course can understand that "Black histories are multivocal, multilayered, and filled with the drama, tensions, conflicts, and joy, community, and collective action that characterize the human experience," and bring these lessons into the broader-Lawrenceville community.



Emily Pan '24 / THE LAWRENCE

Radical Love in African American Literature

Taught by Victoria Stitt

One of the most sought-after V Form English electives, "Radical Love in African American Literature," taught by Victoria Stitt, revolves around non-fiction pieces about love or social justice, advocacy, self-advocacy [and] memoirs. According to Stitt, through these texts, students investigate the "essential question...[of] what it means to love radically...and how we can change ourselves and therefore our greater communities in loving radically." Stitt emphasizes that her course is "primarily about queer Black love...in the sense that it inherently will talk about or address issues of recognition or

lack thereof of Black people, of dehumanization and marginalization." The class also focuses on dynamics within the Lawrenceville community, reflecting on "gender dynamics...and sexual orientation on campus" but primarily focusing on what is "beyond" the School. As Stitt puts it, celebrating Black History Month means "centering and celebrating the voices and accomplishments of Black people while also acknowledging the severe struggle that Black people have had over centuries in [the United States] and also outside of [the U.S.]." They understand Black history as "not just about what is public, but also what is individual..."

personal, and interpersonal." Nevertheless, Stitt does not "see the mission of [Black History Month] being embodied or practiced beyond courses." Their "Radical Love" course and the majority of other V Form electives, face limitations by being a one-term elective, as the course-work centers only on a small group of students in the class each year. However, Stitt explains that "the work [their] students do and the conversations [they] have [with each other] might carry with them [outside of the classroom]." Beyond the month of February, Stitt sees Black History at Lawrenceville as "more interpersonal and abstract than...immediately tangible."

Weekly Crossword

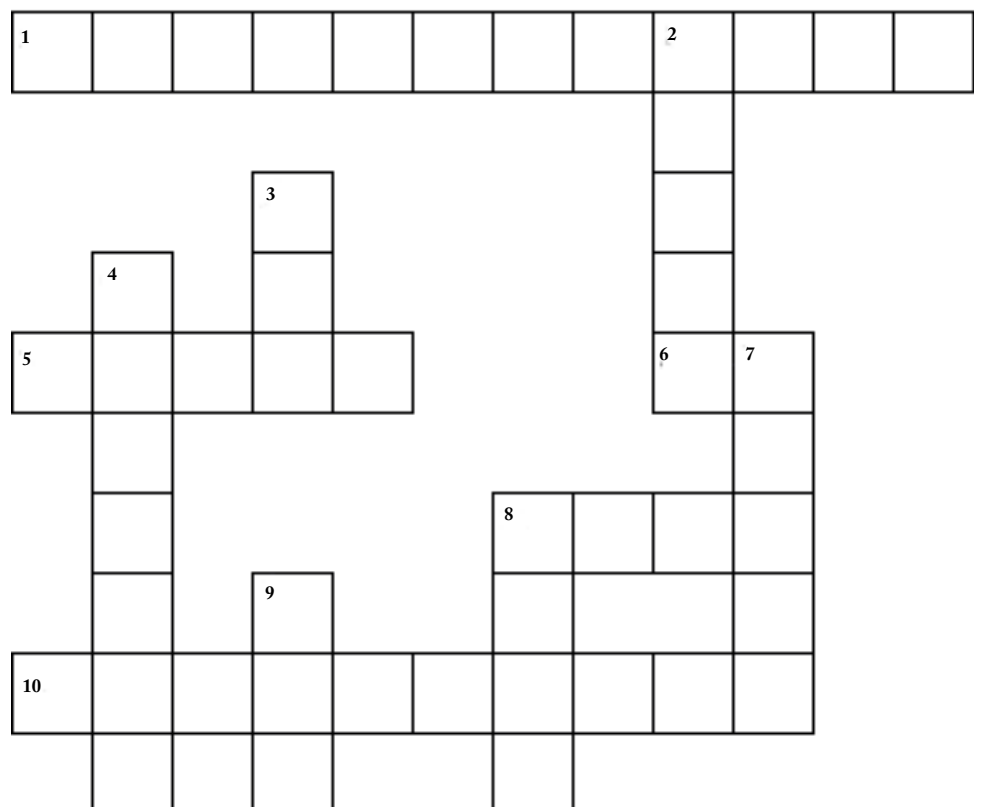
SOFIA BONILLA '24 - OUTREACH EDITOR OF THE 143RD BOARD

Vertical

1. February celebrates this
5. Civil rights activist who was part of the Montgomery Bus Boycott
6. First state to leave the Union (abbr.)
8. How many times Kobe Bryant won the NBA Championship
10. Remembered as "The Queen of Jazz"

Horizontal

2. The name of Beyonce's new single, also her home state
3. The Reverend Doctor born on Jan. 15th
4. One of the most well known writers and civil rights activists of the Civil Rights Movement
7. Name of the sports movie that Michael B. Jordan starred in
8. The first president to recognize Black History Month (1976)
9. Recently won a Grammy for her single "Snooze"



The History Behind House Olympics

CLEMENTINE SUTTER '25 &
FEATURES ASSOCIATE
ELLIE TUCHETTA '25

When asked about their favorite Lawrenceville tradition, most Lawrentians immediately jump to House Olympics: Images of their first Saturday back on campus, filled with house pride and good sportsmanship are always the first to come to mind. House Olympics is an integral part of bonding with new and old Housemates alike, and without House Olympics, many students would not have gotten to know some of their closest friends. Contrary to what many might think, House Olympics is a relatively new tradition compared to the school's two-century-long history. The beloved tradition began in 1999, and before then, mention of any type of active competition between the Houses was unheard of. How did an event of such humble beginnings turn into a staple tradition, serving as a form of initiation for all new Lawrentians to come?

Cindy Ehret '95, a Lawrenceville alumnus and interviewer in the Office of Admissions, was the mastermind behind the sacred tradition. As a new III former in the Kirby House and later a V Former in Reynolds, she found that her "time at Lawrenceville was so transformational, and [she] always felt so grateful for [her] experience here. It changed [her] life."

As do most Lawrenceville students, Ehret began her time at Lawrenceville with orientation, but it looked much different than it does today. All the students, Ehret says, would "literally [be] put on a bus and float down the Delaware River," an activity planned by the Admissions Committee. While the adventure must certainly have been

fun, the concept did not make sense in building community; the expensive trip, designed to orient students to campus life, was held off campus. With a small number of people in each boat, students' ability to meet their peers was limited, defeating the purpose of connecting with the diverse student body at Lawrenceville.

Ehret came back to Lawrenceville in the Admissions Department in the fall of 1999, and in addition to her role in the Office, emphasized the inherent problem in Lawrenceville's orientation. "We wanted everyone to get to know everyone, so our job was to brainstorm ideas," she recounts. After deliberating through proposals, Ehret was struck with an idea: inspired by an '80s movie, *Revenge of the Nerds*, the Crescent and Circle Houses would participate in Greek-style Olympic games.

"In this movie, the culmination of the events is a tricycle race, so that had to be the finale," Ehret described. Along with the iconic tricycle race, the original House Olympic events were tug of war, the three-legged race, the egg and spoon race, and a potato sack relay—nearly identical to the events today.

An event lost to time, the name game was vital to the goal of orientation through House Olympics. "The name game was essential because that way everyone had to get to know each other in the house before you went out there," Ehret said. In this game, one person would go around and say everyone's name in the House in order to win points. While this game is not done in House Olympics today, a similar game is played at II Form Orientation hosted by the Ropes Course Instructors.

Each game had a referee to



House Olympics Courtesy of *The Lawrenceville School*



2010 House Olympics Courtesy of *The Lawrenceville School*



2010 House Olympics Courtesy of *The Lawrenceville School*

determine winners in tight squeezes—but how did they know what rules to enforce? The answer: A House Olympics rule book. Although there is not a copy that remains on campus, Ehret showed that the rule book exists, written by a past faculty member. "It was hysterical, too, the way he wrote it, [because] he was super creative and he made it worded just very flowery like Greek Mythology," Ehret noted. While most Lawrentians today do not know about the official rule book, students in 1999 took the rules to heart. "The students really wanted to make sure it was fair and just," Ehret says, "so there were a lot of referee meetings after each event or during events to make sure some got the score right!"

While House Olympics is a favorite tradition of Lawrentians today, the original creators were not sure if

the games would transform into the long lasting tradition it has become. "On the day of the event, we were so scared," Ehret recalls. "We were worried, 'What if the kids don't buy into it? What if they think it stinks?' So we were standing of the balcony of [Memorial Hall] playing Olympic music, just waiting." The suspense eventually broke as a "roar" erupted and every House came running with the same decorations we see today; the full body paint, the t-shirts, tutus, and crowns. And just as it happens every year, the School President adorned in a toga walked through a parted crowd with a torch, announcing the start of not only a day of fun competition but also of a new school year.

The House Olympics trophy, awarded each year to the winning house, was built by the Building and

Grounds team here at Lawrenceville. "We had the tricycle welded to the wood base, and that was it. We thought of every detail," Ehret says. While most of the equipment used in the original games eventually broke through wear and tear, the trophy still remains original, becoming the symbol for arguably the most important tradition at Lawrenceville.

While House Olympics originated from humble beginnings, it has now become one of the most influential and exciting Lawrenceville traditions today. The solution to the previous boat-ride orientation, House Olympics became the event that creates strong, resilient house bonds for the year to come. "That was the concept that became reality!" Ehret says. "And it all stemmed from my love of '80s movies." Who knew House Olympics' story?

Faculty Profile: Max Maxwell

JENNY ZHAO '25
FEATURES ASSOCIATE

Less than 60 years ago, Lawrenceville's first Black teacher arrived on campus. Roland Hence, a teacher who previously worked at Trenton Junior High, worked in Lawrenceville's English Department for only a year before leaving. He was then replaced by Max Maxwell H'74 '79 '80 '81 '91, both as an English teacher and as the only Black teacher at the time. "My goal was to spend two years [at Lawrenceville] and then go off to the University of Michigan, where I had been offered a job. Then I grew to love this place," Maxwell said. Maxwell worked in the English Department for around 40 years before moving to the Educational Support Department where he currently works as a writing specialist.

When Maxwell came to Lawrenceville in 1969, "America was boiling with new ideas about race, especially in the universities. The Civil Rights movement was in full swing, and every school in New Jersey was looking for qualified Black teachers.

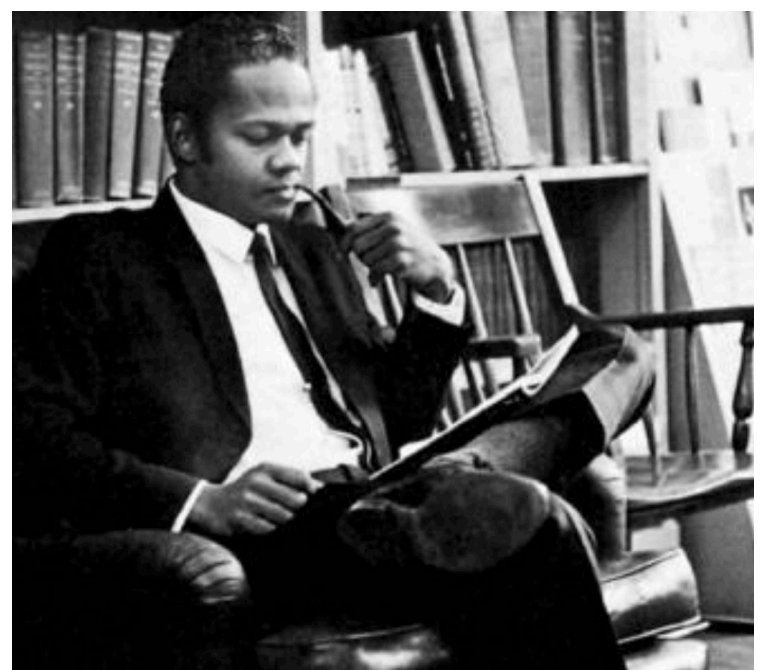
Still, shockingly few schools had Black representation of any kind," Maxwell noted. Unlike many of his peers, Maxwell was looking for a job as a high school teacher. Only 10 years prior, he moved from Jamaica to the United States. Having been in an integrated high school system in Jamaica, Maxwell did not face significant challenges being the only Black teacher at Lawrenceville. "I knew what the situation was, and I knew that the 15 or so Black students at Lawrenceville needed someone they could relate to... I suspect that [my goal] was making sure the Black student population at Lawrenceville was more comfortable when I left than when I came in," Maxwell stated.

This goal of connecting with Black students at Lawrenceville did not come without obstacles. Maxwell worried about his ability to actually relate to the Black students at Lawrenceville. "I was, after all, a foreigner. I didn't know that much about the experiences the students here had gone through, but I was hoping that once I came in that would change," he noted. For a while, the numbers of Black students and

faculty at Lawrenceville stayed constant, with only Maxwell on the faculty and around 20 to 30 Black students out of about 800 students, making up three percent of the population.

That began to change in 1987 when Josiah "Si" Bunting H'37 '59 '88 '91 '95 P'88 '97 became Lawrenceville's headmaster, and the Board of Trustees decided to integrate girls as part of Lawrenceville. "Bunting brought very revolutionary—at the time—ideas to Lawrenceville. As he put it, having one Black teacher and 30 Black students is a disgrace, and we had to change that," mentioned Maxwell. Finally, after Maxwell's first 18 years of working at Lawrenceville, a second Black teacher joined the faculty, Lawrenceville alumnus Armond Hill '73. Soon the numbers of Black students and teachers began to rise and gradually, Lawrenceville built a more diverse faculty.

With the addition of girls into the Lawrenceville community, teachers like Maxwell faced a new set of challenges. Maxwell initially struggled with teaching girls, having traditionally only taught boys. "When it was an all-boys



Max Maxwell H'74 '79 '80 '81 '91

Courtesy of *The Lawrenceville School*

school, I had never seen this single point of view so blatantly expressed... Once the girls came in, I had a very strict rule that [the male students] listened and did not cut off people when [they're] talking. You have no idea how often boys would cut the girls off. After a few weeks, suddenly they got the idea," Maxwell described. Lawrenceville's commitment to diversity has come a long way since Maxwell first joined the faculty. While

the School is far from perfect, the administration has made significant strides to improve the School's diversity, and hopefully will continue to do so. Maxwell applauds the fact that "the School has consciously attempted to make itself better." As Lawrenceville works towards self-improvement, it is critical to highlight the members of the School community like Maxwell who helped make equality and inclusion a priority at Lawrenceville.

Around the Grounds



Courtesy of The Lawrenceville School

How's the Weather Up There? INTERVIEW WITH AUDREY CHENG '25

ANGEL XIN '26

Last week, Audrey Cheng '25 broke her own school indoor pole vault record at the Varsity Classic Track Meet in New York, establishing Lawrenceville's new indoor pole vaulting record at 11'6. This event marked the third time that Cheng set a new bar for the School's pole vault record. In comparison to her previous experiences, where she felt "elated, accomplished and extremely relieved" from external validation, Cheng explained that she felt more internal "personal growth" from her recent performance.

Cheng began her journey with pole vaulting the summer before her eighth grade year. "I had to quit gymnastics because of my mid-foot sprain," Cheng elaborated, "and this video of a gymnast turned pole vaulter really inspired me to make the transition." She continued her passion for the sport during her time at Lawrenceville. "Coach [Carlton] Huff and Coach [Derrhyl] Duncan [have] really pushed me to my limit,

which I am extremely thankful for," Cheng expressed, and proceeded to communicate her gratitude for her team, which she described as "small and mighty." The "supportive and dedicated" environment of both the pole vaulting team and the track and field team at large helped Cheng grow as both an athlete and a student.

Throughout the years, pole vaulting has become an essential part of Cheng's life, teaching her new approaches to deal with challenges in both the classroom and other extracurricular activities. "This is because pole vaulting is both mentally and physically draining," she explained. Cheng first attributed the mental challenges of pole vaulting to the varying lengths of the meets, which can last from 30 minutes to two hours. This means that pole vaulters are required to strategically plan out how they will distribute their energy. "When you are really tired or too mentally drained you would tend to not do well," she continued, "but you have to push through that mentality to improve." She also accredited height

as a mental block for many vaulters. "It's hard to not be afraid when you are 10 or 11 feet in the air," Cheng admitted, "You just have to build up your mentality and get over that fear." She elaborated that being timid on the runway can be a great hindrance for vaulters because the energy that they use to jump is derived from their run. "Pole vaulting made me believe in myself because I needed to," Cheng expressed.

Her growth continued outside the classroom. "Pole vaulting is incredibly technical, which means that you have to break down the moves in detail to improve," Cheng pointed out. This methodological approach to the sport has helped Cheng when dealing with everyday tasks. Instead of trying to tackle every aspect of a problem all at once, she prefers to "break [them] down" first and overcome the obstacles one by one. Ultimately, pole vaulting has taught Cheng to be more organized and resilient. Lawrenceville Athletics and the rest of the school is ready to witness Cheng achieve her next milestone!

RECAP OF SUPER BOWL LVIII

MICAH KIM '26

CONNOR HWANG '26

Super Bowl 2024 lived up to its billing as the grand finale of the NFL season, as the 14-win San Francisco 49ers and the 14-win Kansas City Chiefs were pitted against each other in a clash of two titans. In the National Football Conference (NFC) Championship Game, the 49ers defeated the Detroit Lions 34-31 in order to reach the Super Bowl, while the Chiefs outscored the Ravens 17-10 in the American Football Championship (AFC) Championship Game.

In the battle of the top teams from the NFC and AFC respectively, we saw Patrick Mahomes put on an impressive performance as the Kansas City quarterback put up 333 passing yards for his team. His favorite receiver to throw to, tight end Travis Kelce, had 93 receiving yards and successfully caught the ball nine times out of 10. On the other end, 49ers quarterback Brock Purdy put up

225 passing yards and a touchdown of his own.

The 49ers took the lead early in the second quarter, as Jake Moody successfully hit a 55-yard field goal to make the score 3-0. The Niners followed that up with Christian McCaffrey receiving a touchdown to make it 10-0 four minutes before halftime. Harrison Butker would respond with a field goal of his own, cutting the lead down to 10-3 going into the third quarter. Overall, the Chiefs' rocky start left them down



Mahomes and his three Lombardi Trophies

Emily Pan'24/THE LAWRENCE

10-3 by the end of the first half.

However, this bad start would not last long. After another field goal from Butker to make the score 10-6, Mahomes threw a 16-yard touchdown pass to wide receiver Marquez Valdes-Scantling, putting the Chiefs in the lead 13-10. In response to this, 49ers receiver Jauan Jennings broke through two

tackles for a 10-yard touchdown pass to make the score 16-13 early in the fourth quarter.

In a battle of the kickers, both teams would exchange field goals to bring the game into overtime at 19-19. After successfully calling heads on a coin flip that allowed the 49ers to gain possession of the ball first, Jake Moody kicked a 27-yard field goal to bring the game to 22-19. However, the Chiefs successfully responded with a 13 play, 75-yard drive, culminating in a three-yard touchdown pass from Mahomes to wide receiver Mecole Hardman in order to take home the victory.

As the confetti fell and the champions were crowned, Mahomes and the Chiefs cemented themselves as a budding dynasty with their third championship in five years. However, the 49ers still put on a great performance, and hopefully, with Brock Purdy leading the way, they will appear in more Super Bowls in the future.

Valentine's Day Board Picks

	Arisa Okamura Web Editor	Cindy Shum Photo Editor	Helena Chen News Editor	Arya Vishwakarma Opinions Editor	Luke Park Executive Editor	Sofia Carlisi Arts Editor
What do you think is the most romantic weather?	Pouring rain	Pouring cold rain.	Snowday	Lightning alert because you're electrifying (and stuck indoors)	Fall weather caused I'd fall for you ;)	A hurricane
What's the worst type of candy?	The hard ones	Anything with white chocolate	The black curly gummy that haribo has	Cough drops during the off-season	Literally WHO likes tootsie rolls	Eye candy
Best pickup line?	From a scale of 0 to America, how free are you tonight?	I'm no photographer, but I can picture us together.	Go to the store and buy dozens of limes. Refuse a bag and walk down the street holding all your limes in your arms until you see someone you'd like to pick up. Drop all the limes right in front of them. They'll likely step to help you pick them up. Just keep dropping them; fail in every conceivable way to hold onto the limes. After 20-30 seconds of this, look them straight in the eyes and say, "I'm really sorry. I'm just so bad at pick-up limes."	are you an editorial because no one else is taking notes on you	"Do you have a name, or can I call you mine?"	You've got a lot of beautiful curves, but your smile is absolutely my favorite.
anything else that's funny?	Are you an alto clef? Because you're so annoying	Eb	I love Nichole	Spending more time in the office than in class	My love life	My love life.