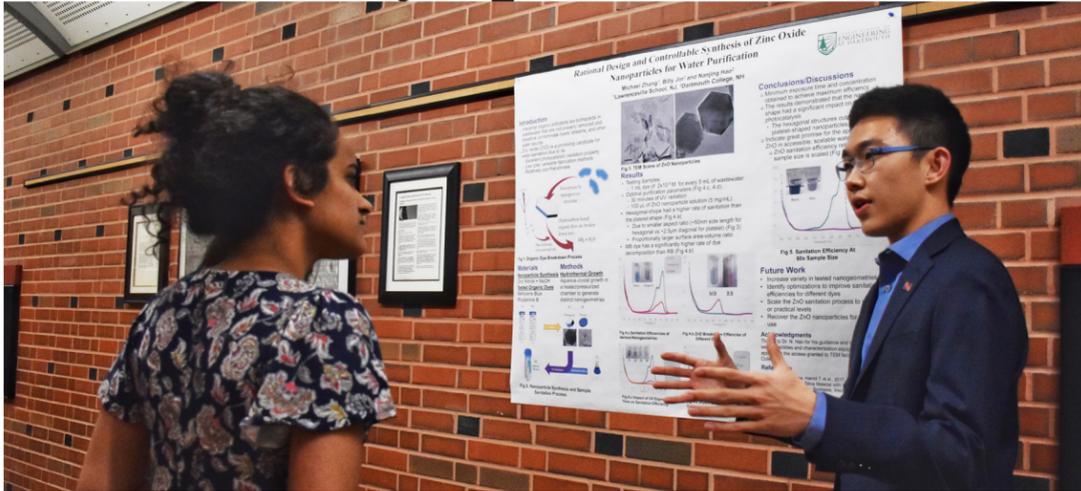




## Students Present at Fall Research Symposium



Students currently taking Independent Studies or part of the School's Hutchins, Heely, and Merrill Scholars presented their research at the fall poster session.

Quincy Leung '22/THE LAWRENCE

### ISABELLE LEE '21 OPINIONS ASSOCIATE

Members of the Lawrenceville community gathered in the Kirby Math and Science Building to attend the annual student research poster session this past Wednesday from 7:00PM to 8:00PM. V Form students from Merrill, Heely, and Hutchins programs or taking Independent Studies presented their culminating project to the attendees. Lawrentians who conducted independent studies and those who are currently enrolled in the Design for Social Change course also displayed their research.

"I think that these programs allow students to further explore their interests [in these particular fields], which they wouldn't have time for during the year. It allows them to experience things that they typically wouldn't get to experience until college," Director of Student Research Elizabeth Fox said.

For her Heely project, Dami Kim '20 studied Frederick Douglass, an

African-American abolitionist and social reformer, and how he embodied the role of a natural law philosopher. At the core of her research, Kim focused on presenting Douglass as not only an abolitionist and a politician, but also a man "who should be distinguished and celebrated for his thought." Over the course of the summer, she looked at many primary sources—such as speeches, letters, and articles during the Civil War era—and visited many important landmarks that were significant in Douglass' lifetime. Her research timeline spanned from his birth in 1818 to the eve of the War in which Kim analyzed how his "curiosity started as the foundation for his natural law philosophy."

Although her project was, nevertheless, in the field of history, it was also heavily philosophy-based. "My biggest challenge was probably looking for sources that could help me intertwine history and philosophy at the same time," Kim reflected.

Inspired by her passion for the arts, Elyssa Chou '20 conducted an

independent study on three-dimensional modelling and animation using computer graphics. Her incentive to pursue this project stemmed from her love for both arts and technology. Moreover, Chou will also be extending her research and studies into the Winter and Spring Term, when she will be learning how to script programming effects. Although Lawrenceville has a multitude of visual arts and Science, Technology, Engineering, and Mathematics (STEM) teachers, there weren't as many adults with combined interests. Thus, throughout the preparation process, Chou was "on her own most of the time and used a lot of independent head-solving."

Nevertheless, reflecting upon the overall outcome of the experience, Chou said, "I really enjoyed the entire study, and it's confirmed to me that this is something I want to pursue because I can use both analytical thinking that I love from STEM but steal the creativity I love from the arts."

As for her Hutchins project, Maxima Molgat '20 worked with Science Master John L. Clark P'20 on the topic of biodiversity in new world tropics through DNA sequencing and constructing phylogenetic trees for analysis for her six week internship at the Royal Botanic Garden Lab Edinborough. "I've always been interested in biology. As part of the Hutchins program, we also have the amazing opportunity of having a consistent connection with [the Royal Botanic Garden Lab]," Molgat commented.

From an observer's point of view of the event, Caitlin Gu '21 said, "It was interesting to see so many Lawrentians pursue their interests, and there was such a diverse array of presentations. A lot of people showed up, and it was nice to see so many of us in support of our peers."

## Students Cook for Community Potluck

ASHLEY LEE '21  
STAFF WRITER

The Lawrenceville community gathered in the Abbott Dining Hall this past Sunday for the fifth annual Community Potluck to share dishes that represent many different cultures. According to Assistant Director of Multicultural Affairs for Campus Life Felicia Aikens, the purpose of the Community Potluck is to "give [the] Lawrenceville community the opportunity to gather and share something that is important to them and their cultures." Student Council Diversity Representative Jax Floyd '20 said that the Community Potluck allows "faculty and students to explore different unknown cultures and learn more about other members of the community."

The members of Lawrenceville community were involved in the event in various ways. Faculty volunteered to host students in their kitchens or prepared their own food. Some students were paired up with a faculty member and prepared food with a faculty member's assistance. Students from the Diversity Council were involved in planning the event, decorating the dining hall, and organizing clean-up. Director of Special Events and Parent Programs Dorothy Quinn contacted parents about cooking meals or purchasing food from the local restaurant for the event and encouraged involvement from parents. Reflecting on the event, Aikens said, "One thing I heard from many people is that they met a lot of new people. For example, parents could meet their kids' friends and other parents."

The Diversity Council, the organizer of the event, paid special attention to "finding a time when both faculty and students are mutually convenient for preparing the

meal and ensuring that there are enough food to serve all the participants," Aikens said.

In previous years, Community Potluck was held behind the Kirby Math and Science Building. This year, the event was held in Abbott, where setting up was more convenient. Some of the considerations for future Community Potlucks is sending sign-ups of the event prior to it so that the organizers have a better estimate of participants and of the servings to prepare.

Many diversity clubs participated in the event. Pan Asian Alliance (PAA) prepared three different Boba drinks, including green tea, chai tea, and brown sugar milk tea. According to the Co-President of the PAA, Rachele Cho '21, they shared boba drinks because many people don't know that bubble tea is a Taiwanese drink. Reflecting on cooking for the event, Cho said, "Although it took us four hours to prepare a meal, it was great to see people enjoying the drink."

An Vo '20 cooked Vietnamese rice paper salad, Banh Trang Tron. On preparing a meal for the event, Vo said, "It was nice to share a part of my childhood with the community through the Vietnamese street food that I enjoyed eating as a child."

Olivia Chima '23 and her mother cooked Jollof rice, a traditional Nigerian meal that is mainly made with white rice, tomato, and various spices. Chima's mother cooked food at home and brought it to the Campus to share a part of Nigerian culture with the community.

Merrin Foltz '20 and Lauren Recto '20 cooked Lumpia, a traditional Filipino spring roll, to share a part of their culture. Recto reflected that it was "fun to bond with a friend" and with faculty members by preparing for the event together.

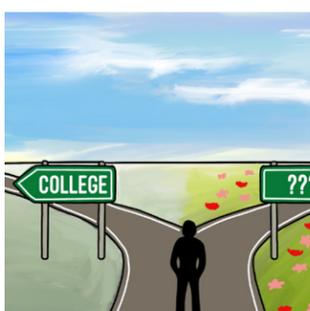
## POTW: Veterans Day



Courtesy of The Lawrenceville School

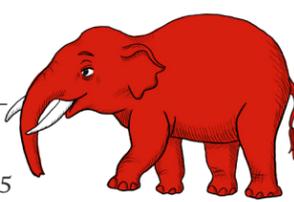
### Letter to the Editor: The Path of Our Passions

Lucia Wetherill '20 examines the role of college in extracurriculars we choose.



### Lawrenceville by the Numbers: Election Edition

Esha Akhtar '21 presents The Lawrence's survey results on political preferences.



### Chefs of Main Street: Lawrenceville's Food Scene

Isabelle Lee '21 speaks with the head chefs of Acacia and Vidalia on their culinary careers.



Students enjoy meals of a diverse array of cultures.

Courtesy of The Lawrenceville School



THE LAWRENCE

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CORRECTIONS

Readers who notice errors should contact the Managing Editor at sannamaneni20@lawrenceville.org.

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Number of Days To The End of Fall Term

Editorial Ok, Boomer

Over the past few weeks, teens have circulated thousands of social media posts with the same message: "Ok Boomer." The phrase, a sarcastic dismissal of "baby-boomers," has gained traction among teens as a clever response to the inability of older generations to understand them. In response to a viral video of an older man declaring, "the millennials and Generation Z have the Peter Pan syndrome; they don't ever want to grow up," youths across the world are using the phrase as a jaded retort. But while "Ok Boomer" was created as a lighthearted joke on TikTok, its implications reach far beyond the realm of social media memes. Recently, it made its way to the New Zealand parliament, when a 25-year old New Zealand politician dropped the retort while testifying on climate change.

The phrase has come to symbolize Generation Z's collective response to the obstinance and indifference that stereotypically characterize older generations. As more and more Generation Z teens turn of age, "Ok Boomer" is a blasé acknowledgement of the bleak political climate that we have inherited. In return, older generations have begun to use similar language: In a recent interview with Axios, senior executive of AARP—American Association of Retired Persons—Myrna Blyth retorted, "Ok millennials, but we're the people that actually have the money."

In getting bogged down by such generational warfare, we misname

the true target of our resentment. While the term "boomer" has historically referred to a person born between 1946 to 1964, it is now increasingly used to call out people in positions of power who have turned a blind eye to youth frustration—people of all ages. To classify all modern political conflict as part of a generational divide, then, is unproductive to meaningful discussion.

The tendency of valuing polarization over dialogue endures over time. Today, we witness similar but heightened stagnation in the country because of how easy social media has made propagation of genera-

*As more and more Generation Z teens turn of age, "OK Boomer" is a blasé acknowledgement of the bleak political climate that we have inherited*

tional divides. We have an almost unlimited ability to circulate taglines like "Ok Boomer" that only further the polarization that ails our country. As "Boomer" is now used to identify anyone who obstructs change—regardless of age—what truly separates us isn't generation as we seem to think, but rather power.

Misplaced stress on generational divides isn't a new phenome-

non to American politics. In fact, the 1960s—ironically, whose very generation that "Ok Boomer" targets—is a paragon. America in the sixties faced a new age of complex social conflict that included the counterculture, civil rights activism, sexual liberation, and the anti-war movement. But despite such revolutionary change, the country became obsessed with generational solidarity. At the forefront of this cultural marvel was an active generation of youths—boomers—who questioned post-war materialism. The saying, "Don't trust anyone over thirty," was coined, and adults used this phrase to ridicule Boomer youth as being chaotic. Debate about the actual ideas and policies that distinguished the decade fell by the wayside and was replaced with meaningless feuds.

Ironically, the youth of the 1960s were disillusioned with the entrenched social paradigms at the time, longed for radical change—and thus align closely with Gen Z's "Ok Boomer" movement. Many adults in the Baby Boomer generation feel the gravity of apathetic political figures in power just as we do, so it is unfair for us to divide the world into boomers and non-boomers, assuming that one can't understand the plight of the other. In doing so, we not only forget the issues that truly matter but also isolate ourselves from a group of people who can aid us in making change.

*This editorial represents the consensus view of The Lawrence, Vol CXXXIX*

Letter to the Editor: The Path of Our Passions

Considering the Role of College in How We Plan Our Extracurriculars

LUCIA WETHERILL '20  
OPINIONS ASSOCIATE

College applications can often be daunting. Students are pressured to make themselves the most appealing, near-perfect version of themselves with the hope of standing out among a sea of applicants. At the same time, students are often told that they need to have a clear path or passion when applying to college, a clear set of interests that their profile can align with. However, the aims of finding a passion and crafting oneself as a stellar applicant can often contradict each

others. What could have been four years of devotion to a club suddenly becomes three because of hesitation. Instead, some Lawrentians make the mistake of plotting out their Lawrenceville path, deciding on an unwavering set of "extracurriculars" long before their interests emerged naturally. And while it may seem cynical, many of us are guilty, to some extent, of attempting to plot our own paths.

By asking students to choose a path too early, the college process limits students' ability to branch out and diversify their interests. The irony comes when we have become so eager to package ourselves that we don't get to truly be ourselves, to fully explore and experience our passions. Good grades and extracurriculars are incredibly important, of course, but students should also leave themselves enough room to diversify and identify their in-

terests. Ultimately, a student's path or goal shouldn't come from a set plan, rather, it should be a compilation of what a student is interested in.

Yet even more ironically, colleges may actually prefer authentic, "unpackaged" students. With so many perfect, packaged applicants, perhaps it's the unpackaged, authentic

enjoy, but they're also hurting their own chances for admission.

Ultimately, the argument to diverge from a set "path" for our interests shouldn't rely on our chances of admissions. Regardless of whether or not an admissions committee values our "authenticity," or at least how authentic our lives may seem, authenticity is a virtue we pursue for ourselves.

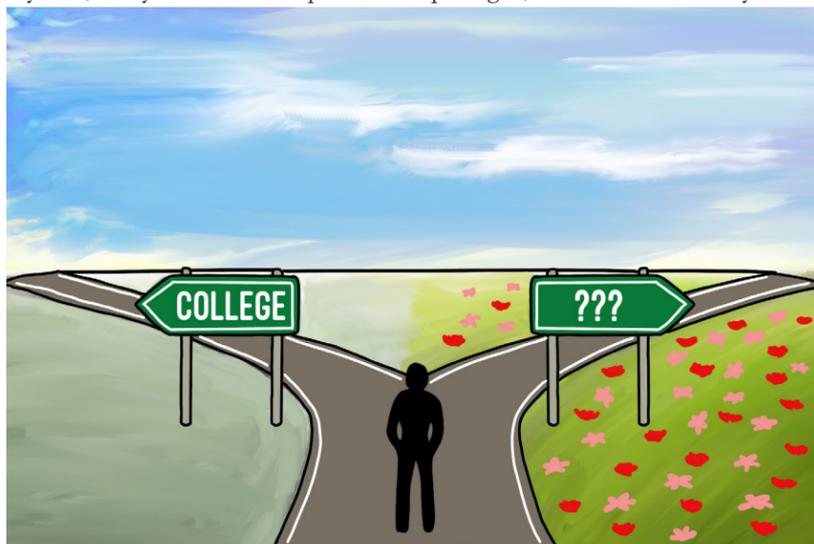
Setting aside time to look for genuine passions allows students to build more compelling interests. Students don't have to limit themselves in order to create the perfect image for colleges. As someone who is primarily interested in science, I was surprised to learn that history and writing were also areas of interest for me. Although I'm only a IV Former, as I look back at everything I've done (extracurriculars, classes, etc.), I can see the same guiding interest interwoven throughout. In pursuing my passions and creating multiple paths, I found my own authentic profile, one "packaged" by genuine intent. By giving myself the space to explore and exper-

iment, I now have a clearer idea of the types of careers I want to pursue after college.

The pressure is often on students to have all their interests figured out, often at unrealistic times. As II Formers, we don't know ex-

*The irony comes when we have become so eager to package ourselves that we don't get to truly be ourselves, to fully explore and experience our passions.*

actly what we want to do with our lives—perhaps we have a direction, but rarely a set path. Yet when faced with the task of creating the perfect student "package," students are forced to create a single path to follow, with no room for error. Ultimately, students should be presenting themselves to colleges. Not only does it provide for a healthier and more enjoyable college experience, but it also tends to be more appealing to colleges. Grades, extracurriculars, and classes are key to a college application, but so is the overarching theme or idea that ties them all together. That theme doesn't come from a master plan or a predetermined path—it comes from following one's interests and passions.



Jeffrey Tao '20/THE LAWRENCE

ones that stand out. As the college admissions process has grown more competitive, authenticity has become more elusive. In our minds, perfect grades plus perfect extracurriculars equals admission. Recently, top colleges have actually moved away from that mindset. As a result, not only are many students not exploring what they

*The aims of finding a passion and crafting oneself as a stellar applicant can often contradict each other. The meandering path in one's II Form year, hopping from one interest to the next, can be construed as a scattered resume.*

other. The meandering path in one's II Form year, hopping from one interest to the next, can be construed as a scattered resume, a less-than-stellar set of extracurric-

## Plot Holes in Hollywood

### *Considering the Perspectives of the People Who Write Our Movies*

CHERIE FERNANDES '21  
OPINIONS ASSOCIATE

In 2009, soon after the release of Disney's *Princess and the Frog* there was a national salmonella outbreak because kids were kissing frogs. We have to give them a bit of credit—it wasn't as bad as the tide pods—but still, we can't help but marvel, "wow—children are so impressionable". But the funny thing is, it's not just children who are so easily changed by what they see on TV and in the movies. According to National Geographic, the movie *Jaws* is almost single-handedly responsible for Americans' fear of sharks. NPR notes that the release of *The Hunger Games* caused national participation in archery to almost double. Study after study indicates that what you see on a screen can shape how you view the government, your career choices, your relationships, and your sense of identity. Film and TV has a profound impact on how you see the world.

Because of the effect films and television has on us, it is crucial that we remember that the concepts behind movies aren't generated in a vacuum. They're stories, so they depend on the perspective of the storyteller. While the actors are the ones delivering, the people who actually write and shape the story are the ones sitting in the director's chair, or around the table in the writers' room. And we find that even as the screen gains color and variation, the people

behind the scenes often remain startlingly undiverse. Our storytellers are disproportionately white and male. And there's nothing wrong with those identities—some of my favorite films are by absolutely brilliant writers who are white men. It's just important to note that this is storytelling, and storytelling benefits from diversity in perspective. Without diverse storytellers working on shows, we are often limited to a single perspective—and the consequence is often poor, one-dimensional representation of minorities that hurts both the actors and the audience and prevents certain stories from circulating.

The primary example of this is how members of certain races begin filling "token" roles in the story that often play into stereotypes. For

*We find that even as the screen gains color and variation, the people behind the scenes often remain startlingly homogenous*

example, there's a tendency for TV shows to emasculate Asian men, like Raj from *Big Bang Theory* or Han from *Two Broke Girls*, both of whom demonstrate feminine tendencies for comedic effect. Additionally, comedic duo Key and Peele will often make light of how the role

they always end up auditioning for is that of "The Black Best Friend," a stock character that often rounds out a group of white friends and whose character depth is often limited to looking cool and being supportive of the main character. There's also a painfully obvious tendency for action movies to kill off colored characters first, something that *The Walking Dead* was particularly guilty of. I think this also extends to horror movies—personally, as a child, I would be way less scared of horror movies than I should have been, because my mentality was "well, it's always the white, blonde girl who gets stabbed in the shower or the white family whose child gets possessed, so I'm good." But now, I'm more scared than I should be, because everyone knows that the colored character dies first. There is an overwhelming tendency to put the spotlight on white characters in mass media, while other races are often relegated to the background, often underdeveloped, and in the worst cases, disposable.

And I don't think this is necessarily about the quantity of representation—it's not about ticking off a box and going "Alright, I stuck a black guy in. Yay for diversity!" It's more about quality; giving minority characters the complex storylines they deserve. I think we can see this most clearly with women in Hollywood. Women aren't a minority, strictly speaking—they've appeared in film for most of its history, so they don't

lack quantitative representation, but their portrayals often lack quality. Unless movies are made for all-female audiences, they seldom feature a female protagonist. Women are also highly sexualized in film, with a study cautioning that 40% of the young women to appear in Hollywood's top films over the last decade have been scantily clad or naked—how does this impact how society is encouraged to see women? How are young girls encouraged to see themselves? While all of this doesn't hold true for indie films or smaller budget works with niche audiences, the fact remains that the media that reaches the most people overwhelmingly features female characters that act as little more than love interests. Just how many times have we seen a storyline where a male hero undergoes some sort of trial—anywhere from character development to saving the world—comes out victorious, and is expected to "get the girl" by default? And of course, there's the scarily low pass rate on the Bechdel Test, demonstrating that female characters in film are still molded around age old stereotypes.

It's not right that incredibly talented actors are being limited, that minority audience members can't see themselves, and we as a society don't have the benefit of seeing multiple people's stories. That's why movies like *Wonder Woman*, *Black Panther*, or *Crazy Rich Asians* are lauded as the triumphs—they're making waves

in putting fully realized minority characters onto our screens by putting minorities in the directors chair. There have also been several newer TV shows that do a significantly better job of presenting a diverse, complex cast; *Black Mirror*, for example, shows us that anyone, regardless of race, gender, or sexual orientation,

*When minorities begin to take on roles behind the scenes, we see those stories represented on the screen*

can be brutally tortured by modern technology. *The Good Place*, *Grey's Anatomy*, *Jane the Virgin*, and many other series popular with our generation are similarly good at handling diversity, and accordingly, all of these shows boast diverse writers rooms. When minorities begin to take on roles behind the scenes, we see those stories represented on the screen. Hopefully we can continue to move in this direction by supporting minority filmmakers and opening ourselves up to new stories, because the stories we are exposed to are the lenses through which we see the world. They are our means of empathizing with people of different identities we couldn't otherwise understand. And if that's what connects us, we want to be sure that as many stories as possible are told.

## Between the Lines

### *Learning to Appreciate the Value of Print Literature*

SIRAPHOB WANAVEJKUL '20

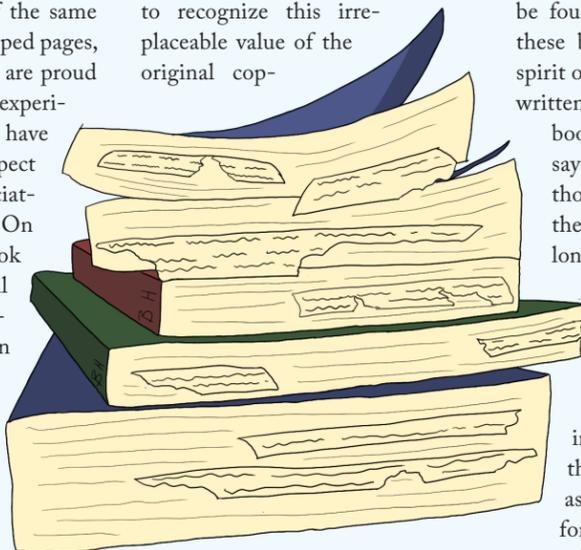
The Bunn Library has a small corner dedicated to the "Freecycle Cart," which features old library books on topics ranging from New Orleans geography to adolescent poetry. A note attached to its side invites visitors to take these books home with them. In fact, I have taken six myself, adding to my humble dorm-room book collection in the Upper House. It is all well and good to stumble upon a windfall of free books once in a while, but when I see the cart stacked with the same pile of books after months, it's upsetting.

In this digital age, physical copies of books are becoming a thing of the past. Unworthy books simply fade into total oblivion, while the worthy classics have been digitized, readily available at your fingertips. Want to read *Harry Potter*, *Le Petit Prince*, or *100 Years of Solitude*? Well, just go to Scribd or pick up an e-reader. Wonder where the world's deepest trench is? Google is your friend. With the advent of such convenient technology, original copies which have stood the test of time for so long are ending up in landfills. If fountains of wisdom and hubs of entertainment can now be accessed with a few simple clicks, who needs

books in the first place, let alone earthy-smelling, yellowed ones?

However, old library books are much more than their contents. Through their experience with different readers, they acquire their unique appearance, scent, and tactile qualities that distinguish them from all other copies of the same title. Even the foxing, ripped pages, scribbles, and highlights are proud marks of their battle experience. Unfortunately, we have come to dislike this aspect of library books, associating it with inelegance. On the flip side, if we look closely enough, we will often discover the countless stories that lie within those stitched stacks of stale paper. For example, coffee stains in a book could indicate that it was once used by a busy salaryman trying to juggle his hobby for reading with workplace obligations. On the other hand, dog ears suggest that once upon a time someone without a bookmark was trying to make do. Watching bits and pieces of these little stories unfold can prove one of the greatest delights of reading; after all, books tend to reward the observant reader who appreciates their past. Needless to say, all this rich, fla-

vorful history would be all but lost through digitization. The world of the LED screen, with its endless rows of letters and numbers, is barren and lifeless in comparison. Even when technology has allowed us to efficiently store the information in those books, we ought to recognize this irreplaceable value of the original cop-



Bryan Hernandez '20/THE

ies—all the more reason to reserve a place for them in today's world, right?

Reading old library books is also a way to connect with the past and honor the wisdom of the old. Back when there were no online data banks, books served as the primary platform for people who had something to say. Since pub-

lishing books was a much more laborious process than it is now, old books are palpably chock-full of human effort and perseverance. They harbored the life and soul of people who came before us and provide their readers a humbling sort of satisfaction that cannot be found elsewhere. Additionally, these books distinctly reflect the spirit of the era in which they were written. Think of how biology textbooks published in the 1980s say very different things from those we use today. Although these outmoded texts are no longer relevant, we can get a sense of what our parents' lives were like in their high school days. They are truly windows to the past. Libraries play a very important role in preserving this vestige of bygone days, as they are the last stronghold for out-of-print books that are unlikely to be digitized. Sad as it may be, sometimes great books just do not sell well and become impossible to find on the market, but they do enjoy a continued existence on library bookshelves. This is why when nearby libraries finally decide to "weed" those old books to make space for newer ones, I feel the urge to rescue them.

As a longtime benefactor of those "weeded" books, I can attest to the

joy of collecting and living with old library volumes. Lying under my bunk bed are *The Art of Personal Essays*, which is a life saver in the college application process, and the first edition of *Catcher in the Rye*, which was last checked out in 1978! Apart from being no less useful than brand new books, they have a unique, awe-inspiring qual-

*Libraries play a very important role in preserving this vestige of bygone days, as they are the last stronghold for out-of-print books that are unlikely to be digitized*

ity to them. They remind me that we are part of a larger story. Above all, they are free. I did not have to buy *Walking to Listen* or *The Narrative of the Life of Frederick Douglass* because a local library in Wolfeboro was getting rid of them and I just happened to be there. If you like reading and giveaways, drop by the Freecycle Cart and see if anything catches your attention! If we as a community can learn to appreciate old library books, they will not be worthless.

# Community Update: Sustainability at Lawrenceville

## Amid a Global Crisis



Big Red Farm summer interns harvested produce that was then used to prepare meals in the Irwin Dining Center.

Courtesy of The Lawrenceville School

### Potential Leaps in Sustainability through LEEP

The Lawrenceville Experiential Education Program (LEEP) is overseen by Director of Experiential Education John Hughes. Implemented in 2015, LEEP combines the previously individual programs of sustainability, international programs, outdoor programs, Ropes Course, and the aforementioned Big Red Farm. Through LEEP, faculty members have worked to ensure that sustainability serves as a greater part of students' lives at Lawrenceville.

Although Hughes reported that there are "no major" changes or updates to the reduction of Lawrenceville's carbon footprint in travel, Hughes said, "Lawrenceville has been looking for the last couple of years at ways...[to make the] carbon footprint for travel more sustainable [as] it is the least sustainable thing [Lawrenceville does]." Because international programs serve as such an "important" part of the School, Hughes believes that the School must "spend smart money."

### Lawrenceville's Leopold Scholars

One way students are helping Lawrenceville move towards its sustainability initiatives is through the Leopold Scholars program, named after Aldo Leopold, a conservationist who went to Lawrenceville. The students were able to make steps to-

Lawrenceville is that many people care about sustainability but don't take an initiative to become part of a solution. This was one big thing Leopold Scholars taught me: to stand up, to act, and to make a difference even if it's just in the local Trenton community or at the Big Red Farm."

Looking ahead, the group hopes to further share its work and increase sustainability awareness.

### Other Student Initiatives

Students across campus have joined the effort against the global climate crisis. During Climate Week, from September 20 to September 27, the Religious Life Council organized a call to action by having members of the School community from various religious and spiritual backgrounds play the carillon every day at noon in solidarity with the 2019 United Nations Climate Conference. On the purpose of the initiative, Director of Spiritual and Religious Life Sue Anne Steffey Morrow H'12 said, "When you heard the carillon, you were meant to and stop and think about what you should do about climate change."

With regards to the Sustainability Council, Sustainability Representative Sid Sharma '20 said, "We can come up with ideas to make the community more sustainable, but it doesn't work if students are not following the guidelines or our suggestions." Because of this, he believes it

**TIFFANY YEUNG '22**  
**& SABRINA YEUNG '22**  
 NEWS ASSOCIATES  
**& KATHRINE KIERSTED '21**  
 FEATURES ASSOCIATE

As the global climate crisis persists, Lawrenceville has recently implemented various changes and additional policies for increasing sustainability in its Green Campus Initiative through both School and student-run efforts.

Reflecting on a definition originally developed by the United Nations in 1987, Director of Sustainability Stephen Laubach P'23 believes that "sustainability is about meeting the needs of current generations without compromising the needs of future generations...That framework applies to Lawrenceville as much as anywhere else on the planet." He added that in practice this means "working with students to take action on campus and in the surrounding community on issues such as climate change, producing locally-grown food, reducing waste of resources like energy and water, and protecting natural habitats."

### Construction and the 20/20 Strategic Plan

Sustainability serves as an integral element of the School's 20/20 Strategic Plan, which was approved in 2016. The four key components of the School's 20/20 Plan are celebrating and reinforcing community, ener-

gizing academic culture, further promoting the professional community, and strengthening financial foundations. As part of the 20/20 Strategic Plan, Lawrenceville has engaged with Sasaki Associates, an architectural planning and design firm, to identify "opportunities to improve the School based on forward-thinking trends and efficiencies in campus and building space utilization," according to the School website.

Two new buildings will be introduced to campus: the Gruss Center for Art and Design in January of 2020 and, further in the future, the Tsai Complex—a new dining hall and athletic building. The School looks to actively pursue sustainable methods of design and construction.

The School is designing the Tsai Complex with the intention to achieve the Green Building Certification at the silver level through the U.S. Green Building Leadership in Energy and Environmental Design (LEED) program. Currently, some buildings on campus are already LEED certified. In addition to the LEED design, the Tsai Complex will also feature a series of geothermal wells: "We won't be burning fossil fuels to primarily be heating or cooling the building. The geothermal drill just uses the natural temperature of the ground," Head Master Stephen Murray H'55 '65 '16 P'16 '21 said. Furthermore, Lawrenceville looks to capture wasted heat already gener-

ated by the School's steam plants, such as dorms and academic buildings that are heated through steam pipes. "We release a fair amount of heat we are not able to use, so we are going to capture the heat and use it to heat [the Tsai Complex] in the wintertime," Murray added.

### Revamping the Big Red Farm and Composting System Initiatives

The School's current Green Campus Initiative piloted in 2004 and involves buying locally sourced foods, encouraging sustainable eating habits in the Irwin Dining Center, and holding friendly competitions with Lawrenceville's peer schools to reduce energy and water use, among other initiatives. According to Laubach, the School "might revive" these competitions with other institutions as they have not "happened recently." In 2012, the Big Red Farm began operating, and a 30-acre solar field was added to campus.

On plans for change, Laubach said, "I'd like to move to us being a certified green campus through a program called Sustainable Jersey that certifies schools around the state. I hope to have Lawrenceville to enter into that type of program with collaboration among students, facilities, faculty and staff, the Big Red Farm, the dining hall, and other partners and have it be an integral part of how things are done here at Lawrenceville," said Laubach.

A recent change in the School's composting system was implemented by Matthew McChesney '19 with support from former Sustainability Director Sam Kosoff '88 P'19. McChesney compiled a list of faculty members who wanted kitchen compost picked up from their homes on campus or on Main Street. The program continues to operate with the help of Lifetime Farming students who collect kitchen scraps from these faculty members once a week then bring it to compost at the Big Red Farm. On plans for revamping the compost system for the future, Laubach said, "Right now, we sort our food in the [Irwin Dining Center] into bins for composting, but we have plans to compost more of what ends up in those bins than what we are currently able to do."



Sustainability will serve as a key element of the 20/20 Vision construction.

Courtesy of The Lawrenceville School



Farm Operations Assistant Al Veltri brings produce to the dining hall.

Courtesy of The Lawrenceville School

towards greater sustainability at Lawrenceville and have plans to continue their efforts.

Leopold Scholar Stephanie Kim '21 reflected on the group's volunteer work where "we harvested a lot of kale and peas" and other produce. Then the Leopold group donated some of the harvested produce to a local food pantry called ArmInArm.

In addition to harvesting produce from the Big Red Farm with guidance from Farm Operations Manager Ian Macdonald, Leopold Scholar Noor Bhatia '21 said that the group's "main goal" this past summer was to "create a map to guide students and visiting guests to the Big Red Farm." The students used Google Maps to create a digital walking tour from campus to the Stuart Deans Garden and through the golf course, including landmarks such as the telescope and sugar maple trees.

On sustainability at Lawrenceville, Bhatia said, "A big problem at Law-

renceville is that many people care about sustainability but don't take an initiative to become part of a solution.

He advises students to "educate themselves about what is going on in the sustainability world. It is a constantly developing topic, and there are advancements in the news every day."

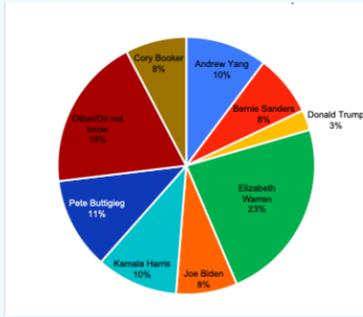
Sharma plans to further educate the Lawrenceville community on the School's sustainability endeavors through information published on the new "Village" website made by this year's student council.

Additionally, students in the Sustainability Seminar class are currently working on environmentally friendly proposals for future construction projects, including the Tsai Complex. Both Sharma and Laubach are working with these students to also "reduce the School's carbon footprint and green aspects of campus life such as feeds and waste management during athletic team trips and events," Sharma said.

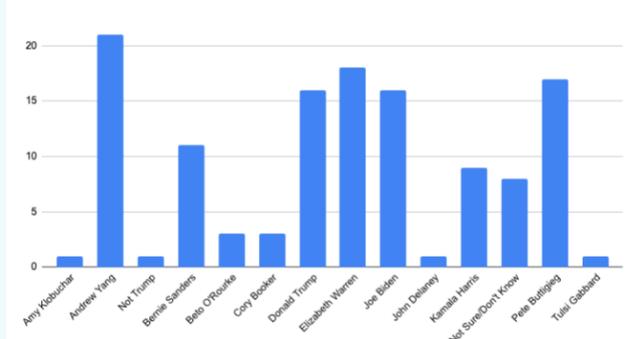
# Lawrenceville By The Numbers: Election Edition

ESHA AKHTAR '21  
FEATURES ASSOCIATE  
(n=127)

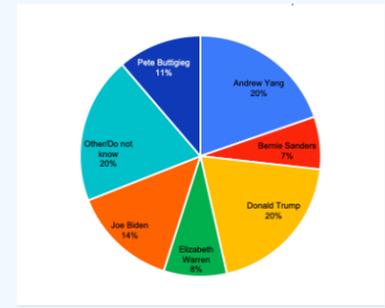
Candidate Preference of Female Students



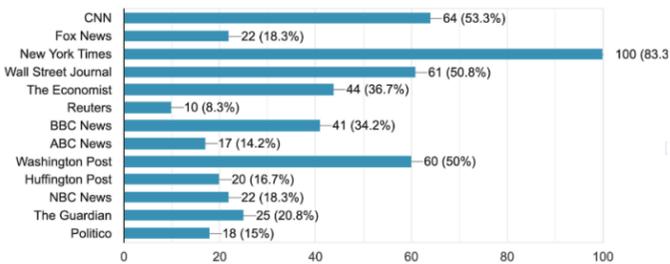
If the election were held today, who would you support?



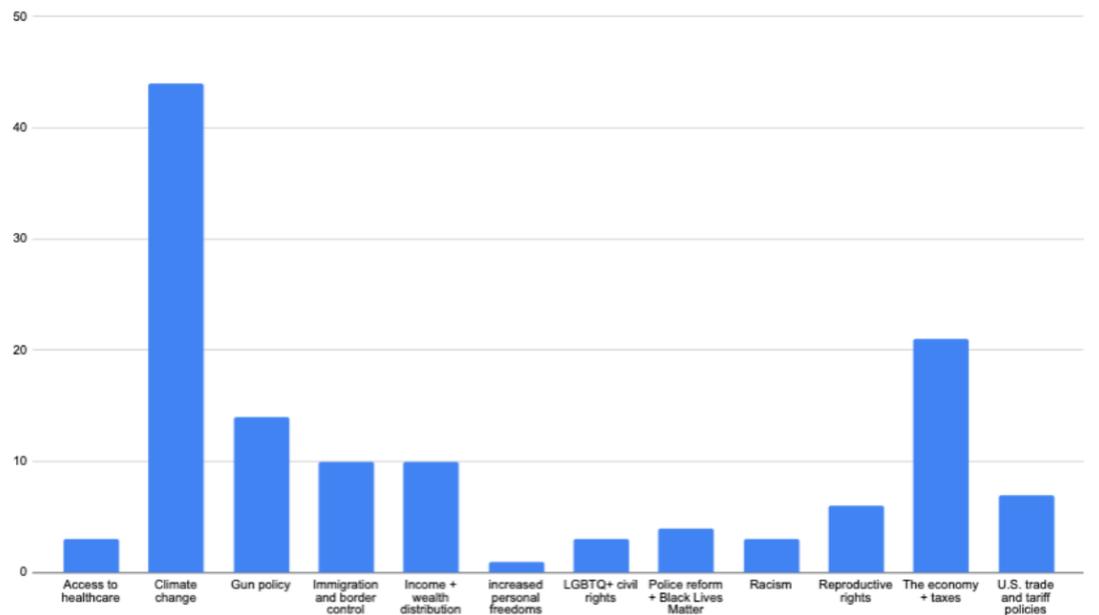
Candidate Preference of Male Students



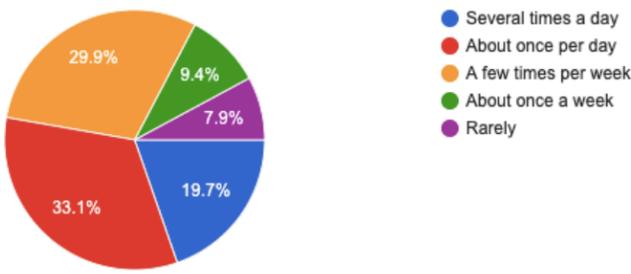
What news outlets do you use?



What do you believe is the most important issue?



How many times do you read the news?



## Lawrenceville's Best-Decorated Dorm Rooms

Featuring the dorm rooms of Bettina Tapiero '20 & Hazel Schaus '20 and Sam Boston '21

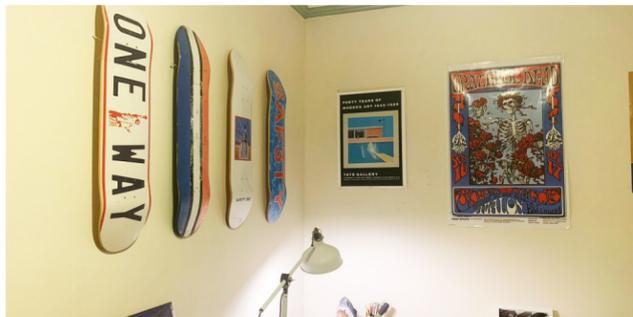
JACK HALLINAN '21  
GRAYSON MILLER '21  
SPORTS ASSOCIATES

Bettina Tapiero '20 & Hazel Schaus '20

In the Reynolds House, Bettina Tapiero '20 and Hazel Schaus '20 designed their room around pop art aesthetic using the color pink—Tapiero's favorite color—to create an uplifting atmosphere. Living in a "quad," comprised of three inter-connecting rooms for four people in Reynolds, the two decided to share a room for the third year in a row.

For decorations, Tapiero and Schaus chose to reuse some of their decorations from previous years but changed some of the centerpieces of the room. This year, the centerpieces are two neon pink signs, one being a heart with an arrow through it, and the other being a lightning bolt, which Tapiero said was "something they coordinated as a room." "We didn't want the entire quad to have the exact same decor, but we wanted a connection between the three rooms," she added. Although they drew inspiration from boarding school dorm pictures on social media and at Lawrenceville, Schaus emphasized that they didn't want to purchase stereotypical dorm decorations and posters. Both Tapiero and Schaus are artists, so they have designed a lot of their decor, particularly their collages. Using their knowledge of space and design, they put up their posters and collages to avoid "awkward negative spaces," according to Tapiero.

One challenge Tapiero noted was the lengthy process of designing her own collages. First, Tapiero picks a "canvas"—often a posterboard— and



Boston's room in the left column, and Tapiero & Schaus' in the right.



Grayson Miller '21 & Jack Hallinan '21/THE LAWRENCE

decides on the shape of her collage. Currently, she has rectangle collages in her room, but in the past she has had circles and B-shaped collages. She also designs collages for her friends based on their specific interests. After deciding on the shape, Tapiero selects a theme for her posters, such as a bright pink and modern or a cool-tone, somber theme. Then, she finds online photos or ones with her family and friends that fit the theme. Using the background of the posterboard, Tapiero places her images, which can amount to over 50 pictures and craftily organizes them into a cohesive, aesthetic collage. Adding to Tapiero's collages, Schaus worked towards making the room a place where they would enjoy living for their V Form year.

"I really wanted to keep everything cozy and homey," Schaus said, keeping in mind that this would be a room she

and others would live, work, relax, and hang out in for a year. "[Schaus and I] didn't want to pick decor that was just a 'phase,' so we worked together to find prints or work by artists we both like, album art from our favorite albums, and some of our favorite photos we have together to make sure that our room is a place that makes us feel happy and reflects the two of us equally," Tapiero added. Two of their favorite posters are a pop art poster of Crisco, designed by a small artist based out of London and their J. Cole album cover for the album "KOD." Due to space constraints, Tapiero and Schaus chose to bunk their beds because they "didn't want the room to be awkward or cramped," Schaus said. This cleared up space in the room with more area to hang out, something that the two did not want to give up after a downsizing from their IV to V Form dorm room.

Sam Boston'21

With band posters, a phonograph records turntable, and ornamented skateboard decks, Sam Boston '21 decorated his room around the theme of the artistic outlets he loves, creating a warm and creative space. When asked to describe his room, Boston mentioned his beautifully-colored "Connecticut" and Henri Matisse-print posters, both of which his grandmother gave him, adding elements of his hometown, Darien, Connecticut, to his room. Skateboard decks line the opposite wall, three of which feature designs made by Boston himself, inspired by maverick skateboarder Jim Greco's filmography. Smaller knickknacks and details complete the room, along with an inviting futon

and spacious, minimalist bookshelf.

Above all, elements of music and music culture dominate the room. Boston's favorite poster hangs over his desk: an intricate, colorful Grateful Dead design, a band which Boston has spent the past two years studying, not just their music, but their influential culture of "peace, love, and happiness," he said. One of his most prized possessions is his electric guitar, the Fender Jazzmaster, which Sam places at the front of his room. He has a well-stocked supply of his favorite records along with a number of musicians' biographies and studies placed alongside his records, most of which feature subcategories of rock music. For Boston, music has a natural connection to visual art and design in the form of vinyl covers.

Beyond the overtone of music and skateboard designs, Boston enjoys establishing functional purposes for random items in his room, such as a ceramic shark head which serves as a pencil holder. "I don't know what the intended use for [the shark head] was, but I found one," Boston said. Hanging from the ceiling in a corner is an origami Japanese crane, a gift from an online record seller in Japan. Similarly, Sam purchased a 1980s photograph featuring the band Pavement from a photographer whose work he had been following on Instagram.

Boston views his room as a work in progress and enjoys changing the layout of his decorations. "I can't keep [my room] too static. I think that's boring," he said. Boston is always looking to make his room warmer and more comfortable. While he enjoys his array of posters and skateboards, Sam appreciates the simple aspects of room design and primarily focuses on creating a lively space.

# Chefs of Main Street: Taking a Bite Out of Lawrenceville's Food Scene

ISABELLE LEE '21  
OPINIONS ASSOCIATE

*Acacia Restaurant*  
Chef Chris Voigtsberger

Ever since my II Form year, I cannot count the number of times I've walked past Acacia, but not once have I stepped beyond the string-lights that decorate the gravel pathway into the restaurant. Like many Lawrentians, the only establishments within my realm of "places to eat" are TJ's Pizzeria, Starbucks, Fedora Cafe, The Gingered Peach, and Purple Cow. Occasionally, I treat myself to a healthy quiche at Wildflour Cafe, but that's the extent of the Main Street cuisines I've tried. Yet, beyond the pizzas, chicken tenders, and chocolate chip ice-creams that the town offers, there are many restaurants in our vicinity that offer exquisite menus crafted by experienced chefs—we just don't know about them. So, when I spoke to the owners of Acacia and Vidalia for the first time, I was excited about the prospect of witnessing another side of the Lawrenceville food scene.

*"In my cooking, I definitely want the customer to taste every flavor; I don't like to mask stuff or bury things in sauce," Voigtsberger said.*

Despite coming from a humble beginning in a town neighboring Lawrenceville, executive chef and co-owner of Acacia Chris Voigtsberger began his culinary career



Acacia offers seasonally inspired menus.

Courtesy of [acacianj.com](http://acacianj.com)

cause [he] wasn't happy." He then decided to give cooking a try, enrolling in the prestigious Institute of Culinary Education (ICE) in Manhattan. For him, cooking became his "creative outlet" where he could "express [himself] in different ways that sitting behind a desk or computer" didn't allow him to do.

After graduating from ICE, Voigtsberger earned an internship at Eleven Madison Park—an upscale restaurant in the Flatiron District of New York City—and cooked under the prominent Swiss chef Daniel Humm. The fast-paced nature of the job quickly became a burden on Voigtsberger, and he felt that he was "stepping into this machine" that gave no leeway for slip-ups. Voigtsberger realized that he would prefer a more "laid back" experience as a chef where he could "be [himself] and not be afraid of making mistakes," prompting him to pick up a job at 90 Acres, an upscale restaurant in Peapack, New Jersey. Nonetheless, his prior experience wasn't all useless; he would not have developed his at-

salad and garnished with flowers—has inspired him to elevate the visual presentation of items on Acacia's own menu. Voigtsberger also works to incorporate a balance of tastefulness and simplicity. "I want the dishes to look like something people can make at home, but when they eat it, they know it's unique and complex," Voigtsberger said. Thus, "simple cooking" has always been Voigtsberger's style in culinary arts. The inspiration for his menu is seasonally inspired, "because the season dictates the types of dishes." Most times, the "menu writes itself as [his] inspiration always comes from the ingredients" and how he can "showcase and source goods from local farms." To him, the best type of cooking is "healthy cooking," which he achieves by directly picking his ingredients from farms.

"In my cooking, I definitely want the customer to taste every flavor; I don't like to mask stuff or bury things in sauce," Voigtsberger said. Despite this, he still hopes to achieve a level of depth and richness to his



After a successful start to his career in New York City, Chef Voigtsberger enjoys the creative autonomy Acacia affords him.

Courtesy of [acacianj.com](http://acacianj.com)

cooking in high-end, five star restaurants in New York City, where eminent chefs have catered to the most posh customers and served the most expensive meals. While his cooking may seem like a natural talent, Voigtsberger actually only discovered his love for the art later in his life. He studied business management in college and worked as a marketing employee for his first job. It was only when he got laid off from this position that he began to "re-evaluate what [he] wanted to do in life be-

attention to detail and work ethic had he not worked in New York City. At 90 Acres, a smaller suburban restaurant, everything moved at a much "slower pace" than that of Manhattan; thus, his experience working in a hectic environment allowed him to stand out at his new job.

At Eleven Madison Park, Voigtsberger still remembers one dish that has influenced his own attention to detail as a chef. The aesthetic appeal and exquisite taste of the avocado roulade—a rolled dish savored with crab

menu by "balancing the sweet, salty, acidic, [and] fatty" and building the dish around the central ingredients. "Everyday there's a challenge, and I feel accomplished once I've done it," Voigtsberger said. His motivation as a chef is to master this level of perfection because "it's satisfying when you get it right." His favorite dish to cook is gnocchi, a soft-dough pasta, because he can not only incorporate "a wide variety of seasonal herbs" into the dish, but simply making the dough serves as a rewarding challenge.

*Vidalia Restaurant*  
Chef Salvatore Scarlata

Just down the road from Acacia, head chef and owner of Vidalia, Salvatore Scarlata, plates fresh Italian food for his customers. As a young child born in Sicily and raised in Northern Italy, Scarlata grew up in a multicultural community where he was exposed to both Southern and Northern styles of cooking. In the North, the Italian food he grew up tasting had "a bit of French flare to it." During his childhood, both his mother and father loved to cook, and after immigrating to the United States when he was 11 years old, Scarlata's family decided to open a pizzeria—a business that has lasted for over 35 years. His background has certainly influenced his love for the culinary arts and has shaped his cooking style.

Prior to starting his own line of work, Scarlata "washed dishes, bussed tables, and cooked" at mul-

way it's supposed to be." Although serving well-prepared food is certainly a key element of a successful restaurant, Scarlata also emphasizes that having the perfect trio of "food, service, and atmosphere, is the number one secret to success."

*"Every year, Scarlata returns to his roots in Italy and manages to bring back 'new trends and cooking styles' from his home country."*

His restaurant's motto, "Cucina con Passione"—Cooking with Passion—ultimately conveys the message that cooking is not just about taste or aesthetic appeal, but rather that "Italian food culture is about family, staying together, and passion." During his free time, Scarlata also dines at many other restaurants



At Vidalia, Chef Scarlata showcases the food of his Italian homeland.

Courtesy of [boxerbrand.com](http://boxerbrand.com)

multiple five-star restaurants during his early career. His past experiences have taught him "every aspect of the restaurant business"—skills that have served him well as an owner himself now. Despite working 60 to 70 hours a week, Scarlata still finds joy in pursuing his career because he considers it his "duty to keep the restaurant afloat so that [he] can have a happy staff and family."

Every year, Scarlata returns to his roots in Italy and manages to bring back "new trends and cooking styles" from his home country; for example, he often purchases extra Italian dried mushrooms, truffle oil, and in-season cured oils to showcase at Vidalia. Similar to Voigtsberger, he believes cooking with simplicity is key because adding less toppings and sauces allows customers to truly "taste the food the

in order to taste a variety of cuisines, which in turn inspire the dishes on his own menu. As a chef, his greatest challenge has always been trying to master the "perfect steak" because "you can always undercook a steak, but if you overcook it, you have to make a new one."

At Lawrenceville, it is sometimes hard to remind ourselves that food does not only need to come from the standard one or two restaurants most of us are familiar with. There are many restaurants along Main Street that serve quality meals prepared by the most knowledgeable and skillful chefs. Lawrentians can enjoy a greater variety of food by simply making a reservation at Acacia or Vidalia on a Saturday night; perhaps, when we do so, we can finally add another restaurant to our list of "places to eat."



Chef Scarlata focuses on using fresh ingredients.

Courtesy of [Reztoran.com](http://Reztoran.com)

# Big Fish in a JV Pond or Small Fish in a Varsity Pond?

**JACK HALLINAN '21**  
SPORTS ASSOCIATE

All self-respecting athletes loathe bench warming. Playing a sport is inherently active, so being in close proximity to the action without the opportunity to participate is an understandably frustrating experience. Having to sit back and watch a contest in which one knows he or she cannot affect the outcome evokes a range of emotions, none of which are typically positive, from athletes. So when one encounters a choice between playing a little on a varsity team or playing more at a sub-varsity level, which is the better choice? There is no correct answer, and based on one's aspirations, both options can be equally as rewarding.

Playing time aside, most dedicated athletes desire the varsity designation and spend their athletic careers working towards earning it. Being a member of a varsity team provides an undoubted boost in self-confidence. After all, it is a confirmation of hard



frustration with oneself, one's teammates, or a coach. In some situations, that frustration



ously, if playing time is the primary goal, athletes should desire to play at a level where their presence on the field is merited. At a sub-varsity level, perhaps an athlete has the opportunity to take the risks neces-

work and one's evident ability and skill. Even if it leads to little playing time, being selected for a varsity team ultimately means that an athlete is respectable and qualified for a high level of competition. Varsity status provides bragging rights of sorts and is sought after by all competitive athletes. Simultaneously, playing a varsity sport requires an athlete to maintain or improve their level of performance as a means of keeping up with teammates and the competition.

On the other hand, the benchwarmer designation is one who spends more time on the bench than on the field playing. Benchwarming often provokes



Jeffrey Tao '20 / THE LAWRENCE

turns inward on oneself for an apparent lack of ability which prevents him or her from being given the opportunity to affect the game. It is natural for many athletes who expect to play but end on the bench, to possibly get frustrated over his or her teammates' mistakes, thinking one could do better in the same situations. Other sources of frustration include a coach's perceived inability to recognize the athlete's skill, physical capabilities, or mental fortitude in the team's time of need.

Ultimately, the more productive choice depends on what the athlete's goal is. Obvi-

ously, if playing time is the primary goal, athletes should desire to play at a level where their presence on the field is merited. At a sub-varsity level, perhaps an athlete has the opportunity to take the risks necessary and experiment in order to improve and is free of the pressures that come with the fear of making a mistake at a higher level. However, at a sub-varsity level, an athlete runs the risk of outgrowing the competition and stalling his or her own development as a result. In other words, some athletes benefit from being around a high level of competition while some can take advantage of weaker competition to improve confidence and ability. Neither is better; they simply serve athletes differently. If the goal is to play at the highest level possible, then a varsity team provides that function and forces the athlete to perform to their highest capacity on a day-to-day basis in order to prove themselves.

# Weighing the Pros and Cons of Load Management

**EDAN BLECHER '21**  
& **ERIC MORAIS '21**

In recent years, National Basketball Association (NBA) stars such as Kawhi Leonard have sat out prominent games of the regular season; and under the speculation of fans and teams, his team has cited the ambiguous reason "load management" for his absences. Load management deals with limiting a player's minutes or even resting star players periodically throughout the season to eliminate any lingering injury concerns. Leonard, reigning NBA Finals Most Valuable Player (MVP) and current forward for the Los Angeles Clippers, has been in the news for load management controversy, sparking debate across the sports world as to whether or not load management should be a frequent as it is cited in the NBA.

Even though load management does not rest well with fans, its apparent contribution to winning makes it a reasonable thing to do. While the entertainment aspect is important in the NBA, the ultimate goal of a team is to win the NBA Championships and that certainly comes with strategic management of minutes. For Leonard, by resting in increments throughout the regular season, he was able to play every single game of the playoffs, averaging 39.1 minutes per game to carry the Raptors to their first-ever NBA title. In comparison, James Harden, who in last year's regular season, averaged 36.1 ppg in 78 games, saw his numbers drop to 31.6 ppg in the playoffs. As his performance decreased, his team, the Houston Rockets, also reached a road-



Courtesy of Sportsnet.com

block at the Western Conference Semi-Finals. If load management results in better success in the playoffs, organizations should not be forced to play its best players if it does not want to.

In addition to the aspect of winning, teams should pursue long term success and that comes with load management preventing recurring injuries. For stars like Derrick Rose, who fell from the youngest league MVP to almost getting dropped by the league with recurring injuries, one must wonder if load management could have preserved his career. Playing close to full games over the span of the entire regular season with the Chicago Bulls, Rose tore his anterior

cruciate ligament (ACL) two times and has since never recovered to his previous stardom. Without Rose's brilliance, the Bulls have not found success in the postseason ever since. Similarly, Kevin Durant tore his Achilles in last year's Playoffs after being thrown back into a game weeks after a calf injury and will be sidelined for the entirety of the 2020 season. Risking injury for the sake of playing time, Durant gave up a valuable year of his career, and without his presence on the Brooklyn Nets, the team has not been great so far in the season. At the end of the day, no matter the demands of the other teams and fans, the ultimate goal of a team is to protect its players,

and nothing matters more than the health and longevity of a franchise.

Ultimately, the NBA is a source of entertainment that produces a nightly product for its international audience. By allowing teams to rest its star players in nationally televised games, the NBA is greatly diminishing the entertainment that its fans are paying for. Fans are effectively being cheated out of the money they are using to pay for tickets, as the average fan is not content shelling out hundreds of dollars to watch stars like Leonard, the reigning Finals MVP, only to find out hours before the game that the game will be significantly less competitive and feature obscure bench players in Leonard's

place. Not only are fans in attendance hurt by load management, but also ESPN and TNT, who have a \$24 billion television rights deal with the NBA, lose viewership on marquee games where players end up resting. In addition, individual teams are harmed as well, given that team ticket sales and revenue take a hit in load management situations, as research by the MIT Sloan Management Review showed that secondary ticket prices dropped between 5 and 25% after the team announced a star was sitting. Overall, the financial implications of widespread load management make it an issue which the NBA must address.

Many former NBA players share the stance that the NBA must take action to regulate or eliminate load management. Even though the 82-game regular season is physically taxing on current players, former players were able to manage playing the majority of the marathon-like season without modern-day health technology and medical practices. In addition, the NBA has made modifications to the schedule each year so that it is more favorable for players' health by minimizing the number of back-to-back games as well as long road trips. It is in these games where most players are prone to injury because the fatigue from consecutive games as well as lack of sleep and recovery time from traveling the night before are all detrimental to player performance and health. If players decades ago were able to make it through the entire season without today's more favorable schedules and more advanced training staffs, then players today should be able to do the same.

## The Current State of House Football

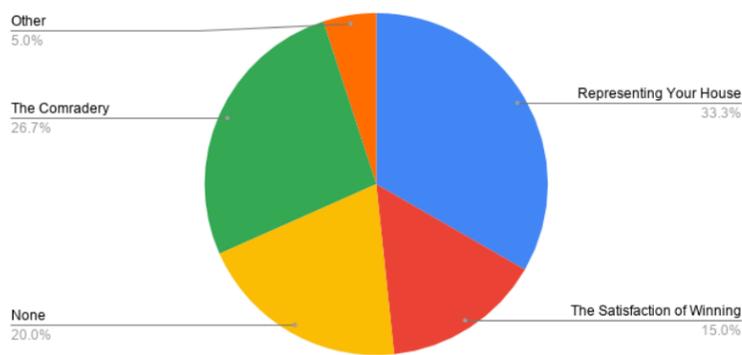
**MICHAEL SOTIRESCU '22  
& ANDREW LEE '22**  
SPORTS ASSOCIATE

Bringing house camaraderie, sportsmanship, and contact sports together, House Football at Lawrenceville has existed since 1892, making it the oldest active football league in the U.S. House Football has been featured in the film, *The Happy Years*, and even on the Entertainment and Sports Programming Network (ESPN) in 1992. It is a signature Lawrenceville tradition in which III and IV Form boys in the Circle houses compete against each other during the fall season. Despite its great history and long-standing tradition, it faces modern challenges. The numbers have shown that House Football participation has declined as students have opted for other sports rather than the historic intramural football league.

In recent years, there have been growing nationwide concerns about injuries in football. As a result, the sport has been losing popularity among high school students. According to The National Federation of State High School Associations, the total participation in 11-man high school football dropped by a difference of more than 30,000 students from the 2017-2018 to 2018-2019 school year. Since the 2009-2010 school year, total 11-man football participants have dropped by over 100,000 players. Football's nationwide participation is still by far the largest of any sport, totaling over 1,000,000 players in 2018-2019, but this notable drop is still concerning.

Dropping from the original 11-man to 8-man, and now to the current 6-man per side football, illustrates that Lawrenceville's House Football tradition may be less popular than it used to be. Director of Athletics Tripp Welborne III H'58 P'21 believes that House Football popularity has decreased due to an increasing number of interscholastic athletes. Last school year, there was a Lawrenceville record high of around 700 interscholastic athletes participating in at least one

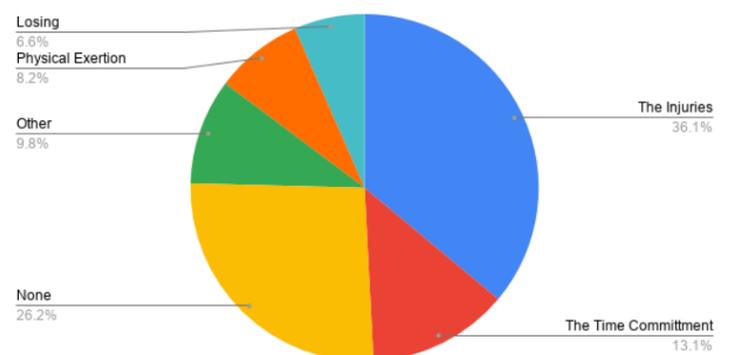
What has been the best part of your house football experience?



interscholastic sport. An increase in lifetime options has also given non-interscholastic athletes in the fall more intramural selections. For example, students now have options such as dance, karate, lifetime farming and are allowed to get athletic exemptions in the Fall Term, ultimately lim-

said they "avoided playing House Football because of the risk of injury." 30 percent of students have noted they have missed a game due to injury. Subsequently, many students expressed concern that House Football players do not have the experience and extensive practice with funda-

What has been a negative part of your house football experience?



shared the top three attributes that House Football provides its players: to build and foster a sense of "house chemistry and unity," to instill a "greater appreciation of playing football," and to give the boys an opportunity to "have fun." In a student survey, we posed the question: "For

house football is the sense of house pride and bonding that is built through the house football experience. Lawrenceville prides itself on House and Harkness, and House Football is a reflection of those ideals. Through House Football, students are given an opportunity to build strong bonds with their Housemates, gain house pride, and cope with challenges through collective work.

Regarding issues of participation, House Football has made many modifications attempting to make the intramural sport safer and more enjoyable. They have eliminated kickoffs, decreased the size of the field, increased the initial down and distance yardage, and implemented a rule that former interscholastic football players cannot participate. In 2013, Lawrenceville had opted for a House Flag Football league in order to reduce injury risk. However, many alumni and graduates felt that Lawrenceville had compromised too much of its tenured tradition and so the original tradition was brought back.

Nevertheless, the problem persists: House Football's participation is not what it once was. Allocating more practice time towards teaching correct techniques and limiting the number of lifetime sports offered may promote more interest in House Football. However, regardless of the changes made to House Football, its core values of house spirit and camaraderie should not be compromised as they offer Lawrentians an opportunity to exemplify the Lawrenceville spirit.



Courtesy of The Lawrenceville School

iting the number of participants in House Football.

Additionally, students have been straying away from football due to the risk of injury. In a survey sent out by The Lawrence that received 91 total responses, out of 61 responses for a specific question, 36.1 percent of students considered injuries a negative part of their House Football experience. In the same survey, 53 percent of students

mental tackling techniques. The House Football league has been entrenched in the Lawrenceville School's long list of traditions for over 120 years, and although it is evident that the league is losing numbers by the year, the league remains a cornerstone of Lawrenceville's athletics and still instills house pride and spirit for those involved. In an interview with long-time House Football coach Ronald Kane '83 P'20, he

those who have played, what has been the best part of your House Football experience?" Out of 60 responses, 19 selected "Representing your house," 16 selected "The Camaraderie," and nine selected "The Satisfaction of Winning." According to the 44 responses (73 percent of 60 total responses) mentioned above, most of the players involved in House Football believe that, to Kane's point, the best part of

## Crescent Prefect Picks

	Samika Hariharan McClellan	Kelsey McAlister Stanley	Maxima Molgat Kirby	Ingrid Xu Carter	Ellie DeCarlo Stephens	Emily Matcham Lower
Best lEaDeRsHiP quality you have	can yell way to success	Rounding the elves	forgetting my green folder	my superior hydroflask	using my scooter to round em up	absolute dictator
What makes you a great prefect	ability to speak at speed of light	~inclusive~ holiday spirit	no one applied	have you seen me	my couch	prefect tax
Describe your house in 3 words	mcladies mcdonalds mclove	The Nice List	Kirby leadership challenge	C for Cexy	chivers chivers chivers	tik tok time