

# The Red & White

Middlesex Weekend Edition Nov 8, 2025

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## A NIGHT OF LANGUAGES: THE HONORS SOCIETY INDUCTION

VERONICA VISCONTI '27  
CONTRIBUTING WRITER

In a world of numerous different languages, connections between people, communities, and countries are formed across cultures. Our school took the time last week to celebrate the students who work to contribute towards those connections by building bridges with language. On the evening of October 2nd, students from an array of classes were inducted into the French, Latin, Chinese, and Spanish Honors Societies.

The induction ceremony took place in the Chapel. Four students were inducted into the Chinese Honors Society, eight were inducted into the Latin Honors Society, 12 were inducted into the French Honors Society, and a whopping 29 were inducted into the Spanish Honors Society. Inductee choices were based on factors like teacher recommendations, a maintained grade point average throughout a number of years, and overall effort, passion, and success. Each group underwent a ceremonial routine, varying by the language. The Latin scholars wore laurel wreaths and recited an oath to honor and continue to spread the learning of Latin in their future academic careers. The French scholars carried rope chords throughout their induction, symbolizing their learning journey, and recited a famous French quote alongside their oath to uphold the learning of French. While the Chinese scholars each recited a phrase in Chinese describing their promise to promote and honor the language, the Spanish scholars collectively recited a promise, led by the society president, to do the same with the honoring and spreading of Spanish. In addition to the individual language group routines, all honorees participated in a lighting of the candle tradition. This induction custom symbolizes the enlightenment and passage of language from one class to another. The French, Latin, and Chinese students lit a candle at one end of a line and passed it from inductee to inductee. Meanwhile, the Spanish students approached a large lit candleholder in the middle of the front chapel and lit their candles individually when their names were called. The ceremony followed a neat, sequential order, and it was ensured that every inductee was given the chance to, in their learned language, announce their academic promises to the department and crowd. A smooth ceremony requires preparation, though.

When asked what went into the planning, French Honors Society culture vice president Catherine Bickford '26 said, "We did two

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## DRAGONS VS. ZEBRAS: A RIVALRY IN RETROSPECT

MILES JOHNSON '28  
CONTRIBUTING WRITER

Here, at St. George's, we hold tradition in the highest regard. Fall Ball (formerly First Dance), Family Weekend, Geronimo, and Prize Day are just some of the important traditions that make St. George's more than just a school. That is why I wanted to look back on one of our school's most beloved (albeit intense) traditions: Middlesex Weekend.

The rivalry between Middlesex and St. George's began in 1902, when both schools were in their infancy (one and six years old, respectively). One of the first coverages of the event occurred 20 years later in The Red & White's "Football Number". This pamphlet provides various details about the upcoming game, including the height, weight, age, grade, and position of every player. After over 100 years, the average height of our football team remains at 5'10", while the average weight

has gone from 162 lbs to 176 lbs. Additionally, the Football Number includes a record of every Middlesex and St. George's game up to its publication. While we dominated Middlesex for the first three years of competition, later, the rivalry became more contested. The record ended up as 11-7 for Middlesex. This mostly resembles the record of the last 13 years, which stands at 8-4 for Middlesex. Finally, among the photos of the team and coaches is a short message from the editors. It reads as follows:

"With the publication of this number of 'The Red and White', the Board wishes to bid a hearty welcome to the Middlesex Team at St. George's. We trust that this game, whatever the result, will bind closer together the bonds of friendship which hold the two schools."

SEE RIVALRY ON PAGE 3

# A NIGHT OF LANGUAGES: THE HONORS SOCIETY IN- DUCTION

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rehearsals in preparation, one with the heads and one with the new inductees.” As for the significance of the event, Bickford said, “I think that this event went a lot deeper than just the language part. It’s about the culture, too. A few weeks ago, we hosted Orange Shirt Day, which is in remembrance of the indigenous schools in Canada. People wrote notes in French on orange handprints and hung them in the hallway. And the notecards had great sayings on them, like ‘you are loved,’ and ‘you are remembered,’ and things like that.” Orange Shirt Day, which occurs on Tuesday, September 30th every year, is a special time to honor and remember a darker aspect of French history: the experiences of Indigenous children at French Canadian boarding schools in the 20th century. Other language groups host similar events, such as *Días de los Muertos*, otherwise known as Day of the Dead, which is a time to honor and remember deceased loved ones, and the Chinese New Year, which is a time to celebrate the turnover of the calendar. The efforts and productions of events like these are what set the language honor students apart and signify their titles as scholars.



French Honor's Society Induction  
(Image Source: Jerry Hu '27)

## GREEN WEEK



Lucy Gordon '28  
Contributing Writer



Eden Conwell '28  
Contributing Writer

Preparation for this year's Green Week started on October 12th in the AB. Students gathered together to paint used cardboard boxes with images representing sustainability. These posters were displayed on the walls of the academic building to spread awareness about our earth and things we can do to keep it clean.

Monday, the 13th, marked the start of green week, with a day focused on recycling. The sustainability board helped spread awareness on ways we can produce less waste and reuse items. During assembly,

tips were shared on what we can recycle and what we should throw in the trash. Many recyclable materials include our everyday paper and the boxes we receive from the mail center.

Tuesday, the 14th, was devoted to food waste. Students this year have already helped sustain and produce less waste from the new rules on food delivery. They have taken advantage of King Hall, and with all the food scraps we throw away, St. George's staff work hard to compost food scraps. We can take action in the future and create fewer food scraps by only putting on our plates what we think we will finish. There will always be more food for once you finish your plate, but once touched, food cannot be put back. With what's made to compost, simple compost consists of foods such as fruits, vegetables, bones, meat, dairy products, grass clippings, and more. If making compost at home to have some nutrients you can add to your garden, make sure not to include things like pet waste, diseased plants that have seeded, or charcoal ash.

Wednesday, the 15th, focused on St. George's students' ecological footprint. Meaning the amount of resources we use on an everyday basis that impact the Earth. Things such as constantly purchasing new items or doordashing, create problems for our land when we do too much. When food delivery drivers have to constantly come to St. George's, their cars create pollution. Things like taking excessively long showers can use up unnecessary amounts of water. Using too much of our Earth's clean water will create problems in the long run, so it's important to be aware of our actions because when added up, a small issue can turn into a larger one.

Thursday, the 16th, had an event scheduled at night to make bracelets using recycled plastic beads. By bringing the community together to do a simple activity, spread awareness about the importance of Green Week. By using sustainable beads, students saw that we can still create new things by using much more eco-friendly materials. It is important to remember that fun activities, like bracelet making, have more sustainable

options. Next time you want to try a new craft, try to look for a more eco-friendly option!

On the last day, Friday the 17th, was Sustainable Fashion Day. Our sustainability board aimed to focus on overconsumption and how our constant desire to have more can still be eco-friendly. Many local thrift stores hold amazing items that can be almost new. Not only does this help the environment, but it also helps elevate our dress code. The closest second-hand store we can find at SG is our amazing Swap Shop. Heads of Sustainability kept the Swap Shop open for the entire length of Green Week, and from Monday to Friday, almost all items that had been donated found new homes. Not only can we save money by visiting the swap shop and picking up a few items, but we can also make a bigger impact on our environment by spreading awareness of buying second-hand.

Throughout the week, the Sustainability Board capitalized on the importance of helping our environment. Even though Green Week was just five days, it is vital to understand how our presence on this earth has an impact. We need to focus on these pillars of Sustainability, as well as many others, every day. Be aware of our actions and how little things can add up. Remember, next time we want to order new clothes or take a long, long shower, that we only have one Earth, and we have to strive to protect it the best that we can.



Sustainability Club Activity  
(Image Source: Communications Office)



# DRAGONS VS. ZEBRAS: A RIVALRY IN RETROSPECT

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As strongly contested as Middlesex Weekend can be, over a century later, we retain this core message.

The 1961 edition of *The Dragon* also shares some insight into what Middlesex Weekend could've been like back in the day. The "Athletic" section shares specific details about that year's football game, which is a tradition that is long gone with the ability to record and livestream matchups. It even includes a drawing that allows readers to see specific plays and the movement of the ball. The game ultimately ended up in our favor, leading to a raucous celebration. A student-written short story details the response to the game, saying, "Scarcely had the final whistle of the Middlesex game blown, when a wild, fanatical mob swept down from the grandstand and invaded the school." They go on to recount that students pooled their money, totalling roughly \$40 (over \$600 today), and used it to buy fireworks and hire a brass band to play in King Hall. After dinner, they set up a bonfire that reportedly reached a height of over 50 feet. Next, there was a "torchlight procession and a snake-dance up the drive. The school crowded around the steps to

listen to outbursts of oratory from every member of the team and each coach. Strange to say, this did not take as long as we expected it to do, partially due to the pathological diffidence (slight embarrassment) of the orators." This particular section is surprisingly reminiscent of today's team dances, which also cause "pathological diffidence" among many. Finally, the aforementioned fireworks were set off while students enjoyed ice cream and hot chocolate. The author of this story writes that, "everyone agrees that we have never had such a celebration of victory before, and that we'll never have another like it—until the next time." Although many of the celebrations displayed in this story are very different from those today, it is clear that the students of yesterday share our competitive spirit and pride for our school.

It is true that, on the surface, Middlesex Weekend is nothing like what it used to be. For example, a tradition that was once largely focused on football has sprawled into an all-sport competition that, as of 2024, warrants its own trophy. However, the core idea of Middlesex Weekend stays the same. It is a bond between two rivals, a fierce competition that calls for celebration. And although it is a celebration of winning, it is also a celebration of our teams, coaches, and programs... But mostly winning.

## FAMILY WEEKEND 2025: A WARM REUNION ON THE HILLTOP



Lina Chang '28  
Contributing Writer



Irene Chang '28  
Contributing Writer

The Hilltop was filled with excitement as St. George's welcomed families back for Family Weekend on October 3 and 4. From teacher conferences and performances to sports games, food trucks, and photo booths, the two special days on the Hilltop were brimming with laughter and SG spirits.

Friday afternoon kicked off as students wrapped up classes early and families began arriving on campus for registration in the Main Common Room. Parents stopped by to meet teachers, visit athletic practices, and sit in on rehearsals. Fifth-Form families gathered in Madeira

Hall for a College Process presentation, while Sixth-Form students and their parents enjoyed a pizza truck reception at Merrick House. Later in the evening, everyone came together for the Fall Festival buffet dinner and photo booth on the Hamblett Campus Center Terrace. The highlight of the night was the girls' varsity soccer game against Lawrence Academy, with dessert trucks and cheering from the sidelines.

Saturday began with a chapel service and a warm welcome from Head of School Michael Wirtz, followed by classroom visits where families experienced their students' daily routines. Throughout the morning and afternoon, parents met with teachers and celebrated the reopening of Arden, Diman, and Eccles Halls on the Quad. Lunchtime offered a chance for families to gather over a buffet in King Hall, while families of students of color joined a special lunch in the Main Common Room.

In the afternoon, families joined a variety of programs and panels. "Building Bridges" with Mr. Wirtz and Dwayne Pina, as well as the student and faculty wellness panel in the Brown Center, truly brought the whole community together as one. Unique arts displays filled the Drury/Grosvenor Center for the Arts, and the energy carried into the afternoon athletic contests. Whether it was football, cross country, volleyball, or field hockey, the Dragons brought their usual enthusiasm and team spirit to every match.

Rachel Horn, the Associate Dean of Student Life, views Parents Weekend 2025 as a great opportunity for parents to glimpse into students' daily lives and strengthen the community. "I feel that the parents' weekend events reflect a 'day in the life' of their students. Parents go from class to class and get a feel for each teacher and space. Slices of programming outside of the classroom are also available through watching sports games, listening to music, and hearing about clubs, campus opportunities, and college counseling. At the end of the day, I feel that if a family can get an idea of what and who their student encounters daily, we have created a meaningful experience. There is also room for making connections with other families, which deepens our community on and off campus."

As the weekend drew to a close, the campus was filled with warmth and gratitude.

For many, it was a special reminder of what makes St. George's such a close and supportive community. From engaging with teachers to cheering from the sidelines, Parents Weekend 2025 truly celebrated the best of St. George's: its people, traditions, and spirit.



Dragons with Dragon  
(Image Source: Communications Office)



# ST. GEORGE'S 41ST ANNUAL FEED-A-FRIEND



Avery Baker '28  
Contributing Writer



Brooke Holland '28  
Contributing Writer

The entire St. George's community came together for the 41st annual Feed-a-Friend Food Drive. This event collects food from the local community to distribute to those in need for the holiday season around the corner. On Friday, October 17th, students and faculty spent their afternoon gathering bags left by generous, local community members and bringing them over to the MLK Center in Newport to be organized, sorted, and shelved.

Students split up into groups based on their fall afternoon activity or sport team. From there, they break off with different

drivers to assigned zones for bag pickup. These different groups went all around the Newport area collecting bags of food and supplies left out by the community and loaded them into their driver's car. From there, these bags of food were delivered to the MLK Center in the heart of Newport, where more St. George's students helped sort the food. With everyone putting in their full effort and their time, the afternoon passed by fairly quickly.

The energy and teamwork displayed throughout the day truly embodied the spirit of giving that St. George's stands for. Students and faculty alike worked side by side, sharing laughs and stories while loading bags and boxes of food. Even though the work was physical, the sense of accomplishment and community made it enjoyable. Many students expressed how rewarding it felt to see firsthand the generosity of local families and to know that their efforts would directly help others during the holiday season.

By the end of the day, hundreds of bags had been collected, sorted, and prepared

for distribution, an incredible achievement that reflected the dedication of everyone involved. The event not only strengthened connections between students and the broader community but also reminded everyone of the importance of service and compassion. Feed-a-Friend continues to be a cherished St. George's tradition, one that highlights how



Feed a Freind at Dr. Martin Luther King, Jr. Community Center  
(Image Source: Communications Office)

## 26.2 MILES OF GRIT: SG STUDENTS TACKLE THE NEWPORT MARATHON



Catherine Draughton '27  
Opinions Editor

On Sunday, October 12th, 2025, a marathon was held in Newport, RI. Runners start at 7:45 am. The Newport marathon attracted many St. George's students, including Peter Duhamel and CJ Briere. As someone who is out of breath after climbing the AB stairs, completing a marathon is extremely impressive! I wondered, how can someone dedicate themselves to running continuously for 26.2 miles? What's their thought process? Why did they sign up? I was able to receive insight from my friends and interviewees, CJ Briere and Peter Duhamel. First, why did they sign up? CJ told me he had been at a military boot camp for most of his summer. After weeks of intense physical training, he got the courage to compete in the Newport marathon. Peter initially signed up for the half-marathon, but changed his mind right after his cross-country meet, following a

surge of new confidence in his running ability. During the race, Peter was able to distract his mind by talking with his friends, and felt challenged by miles 15-18. CJ was extremely focused during his run, although he struggled on mile twenty-four. Cyrus Madom '26 told me he tried cheering on CJ, and he was so focused and "locked in" that he did not even hear Cyrus Madom from five feet away. The boys were thankful they finished before the intense rainfall that Sunday, which left other runners absolutely soaked, as I witnessed while heading into Newport that morning. As CJ and Peter crossed the finish line, they recalled a great sense of relief. Peter felt pretty normal after the race, although CJ's friends recalled he went "nonverbal". CJ entered the race without training and only his cross-country experience, and he finished in third place in his age division! He explained that he just left it all out there in the race and tried to challenge himself to the best of his ability. In all, the runners feel a real sense of accomplishment and motivation after completing the marathon. I asked, "Would you run another marathon in the future?" and to my surprise,

they both responded absolutely! In fact, others felt motivated to complete a marathon in the future by watching their peers run as well. In all, the Newport marathon brought together the Rhode Island community as well as the St. George's one. Many students and faculty members tried something new. Others continued their love for running marathons and inspired friends to run a marathon too.



St. George's Students at the Newport Marathon  
(Image Source: Communications Office)



# WHAT'S NEW WITH SAGE?



Avery Baker '28  
Contributing Writer



Brooke Holland '28  
Contributing Writer

As many St. George's students know, SAGE dining is the service that cooks and feeds our school every day. Behind the scenes, the SAGE team works tirelessly to prepare meals for hundreds of students, teachers, and staff members. Their work doesn't stop when the line closes; from early morning prep to late clean-up, the team is always busy making sure everything runs smoothly. It's something we often take for granted. The effort that goes into feeding an entire school every day is no small task, and the St. George's students couldn't be more thankful for the meals they are served each day. However, taking a deeper look at the students' opinions on the matter, many have expressed opinions on the food in the dining hall.

New additions this year include a sidebar that has pasta or another easy option if the main isn't floating your boat. The options are endless; one of the most liked options is on game days, "sports drinks," which are creative drinks that include electrolytes and contents that set athletes up for peak performance. Furthermore, the salad bar is always available if you ever need it, and the dietary restrictions are very versatile. If the main meal isn't liked, there are always other options. In the mornings, there are also handmade omelets that you can personally order, which is a good breakfast for game day. Aside from food, the entire floor of King Hall was redone, adding a new level of cleanliness and experience to the SAGE meals.

Another thing SAGE deserves credit for is how much they pay attention to what students want. They send out surveys pretty often to hear our opinions, like what foods we want to see more of or what could be better. Whether people ask for more vegetarian choices, new themed food days, or just a different dessert, SAGE actually listens. It's nice knowing that the dining hall isn't just where we eat but a place that changes based on what students care about.

The dedication, creativity, and teamwork SAGE brings to our school meals show every day. The staff always greets students with positivity and a commitment to making sure everyone has something they'll enjoy. From new menu items to improved spaces, SAGE continues to show how much they care about the dining experience at St. George's.

There is no denying SAGE's improvement over the past few years. The team deserves copious amounts of credit for acknowledging student feedback and taking visible steps toward better food and a better experience. The renovated space, cleaner environment, and new meal options show real progress. While there's always room for improvement, students appreciate that SAGE reliably shows constant effort for inclusion and comfort within the dining hall. Thanks to ongoing feedback and collaboration, the St. George's dining hall

# TEACHERS WITH UNEXPECTED STYLE



Gabe McFadden '27  
Contributing Writer

Around campus, we often recognize exceptionally fashionable students. People who you can tell put thought into their personal style and don't just throw on whatever clothes they have lying around, we recognize it as almost a part of their identities. This article will recognize the overlooked icons on this campus, the unexpectedly stylish teachers. Whether it's Mr. Cramer and his infamous sandals, Ms. Furtado and her monochrome outfits, Mr. Jackson and his cardigans, or Dr. Boger with her colorful skirts and dresses. Each of these teachers has a unique style while still adhering to the dress code. Luckily, I was able to get a couple of interviews with these fashion icons, where I gathered insight on some fashion tips as well as their origin.

Starting us off is Mr. Cramer. Mr. Cramer is the guy who will push the boundaries and express himself to the fullest extent possible while still following the rules. If you've ever met him, it's easy to tell he's a very free-spirited man, and his outfits definitely reflect this freedom. When Mr. Cramer was a student at St. George's, sandals were banned in the dress code; however, Birkenstocks, specifically, were not. Whether it was 78 degrees and sunny or 32 degrees and snowing, Mr. Cramer wore his Birkenstocks every day, even for chapel. After decades, Birkenstock and sandals remain staples in Mr. Cramer's wardrobe.

Dr. Boger's outfits typically consist of colorful skirts and a pullover knitted sweater. Her outfits are flawlessly color coordinated, matching even down to the color of her earrings. What a lot of people don't know about Dr. Boger's styles is that she knits her own sweaters. It was actually her high school Latin teacher that taught her to knit, Dr. Boger claims "She noticed I was fidgety and one day she offered to teach me how to knit, she would teach me the basics and from there I learned everything I needed to know about how to knit, she even cancelled class one day to take me to the knitting store." To Dr. Boger's teacher, I thank her for allowing Dr. Boger to put on a runway fashion show every day with her outfits. When I asked Dr. Boger for a piece of advice on how students can find their own style, she said, "We take our cues from the people around us to find style, but sometimes end up doing exactly as others do. Be inspired, but don't be afraid to wear the things that you like. The ones that get attention are the ones that wear what they want. Dress for yourself, not other people." So next time you have that experimental outfit you want to wear, but are worried about what other people will think, simply remember Dr. Boger's words.

Ms. Furtado is a teacher many are still unfamiliar with since she started new this year. Regardless, she has made a statement with her distinct monochrome black-based

outfits. It's not every day you see someone with such a unique style, and this begged the question, "Where does your style come from?" Today, Ms. Furtado picks a black clothing item and builds around that, but there was once a time when she dressed completely differently. She explained that when she was a child, her mother would wear only dark colors, and she claims, "As a way of active rebellion, I would wear pink and floral clothes growing up." Through influence from her mother, the music she listened to, and thrift stores, her style changed throughout time. In high school, Ms. Furtado enjoyed bands like Smashing Pumpkins, Deftones, Pixies, and Radiohead. Her typical style was influenced by these bands, consisting of a band t-shirt, dyed hair, and an overall "alternative or emo" look, reflecting the music she listened to. When I asked her for a piece of advice, she would give a student in search of their own personal style, she said, "Find individual clothing pieces that you like, and build around that until you find something that sticks. Don't be afraid to do your own thing; don't be pressured into another fashion trend. Wear what you want, because I would wear something, get made fun of for it, then it would become a fashion trend later on anyway."

Lastly, we have Mr. Jackson, often recognized for his signature cardigans and sneakers. Similar to Mr. Cramer, when Mr. Jackson was a student at St. George's, sneakers were banned in the dress code. Being the sneaker head he is, Mr. Jackson and his friends would buy all different types of sneakers and would only wear them outside of school. Now, since sneakers are permitted in the dress code, Mr. Jackson wears sneakers in every outfit he can, as a form of self-expression and rebellion to the old dress code, showing every day that fancy attire accompanied by sneakers can still look sharp and professional. Although Mr. Jackson consistently puts on great outfits in school, his outfits outside of school are nothing to be slept on either, whether it's designer Salehe crocs, or a Jorja Smith concert t-shirt, Mr. Jackson never misses with his outfit. When I asked Mr. Jackson for advice for students finding their own style, he told me, "Before you hop on Pinterest or try and emulate someone else's style, look across and see what your parents are doing. They have a lot of good stuff in their archive. I used to go through my dad's stuff and he had a lot of stuff like carhartt, just look back through your family's closet. Before you look outward, look inward. I used to wear sweaters a lot when I first got here. Holly Williams pointed out that my mom and I dress the same when she comes up for family weekend. Look for what you like that your parents like too, 9/10 they have a lot of the clothes you'll like somewhere." Along with taking inspiration from your parents, he also advised that you take your time. "Rome wasn't built in one night, or as Gucci Mane states, 'If you don't got no sauce, then you're lost, but you can also get lost in the sauce.'" Mr. Jackson didn't find his style overnight, and neither did any of the other teachers I interviewed. The best thing you can do is wear what you want to wear when you want to wear it, and let your

# ARTIST OF THE EDITION: JUNO CONWELL '26



Alex Zhu '27  
Arts & Lifestyles Editor

Whenever I sit in a Chapel, staring blankly at the magnificent ceiling, my brain muffles. I hear a beautiful voice that pierces through my clouded head. It's Juno Conwell '26's violin. I would have thought I heard the voice of angels if I didn't know her.

A senior with nearly a decade of musical experience, Conwell has been playing both piano and violin since childhood.

"My mom was a musician," she says proudly, "She wanted all of her kids to play music, so we started on piano. But I was really drawn to the violin; I told her I wanted to play, and she got me one. That was it." At first, music was more of an obligation than joy. "When I was a kid, it felt like so much work—daily practice, long lessons," Conwell admits. "But after a while, when I started to improve, I began to really love it. You reach a point where you don't have to be told to practice anymore. You just want to."

Today, Conwell often performs during chapel, where she improvises her own melodies on the spot. "I listen to the chords and come up with something that fits," she says. "If it doesn't sound good, I just switch notes fast in front of everyone," she laughs. "I think

being born into a musical family helped me find self-expression through sound," she adds. "Once you stop worrying about playing everything perfectly, you start playing honestly."

Although her playlists include artists like Daft Punk, Conwell's heart is rooted in the classical tradition. She remembers performing Csárdás by Vittorio Monti, a lively piece inspired by Hungarian folk dance. "It's classical, but it has this wild, traditional energy. I love that," she says. She also believes that playing older pieces keeps history alive. "Repeating a piece from the past is still art," she says thoughtfully. "You're giving voice to the work someone poured themselves into. That act of recognition is beautiful."

Conwell doesn't plan to pursue music professionally, but she can't imagine life without it. "I'd love to keep playing in an orchestra or teach violin someday," she says. "Even if it's not my career, it'll always be part of me."

Her musical philosophy is simple but mature: "Work hard, but have fun," she says. "Once you build the skill, music becomes joy. That's when you can play pieces that are really emotional and meaningful."

Her words linger like a final chord. Whether it's a chapel improvisation or a late-night practice, her violin isn't just an instrument. It's a voice that continues to evolve, one note at a time.



Juno Conwell '26  
(Image Source: Alex Zhu '27)



Juno Conwell '26  
(Image Source: Alex Zhu '27)

# SIGNED, PRINTED, SOLD: THE CURIOUS CASE OF THE £6 MILLION SCREENSHOT



Alex Zhu '27  
Arts & Lifestyles Editor

When David Hockney's iPad drawings sold for over £6 million at Sotheby's this month, the art world once again applauded the fusion of technology and tradition. Seventeen digital prints from *The Arrival of Spring in Woldgate, East Yorkshire* (2011), each originally drawn on an iPad, fetched prices that rival the cost of an Old Master painting. Collectors celebrated this as proof that digital art had "arrived." I'm not so sure.

There's no denying Hockney's genius or his lifelong

curiosity about new tools. From Polaroids to fax machines, he's always experimented. But does that mean every digital sketch deserves to sell for six figures? Unlike oil on canvas, these iPad works can be endlessly reproduced with identical precision. Their creation requires talent, yes—but this contrasts with the usual "scarceness" in a work that gives it value. The market seems to be rewarding Hockney's fame more than the actual artistic process.

To be honest, buying a digital print for £300,000 feels like buying a signed screenshot. But, just like the banana, people buy it. Art itself has already lost its value; the true value is about having something that others don't have.

Whether I like it or not, this marks another turning point in modern art. The industry we call art has become

a business of branding, a marketplace where the medium matters less than the signature attached to it. With the rise of Artificial Intelligence generating "art" at the tap of a prompt, creation itself is becoming frictionless. Ironically, this ease might push artists back toward older, slower, more tactile forms as a kind of rebellion against the infinite reproducibility of the screen.

If this trend continues, art risks losing its soul to the market's newest gadget. Perhaps, before we celebrate the million pound iPad drawing, we should pause to ask what exactly we're applauding: the art, the artist, or simply the price tag that now defines them both.



# FACE TO FACE: HUNTERS GALLERY'S NEW EXHIBITION



Alex Zhu '27  
Arts & Lifestyles Editor

If I were to use one sentence to describe this exhibition, it would be how I feel more like the artwork than the works themselves. All those faces on the wall, green, red, big, small, stare straight through my body to my soul.

Jillian Barber's masks and sculptural animals fill the room with a steady, grounded presence. She does not romanticize the process. "I never know what they're going to turn out like," she tells me. "I start with a body, legs, a shape, something intuitive, and then I let them grow. All the energy goes into the head. That's where life happens."

Barber's path to this gallery begins in Staffordshire, England, where she was born during World War II, and then in Westerly, Rhode Island, where she grew up as the "class artist" year after year. She studied ceramics at RISD when very few students chose the medium. "There were only eight of us in ceramics in my graduating class," she recalls. After school, the progress was slow and practical. She identified the wholesale shows that mattered, New York and New Jersey, and built a routine: take orders for six months, fill them, then repeat. "There was a time the UPS man was at my door every day," she says. The work ranged from hanging planters, often rimmed with lace impressions and populated by dragons, fish, or birds, to four-legged animals that began as horses and drifted toward centaurs, elephants, and other hybrids. When the forms started to topple, she made them recline. "That's how they wanted to be," she says, not as a slogan, but as a factual note about weight, balance, and clay.

Eventually, she left the wholesale circuit, moved into galleries and juried shows, and cut back on travel. Before that, she had done a dozen retail fairs a year, packing tubs,

renting vans, and even driving into armories to unload. Today, she keeps it local, Wickford Art Festival every July (three decades running) and a handful of nearby events. The shift is less about reinvention than about pacing: the work continues, the logistics change.

Faces are the constant. As a child, she drew self-portraits; as an adult, she cast friends, poets, and strangers, turning plaster molds into clay masks. One early casting, a woman who worked above a Newport gallery, became a recurring presence. "People always wanted her face," Barber says. She still uses the mold decades later, building new worlds around it: floral headdresses, dragon motifs, broken pottery mosaics. A single face remains stable while everything around it changes.

Her method for masks is direct. After casting, she presses clay into the mold, lets it firm, then removes and repairs the impression, altering noses, opening eyes, adjusting lips. Larger masks get a lace "headdress" framing the face. Many begin with a simple move she repeats without explanation: a rope-like ring under the chin. From there, the additions vary: pea pods, leaves, birds, or an encircling dragon. Color comes late and by feel. She keeps dozens of glaze jars on hand and chooses in the moment. Some pieces end up saturated; others are white on white, closer to bone than paint.

The animals, dragons, sea creatures, and composite beings are built in parts, heavy and hollow. The weight dictates engineering: where to lift, how to join the head last, and when to ask a friend to help load the kiln. Nothing about that description is glamorous, but it is the kind of detail you can see in the finished objects: seams resolved, mass supported, a head that looks truly set on a body.

Barber resists broad claims about the art world. She doesn't rank eras or trends and avoids debates about evolution versus decline. Standards, she says, are subjective. A recent juried show in Mystic made the point for her: the painting she thought would win first prize

received an honorable mention; she was simply glad to be included. The opinion that matters most is the one that keeps you working tomorrow.

On copying, she is clear. An eighth-grade teacher once told her, "You'll never become an artist if you copy." She took the advice to heart. Influence is fair; she borrowed lace impressions from a peer years ago and made them her own, but a one-to-one lift is not. The difference, in her telling, is obvious once you're at the table making actual decisions in clay and glaze.

Barber also experiments beyond clay. She assembles reliquary-like boxes with found objects, broken ceramics, and color fields, a parallel practice guided by the same rule as her masks: internal logic first, plan second. She collects kimonos and other textiles, not to signal a theme but because their patterns and histories feed surface and structure. She shrugs off explanations that reach too far. The studio shows what she means.

Some of her best stories come from the difficulties of face casting: gallery owners who panicked mid mold, a young boy so frightened by the process that his finished mask captured fear itself. She solved the problem by adding a dragon that reaches toward the eye, converting panic into narrative. The piece stayed with the family. It is hard to think of a better example of what these works do when they leave the studio: they carry the residue of an encounter and let viewers finish the meaning.

This exhibition shows the results of that steady approach. Stand in front of them and you'll notice the small decisions: where texture stops, how a lace edge turns a corner, the way a rope line under a jaw sets the face. The animals nearby extend the same discipline into motion and mass.

Walking out, the tranquil night felt noisy. In a season full of voice, Hunters Gallery has given us a room where looking is the point, and the work looks back.

## TIP OFF TIME! THE NBA IS BACK



Gabe McFadden '27  
Contributing Writer

As the 2025-26 NBA season tips off, fans all over the world are excited for an eventful season, especially NBA fans here at St. George's. The off-season provided us with blockbuster trades, an outstanding draft class, and a bunch of overall changes across the league.

Here at St. George's, we decided to see how our own students are feeling about this year's NBA season by sending out a survey to see which teams, players, and rookies are catching the most attention, and the results may surprise you. The fan favorite team is the Celtics, with 52% of the 56 people who filled out the survey voted them as their favorite team. A not-so-close second and third being the Warriors and Knicks, with 12% and 10% of the votes. With that being said, the most voted favorite player was none other than Jayson Tatum, drawing in 25% of the votes. "I love Jayson Tatum. I've been a fan ever since I watched him play in 8th grade!" said Samantha Phillips '27, echoing the beliefs of many at this school. Second place goes to Steph Curry, and third goes to Ja Morant. The three rookies most recognized by students were Cooper Flagg, Dylan Harper, and Hansen Yang. Some even voted for our very own Dwayne Chess, who is not yet in the NBA, but hopefully can be featured in the 2027-2030 rendition of this article.

Some major trades were made this offseason, the most notable being Phoenix

superstar Kevin Durant traded to the Houston Rockets in exchange for Dillon Brooks, Jalen Green, and the number 10 pick in the 2025 draft. This will be the veteran player's 18th season in the NBA on his fifth team. A trade that may hurt the hearts of many among a student body packed with Celtics supporters is Kristaps Porziņģis and Jrue Holiday, two key starters, leaving Boston and reshaping the Celtics roster. The Celtics received guard Anfernee Simons from Portland and George Niang from the Hawks. To many, this trade doesn't make a lot of sense. Why trade two of your best players for a couple of role players? The answer all leads back to money. By trading two highly paid players, the Celtics regain financial and roster flexibility because they drop under the NBA's second luxury tax apron. Gladly, the Celtics are still led by Jayson Tatum and Jaylen Brown, so they should be in good enough shape.

So which players and teams should you look out for? Last year's champions, OKC, are projected to remain one of the strongest teams in the NBA. Led by Shai Gilgeous-Alexander, Chet Holmgren, and Jaylen Williams, this youthful team looks ready to compete and possibly go back-to-back as finals champions. As for players, rookie VJ Edgecombe is already showing signs of great success after scoring 34 points in his NBA debut on October 22nd.

With superstar trades, promising rookies, and fan loyalties split across the league, the 2025-2026 season is shaping up to be remarkable. Whether you're backing the Celtics or taking a gamble on an underdog team, the tip-off is only the beginning.

# ATHLETE OF THE EDITION: AVA SCHMIDT '26



Fiona Rivas '27  
Contributing Writer

From the sidelines, you will see Ava Schmidt '26 on the field with her fast ball movement and speed, easily sliding through defenders to get a goal off a corner. This season, Schmidt is a passionate and hard-working player on the Girls Varsity Field Hockey team. Ava started playing the sport early on in her hometown of Hamburg, Germany.

While field hockey in Europe is very different from here, her dedication and love for the sport have remained the same. Growing up playing field hockey in Hamburg was a very different experience from here, as Schmidt makes clear when she states, "At home it's very serious because I grew up with my teammates and my family's interest in the sport, with my dad and brother." Schmidt was grateful to share her involvement in the sport with her family and play on the same team in Germany for her whole life.

When she arrived on the hilltop, joining a new field hockey team was challenging, but eventually it led to so many new friendships with her new teammates. Schmidt started here as a new sophomore and was placed in a dorm with freshmen. This challenge may have seemed difficult at times, but she managed to find her best friend and teammate, Este Stifel '27. Schmidt and Stifel have been close from the very beginning and always share great moments and goals together on the field. This friendship is important to Schmidt because she has found a friend on her team who feels like family. The team culture has given her a "home away from home" here on the hilltop, as Schmidt happily expresses, "At school we live with our teammates, which is more like family. We're always here to support one another on and off the field."

Now in her final year on the Hilltop, Schmidt lives with many of her teammates in the dorm and picks up a stick daily and walks to the turf for practice—even during the off-season. This new experience also allows her to be coached by a new set of coaches, which may bring an even greater level of success to the field. Differently from Hamburg, every year the team changes—people graduate and new freshmen join the team. Schmidt shares, "Every year, new people come and seniors graduate, but the new players manage to fill those spots and the team culture stays the same."

Schmidt has been a member of the St. George's Girls Field Hockey team for three years now and has taken advantage of every opportunity to build her skills and support her



Ava Schmidt '26  
(Image Source: Communications Office)

teammates. She is looking forward to watching this team continue their hard work and grow as her final season progresses. She encourages her younger teammates, as she advises them to "be grateful to be a part of this team while at St. George's because we are more like a family. Cherish that we always say hello to one another with a smile on our faces during the school day. Most importantly, I hope that the younger members on the team can still show up and bring the attitude to become one percent better every day." Schmidt's last year is coming to a close, but she will always be appreciative of being a part of the Girls Varsity Field Hockey team during her time at St. George's and the lifelong memories and friendships she has made.

# COLLEGE BASKETBALL TIPOFF: THE 2025-26 SEASON BEGINS



Henry Picotte '27  
Sports Editor

With the weather getting colder and the sun setting sooner, fans are impatiently waiting for the college basketball season to return after a seemingly endless offseason. Teams across the country are back with new faces and storylines, with the same goal of bringing a championship to their school. The 2024-25 season was headlined by the Florida Gators, who won the tournament and are looking to defend their title, with the addition of several key players. However, it's hard to say if this season will follow that script. With powerhouse schools reloading their rosters and underdogs utilizing the transfer portal this offseason, the race to March is wide open.

Despite coming in as the defending champs, Florida ranks third in the Preseason Top 25. Meanwhile, Purdue is ranked first after falling to Houston, who is ranked second this year, in the Sweet Sixteen last season. Right behind Florida is UConn and Coach Dan Hurley, who are looking to make their way back to the Final Four after winning consecutive championships in '23 and '24. To finish off the top five is St. John's, who were sent home in the second round of last year's tournament but enter this season strong after utilizing the transfer portal this offseason.

Teams that were often seen at the top last year, such as Auburn (the one-seed in last year's tournament), have found a new home in the rankings, being placed at twentieth after losing key players in Johnni Broome and Chad Baker-Mazara. Tennessee, a two-seed in the tournament last season, is now ranked eighteenth. There are also some surprises about teams that even cracked the top 25, such as UNC, which arguably has a worse roster after a mediocre offseason following their first-round loss in the tournament last March.

Either way, these polls will change very soon, and either one of these teams could soar to the top or plummet to the bottom.

Every College Basketball season is marked by several key players, and there is an abundance of individual talent this year—including Darryn Peterson, the Kansas guard who had a spectacular performance against Louisville, scoring 26 points and grabbing five steals, and AJ Dybantsa, a freshman at BYU, who is projected by many to be the number one overall pick in the NBA draft. Dybantsa is already making an impact at BYU, leading his team to preseason victories against Nebraska and UNC, scoring 30 and 18 points, respectively. Yet, another freshman, Duke's Cameron Boozer, is also looking to make his mark this season. Boozer had 33 points and 12 rebounds in an exhibition game against UCF this preseason. It's not just the newcomers drawing attention, though. Veterans like Purdue's Braden Smith are back and ready to dominate. Smith enters the season as a unanimous preseason All-American, a rare honor, after averaging nearly sixteen points and nine assists last season (ESPN). Despite losing to Kentucky in an exhibition match, Smith and the Boilermakers are expected to make plenty of noise this season. Yet another Vet, JT Toppin, who was widely regarded as one of Division 1's best players, is returning to Texas Tech after averaging 18 points and almost ten rebounds per game last year. These players are assured to put on a show every time they step on the court and are destined to make an impact for their school.

With the season just over the horizon, it is clear that the road to March will be a daunting but exciting journey. Whether you are a diehard fan or just turning a game on for the first time, this season is bound to have some drama, and watching these teams and players can guarantee you some entertainment, so sit back, relax, and enjoy the season that is to come.



# LOOKING OUT FOR THE LITTLE GUYS: MICROORGANISMS FACING EXTINCTION



Lucy Walker '28  
Contributing Writer

While the world has focused on saving the turtles, there is another group of species struggling with survival. Recently, conservation biologists have joined together to save these often overlooked species. Microbes are a group of species of Fungi that often have entire ecosystems depending on their survival. This led to a group called the International Union for Conservation of Nature, or IUCN, establishing a specific branch of its union to focus on this issue.

The IUCN was created in 1948, and since then has grown to become the world's largest and most diverse environmental network. Focusing on a vast array of environmental issues, they have reached 160 countries and now have more than 17,000 scientists connected to the Union, and over 1,400 member organizations. As of this year, a new group connected to the IUCN has joined the mission to save the quickly disappearing microorganisms across the globe. This group is known as the SSC Microbial

Conservation Specialist Group and has begun to tackle all aspects connected to the survival of the Microorganism species. The group maps out common microbe locations, and after collecting samples, preserves them in vaults to protect them from complete extinction. A longer, more complex strategy to prevent extinction that the group is using is preserving the ecosystems where the endangered microbes live. "The way forward is to preserve the ecosystem so you can preserve the microorganisms, and the microorganisms can in turn improve the ecosystem in a positive loop," says Raquel Peixoto, the co-chair of the group and a microbiologist at King Abdullah University of Science in Saudi Arabia. This cycle is one that can be extremely beneficial around the world, in various environments. One example is coral reefs.

A coral reef is a complex environment where all organisms that call it home are strongly interdependent on each other. This makes it a perfect environment for the SSC's project. By conserving coral reefs, the local communities benefit because reefs often break ocean waves, protecting the coastline. Reefs also become giant fish nurseries; their many nooks and shelters provide the perfect environment for developing sea life. Reefs

make the perfect environment to focus on because they have a symbiotic relationship with the microbes that live inside them, called a coral holobiont. Some of the microbes inside the coral act similarly to the gut bacteria in humans' stomachs, aiding in breaking down nutrients and nutrient absorption. The microbes also protect coral by fighting off harmful pathogens. What makes protecting the environments of microorganisms important is that in unhealthy environments, both the microbes and their hosts are negatively affected. Rising ocean temperatures, as well as fertilizer or sewer runoff into the ocean can disrupt the fragile balance in the coral holobionts. As the environments become more unhealthy, the holobionts become unbalanced, and as a result, corals have less UV protection, a lower density of microalgae, less pathogen defense, and unbalanced nutrition. By saving and preserving the environments where microbes live, we in turn save them, and the more microbes are saved, the more they can do for the environment. As the New York Times puts it, "Save the Whales. But save the microbes, too," because those microbes can help save the world.

## NOBEL PRIZE NOMINATIONS



Audrey Vachon '27  
Science & Economics Editor

This October, the world paused to recognize fourteen distinguished individuals in their respective fields. Let's take a closer look at the laureates and the discoveries that earned them the most prestigious recognition in their fields.

Winning the Nobel Prize in Literature this year, László Kransznahorkai was nominated "for his compelling and visionary oeuvre, that in the midst of apocalyptic terror, reaffirms the power of art." Additionally, the Nobel Peace Prize was awarded to Maria Corina Machado "for her tireless work promoting democratic rights for the people of Venezuela." Both of these individuals have devoted themselves to bettering society, rightfully deserving these honors, which will be formally awarded to them on December 10.

In the field of Physics, John Clarke, Michel H. Devoret, and John M. Martinis were recognized "for the discovery of macroscopic quantum mechanical tunneling and energy quantisation in an electric circuit." Their experiments on a chip revealed quantum physics in action, opening doors to the next generation of quantum technologies. They demonstrated that energy can be isolated to observe quantization and macroscopic quantum tunneling. This work laid the foundation for exploring these phenomena in superconducting circuits, where engineered artificial atoms can be created.

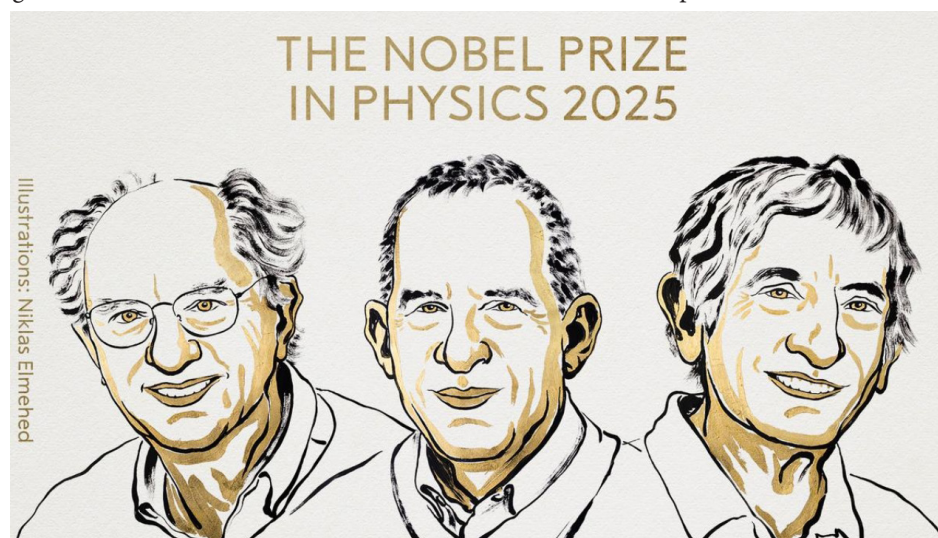
The Nobel Prize in Chemistry went to Susumu Kitagawa, Richard Robson, and Omar M. Yaghi "for the development of metal-organic frameworks." These molecular constructions contain large enough spaces to allow gases and other chemicals to flow through. Metal-organic frameworks have practical applications such as capturing carbon dioxide or storing toxic gases, representing a major advancement in chemistry and environmental science.

In Physiology or Medicine, the prize was awarded to Mary E. Brunkow, Fred Ramsdell, and Shimon Sakaguchi "for their discoveries concerning peripheral immune tolerance." Their groundbreaking work revealed mechanisms that prevent the immune system from attacking the human body, laying the groundwork for new treatments for

illnesses such as cancer and autoimmune diseases.

Finally, the Sveriges Riksbank Prize in Economic Sciences in Memory of Alfred Nobel was awarded to Joel Mokyr, "for having identified the prerequisites for sustained growth through technological progress," and to Philippe Aghion and Peter Howitt, "for the theory of sustained growth through creative destructions." These laureates have shown how innovation drives motivation for further progress. Their research also highlights that sustained economic growth cannot be taken for granted, as stagnation was historically the norm, reminding us to remain aware of the challenges to continued growth.

The 2025 Nobel Prizes celebrate the power of human curiosity, creativity, and perseverance across literature, peace, science, and economics. From exploring the frontiers of quantum physics to safeguarding democratic rights and advancing our understanding of the immune system, these laureates exemplify how dedication and insight can transform society. Their work inspires not only their peers but the next generation of thinkers and innovators who will continue to shape the world.



(Image Source: The Nobel Prize)

# A FLIGHT THAT REDEFINED SPACE LAUNCH



Henry Liu '26  
Science & Economics  
Editor

On October 13, SpaceX carried out the 11th test flight of its Starship rocket from Starbase, Texas. It was not just another routine launch—it was the final flight of the Block 2 design, a moment that marked the transition from experimentation to maturity. After years of explosions, partial successes, and relentless iteration, SpaceX finally demonstrated that its fully integrated, fully reusable launch system could perform as intended.

The 11th flight was remarkable for both its precision and ambition. The Super Heavy booster, labeled B15-2, lifted off using 33 Raptor engines and later executed a carefully sequenced descent, throttling down from thirteen engines to five and then three for a controlled splashdown in the Gulf of Mexico. The upper stage, Ship 38, reached space and performed an in-orbit engine relight, a critical step toward orbital operations. It also released eight simulated Starlink satellites—an exercise in deployment mechanics for future mass satellite launches. During re-entry, the ship's upgraded heat-shield tiles endured extreme thermal stress with minimal damage, confirming that Starship is inching closer to the goal of rapid reuse. This success made the flight far more than a technical rehearsal. It represented a proof of concept for a new model of space transportation—one in which rockets could be reused like airplanes, dramatically cutting the cost of access to orbit. By integrating engine relights, payload deployment, and partial recovery in a single mission, SpaceX showed that the dream of frequent, low-cost space travel is no longer theoretical.

The importance of Starship 11 also lies in what it enables. NASA's Artemis program will rely on a customized Starship to land astronauts and equipment on the Moon later this decade. The same vehicle design could one day deliver cargo or humans to Mars. With a payload capacity exceeding 100 metric tons and the potential for full recovery of both stages, Starship promises to make deep-space logistics practical and feasible. Each test flight, therefore, brings the world closer to building a reusable "space highway" connecting Earth orbit, the Moon, and eventually other planets.

Technically, this flight marked the final chapter for the Block 2 series and the beginning of the Block 3 generation. The upcoming version will feature lighter structures, higher-thrust Raptor engines, and an innovative "catch arm" system allowing the booster to be recovered directly by the launch tower instead of splashing down at sea. If successful, such a mechanism could reduce turnaround times from months to days, making weekly or even daily launches conceivable.

Economically, the impact could be profound. A fully reusable heavy-lift rocket lowers the cost of placing satellites, supplies, or entire modules into orbit. It enables private

companies, researchers, and governments to operate beyond Earth at a scale previously unimaginable. As launch frequency increases and manufacturing costs fall, a new ecosystem of orbital infrastructure—communications, fuel depots, in-space assembly—could emerge. Starship 11, in that sense, was not the culmination of a program but the first practical test of this future economy. SpaceX's 11th flight also reshaped the competitive landscape of the aerospace industry. With the company's continuous progress, traditional government-led models of exploration are giving way to commercial partnerships that combine public funding with private innovation. The success of this flight reaffirmed that reusable systems are not only technically feasible but economically necessary for the next century of exploration.

Ultimately, Starship 11 demonstrated that humanity has entered a new stage of spaceflight—one defined not by single heroic missions, but by reliability, efficiency, and scale. The image of the silver rocket rising from the Texas coast and returning through the atmosphere is more than a symbol of engineering triumph; it's a glimpse of the infrastructure that will carry us to the Moon, Mars, and beyond. Starship 11 was not an ending. It was the beginning of a countdown—to orbit, to the lunar surface, and to a future in which reaching space becomes routine, affordable, and essential to human progress.



(Image Source: NBC news)

## GAZA PEACE SUMMIT



Gabe McFadden '27  
Contributing Writer

For the first time in over a year, the skies of Gaza are quiet. The petrifying sound of explosions and gunshots has ceased, and the people of Gaza can have a moment of stillness as negotiators gather for a fragile peace summit. After months in phase five of famine and bombardment Israel and Hamas have reached a temporary truce that includes a hostage and prisoner exchange. While this can be viewed as a step towards peace, many are cautious that this is just a pause before the next tragedy.

On October 7th conflict broke out when Hamas, a militia considered by many to be a terrorist group, launched a coordinated attack on Israel, killing and capturing civilians. Israel responded with airstrikes and invasion of Gaza. What started as a battle between Hamas and Israel soon became a humanitarian disaster: a battle between the Israeli military and the people of Gaza. Entire neighborhoods were destroyed, and civilians were met with constant fire. The lines became blurred between the military and the innocent people, including children,

trying to live their lives. Soon, Gaza became a symbol of suffering and the idea of peace became impossible to grasp.

The summit for Israel and Gaza includes the exchange of twenty Israeli hostages for two-thousand Palestinian prisoners. Among the prisoners 250 of them were serving a life sentence, and around 1700 who had been detained without any charges since the October 7th attack. Unfortunately, the remains of four deceased Israeli hostages were also returned while 24 are still missing. On the brightside, this deal allowed for renewed aid to enter Gaza. If anything we can view this as a small victory for humanity; a time where both sides gave something up to save lives.

Following the ceasefire, aid trucks began crossing into Gaza again. An astonishing 600 trucks daily, carrying food, fuel, and medicine have allowed the people of Gaza to begin their recovery from a state of famine. However, after months of war, Gaza reached phase five famine, the most severe level, and many people starved to death, or possess permanent health issues regarding starvation. Farms, bakeries, and food stores have all been destroyed, even aid convoys were attacked. Ceasefire might ensure peace from attacks but hunger remains an invisible killer in Gaza.

The overall goal of the summit is to turn this ceasefire into a lasting truce: a permanent end to hostilities, the release of the remaining hostages and prisoners, and the reconstruction of Gaza infrastructure wise and humanity wise. We'd be naive to remain incautious; for the risk of this promise being broken between the opposing sides can still be broken. With that in mind, this is a great start on the path to recovery for anyone effected, people who were at one point on the brink of death have been given a chance to redeem their life.

There is peace now in Gaza, even if only for a brief moment. What was originally a war between the Israeli military and Hamas, turned into a genocide for the innocent people of Gaza and Palestine as a whole; 67,000 Palestinians in the Gaza strip have been killed as of early October and many people still choose to remain silent because they like to "Stay out of politics." This is not a matter of politics, this is a matter of humanity. It is unacceptable to be aware of the death of thousands, and brush it under the rug because of "politics." Never stop speaking about Gaza, the more people who are aware, the more everyone can contribute to putting an end to this conflict



# ONLY HUMANS CAN MAKE MUSIC: THE CURRENT STATE OF AI IN THE MUSIC



Miles Johnson '28  
Contributing Writer

Most people don't have any issue with the use of artificial intelligence to read, write or do math. Yet, when it's used for the creation of music, people react very differently. In my experience, the prospect of AI making music elicits much more discomfort than even other art forms such as drawings, videos, or essays. But why is it that we, the people who let AI overrun writing, social media and school, defend human made music so staunchly? What makes music so uniquely and wholly human?

In a 2025 interview, Radiohead frontman, Thom Yorke, likened AI generated music to "a screensaver of a beautiful natural landscape in a billionaire's bunker." In other words, as the moving photos of trees and rivers are only a recreation of the real landscape, AI generated music is a mere imitation of real human emotion. This is true because of the way artificial intelligence actually works. It's trained on preexisting information and is physically incapable of creating anything that is truly original. Whether it's stealing from one song, 10 songs, or 100,000 songs, it's still stealing. While AI can solve math problems and answer complex questions, the idea that it can also create music is factually incorrect.

This is why it brings me great dismay that Spotify has just enacted a deal with music industry titans, Universal Music Group, Warner Music Group, and Sony Music Group valued at over \$4.5 billion. These three labels own roughly 75% percent of the global market. To put that into perspective, of the 4.8 trillion songs streamed in 2024, about 3.6 trillion belonged to UMG, WMG, or SMG. And now, all three of these companies are involved in the furthering of AI's involvement in the creation of music. Spotify claims that this deal aims to regulate the use of AI and keep it "responsible". However, after a recent controversy surrounding the use of fully AI generated tracks to pad out Spotify-made playlists, it's hard to believe that this is their true intention. They also cite "creating new revenue streams" as a reason for the deal, which only strengthens their reputation for prioritizing income over artists. This deal appears to mark the beginning of an AI centric era of the music industry.

It isn't the only example of labels supporting artificial intelligence either. A few

weeks ago, R&B singer Xania Monet signed a \$3 million contract with Hallwood Media. And it's easy to see why they would want Monet on their label; her first single, "How Was I Supposed to Know?" climbed to the 22nd spot on Billboard's Digital Song Sales chart, and her entire catalogue has grossed an estimated \$52,000 to date. But there's a catch: Xania Monet is not real. She is an AI bot created by Mississippi woman, Talisha Jones, to turn her poems into music. That's right, a music chart that is currently dominated by the likes of Taylor Swift and Morgan Wallen, is also occupied by a fake person. She—rather, it—is a derivative of AI music service, Suno, which allows you to create a song simply by describing it. Numerous artists have spoken out against Monet's signing, including Grammy-nominated R&B singer, Kehlani, who said: "Nothing and no one on earth will ever be able to justify AI to me, especially not [...] AI in the creative arts in which people have worked hard for."

It is the artists themselves who offer a glimmer of hope in this story. While label executives continue to push the usage of artificial intelligence, artists are progressing in the opposite direction. Ditto Music discovered that use of AI in the creative process is down almost 12% from 2023, and use of AI for songwriting specifically is down 15%. Furthermore, Ditto discovered an almost 20% rise in concern over AI's "lack of individual creativity". Artists' support of AI is dwindling, and it seems that there are enough people against it to combat its growth in the industry.

Only humans can make music, because it is our emotions, our characters, and our errors that make it special. It is imperative that we keep AI far away from the music industry, and there are a few ways you can help with this. First, and most simply, you can avoid listening to AI music. The best ways to do this are to steer clear of Apple Music or Spotify branded playlists. Additionally, Ircam Amplify has created a music-oriented artificial intelligence detector. Another more involved way of supporting the cause is backing the NO FAKES Act, a bipartisan bill that includes legislation on the use of AI in music. While the ship has sailed for many creative mediums, AI is still in the early phases of integration in music. And while artists roll back on its usage, we must hope that labels and streaming platforms will follow suit.

## INFLATING THE NARRATIVE UNTIL IT BURSTS: INFLATABLE COSTUMES AT THE OREGON PROTESTS



Reese Starling '26  
Managing Editor

What began with one person in a green inflatable frog costume has ballooned (literally) into a full-blown (no pun intended) visual movement. Outside an ICE facility in Portland, Oregon, demonstrators have shown up in inflatable costumes and have sparked a movement. At first glance, it looks childish or absurd, a zoo of inflatable animals, from frogs to unicorns, chickens to T-Rexes. But that absurdity is the point. This is protest.

The costumes are distributed to protestors for free by Operation Inflation thanks to donations. They do four things: deflate the "war-zone" narrative, highlight the absurdity of calling in heavy force, make visible non-violence, and use humour and spectacle as political tools.

The president, the federal government, and some media outlets have painted the narrative that Portland is a chaotic "war-ravaged" city, "burning down" and in need of militarized intervention (AP News). But if the "threat" is a 6-foot-tall mushroom, raccoon, or panda, then the logic of deploying riot gear, tear gas, and federal troops on this "serious insurrection" starts to look more ridiculous than the costumes themselves. In fact, the suits reduce mobility, restrict vision, and make running or aggressive movement awkward. The design is intentional. By clearly being incapable of "violent extremism", the costumes help emphasize that the protest is peaceful, even if the issues are deadly serious.

The tradition of using satire, art, and performance in protest is not new. While it can be argued that such a spectacle about serious issues—such as immigration enforcement,

federal overreach, and civil rights—risks them not being taken seriously. The beauty here is that they don't treat the costume as the whole story. They use it as a tool to magnify the deeper injustice. The costumes invite people to see protest differently, reducing fear and violence to instead heighten creativity and rewrite the narrative. The message becomes: We'll show up. We'll be non-violent. We'll be weird. But we won't be silent.

For the readers upon the hilltop—somewhere between purgatory and paradise—you might ask: Why should we care? There are no inflatable animals here. But this isn't really about costumes. It's about narrative and who gets to tell the story.

These protestors are exercising their First Amendment rights, peacefully, yet they're met with force. If their speech is silenced, what does that mean for ours? Free speech doesn't vanish all at once; it erodes when we ignore its suppression in others.

Protest is communication. The way people choose to express dissent—and how power responds—reveals the health of our democracy. When citizens wear inflatable animal suits to make a point, they're also challenging how protest is perceived. They ask whether the state treats free expression as a right or as a threat.

Always question the official narrative: Who is framing the story? If these protestors weren't dressed in inflatable costumes, perhaps the state's version of the story would be easier to accept. Visual symbolism matters. A frog suit speaks differently than a riot shield. Power should rest not in batons or tear gas, but in people.

Protest doesn't have to look angry. It can be creative, strange, even funny, and sometimes that's exactly the point. Don't see these protests as ridiculous. See them as proof that protest isn't just about shouting, it's about being seen, being heard, and being unafraid to inflate the narrative until it bursts.



# GOVERNMENT SHUTDOWN



Annie O'Connor '27  
Contributing Writer

What if all St. George's teachers stopped being paid, yet were still expected to teach? What if housekeeping and Sage were all laid off? All because the board was unable to make a budget that would keep the school functioning. Our school would no doubt descend into chaos. Dorm trash cans would pile up to the ceiling, King Hall would be empty, and faculty would be unable to do their jobs. This reality exists, yet it's on a much larger scale.

The recent government shutdown began on October 1st. Federal agencies have been forced to furlough their workers, meaning sending them home without pay, or make their employees work without compensation. The

United States has experienced 21 shutdowns since 1976, each triggered by political gridlock. The longest occurred in 2018 and 2019, lasting 35 days and leaving over 800,000 federal workers without pay. Yet none have resolved the very budget disputes they were meant to force. This system of shutting down over a disagreement is inefficient and quickly leads the country into chaos. In fact, the United States is one of the only countries in the world to shut down over budget disagreements. Other countries will have a backup plan or use the previous year's budget to avoid halting government processes.

Shutdowns occur when Congress cannot agree on how to fund the government. This most recent shutdown is the second-longest in American history, and there isn't really an end in sight. As high school students with busy lives, it's easy to overlook nationwide issues, especially when they don't directly affect us. However, students

across the country are being affected. Food assistance, student loans processing, and grants have been delayed or discontinued. The economy has taken a major hit as well, with billions being lost each week. These effects ripple across the American population. The longer this shutdown continues, the greater these impacts will become.

But what can we do? It's hard to find the point in caring about something that feels so out of our hands and far away. While the majority of the St. George's student body is under 18 and cannot vote, we can still have a voice. As students with access to a strong education, we have every opportunity to learn and stay informed on current events. It's important to remember that our generation will be the next standing in the Capitol building, debating costs and policies. So read the news, or ask questions in Gov. The future of U.S. democracy depends on informed citizens.



Fall Play: The Importance of Being Earnest  
(Image Source: Communications Office)



Fall Play: The Importance of Being Earnest  
(Image Source: Communications Office)



Halloween  
(Image Source: Communications Office)



Halloween  
(Image Source: Communications Office)



# Humor

*Editor’s Note:*

*All references and comments made by these writings are entirely satirical and made-up. These writings should be read for (significant) amusement only*

## Advice Column

Harper Craig '26 & Annie O'Connor '27

### **Help...physics**

Same girl don't have much advice here...  
Struggle is real.

### **67 jokes.**

Our advice to all of St. George's (including the teachers...) is that these numbers need to be left in 2024.

### **How to I ask my teacher for extra credit?**

You can approach them politely, and say that you have been struggling in the class but you want to make sure you understand the material, and ask if there are any extra assignments you could do, or quiz corrections help too.

### **How do I ghost my friend who asks me to walk to class with her every period?**

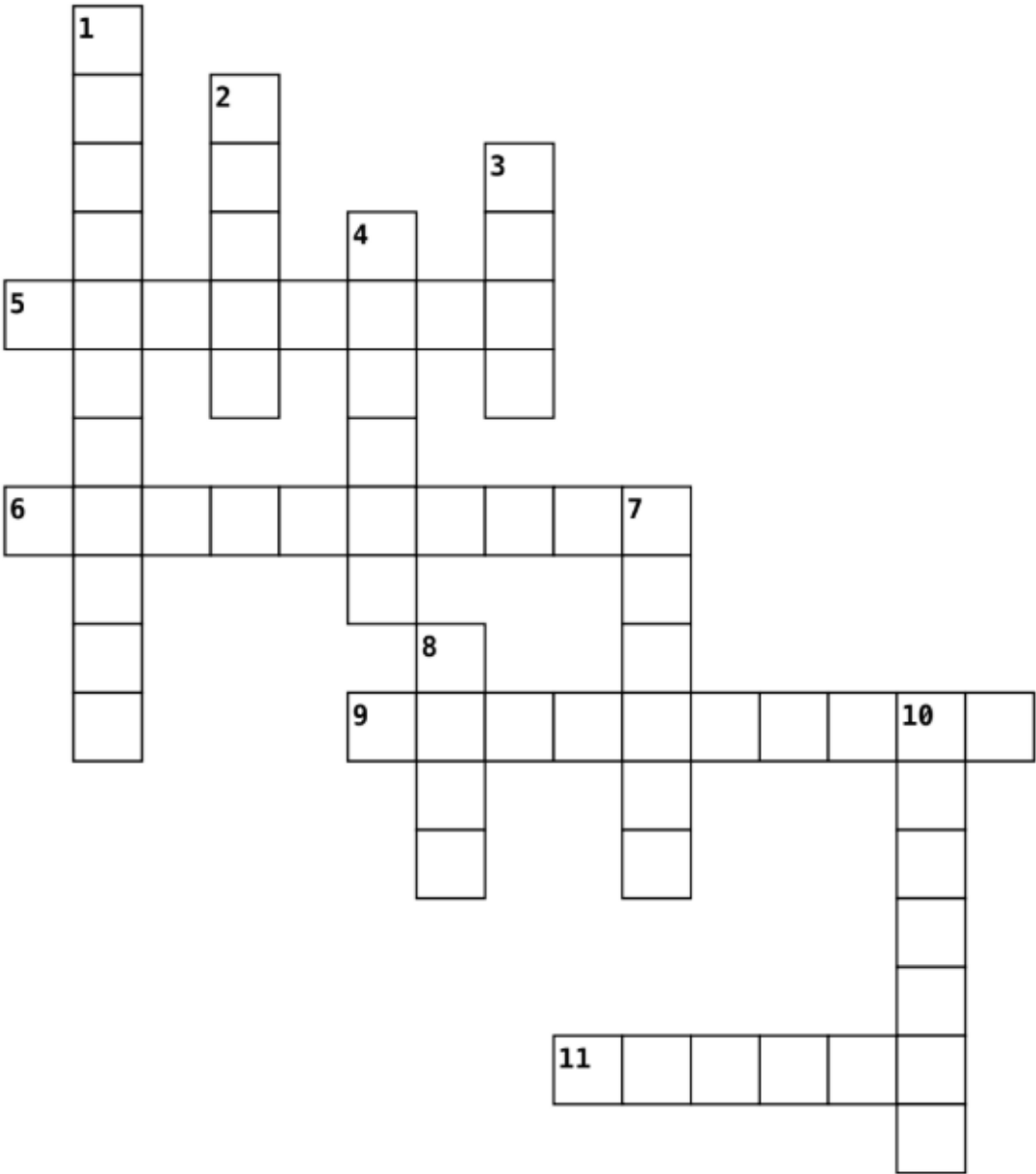
You could try leaving the dorm a couple of minutes early to send a message. But if it really bothers you, maybe ask your friend if she can find someone else to walk with. We don't recommend ghosting, especially at SG, where you'll have to see her every day...

### **No blue jeans.**

Mr. Wirtz, if you see this, please, please, can we have them back

# SG CROSSWORD

Annie O'Connor '27



**Across**

- 5. All-school game that marks the official start to spring
- 6. Freshman year bonding activity
- 9. SG alum turned popular actress
- 11. What we'll be killing on November 8th

**Down**

- 1. You can hear her scream from across campus
- 2. Bring me my \_\_\_\_ (part of a loud chapel song)
- 3. Be careful walking here if you're a freshman
- 4. Mr. Wirtz is always wearing one
- 7. Chillest dog on campus
- 8. Surprise dance
- 10. The importance of being \_\_\_\_



The Red & White

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LETTER FROM THE EDITOR

Poetry is a scratch. Such an understanding started gradually growing within my mind when I started writing poems two summers ago, and as I continue to read, write, and share words, I’ve come to realize that the act of creating poetry—indeed, of creating anything—is a kind of “scratch” in so many regards

Admittedly, I miss those long summer days in New York, watching the sun wander into the rivers of tail lights, sharing poems with friends for the first time at the creative writing workshop of Columbia University. When the eleven of us first gathered in that often too-cold room, I knew beautiful things would grow. It’s a time of constructing and deconstructing together. We eagerly transformed our lives into words that are higher than life itself—occasionally elegantly lower than life too. I encountered poets who quickly became my all-time favorites: Alice Notley, Dean Young, and Anne Carson, just to name a few. Their words strike me in similar ways, sharp and raw and beautiful and but never apathetic. No, never apathetic. They led me onto a path that diverged from the custom of classical Chinese poetry as I went astray from the traditional imageries that tend to become weighty and higher purposes that tend to stiffen. I never knew poems could be of so much acute sentiment and fierce individuality.

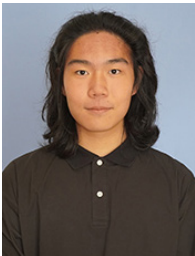
At that point, poetry to me was merely a possibility of leaving a permanent mark of memories, but also infinite mysteries for the whole world: it became my secret against the whole universe, full of my face blushing and my body disappearing, just as trash cans rolling up the hill on a rainy afternoon. It’s like bears scratching their back on the trees—leaving an apparent but occult trace.

But when the annoying winter blows of the North Atlantic Ocean whipped through, the clouds pressed in, my near-parched mood for diction subsided, and I couldn’t possibly swim until the waters of expression turned blue. Everything was flattened, and I seemed to drown in the realm of words. I knew I had to slow down. Reluctantly, I let go of stacking syllables into complex and often defensive words and hoped to comprehend the way of elimination. The ultimate purpose of the “scratch”—the sense of wiping out explosive imageries and overly intimate diction—arose before me, and yet I couldn’t distinctly comprehend it. It is such a simple logic—less is more—but I won’t be able to succeed on my own.

So I started writing with others, and over time, that “scratch” has broadened and lingered with me. It has come to mean not just writing, but revision, collaboration, and patience, and all the quiet work before something miraculous occurs. Each issue of this newspaper feels like that, too: a chorus of voices linked together by curiosity, humor, and care.

When the winds outside turn sharp and winter presses in, we sometimes lose sight of that spark. Deadlines pile up, pages blur, and words stop coming. But just as language wanders like “weird fishes in a glass tank,” occasionally bumping into each other to make unexpected music, we find new energy in one another’s lines. That is what a community of writers and thinkers does. It turns chaos into rhythm.

I hope you’ll read these pieces not for polish but for pulse, for the ways they reach, falter, and reach again. Each article, artwork, photograph, and even crossword puzzle in these pages is a kind of “scratch” against silence.



Leo Wu '27  
Managing Editor

WHAT’S HOT,  
WHAT’S NOT

Anabel Kim '26

HOT

NOT

- Halloween on a Friday

Spirit Week

Nitro Bar maple sea salt whip

Sonny Angels

Uno
- Tree outside of Twenty House

Terrential rains

November 1 deadline

Old School Intervis Ban

QUOTABLE QUOTES

- “Here is a good example of a jacked baby Jesus. That’s a technical term by the way. Babies do not have 6-packs, guys.”

- Mrs. Wilson
- “Old is the goal.”

- Mrs. DT
- “How old do I have to be for Khan Academy? Should I put in my real or fake birthday?”

- Anonymous
- “I consider myself a genius... how do you spell genius?”

- Oliver Ridder '27
- “I memorized it, but I forgot.”

- George Huang '26

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The Red & White