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TRANSPORTATION TROUBLES

A survey reveals that Central's crowded parking lots and expensive on-street parking are disruptive and expensive for many students.

Alice Larson
copy editor

Answering a question such as "How do you get to school?" may seem trivial. However, reliable transportation to and from school is vital to ensuring all students are able to even have the opportunity to make it to school each day.

While Central has a uniquely urban location and campus, a drawback of being a downtown high is the school's lack of reliable parking. The only lot available for students to park in is the senior lot. The lot's passes are awarded on a lottery basis, which doesn't guarantee a spot for all senior drivers. Any sophomore, junior or senior drivers that didn't receive a parking pass are left to try their luck at a parking meter, parking garage or a lot south of the gym lobby, an area coined "the hill."

There are two prices of meters most closely located to Central's campus: 10-hour meters that charge 25 cents per hour and 3-hour meters that charge \$1.25 an hour. Assuming the average CHS student parks at 7:35 am and promptly leaves their spot at 3:10 pm each day, note the school day starts promptly at 7:40 and ends at 3:05 pm, and these times do not account for students with early outs or school-based extracurriculars, the average student would spend approximately \$500 a year at a 10-hour parking meter, and \$830 at a 3-hour parking meter.

Paying for a spot in the parking garage just a block northwest of the senior lot is \$50 a month, which adds to \$500 a year if the student



Sophie Youngs | The Register

were to pay for a pass for all 10 months school days occur throughout the year.

Parking on "the hill" is free, however spots which are on a daily first come first serve basis start to fill up at 7:10, thirty minutes before the school day begins. The hill doesn't have any clear lines for parking spaces, which leaves maximizing the amount of parking available is left in the hands of newly licensed drivers, who have notoriously atrocious parking abilities. The hill fills up so fast, it's really not a sustainable option for students with long commutes, those that take younger siblings to middle school or anyone looking to catch a few more minutes of sleep.

Over the last month, all Central students

were given the opportunity to take a survey that asked them specifics about how they get to school each day. When asked why they get to school the way they do, they gave an array of responses.

Out of the 490 responses recorded, 128 students that drive themselves to school each day responded. Responses as to why students chose to drive instead of taking another form of transportation varied greatly. Many cited convenience, saying, "I have parents that work and have activities after school so it's easiest." Others said, "I live too far west for the ORBT, and too far for the school buses, so I have to drive myself". One noted, "My mom doesn't want to wake up at 6:30 to drop me off." Another student stated, "Driving gives me more freedom

for after school activities, the confidence of being able to drive myself and my younger sister to and from school makes transportation to activities and school in general much simpler."

Of the respondents who travel to school on methods of transportation different from driving, many noted a variety of factors were considered when making their decision. One student who bikes to school daily noted "Biking is joyful. I feel like I'm making an impact reducing CO2 emissions." One student who was dropped off said, due to where they live, "I don't receive school bus transportation anymore." However, respondents mentioned cost and parking were contributing factors as well. A student who rides the ORBT daily simply responded, "because it's the cheapest." Another said, "I go to school on the ORBT so my mom can save money." A student who is dropped off and picked up daily said, "Parking downtown is horrible."

Despite many varying responses, it's clear working out transportation logistics to a downtown high school is a taxing decision.

Transportation is a vital component in ensuring one's access to education. Students that are subjected to unreliable bussing systems, a car that frequently breaks down, or a carpool driver that frequently oversleeps, are left missing class time, assignments, and a piece of their education overall. Although Central is a public school that offers free education to all, due to incipient spots and absurdly expensive fees, student drivers that have no other method of transportation available to them, are in essence paying to access their education.

JROTC renames street in honor of Central graduate

Fiona Bryant
contributing writer

Central's sole Medal of Honor recipient, James W. Fous, was honored with the JROTC's renaming of Davenport Street to James Fous Avenue on Nov. 11.

Despite freezing temperatures, the dedication ceremony in Central's Seemann Stadium was attended by around 40 Central students, staff, alumni, veterans and community leaders.

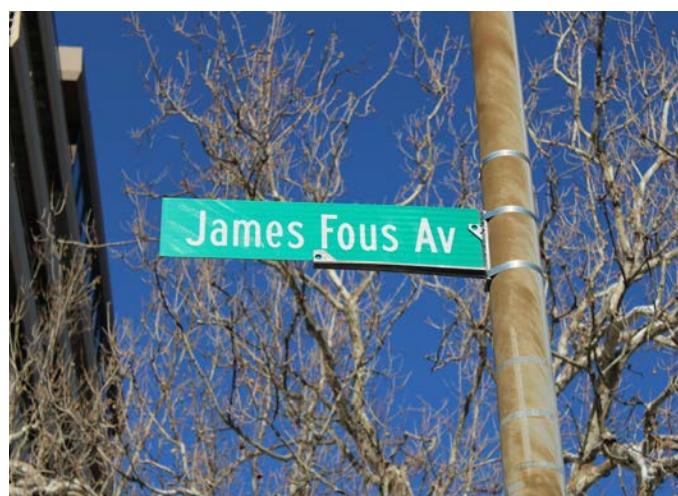
Fous served in the Vietnam War in 1968 after graduating from Central in 1964. While in combat, Fous jumped on a grenade to save his fellow soldiers, earning him the Congressional Medal of Honor.

Senior Vel Par, the battalion commander of Central's JROTC, commented on the JROTC's wish to honor and acknowledge the "individual acts of bravery" of veterans, especially in Fous's case.

"I want our community to remember him as a hero, a man who sacrificed his life to save the lives of other service men while on patrol in Vietnam," Par said.

Speakers at the renaming ceremony included City Council President Pete Festersen, Central alum Merle Rambo, American Legion Sergeant-At-Arms Fred Tisdale, and Central principal Elisa Kirksey.

Retired Lt. Col. Maynard Rosenberg, an Air Force veteran and



Fiona Bryant | The Register

former classmate of Fous, found the recognition of a veteran to be "absolutely" touching.

"...I think it's important to recognize the great things that our military has done to serve our nation," Rosenberg said.

Central's JROTC began planning the ceremony last year under the leadership of JROTC instructor retired Army Maj. Ryan Cripps and OPS District Army Instructor retired Army Lt. Col. Michael DeBolt.

JROTC students were also heavily involved in the planning process, especially with the challenge of Cripps's absence and since many of last year's JROTC battalion leaders graduated.

"Our biggest challenge when planning the event was contacting media, getting the right information and preparing for program script," Par said. "We sent media an email but we didn't get any reply from them which made us nervous and think they will not be coming to our event."

KETV and the Omaha World Herald attended the event and documented Fous's sister, Sherry Williams, as she removed a cloth covering the new street sign.

After the ceremony, attendees were invited into the gym lobby for refreshments, and many individuals reflected on the ceremony.

Merrilee Moshier Miller, a Central alumna from the class of 1966, attended the ceremony to honor her former classmate.

"It was touching and long overdue," Miller said. "It was wonderful that the ROTC students here organized it, put it together. And a lot of hard work went into it."



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Caffeine integral to routine for Central students and staff

Alice Larson, Hadley Forsen-Yepes
copy editor, proofreader

Roaming the halls of Central, it's easy to identify that a large number of the students and staff are addicted to some form of caffeine or another. Cans of fruity energy drinks and tumblers filled with aromatic coffee are tightly clutched in many's grasps, and packs of powdered caffeine are safely stored in book bags in case a midday jolt is necessary. While people hyper focus on the negative effects of nicotine, alcohol and drugs on growing minds, people often fail to remember teenagers are directly affected by a legal, societally acceptable and highly addictive drug daily—caffeine.

Juniors Sarah Spomer and Casey Sanden both began drinking coffee in middle school. While Spomer has stuck strictly to coffee since seventh grade, Sanden, after drinking coffee every morning from sixth grade to eighth grade, introduced energy drinks to her daily routine in high school. Spomer was drawn to caffeine because of the taste, but Sanden was drawn to it as an antidote for her drowsiness. "Sophomore year and freshman year I was sleeping through a lot of my classes, so that's when I ramped up the caffeine consumption," Sanden said.

Spomer, who averages two cups of coffee a day, does not rely on the beverage to keep her awake, but for a consistently delicious flavor. "It just became a daily thing for me. I don't think having to wake up early or having such long days affected how much I would drink, I just always ended up drinking it," she said.

Drinking a Red Bull every morning and occasionally a cup of coffee from Blue Line after school, Sanden doesn't believe that she is addicted to either caffeinated drink, although she was in the past. In eighth grade after attempting to lay off coffee for a week, she experienced extreme migraines and genuine withdrawal. Now, she considers herself "cured," having gone all Thanksgiving break without a drop of Red Bull and only having coffee on occasion.

"If the world was short of coffee, I would



From left to right: Ella Novak, Bailey Peters, Sarah Spomer, Sophie Youngs | The Register
Casey Sanden.

probably survive," Spomer said. Due to her lack of withdrawals, she does not think she is a coffee addict, but her day is thrown-off if she does not have it. "It's just a part of my routine, and I don't like to change my routine," she said.

Senior Bailey Peters believes it is the amount of work she took on as an AP scholar in her junior year that drove her to energy drinks. "Junior year was rough—it was really the first time I really had to start pulling all-nighters and trying really hard to do well in school and energy drinks were a nice little pick me up. They're really my secret to success in high school, because you don't need sleep if you have caffeine," Peters said.

On breaks from school, like the past Thanksgiving break, Peters didn't consume any energy drinks because she simply didn't feel the need to. In regard to why she insists on drinking

energy drinks at school, Peters said, "I feel like I'm a better person to those around when I have caffeine. I think it really helps me get into a better mood and take on my day." When asked if she got into a mood over break without her energy drinks, she simply responded, "No, because I was able to get 12 hours of sleep, but at school, stay away from me if I don't have my energy drink."

Peters said on a typical school night she usually gets about five hours of sleep. "I live out west, so I have a long drive to school, so I have to wake up earlier. I have to work after school, so I get home a lot later. It's rough. It's a lot of time awake and I don't really have time to nap, which I need, I need something to pick me up so energy drinks really save me there."

Peters noted sometimes she'll be so drained from her day that she doesn't have the

strength to start her homework at night and will down an energy drink at 9 p.m. just to make it through her assigned work. This will in turn keep her wired into the wee hours of the morning, so she'll triple a dose of melatonin so she can fall asleep. "At this point, my sleep schedule is completely artificial," Peters said.

Peters, who consumes on average two to three energy drinks daily, said when it comes to her caffeine intake, "I'm not addicted, I like to call it dependency." She has never experienced withdrawal and does not think her anxiety is heightened by caffeine, a common symptom of the drug. However, she did note she now has the "jitters" or shaky hands quite frequently, but she said, "It's just part of who I am now."

While Peter's caffeinated habits were brought on by the stress of being a high school student, senior Ella Novak began drinking caffeine from a source of comfort. Novak said her caffeine consumption increased a lot in high school because, "I'm tired all the time, so I drink a lot more coffee now." However, her initial interest in coffee did not start as an antidote to drowsiness. "My mom was drinking it and I wanted to be like my mom. I love my mom. Overall, I think that coffee is a very comforting thing for me. I grew up around coffee, even in elementary school I just remember my mom drinking so much coffee and I just remember the smell in my house, and I have all these good memories with it."

Consuming a tumbler of home drip coffee, and usually another cup of coffee after school from Blue Line, Novak said, "Unfortunately, I think I am addicted. I get really bad headaches and dizzy [without caffeine]. I don't want to believe I'm addicted, but if I'm going through withdrawal symptoms and I drink coffee I instantly feel better."

Even though all four students have varying habits and relationships associated with different forms of caffeine, it is evident that it is an integral part of the Central community and the everyday life of high school students.

First boys join Central Step Team

Chlöe Johnson
staff writer

Stepping is a type of percussive African-American dance that has been around at Central since the 1980s. It is one of the most iconic shows of the pride that Central has in its Black history. Traditionally, both Black sororities and fraternities performed step. "Now it's pretty much girls that do it," step team captain Amirra Cox said.

That is, until this year, when step gained its first male members: sophomores Aiden Ramirez and Thadah Si. However, this is not the first year due to any previous denial of boys; the step-team has been trying to become co-ed for quite a while. "We been trying since freshman year," Cox said.

Interestingly, this year has one of Central's smallest ever step teams. Cox believes this is a symptom of a bigger issue of teenagers being afraid of trying new things. "I feel like the latest generations, they base their life off of what's told to them," she said.

Within this context, the willingness of Ramirez and Si to try a new activity as the only males is all the more impressive and appreciated. Basketball games, where the team performs at halftime, just started, and the team is already sensing the value of their new members.

"We'll do something and they'll do the same thing as us but add something. They have their own swag," Cox said.

Both boys had some background in dancing but never with step. "I did not find out about step until the jump start and I was like, 'wow this is very cool I really want to try this,'" Ramirez

recalled. He has not regretted his choice. "It's just an awesome experience," he said.

Si has also enjoyed step so far. "They were very welcoming," Si said. "Since this is my first year it's harder to grasp things."

This humbleness shouldn't fool anyone into thinking these boys are lacking skill. "They catch on quick too," Cox said.

When asked to describe step to someone who had not heard of it, "Making beats with your body" is what Si said. However, these students have not just made beats but also connections to what Central truly can be. Having a multi-cultural and co-ed step team is just another example of the unique way Central does things: deeply rooted in tradition yet always excited to see what new faces can bring to the table.

I am thrilled to present the third issue of The Register for the 2022-2023 school year. I look forward to informing readers through the documentation of remarkable stories and graphics.

As Editor-in-Chief, I am confident in the work the staff has produced over the past month, and I am proud of the final presentation. My hope is that our love for journalism shines through this issue.

I hope you find The Register compelling, informative and welcoming. Make sure to check out our website, omahacentralregister.com, to keep up with current stories and events. We are also active on Instagram at @chs.register and Twitter at @chsregister. Thank you for your continued support and reading of The Register.

Shyla Youngs
Editor-in-Chief

Shyla Youngs

ATTN: the REGISTER
124 N. 20th Street
Omaha, Neb. 68102
Phone: 531-299-5611
central.register@ops.org
omahacentralregister.com

It is the goal of the Central High Register to represent the student body in issues affecting their lives as young people and students. If you feel that we are not covering an issue that is important to you, we welcome contributing writers who bring fresh ideas to the issues.

If you would like to write a story for your student newspaper, please contact Broderick Hilgenkamp at broderick.hilgenkamp@ops.org or come to room 029 to discuss your idea.



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Clubs benefit students' social lives

Nichole Palfini
contributing writer

Many students after school decide to take part in a club, whether it's because their friends are there, or the club is something that interests them.

Clubs are a great way students express themselves and become social butterflies. Many benefit from joining a club.

Fiona Bryant is a member of the Student Progressives club. In this club, students are advocating for issues and discussing ways to improve situations involved in the community.

"I really like being able to have a group so we can work on creating a positive change at Central," Bryant said. "I get to meet a lot of new, like-minded people and I learn a lot in the group. I am still getting into politics and others in the group are really progressive so I learn a lot from them."



Anime club celebrates individuality.

Kane Ballard | The O-book

Molly Mattison, the sponsor for Ghost Hunters club, said that clubs help people express their beliefs and interests to other people.

"You are meeting people with a similar belief system as you, and it's sometimes weird to talk about paranormal activity, and to have other people validate and have similar experiences, I think you feel less alone" Mattison said.

Clubs are a no-hate zone, so students get to express their thoughts and opinions and won't get judged or teased.

Ethan Hughes, a member of the Dungeons and Dragons club, thinks clubs are a great way to talk to new people while screwing around with friends.

"It's open, it's not restrictive, and there's a lot of people" Hughes said. "There are some people who are interested in the kind of things that covers the Magic: The Gathering, and I don't feel excluded because they are interested in the same things I am."

Math club conquers UNL Math Day

Noemi Gilbert
news editor

From bringing home first prize from UNL's annual Math Day competition to organizing a successful Western-themed middle school math competition, Central's Math Club has had a busy and successful few weeks.

Math Club competed against teams from all over the state at UNL Math Day on Nov. 17. They won first place in the Math Bowl, beating out others in the Competitive Class. In addition to their team Math Bowl triumph, Central students individually scored well. Junior Sam Morris ranked 12th place in the individual competition, and sophomore Orion Schoell-Schafer was 17th.

The Math Day competition began with bowl rounds. Out of the seven bowl rounds, Central only lost one round, to Scottsbluff. "We did pretty well," said Schoell-Schafer.

The team advanced to the semifinals, then to the finals, where they faced the Scottsbluff team again.

Central beat Scottsbluff after a tense competition. "It was down to the final question," Morris said. "We were only ahead by one point."

"We all hoped to get into the semifinals, then we won the whole thing," Schoell-Schafer said. "It was a really great feeling because no one expected it."

Schoell-Schafer's favorite math problems are long, drawn-out problems. "There's so much hidden stuff you can find out," he said.

Morris prefers probability and combinatorics problems. "I got introduced to math competitions last year and ever since then I've been practicing and getting better," he said.



Top: Middle schoolers work on the written test.
Bottom: Math club competes at UNL.

Sarah Spomer | The O-book

Beats: if music is your forte

Arissa Lattison
contributing writer

You're walking by a classroom on the second floor after school when you hear a sound coming from that door. Curious, you decide to peek in and that's when you see, no hear, music in progress.

The extracurricular you just walked into was Beats, a music club in room 221 that meets on Wednesdays from 3:15 to 4:15.

In Beats, you can see multiple students hard at work on making instrumental back-tracks and samples. Students receive help and help others with procedures in addition to looking at the process behind creating music.

"It's basically like holistic music direction," said Brendon Smith, a social studies teacher in charge of the club. "We kind of hone those skills and teach them different techniques to make melodies or different chord progressions."

The club was established in 2018 by Smith and Anthony Sherrod, a Central alumnus. Smith believed there were students at Central who were interested in the idea of creating music that differed from opportunities already offered at the school.

"Since I knew those kids were out there, I was trying to make a club attractive for them," he said.

Although there are 28 members on the Teams page of the Central Beats club, less than half of those members are active members.

"We've pretty much had anywhere between like five to eight kids who are like regular," Smith said. "This year it's been pretty small. We've only had like four kids showing up regularly, but I think part of the reason is that kids don't know about it."

Senior Matibay Seldera and junior Peter Jensen are two active members of the club. They have been involved since last year's second semester, introduced by teachers and student initiator of Beats, Anthony Sherrod.

"I've always been interested in music, but

I think this club boosted my interest," Seldera said. When it comes to Beats, he likes "being around different artists and different styles of artists" and "having that kind of musical diversity."

Jensen similarly enjoys being around people who in turn give him tips and "seeing what other people are doing."

Current Beats members are not the only ones who are benefiting from their membership. Alumni involved in the club have been on bright, promising paths since their graduation. Sherrod is one of them.

"He loved music technology so much that he went to (University of Nebraska at Omaha) and he's studying music technology there," Smith said. "There's also Jack Gray, who was in the club last year, and he's taking classes at the online school of music for Berkeley."

Both significant contributors to the club went on to do music production, assisting each of them with their artistic journeys.

Beats is a place to make contemporary music, deconstruct, reverse engineer, and then recreate, or even emulate music. For people looking to pursue their fiery passion for music or simply looking to douse their curiosity, Beats could be the perfect start to discovering a new part of themselves.

"It's a club where there's literally no judgement, so we're just really happy that there are kids making music, and that they're comfortable enough sharing their creations," Smith said. "Whatever music you're making, we want to hear it."

Schoell-Schafer and Morris both plan on continuing math after high school. Schoell-Schafer hopes to become a math professor. Both encouraged other students to take the E-Math class and participate in Math Club activities, such as the annual Middle School Math Competition.

Middle schoolers come to Central from across the state to compete as individuals and teams. Central students are involved in all aspects of organizing this competition, from writing questions to judging bowl rounds to guiding students around the building.

Senior Maddie Galloway was the Middle School Math Competition co-chair, along with senior Frank Lucher. "It was a really big group planning opportunity," Galloway said. "As the chair, I helped keep everything organized. I connected everything."

She wrote questions for buzzer rounds and coordinated the entertaining awards ceremony. St. Vincent Depaul Middle School won the final team round, but Westside Middle School won overall.

Middle schoolers first competed individually, completing a test with questions written by Math Club students. While those scores are being graded, they compete as teams in quiz-bowl-style buzzer rounds.

Galloway's favorite contribution was grading the written tests.

"We got to see how hard our questions were, I enjoyed doing it, and seeing what schools were doing the best, and trying to guess who's going to win," she said. "We had a great time."

Senior Lily Callon volunteered as an ambassador. She directed students from St. Patrick's Middle School from room to room.

"I helped them move throughout the school and I introduced the school to them, like a tour if they were to come here in the future," Callon said. She also cheered on her middle school teams during the buzzer rounds.

The middle school math competition is Galloway's favorite part of math club. She encouraged all underclassmen who want to challenge themselves to enroll in E-Math. "You can make the middle school math contest happen," she said. "It's a chance for you to be creative and engage the younger generation in math."

Callon's favorite part of the math competition was seeing the middle schoolers that she was the ambassador for succeed. "It was very rewarding to see all the work the middle schoolers had put into this, we had put so much work into this, and they were doing the same," she said.

Move to remodeled ACP suites empowers disabled students

Chlöe Johnson
staff writer

For years, Central's program for students with intellectual disabilities, the Academic and Career Preparation program, was separated from the rest of the school. One hallway off the gym with no natural light or bathrooms of its own had been their delegated space for many years. While spacious, the separation made getting to elective classes, bathrooms, and lunch inconvenient, as well as cutting off interaction with other students.

"I feel like a lot of people probably didn't know about these students. Even if students had seen the ACP kids in the past, they probably know very little about them," ACP teacher Lindsay Rosenthal said. For example, I personally did not know that there are about thirty ACP students at Central each year, all of whom earn a diploma with the same number of credits as everyone else."

After years of waiting, several classrooms on the first floor were remodeled specifically for these students. Nicknamed "The ACP Suites," these rooms have all the amenities of a normal classroom but also some qualities of a home, such as a kitchen and laundry machines. "Our old room only had a microwave. Now we can actually cook in an oven and do more of these life skills," Rosenthal said. These life skills are the priority in the ACP program, where students are not headed on the traditional academic pathway.

Many students' favorite part of the Suites is the sensory room which contains fun chairs, lights and even a hammock for when they need to take a minute to reset. All the furniture is specifically chosen to be stimulating in a way that is soothing to these students, such as chairs that rock or roll. Such a space is needed as the change was not easy.

"I didn't like it at first," senior ACP student Peyton Williams said.

Just the chance to walk through the hallways alongside other kids is a big change. So much contact with strangers prepares these students for public spaces outside of school.

"Just learning to be around other kids and maneuver the hallway. That we didn't have downstairs being in our hallway all day," Rosenthal said.

Some ACP students know students outside of their class from unified PE or sports, so seeing them in the hallways is a bright spot in their day.



Sophie Youngs | The Register
The new ACP classrooms provide a suitable learning environment for students. "I feel like last year we were trapped down there," sophomore Markell Buckley said.

"They get excited when other people say hi to them," Rosenthal said.

Simple tasks have also become more empowering with the move. "I can send kids to the restroom on their own as opposed to the gym lobby where we had to escort them," Rosenthal said.

"I feel like last year we were trapped down there," sophomore

ACP student Markell Buckley said.

Now with large, windowed classrooms, it seems the sun may have come out for these students. While the Suites were a long time coming, their installation has made integrating the ACP program a real benefit for students.

Library offers homework help

Millie Jackson
contributing writer

Homework help in the library is an all inclusive program, offering Central High School students an opportunity to get extra support in their classes.

Central High's homework help in the library program, takes place every Tuesday, Wednesday and Thursday from 3:15 p.m. to 4:15 p.m. This program gives students access to Math, English, English Learners, French, Spanish and Science tutoring. Homework help in the library also gives students a chance to make up missing work. The program is funded by the Central High School Foundation, and managed by librarian Beth Wilson.

This way of learning is great for students who may benefit from getting content presented in a different way, or outside of the classroom. It has helped many students gain a deeper understanding of current content without all the extra stress.

"It gives them a place to come to work through it in a different environment," Wilson said.

Wilson has been managing this program for about 10 years, and has proven to be a perfect fit for the role. She applies for CHS Foundation grants, hires and pays teachers, markets the program, and makes grant reports.

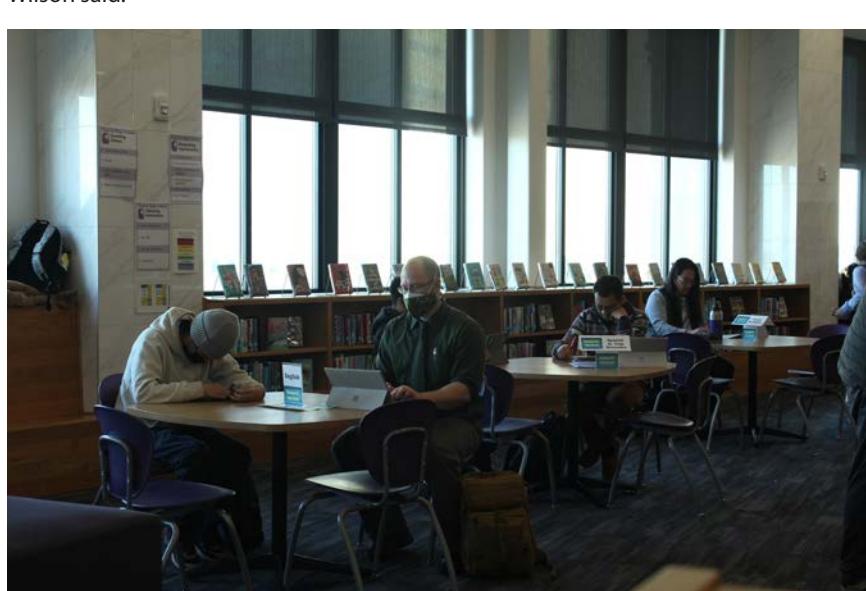
Teacher Mary Royers is one of the many teachers participating in this program, tutoring EL students. She ultimately decided to participate in tutoring because she thought it would be a good deed, and wanted to leave school on a positive note. Royers has had lots of student traffic tutoring this year and admires the work that the program does with providing an equal opportunity for all.

"Students can be in the (International Baccalaureate) program and have private tutors, but students can also be paying their own rent, and working full time and getting a free tutor after school, and I think that's a really powerful thing," Royers said.

Royers has always loved communicating with her students, and finds it inspiring to see just how hardworking they are, especially after school in the homework help program.

"I find it to be like a really inspiring way to end my day, to see all the students who are working super, super hard" Royers said.

Many people who have taken part in this program complement its uniqueness. "We really look at this as a special program that is not like any other in the school," Wilson said.



Sophie Youngs | The Register

Trash is the season's greetings

Ella Levy
opinion editor

The holiday season is a time for family, giving and making memories, but it is also a time for waste.

"Americans throw away 25 percent more trash during the Thanksgiving to New Year's holiday period than any other time of year," according to an article published by Stanford University.

Think of wrapping paper, food waste, single use decorations, even gifts.

The Sad Truth

The average American produces five pounds of trash per day, but during the holidays this rises to 6.25 pounds.

The U.S. population of 330 million people means 2.9 million more pounds are generated per week during the holidays than any other time of year.

The Sources

Wrapping Paper: The U.S. produced 4.6 million pounds of wrapping paper per year. Approximately 2.3 million pounds of this ends

up in landfills. "Ribbons and bows are a problem, too: if every family reused two feet of ribbon, it would save enough to tie a bow around the planet," reported Brightly.

Returns: After the Christmas season, an estimated 8.75 million packages were returned. When a package is returned, it is often sent to a landfill, accounting for 5 billion pounds of waste.

Food Waste: The U.S. Department of Agriculture estimates between 30 and 40 percent of food supply goes to waste, with the heaviest loss over the holiday season. A reported 70 billion pounds of food waste arrives in landfills each year.

Sustainable Swaps

Sustainable options are usually more expensive and less accessible. Consumers must go out of their way to help the environment and most people simply cannot afford it. It is irresponsible to blame consumers for just buying what is marketed and presented to them. It is also irresponsible to assume everyone has the financially approved budget to live sustainably.

For the people that can afford to live a sustainable life or simply just want to try limiting waste during the holidays there are many simple ways to contribute.

Eco friendly wrapping paper is always a great option, but paper grocery bags, fabric, old newspapers or even jars create a simple way to reduce wrapping paper waste.

Because living sustainably is so expensive, treat someone by buying them an eco-friendly product every day. Examples include a mesh tote, shampoo and conditioner bars, or bamboo straws.

To reduce food waste, take stock of your pantry before you leave for the store, know how to properly store leftovers and use leftovers in a creative way. If you think you are unable to eat leftovers within three days, store them in the freezer. Vegetable scraps and peels can be made into soup stock, apples and blueberries can be used as oatmeal toppings and there are many more creative ways to use leftovers.

Do your part for the environment in whatever ways you can and happy holidays.



Chlöe Johnson | The Register

opinion

HIGH SCHOOL REALITIES

High school is stressful, lonely, and sometimes unfair. Two students explore problems they have faced to demonstrate the reality of high school.

Depression spikes amongst students in winter months

Isabel Hoiberg
staff writer

The leaves falling off the trees and the sun setting earlier every day means winter days are approaching. For many, long days have a negative impact on motivation, attendance at school, and overall mental health but, do they know they are not alone?

Omaha Central students were anonymously surveyed, 83% of respondents said different seasons alter their mental health. Local therapist, Meghan Herek says this is not a coincidence. "SAD or Seasonal Affective Disorder describes drastic changes in mood and mental health due to weather, temperature, and seasonal changes," Herek said. Herek went on to add "I see teenagers experience more drastic mood swings due to weather. They tend to be more dis-regulated- struggling with leveling out mood and impulsivity when there are lots of changes in weather. Also, in the winter months, with no school and more isolation at home, depression can be more prevalent."

Many students express that they are saddest in the winter months and happiest in the summer. "There are many different theories on what causes the mood changes of SAD. Some would argue the barometric pressure in the atmosphere causes shifts in brain chemistry. Others believe that our bodies are essentially 'hibernating' due to the cold/dark and that today's society perceives that as 'depression' since it is a less active time of year. "I personally believe the decreased sunlight - the shorter days - along with pressure of holidays, the cold weather that leads to staying inside a lot and eating and drinking a lot, can also

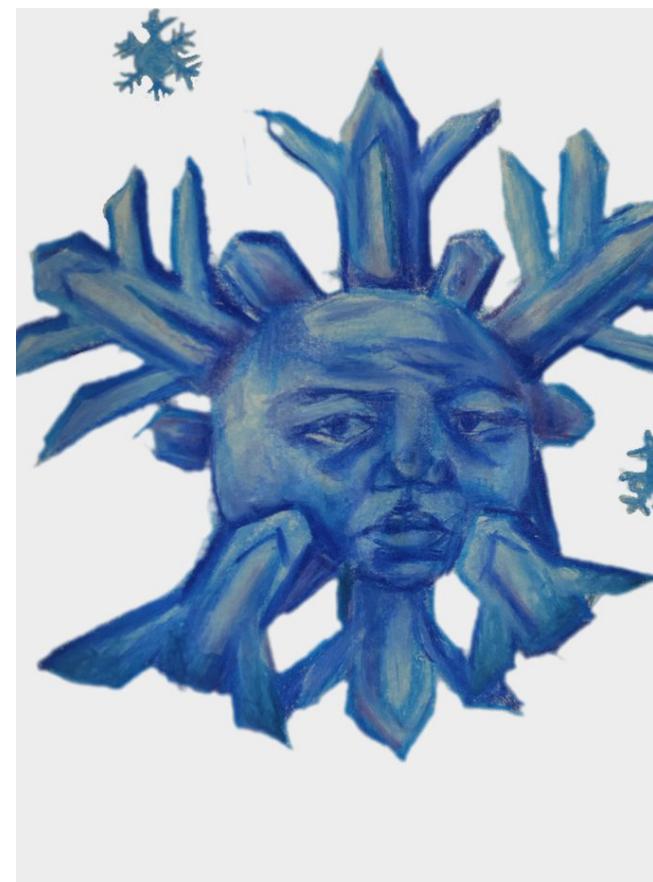
contribute to feelings of anxiety, hopelessness, and distress," Herek said.

One student said, "Gloomy and dark days make me fall deeper into a state of mind where I do not feel like doing anything."

Another student in agreement said, "I lose all my drive in the winter, everything feels so difficult. Whether it is as simple as showering or just doing enough not to fail my classes."

Out of the students surveyed, 80 percent say that the winter months affect their work ethic, and 90 percent agree that their teachers do not understand their decline in work ethic and motivation. Which some may say can lead to more stress for the students. "It's important for teachers to talk openly with students about mood and mental health. They need to acknowledge that teens aren't just 'lazy' or 'not putting in effort' - most teens have a lot they are balancing and juggling in their lives - empathy and compassion for that goes a long way," Herek said. Something as small as extending a due date may help someone struggling drastically, or even sending an email expressing concern if you notice someone's grade drastically dropping.

Something to note if you are experiencing SAD, is the amount of help you can receive. "It's important to be open and honest with trusted friends and adults. Talking aloud about your mood struggles will bring empathy and understanding to your life and relationships," Herek said. Although some may not have understanding parents, trusted adults could be someone like a teacher, a relative, a friend's parents, or a school counselor. Central is full of amazing counselors



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who would love to help you anyway they can. Other students recommend listening to music, journaling, reading a good book, working out, staying busy, and surrounding yourself with good people.

Central is giving me a UTI

Bobby Winton
proofreader

I can't use the bathroom during school. Ever.

I am currently enrolled in four music classes at Central, therefore half of my schedule takes place at the bottom of The Arts and Library Addition. This does not include the time I spend before and after school for lessons, auditions, and extra practices. Most of my time at Central is spent in E128 and E121.

Currently both sets of bathrooms in the addition are closed, one of which has chains locking the handles so even teachers couldn't unlock them if they wanted to.

The initial closing was in the 2021-22 school year due to students skipping and smoking in them, as it's too isolated from the rest of the building for security to patrol there frequently. There has only been one reopening since, for two weeks earlier this school year, closing for the same reasons.

The next closest bathrooms are on the first floor. However, now that the new addition

bathrooms are closed, the first floor bathrooms are now the closest bathrooms for many different parts of the building. Classes in the entire new addition, basement, gym, gym lobby, and on the first floor all go to the first floor, as it's their closest bathrooms. This does not include the courtyard students during a lunch period. This means that the first floor bathrooms become flooded with students.

By the time I am able to find a bathroom, wait in line to use, and use it, I've already missed well over the allotted five minutes before I've started the trek back to the music wing. I miss so much class time, often being unsuccessful in using the bathroom that I have given up altogether in using the bathroom at school.

While it was the administration's decision to close them, they were left with no other logical choice. They could reopen them, but this would mean our already short-staffed security would have to frequently patrol that area, which is too separated from the main building to justify. If we want our bathrooms open again, students need to be better.



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PROBLEMATIC BOOKS on page 7



ALBUMS on page 8

The wasted minutes of Eagle Time

Claire Nipper
staff writer

With the switch to block scheduling at the beginning of the school year, Eagle Time was lengthened to 20 total minutes of the school day. Eagle Time, more commonly known as homeroom or advisement, is a class period after first block that is dedicated to morning announcements, the Pledge of Allegiance, and a series of boring, redundant lessons.

The lessons that are given during Eagle Time consist of mindfulness exercises, PowerPoint presentations covering Central history, and Kahoot games based on the Central Academics Behavior Community.

Are these lessons really benefiting students? Are there other ways that the 20 minutes that Eagle Time currently takes up could be used more efficiently? These questions are frequently asked by students.

Instead of completing twenty minutes of lessons that do not serve a significant purpose in the long run, school could start twenty minutes later.

Due to the lack of sleep suffered by most high schoolers,

twenty minutes of extra sleep could make a significant change to sleep health. Another use that would be more effective is a twenty-minute study hall. The homework load being put on students, especially as finals week approaches, is daunting.

A little bit of extra time for a student to get themselves organized or a jump start on homework is helpful.

Discussing college and scholarships for juniors and seniors during Eagle Time would be one of the most advantageous uses of time for students. Many students do not know when or how to apply to scholarships or what they should be doing in their junior year to prepare for college.

By completely dedicating Eagle Time to discussions and information regarding college, students will be much more prepared to go to college and apply during their senior year. Eliminating wasted time during the school day and replacing it with beneficial opportunities is essential.

THE LAWS OF DETACHMENT

Letting go of expectations to experience creativity

Ella Levy
opinion editor

All my life my mother has told me to write a journal. When she went to the craft store to buy paint I would walk along the aisles, dreaming about being an artist using every ounce of supplies in the store.

I would somehow end up in the aisle with random trinkets, including colorful journals. The trip would end with me begging my mom for a new one when the last one she bought me was at home untouched.

I cleaned out my closet this past winter and found a drawer of empty journals with maybe a page or two written in each. I had always tried to journal, but it just never stuck with me.

I did not want to waste time writing down my feelings in a book. I did not feel I could fill the page and often had nothing to write about, so it slipped my mind.

This past summer, I found myself in a different boat. Maybe I had finally grown up enough to put my thoughts to paper, or maybe I just was finally bored enough.

This time though, I barely wrote about how I was feeling. I finally let go of all my expectations and just

filled the pages with my heart. Random drawings and words, quotes from people I admired, even cutouts from magazines. I loved cutting old papers and receipts and taping them to the pages as background.

I spent the summer journaling my way. I took it with me to work and journaled when I could. I was finally someone who journaled, just as my mother had wanted.

This journal is now filled and twice as big as the one I started with, but it is one of my prized possessions from my 16-year-old self. I filled it with not only drawings but different papers and stickers.

I am a firm believer that something to be proud of must be made of blood, sweat, and tears. It must be something you did not enjoy, but something you pushed through to gain experience or knowledge. However, I experienced nothing but joy while creating this journal and I am very proud of it.

Because of school, tennis and work I am without the free time I once enjoyed. I journal less and less as the days go on, but it is one of my favorite creative outlets for my mental health. I hope to pick it up again when summer comes around and recommend to all students to journal their way.



Ella Levy | The Register

Dinkers Bar and Grill



2368 S 29th St



Problematic books must be studied, not ignored

Noemi Gilbert
news editor

When I was in eighth grade, I read "The Picture of Dorian Gray" by Oscar Wilde. "Dorian Gray" was published in 1891 and is unequivocally a literary classic. While reading, I noticed pointed criticism of Victorian vanity and vivid, clever wordplay. As a Jewish reader, I also immediately noticed antisemitism. Wilde describes the character of Isaacs as "a hideous Jew, a most offensive brute."

How should English teachers respond to bigoted classic literature? "Dorian Gray" is not unique in its prejudiced elements. The field of classic literature is filled with works that perpetuate racism, sexism, and homophobia. William Shakespeare's "Othello" has a long history of being performed in blackface. Popular children's novels such as Peter Pan and "Little House on the Prairie" contain demonized and stereotyped descriptions of Native Americans. The works considered "literary classics" are overwhelmingly written by wealthy European men, because of the historic barriers to publication for women, people of color, and the homogeneity of the academic establishment that selects classic works.

One clear way to address the problematic elements of classic literature is to include books written by underrepresented groups in the curriculum. During my freshman year, all the books I read for English class were written by white authors, and except for one, all were written by men. English teachers and English curriculum writers must challenge the homogeneity of classic literature by choosing books written by diverse authors.

Diversifying English curricula, however, does not fully address the problem of outwardly harmful books. Should they not be studied in classrooms because of their stereotypes and bigotry? Some school districts across the country think so, removing books such as "The Adventures of Huckleberry Finn" and "To Kill a Mockingbird" from their curriculum.

Classic books often contain harmful, bigoted language and stereotypes. Yet, these stories have shaped popular thought since their publications. They reflect harmful societal viewpoints at the time of their publication. Through analysis of classic works, we can create a more nuanced understanding of how historical bigotry affects our everyday lives. We study literature in schools because stories matter. Stories shape how we relate to each other and ourselves. By refusing to study harmful classic literature, we ignore how historical prejudice has been spread through literature. Studying (and criticizing) classic literature creates a greater shared under-



Chlöe Johnson | The Register

standing of how bigotry presents itself and how it should be addressed and refuted.

Historical and literary bigotry must not be ignored in the classroom. It must be directly addressed and refuted. Evaluating and criticizing media is a key skill for students to learn in a world shaped by inequality. Addressing the harm in classic literature should happen through creating more diverse reading lists and critically analyzing classic books. We should not ignore bigotry. We must address it head-on.

"The Picture of Dorian Gray" is a complicated work. It is antisemitic, and it is a discussion of homosexuality in an unaccepting time. It contains harmful stereotypes, and it is an enormously influential work of art. Literature isn't inherently good or bad. It is complicated, and the moral complexities deserve discussion, analysis and criticism in English classes.

Stylebook needs updating

Charlie Yale
sports/web editor

Long entrenched in Central High School's history is the fabled Stylebook. Ask any Central High graduate about their least favorite--or most important--piece of their education and one will quite possibly receive the same answer: the Stylebook. Derived from the 1921 work of Central English teacher and department head Sara Vore Taylor, the Stylebook has most certainly been around for generations of Central students to correct themes and cure grammar maladies.

But the Stylebook is not a perfect document.

In the eight years since revision, professional stylebooks have evolved to become more inclusive, and the Central Stylebook ought to follow suit. And that starts with changing rule S3-B.

This is not to say that Central's Stylebook must match professional stylebooks by any standard. High school level writers simply do not need a resource as in-depth as the Modern Language Association or Associated Press stylebooks, and the occasional revisions that are made to Central's Stylebook take time and money to create, print and distribute. Central

English teachers, sadly, are not paid enough to be professional stylebook editors. The Stylebook is a fantastic way for teachers to dish out efficient and succinct writing feedback, an issue that many other English teachers struggle with.

Like Vore Taylor once said, "Only a born dictator would pursue [the Stylebook] to death."

But that does not mean that there are not things that can be done to improve it.

Stylebook Rule S3-B states in plain text that "A pronoun should agree with its antecedent in number and gender." This rule makes practical sense. But problems start to arise with the example that the Stylebook provides.

B. Pronoun Agreement with Antecedent

Error: Everyone should do their work.

Correction: Everyone should do his/her work.

This example disallows the use of a singular "they" pronoun. Singular "theys" and "thems" are not new to the English language. The Oxford English Dictionary reported in 2018 that written use of a singular "they" has been traced back to 1375, almost 650 years ago. Colloquially, the pronoun was used in the singular form long before that.

Use of the singular "they" makes the referral to a person of an unknown gender much less awkward. In 2015, the Washington Post officially updated its style to allow for the use of a singular "they." Then-copy editor Bill Walsh pointed out that "alternating he and she is silly, as are he/she, (s)he and attempts at made-up pronouns." The AP stylebook followed suit in 2017, approving the usage of a singular "they" when "alternative wording is overly awkward or clumsy." In 2019, the MLA stylebook updated its standards, putting it into writing that a singular "they" could be used "as a generic third-person singular pronoun to refer to a person whose gender is unknown or irrelevant to the context."

As Kirby Conrod – University of Washington linguist who specializes in pronoun usage – puts it, one would not say, "Did you see that? He or she cut me off!"

Moreover, the accepted use of a singular "they" is a catalyst to make the English language

more inclusive. Many transgender, nonbinary, agender, genderqueer and cisgender people feel more comfortable using a gender-neutral pronoun, such as "they." Dignifying the use of a singular "they" supplies legitimacy and grammatical correction to people who use gender-neutral pronouns in the ever-evolving language that is English. Acceptance of a singular "they" on an academic level creates more space for queer self-expression within the writing world.

Not only is there a current burden to correct this draconian rule, but there is historic precedence on how a change should look. The word "thou" was used in old English in an analogous way to how modern-day English speakers use "you." "Thou" was a singular pronoun, and it was eventually ditched in favor of the more popular "you" because "thou" connoted speaking down to someone, according to the Merriam-Webster Dictionary. The specific example of "you" is so spectacular because it has become a numerically ambiguous word – one uses "you" when referring to a singular "you" or a large group of "you." Different dialects of English have adapted their own versions of "you," for example, the South's "y'all." It is a gender-neutral and colloquial way to refer to a group of people or to get attention, and my personal favorite pronoun of all. While "y'all" may not be used in an academic setting, the sentiment still stands. Humans change, and language changes with them.

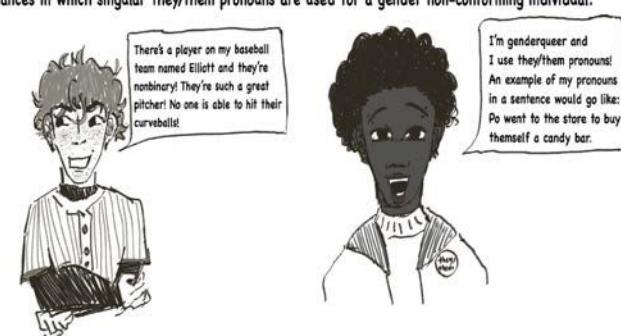
Rule S3-B is not the only discrepancy in the current version of the stylebook. Since the publishing of the last edition, the Nebraska Department of Education has updated its High School Student Friendly Language Arts standards, a crucial tool for teachers to plan and grade around. Students must be just as involved as teachers in the Stylebook revision process.

It is time for Central to retire the current version of the Stylebook. The 2014 version has done its due diligence in the eight years that it has been in service, and it must change so it can continue to evolve with the rest of Central High School.

Instances in which a person uses singular they/them pronouns for an individual of an unknown gender:



Instances in which singular they/them pronouns are used for a gender non-conforming individual:



Christopher Bataillion | Featured Cartoonist

Environment adaption needed for ADHD students

Chlöe Johnson
staff writer

If it feels like nowadays just about everyone has Attention Deficit Hyperactivity Disorder (ADHD), however this isn't just a feeling. ADHD diagnoses have seen a steep increase from 6% to 10% of the American student population in the past twenty years, according to the Journal of the American Medical Association. This means one in ten kids now fit the criteria for ADHD.

There is serious controversy over whether this rise in diagnosis is reflective of a rise in ADHD or just ADHD symptoms such as difficulty concentrating, forgetfulness, difficulty with time management, impulsiveness, and trouble listening. Studies have shown that these symptoms are rising with the general population, due to society trending towards less time outside and more time on screens.

Some say that the increase is part of a larger trend of over diagnosing and over medicating in America, due to loosening of pharmaceutical standards in the 1990s. It is easy to over diagnose, as brain scans that can check whether someone has a smaller prefrontal lobe the hallmark of the disorder, are not part of the diagnosis. Instead, one can be diagnosed with just a short questionnaire.

But the increase in diagnosis could also simply be from females finally beginning to be diagnosed at similar rates to males.

Regardless of whether ADHD is on the rise or just the ADHD symptoms, the current norms for work and schools conflict with how ten percent of the population thinks. This leads to those with ADHD habitually falling short of expectations, often leading to the development of secondary anxiety and depressive disorders. However, it is not just this growing percentage that suffers. Their loved ones, coworkers, and even the economy at large suffer from the ripples of their inefficient functioning.

This ripple begins not in the world of childhood play but in the highly structured world of American schools. Children are usually not diagnosed with ADHD until their specific school environment exposes their difficulty keeping up with other children. Usually at that age children with ADHD diagnoses are put on medication so they can keep up in school. But would this medication still be necessary in a different learning environment?

As someone with ADHD and who has been on many ineffective medications, I am biased, however I would just like to explore the idea of how schools could adapt to this growing population.

Block scheduling, which has caught on more recently, asks students to focus for an hour and a half at a time, which is very difficult for anyone who struggles to focus. However, if classes worked for shorter periods such as the twenty minutes suggested by the Pomodoro technique, followed by

short breaks outside, these children might not have issues focusing.

More screen-time has been shown over and over to decrease attention spans, yet schools are continuing to invest more in technology, ensuring that their students spend hours looking at a screen. What if schools purposely tried to minimize time on screens instead?

American schools also typically ask students to spend minimum six hours a day indoors, seven in middle and high school. The result is almost no time outside, and even less in nature. More nature deficit could be a big culprit for more ADHD and its symptoms. Studies from the National Library of Medicine concluded that "Green outdoor settings appear to reduce ADHD symptoms in children."

Finally, even small classroom changes can have huge benefits for students with ADHD. Many suffer from time blindness, which is extremely detrimental later in life, so multiple warnings before transitions, as well as a visible schedule are necessary.

Finally, understanding that students learn in different but equivalent ways can benefit all students. Flexibility in students' accommodation, whether it is a standing desk or listening to music can transform how well students focus.

Flexibility with testing students through creative projects, oral tests, as well as written tests can help better measure their understanding.

We have been conditioned that students with ADHD are at odds with school, but what if school is at odds with them? Let's reimagine the American classroom. What if recess was not once a day for elementary children but spread across many short breaks for all ages. What if recess was playing or walking outside in green spaces with dirt and grass not just jungle gyms with synthetic purple ground? What if children looked forward to tests as chances to show off their strengths rather than days that scrape at their weaknesses? Would high schoolers talk with each other instead of staring at their phones in class if their elementary schools did not speed up the screen addiction with online work? What if classrooms looked less perfectly organized into straight lines of desks and instead were a colorful collage of standing desks, bean bags, students with ear buds in, and dance break areas?

This may seem too drastic of a difference, but if schools want to keep their purpose of helping students learn, I do not see there being a choice. A growing number of students is hurting every day from excessive time sitting inside on screens. Their ability to learn is obviously hindered but also their ability to maintain relationships and their health. Just because school has always looked a certain way does not mean it has to.

Listening to albums for better music experience

Shyla Youngs
editor-in-chief

I am one of those people who is constantly listening to music. Whether that is in the hallways of school, driving, or time spent in my room, something is always playing.

Because of this, it surprises most people when I tell them I have never made a playlist. In my opinion, listening to albums in their entirety is a better way to absorb music.

I know this is a hot take, many people have fun curating different playlists for a variety of moods, various times of day, or by genre. Even some just let auto play take over, but I've never enjoyed listening to music in these ways.

Albums are the way the artist, whoever that may be, intended for you to listen to their work. Often each song will form a story or a continuation of some reoccurring theme. There is something special about it, and you can form a deeper connection to the music and lyrics. Each album also presents a certain sound or style, and I think there is something interesting about how cohesive albums can be.

Listening to albums has also almost forced

me to expand my taste in music and appreciate songs that are not typically to my taste. Instead of just enjoying a few popularized songs off each track list, I have formed a love for the less streamed ones too.

For example, Mac Miller is one of my favorite artists. On my Apple Music Replay for this year, I spent over 20,000 minutes listening to his discography. Due to my extensive listening, I have been able to formulate a better opinion of him as an artist.

Watching Movies with the Sound Off, his second official studio album, has become one of my favorite listens. His most popular song off the track list is "Objects in the Mirror" with over 81 million streams, and his least streamed song is "Claymation" with a little over 6 million streams. Both songs are heavily rotated through my listening, so it makes me feel like as if I appreciate him more as an artist.

I spent 120,000 minutes, about 2 and a half months, listening to other artists from many different genres-my top three were experimental rap, alternative, and indie pop. Listening to albums has given me the opportunity to appre-

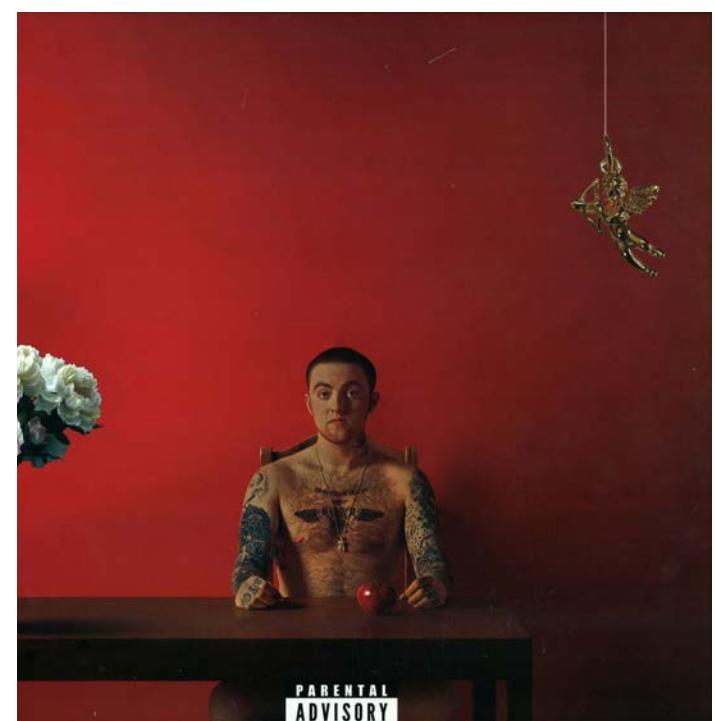


Photo Courtesy of deejay.de

ciate all types of music, while continuing to grow the albums I circulate through.

My advice for those who are currently playlist listeners, is invest in a good CD rotation for your car and try listening to an album from start to finish more than once, because in my experience you will grow to appreciate the artist more.

arts & culture

THE POLITICS OF TAYLOR SWIFT

The multi-platinum singer-songwriter has a blank space in her feminism.

Jane McGill
arts & culture editor

Giuliana Weber
contributing writer

After achieving a level of fame, success, and cultural ubiquity most artists can only dream of, on Feb. 15, 2015, Taylor Swift reached the mountaintop. On that night, she received the Grammy Award for Album of the Year, marking the grand finale of her meteoric "1989" era, one of the most successful pop albums ever recorded. The win cemented her status as a pop superstar and continued the Recording Academy's lengthy tradition of rewarding mediocre chart-topping albums by white artists over far superior bodies of work by Black musicians.

Seven years later, Swift has returned to pop music after a brief flirtation with indie folk balladry during lockdown, releasing her 10th studio album, "Midnights" and preparing to headline a blockbuster stadium tour that is already shattering records. As one of the most prolific musicians of the millennial generation, nearly every facet of Swift's artistry, public image, and personal life have been scrutinized. Much less discussed, however, is Swift's politics.

In her Grammy acceptance speech for album of the year, Swift proclaimed, "As the first woman to win album of the year at the Grammy's twice, I want to say to all the young women out there, there are going to be people along the way who will try to undercut your success and take credit for your accomplishments or your fame. But if you just focus on the work and you don't let those people sidetrack you, someday you will get to where you're going."

This speech, in which Swift frames a multi-millionaire winning an entertainment award as a triumph for women and repackages her frustrations with her celebrity rivals as inspiration for young women, exemplifies the kind of feminism which Swift embodies: A self-serving kind of advocacy, distinctly white and bourgeois in character, whose sole aim is the professional advancement of a handful of unfathomably wealthy, privileged women in the name of female liberation. Swift uses the language of feminism, but without reference to the issues of class and race which are essential to the oppression felt by so many women. Swift's decision to brand herself a feminist came after her own experiences with misogyny in the music industry. For years, she was subjected to deeply sexist coverage by the media and backlash from many members of the general public because of her personal life. Her every move was dissected and criticized and her songwriting about her love life, a common practice for male musicians, was lambasted.

Swift has spoken at length about the double standards facing successful female artists in the music industry. However, the scope of her activism rarely extends beyond the specific obstacles that she, as a commercially successful straight, cisgender white pop star, has faced because of her gender. The roots of the inconsistencies in Swift's advocacy can be traced back to her own upbringing and troubled history with feminism. Never having known any economic status other than upper-class privilege, she was raised on a Pennsylvania Christmas Tree farm by a stockbroker and a marketing executive turned homemaker. In a 2012 interview in which Swift disavowed feminism, she said, "I don't really think about things as guys versus girls. I was raised by parents who brought me up to think if you work as hard as guys, you can go far in life."

Although she has since embraced the feminist label, this statement illuminates the belief system that was instilled in Swift as a child: An unshakable faith in a neoliberal meritocracy which never existed in the first place. This ideology, in which hard work alone determines an individual's success, irrespective of the identity or circumstances of their birth or the social institutions they are subject to, leaves no room for consideration of any systemic oppression faced because of one's race, gender, sexuality, or socioeconomic class.

This ideological background is crucial in understanding both the inconsistencies in Swift's feminism and her thorny personal history with American race relations. On several occasions, Swift has included racist stereotypes and tropes in her music and videos, and has in the past made racially ignorant statements. In one such incident, Nicki Minaj took to Twitter to complain that the music video for her song "Anaconda" was not nominated at the MTV Video Music Awards while Swift's video for "Blank Space" was, saying, "If your video celebrates women with very slim bodies, you will be nominated for vid of the year," and "Black women influence pop culture so much but are rarely rewarded for it." Instead of acknowledging the issues of body-image and racial inequality which Minaj attempted to highlight with her tweet, Swift took the statement as a slight against her and retorted by accusing Minaj of "pitting women against each other." Although Swift later apologized, her knee-jerk reaction illustrates how insular her understanding of feminism is. To Swift, "women" are a monolith, unified by the common struggle against misogyny. The unique obstacles which are faced by women of color, both within and outside of the music industry, are never taken into consideration.

The incident is more relevant when remembering that two of her music videos from her 2014 album "1989" were widely criticized. She was accused of perpetuating stereotypes for Black women in a scene in the music video for "Shake It Off" in which she crawls under several twerking dancers of color before attempting to emulate them.

Her similarly disconcerting music video for "Wildest Dreams" features Swift as a 1950s movie star filming a movie in an unnamed African country while having an affair with the film's male lead. Despite being set in Africa and extensively featuring the African wildlife, it only contains one person of color. As Ugandan writers Viviane Rutabingwa and James Kassaga Arinaitwe put it, "she packages [the] continent as the backdrop for her romantic songs devoid of any African person or storyline, and she sets the video in a time when the people depicted by Swift and her co-stars killed, dehumanized, and traumatized millions of Africans." However, it

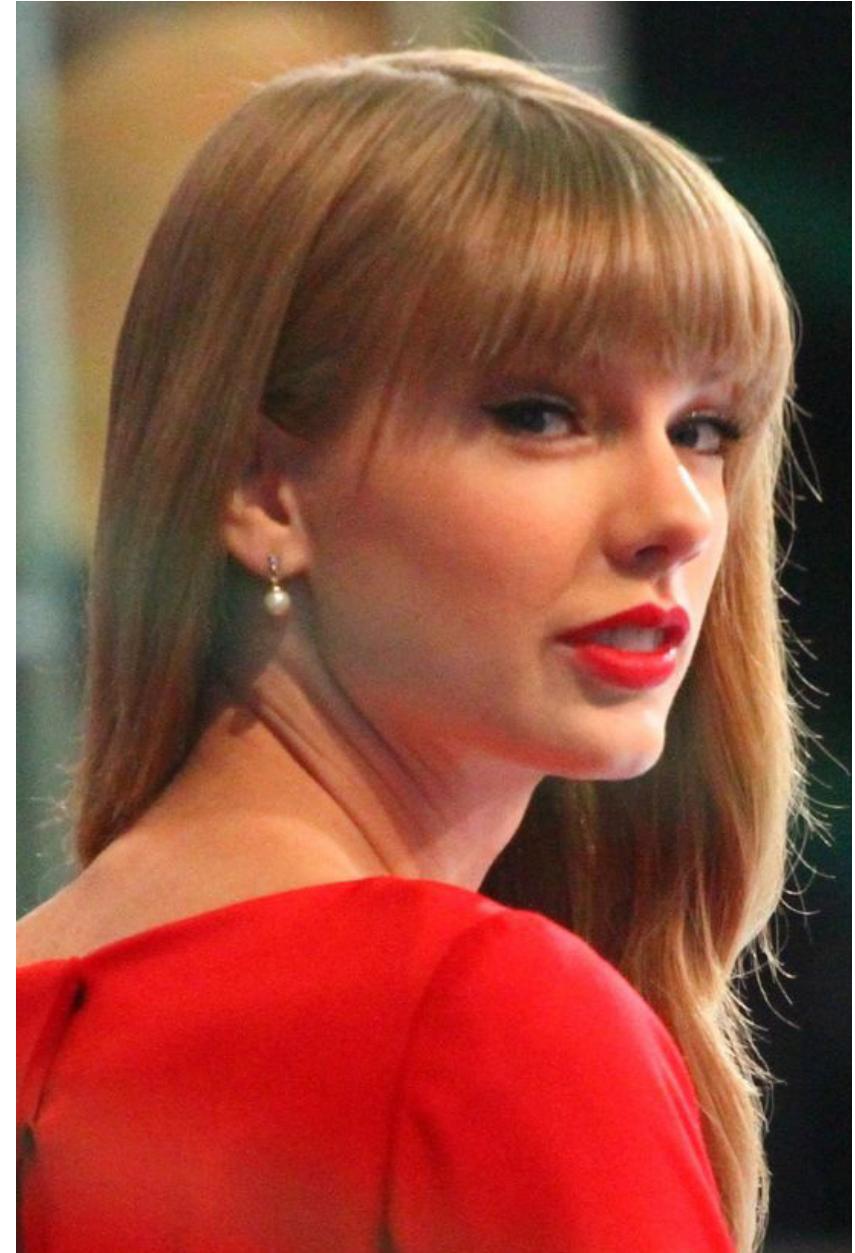


Photo Courtesy of neziklopedia.org

is not either of these music videos from "1989," but rather her music video for the song "The Man" from her 2019 album "Lover" which best demonstrates the specific kind of pseudo-feminism which Swift embodies. In it, Swift, dressed as a man and sporting a liberal amount of makeup and prosthetics to match, fantasizes about all the obnoxious and abusive behavior she could get away with if she were a rich straight white cisgender man, instead of a rich straight white cisgender woman.

The principal aim of the feminism movement is to further the status of all women, in order to achieve equality between people of all genders. However, it seems as if Swift is rather unconcerned with the social standing of women on the whole. Instead, she is interested in how her own standing has been detrimentally affected by the misogyny she has faced as a wealthy white woman in the music industry. Swift is advocating for equality, but it is an exclusive and insipid form of equality, one which exists solely for those at the apex of the social strata.

Swift's failure to acknowledge the structural oppressions which grant wealthy white women such as herself opportunities to succeed which are not afforded to all women makes her advocacy exceedingly unhelpful to any woman without eight number one hits, two private jets, or \$85 million worth of real estate. Swift's feminism promises a world of girlbosses whose individual successes will transform the social systems under which we all live more than actual institutional change ever could. Just don't worry about the Bangladeshi women packed into sweatshops making their latest line of merchandise.



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WEDNESDAY on page 11



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The devastating power of ‘Aftersun’

Jane McGill
arts & culture editor

When seen through the lens of our own memory, the moments in time that once seemed to be just another episode of ordinary life come to possess a deeper meaning. The human mind molds the smallest details into omens of what is to come, your past experiences becoming forever tainted with the circumstances of your present.

The subtle yet devastating power of “Aftersun,” the debut feature by Scottish filmmaker Charlotte Wells, lies in how the film assembles words and images to capture this elusive yet universal feeling. It’s a story that lies somewhere between recollection and imagination, one which is not merely about how we remember those we have lost, but which attempts to recreate the feeling of remembering itself.

Much of the runtime is dedicated to a summer vacation in the late ‘90s shared between 11-year-old Sophie (Frankie Corio) and her father Calum (Paul Mescal) at a resort on the Turkish coast. Sophie is on the cusp of adolescence, that precarious age when you’re caught between childhood naivety and a rapidly approaching maturity, as illustrated by the awe and curiosity with which she regards teenagers vacationing at the resort. Calum, mistaken for Sophie’s older brother by other tourists, has boyish features but an unmistakably weary disposition marred by a troubled past.

Sophie’s parents are no longer together, and it’s made clear that the trip represents a rare opportunity for bonding between the two, as Calum has moved from Scotland to London. The intimacy the two share is a testament to the abilities of the lead actors, who bear the dramatic weight of the movie with apparent ease. Mescal, fresh of his breakout role in Hulu’s “Normal People,” brings a torturous sense of mystery to the feckless if evidently well-meaning Calum, while Corio is so effortlessly charming in the role of Sophie, that it barely seems like she is acting. It is difficult to describe the emotional poignancy of their relationship, as it is the kind of achingly beautiful dynamic that can only exist at the intersection of brilliant writing, direction, and acting.

The events of the vacation are not relayed to the audience as they are remembered by Sophie as an adult, who sifts through old VHS footage from the trip sometime after Calum’s death, searching for something she missed as a child. What exactly, we never learn. Wells forgoes anything that could reasonably be called a plot, instead structuring the sequences which comprise “Aftersun” like a stream of consciousness from the adult Sophie, with the haunting

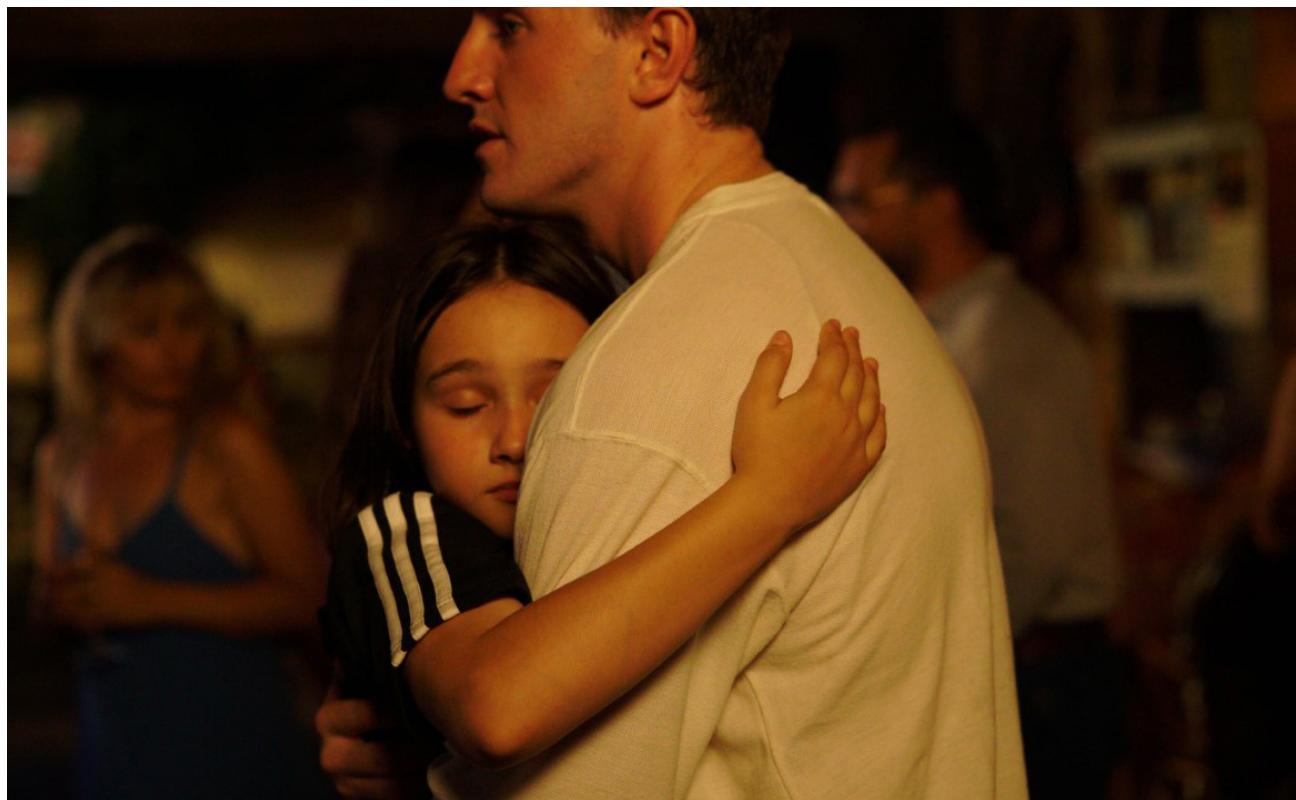


Photo Courtesy of A24

home video footage, semi-imaged scenes from the father-daughter vacation, and harrowing visions of Calum standing in a strobe-light nightclub all spliced together.

In doing so, Wells, along with cinematographer Gregory Oke, awakens the medium’s often dormant potential to operate within the realms of emotion and subconscious, inviting the viewer to share in Sophie’s search for something profound in the endless dalliances of the trip. Oke’s cinematography favors tactile compositions that never come off as haphazard, but instead further the sense that what the sequences we’re seeing are stitched together from Sophie’s own recollections, and like all childhood memories, may be based on imagination as much as lived experience. The movie constantly gestures towards some sort of vice plaguing Calum, a specter from his past that haunts him despite his best attempts to enjoy the trip with his daughter.

But, like Sophie, the details of his affliction are always kept just beyond our reach. Wells’s dogged insistence on withholding the answers to the mysteries which lie at the center of “Aftersun” is perhaps her most staggering cinematic achievement, transforming the experience of watching the movie into a kind of meta textual exercise.

We fill in the blank spaces in the incomplete yet indelible portrait that Wells paints, with similar experiences from our own lives and our suspicions about the demons that Calum might be harboring, bridging the gap between ourselves and the characters onscreen. “Aftersun” is the kind of movie whose story is so singular and specific, so rife with fraught emotions, and so self-assured in its execution that it can only have been based on a formative experience in the filmmaker’s own life. Yet Wells finds universality in the specificity, not only capturing the feeling of remembering those we have since lost, but also replicating it.

Mark Mylod serves up satirical thriller ‘The Menu’

Claire Nipper
staff writer

Eat the rich”, a phrase coined by French political philosopher Jean Jacques Rousseau, has received much attention on social media, whether qualifying or contradictory. Mark Mylod executes a satirical twist on this phrase in his film “The Menu.”

In “The Menu,” a myriad of wealthy guests arrive on the secluded island of Hawthorne in order to dine at the renowned, and inordinately expensive, restaurant of Chef Slowik (Ralph Fiennes). The exposition of the film serves as a starting point for its bizarre nature; The guests are paraded around the island and shown all of the restaurant’s facilities, including the housing of its employees, who all sleep in one vast room. After finally being seated for dinner, The Menu only gets more strange. Chef Slowik commands his staff with complete respect. Every order he gives is answered by “Yes, Chef” and he gains the attention of his guests with a deafening clap. Filled to the brim with tension, “The Menu” shows its audience the unique dining experience that Hawthorne provides.

Mark Mylod, director of “The Menu,” showcases his talent for filmmaking expertly in his movie. Mylod establishes the tone of the film as the guests arrive into the dining room of Slowik’s restaurant. The walls are painted a dark blue, and the tables are dark brown. The lights over the dining room are warm and yellow. Juxtaposing this, the kitchen, which is open to the dining room, makes use of white lights and bright backgrounds. The chefs are all wearing white uniforms, and the peculiar contradiction of the kitchen setting causes them to be illuminated and appear otherworldly to the audience in comparison to the guests. This establishes the first implication that the chefs hold power over the guests, and the guests are potentially in danger. Another way Mylod establishes his skills in cinematography is shown when all of the male guests are given a chance to escape the restaurant. As they run through the forest, the cameras abandon their previous static positions and are purposefully made to shake as if the audience is running along with the men, heightening the audience’s immersion. These elements of “The Menu” show how Mylod’s stellar cinematography influenced the narrative of the film and benefitted the film.

“The Menu” offers a lengthy amount of commentary to its audience, and none too subtly. Most obviously, the film shows Mylod’s distaste for snobbish “foodie culture” through its use of satire. When Tyler (Nicholas Hoult) is delivered a bread plate with no bread, solely consisting of condiments and a lengthy history of the working class by Chef Slowik, he remarks upon how meticulously crafted the sauces are.



Photo Courtesy of Searchlight Pictures

The message contained in this scene is almost offensively surface level, yet it weaves itself in seamlessly with the film, as the characters and dialogue of “The Menu” are unmistakably satirical, the blunt way in which themes are communicated to the audience is comedic while also being consequential. One of the most astounding aspects of “The Menu” was Ralph Fiennes’ performance. Fiennes is the ideal candidate for Chef Slowik due to his acting style and previous characters. Throughout his previous roles, Fiennes utilizes minimal facial expressions and long stares to intimidate his audience. The intensity and discipline of Chef Slowik recalls that of a previous performance by Fiennes: Monsieur Gustave H. In “The Grand Budapest Hotel”. Both characters are similarly acquainted with the asinine tastes of wealthy guests and know the foolproof ways in which to deal with them. As Chef Slowik, Fiennes commands the screen and brings the perfect amount of ridiculousness to the film. He works especially well with Hong Chau, who plays Slowik’s devoted assistant Elsa. Their idiosyncratic and ruthless deliveries hone characterize Slowik and Elsa and improve the plot of the film. Chef Slowik’s role in “The Menu” seems to be tailored for Fiennes, and there is not another actor who could have filled the role quite as flawlessly as him.

“The Menu” never quite takes itself too seriously, and is suited perfectly for mocking food critics and the wealthy. Just like Hawthorne’s oysters, this film is fresh and has an indisputably unique taste.

Purchase yearbooks at yearbookforever.com and search “Central”

'Wednesday' reimagines Addams family character

E Dona-Munoz
staff writer

Netflix's "Wednesday" television series depicts Wednesday Addams as a Latina character for the first time, and it is delightfully captivating. Jenna Ortega portrays the titular character as she explores her new school, as well as a string of murders that have plagued the nearby town. For the first time, Wednesday is the protagonist of her story, no longer just the quirky character who provides the one-liners.

The series marks an impactful creative decision to clearly portray the Addams family as Latinx. Luis Guzman is the third Latino actor to play Gomez Addams, following Oscar Isaac in the 2019 animated film "The Addams Family" and its 2021 sequel, and Raul Julia in the 1991 film and its 1993 sequel. But in those same adaptations, Wednesday and her brother Pugsley have been portrayed as white, by Christina Ricci and Jimmy Workman in the 90s and Chloe Grace Moretz, Finn Wolfhard (2019 film only) and Javon Walton (2021 film only) in the animated films. In the "Wednesday" series, Morticia Addams, portrayed by Catherine Zeta-Jones, is the only white family member.

The show bases Ortega's version of the character on Ricci's portrayal of Wednesday in the early 90s while still making sure to add various aspects to the character.

Wednesday is a teenager in this series, celebrating her 16th birthday in one episode, and that may be an explanation why she and Morticia are in conflict throughout the season. This would make sense for her character if she was just a regular teenager, but the whole point of the Addams family is that they are the most loving, least dysfunctional family there is, and the rest of society does not understand that. Wednesday and Morticia fighting removes the values that make the Addams family who they are, and replaces them with formulaic and predictable teen movie low-stakes drama.

There are moments in the show that reference back to my favorite scene in "The Addams Family Values" where Ricci's

Wednesday, confronts camp counselors during the presentation of a Thanksgiving-themed play. The first instance is in the very first episode when Wednesday is confronted by three teenage boys dressed as pilgrims.

The main message of these scenes is to criticize the United States on the white washing of history and erasing traces of his-



Photo Courtesy of Netflix

tory that paint the colonists in an unflattering yet truthful light. These moments are my favorite in the series because the show was released the day before Thanksgiving. Not only is it a personal criticism from Wednesday, who is descended from a Mexican immigrant this time around but shows how even 30 years after "The Addams Family Values," the average household still celebrates Thanksgiving without acknowledging the history behind it and the impact it still has on Indigenous tribes to this day.

While Wednesday's dialogue and Ortega's performance stand out, the rest of the dialogue can be clunky at times. Several story beats are teen dramedy clichés, such as the introducing of the high school cliques out in the school courtyard, the love triangle between the protagonist and two love interests, and the mean girl versus new girl dynamic. The supernatural mystery elements are like those of "The Chilling Adventures of Sabrina," but "Wednesday" adds complexities and makes these elements overall more compelling.

With some plot twists that I saw coming, others that made sense even though I did not see them coming, and only one that I felt did not make any sense.

I enjoyed the performances from most of the cast, including Ortega, Ricci, Gwendoline Christie, and Emma Myers, but Hunter Doohan as Tyler Galpin stands out as one of the dullest performances. He uses only three variations of the same facial expression and delivers his lines in the same intonations, different to the way Ortega does for Wednesday. For Tyler, instead of having a reason behind the lack of intonation, it just makes the character bland and another pretty face to put on screen.

This show is not perfect by any means, but it is exceedingly entertaining and will make you want to keep pressing "Watch Next Episode" until you finish it in one sitting. I hope there is a second season, as the first ended with some remaining questions. The series cements Ortega as a future A-List actress, and I am now more excited than ever to see her performance in "Scream 6" next year.

The wonderful animation of 'The House'

Claire Nipper
staff writer

It is exceedingly rare to see a film using the technique of stop-motion animation become a blockbuster or even be shown in theaters. Typically, moviegoers think of Wes Anderson's "Fantastic Mr. Fox" or Selick's "Coraline" when stop-motion is mentioned, and those films have come to characterize the genre. Due to the time-consuming nature of true stop-motion, it is difficult and rare for films to make use of the technique, especially since the rise of digital animation. Yet, Netflix's "The House", which employed cloth animation to communicate its story, is a beautifully unsettling film.

"The House" is made up of three different stories that don't explicitly connect through characters or setting but do by means of theme. The first story tells the tale of a family who is offered a luxurious house, built just for them, by a mysterious contractor. Though it seems good to be true, nothing is as it seems in the house. The second story follows an anthropomorphic rat's renovation of a house. While trying to sell the house, he encounters a myriad of difficulties: unpaid loans, an infestation of beetles, and a couple that refuses to leave. The third and final story features a group of anthropomorphic cats living in a house completely surrounded by water. Unable to leave the island, the group of cats become increasingly upset with each other, and the water level rises along with the tension.

Smaller stories within a film that do not explicitly connect are often deemed unsatisfying, yet, I believe this is where The House's strength lies. Each plot in the film has its own distinct characters, setting, and story. The first section has a family of humans; the second section follows a lone rat in a condo; the third shows a group of idiosyncratic cats.



Photo Courtesy of Netflix

Despite the fact the stories are so different, overarching elements connect them on a larger scale. The character's small eyes and disproportionate ratio of head to body is consistent throughout the length of the film. Aspects of surrealism also illustrate continuity between the narratives. Animals which act like humans are present in the second and third stories, and the first story includes parents who turn into furniture. The House's aspects of absurdity keep the audience engaged and no story seems to toil on for longer than it needs.

Unfortunately, the overall pacing of the film was not quite as successful as its individual stories. The first section was overflowing with suspense. The moody lighting in the house and the disconcerting manner of Mr. Van Schoonbeek

(Barney Pilling) triumphs in keeping the tensions high. Yet, the second story allows the audience's attention to dwindle by fully lighting the majority of the scenes and introducing an abundance of characters. The level of suspense is almost completely gone at the close of the third story. Using a setting always exposed to the bright light of the sun and introducing no threatening elements causes the end of the film to juxtapose the horror introduced in the exposition. To provide a satisfying ending, it would have benefited the film to end with a higher level of tension than it began. The pacing of the film would have possessed a more gratifying ending if it were to have ended with its first story and started with its last.

Overall, "The House" is wonderfully crafted and displays an art form that is thoroughly unique. Though its uneventful resolution did not satisfy me, it is still an entrancing film that deserved more publicity and attention.

Pet joins Novak in lead role for WOZ

Haylon Sipe
contributing writer

During this year's Wizard of Oz production at Central High School, senior and lead actress Ella Novak was not the only member of her household that was part of the production.

Her dog Patsy played alongside her as Toto. This is the first time that a student's pet or a live animal in general has been used in one of Central's productions in about two decades.

The casting was a point of pride for Novak, who had adopted Patsy from family friends a few years. When first attempting to cast a dog as Toto none of the auditions were working out. None of them were comfortable enough on stage for the role. Time was running out as the show date approached. Novak knew that Patsy was well trained and would be comfortable around a person she knew, so Novak pitched her dog for the role.

"She had to be there and be comfortable around other people. It's so close to the show and she was doing so well, we're going to have her play Toto," Novak said.

Casting Patsy was director of the drama department Scott Mead's, first time working with an animal during one of Central's productions.

A dog had not been in the original plans for "Wizard of Oz," Mead had originally planned to stage the show using sound effects. Being a first for Mead, he was relieved at the chance to cast a dog that would be comfortable around someone it knew.

"This is my 12th year at Central, we've not used a live animal on stage. It worked out well," Mead said.

During the live show Patsy delivered, and both Novak and Mead were pleased with the performance.

"I was totally satisfied; I think she did a great job," Novak said. "That can be a pretty anxious situation for a dog and for how crazy it was, she did great."



Adriana Aguilar | The O-Book

Is Hollywood lazy?

Hadley Forsen-Yepes
proofreader

Hollywood, now more than ever, seems to find difficulty in coming up with original stories. Viewers cannot escape movie remakes, television reboots, and newly released prequels to films from decades ago, whether they're at the theater or browsing through a streaming service's catalogue.

Take Disney for example, which has apparently made it a mission to turn all its animated movies into live action blockbusters. It has already remade most of its pre-2000 princess movies, as well as classics such as "The Jungle Book," "Lady and the Tramp," "The Lion King" and "Dumbo," and it does not appear that they will stop any time soon. While some of these films have been critically acclaimed, others have failed to recreate the magic of their original cartoons, like the 2022 remake of "Pinocchio," which earned a score of 28% on Rotten Tomatoes. Arguably, replacing cartoons with actors takes away some of the magic embedded in animated movies, and the cartoons are gentler and more comforting in comparison to the rough edges of real life. Even if the films are entertaining to watch and attract an impressive audience, the majority of them are almost no different from the original. It is no doubt that these remakes will not be as defining for the next generation as the originals were for the children who grew up with them, so why keep making them?

Some stories in Hollywood have been remade dozens

of times over. Sir Arthur Conan Doyle's 1887 fictional detective Sherlock Holmes has had nearly 100 movies and television shows chronicle his adventures, ranging from cartoons to modern-day retellings. "Little Women," Louisa May Alcott's 1868 novel, has seen many mini-series and movies over the years, with the latest being Greta Gerwig's star-studded 2019 remake, which received six Academy Award nominations. Many of Jane Austen's early 19th century novels have suffered the same fate, including "Pride and Prejudice," which, according to UVA Today, has had 17 movie adaptations alone (not including sequels). There are many book-to-movie adaptations that I hold close to my heart, but it is incredibly ironic that not only were these stories reused by being transferred onto the big screen, but they are also stories that filmmakers keep coming back to instead of writing original content.

There is one genre of movies that is lazier than the rest. From the abundance of Batman and Spiderman movies and remakes to immortal franchises like "Fast & Furious" and "James Bond," action and superhero movies re-use the same formulas and build off the same stories, never knowing when to stop. I love the Marvel Cinematic Universe, no matter how many mediocre movies and shows it contains, but I can also acknowledge that I am playing right into Disney's money-hungry hands by watching every new Marvel film and show when it releases.

Despite my complaints about how lazy and unoriginal the act of remaking movies is, I will continue to watch them. Many are cinematic masterpieces, many are not, but

they are clearly successful in doing what they were created to do: make Hollywood more money by bringing back audiences through familiarity and nostalgia. This is exactly why a fourth "Matrix" movie was released 18 years after the last, and this is exactly why I watched it. Same goes for "Top Gun: Maverick," a sequel released 36 years after its original. Making a movie or show with a familiar cast of characters means a guaranteed audience and a guaranteed profit, no matter the quality.

Even big studios need financial security, especially after huge losses during the COVID-19 pandemic. With a vast archive of films and shows owned by Disney, and now even more, after Disney has bought 21st Century Fox, it's no wonder they continue to reboot shows whose rights they have newly acquired, and movies they have owned for over eighty years. With more studios merging and the number of top Hollywood studios decreasing each year (currently the four major studios are Disney, WarnerMedia, NBCUniversal and Viacom), this has been the course of action for many.

As frustrating as it is to see the same stories used over again, this phenomenon is far from over, and we have capitalism to thank for it. While it may seem that Hollywood is just being lazy, and I believe it still is, it is also smartly maintaining a cash flow for the survival and success of its studios. We might as well enjoy the occasional masterpiece we get from the abundance of reused narratives on screen and have a bit more appreciation for any creative and unconventional media we get.

Director hit the mark with "Bones and All"

Warning: Story contains mentions of rape

Alice Larson
copy editor

I am not a fan of horror films. The few I have attempted to watch in my life have put me to sleep. Yet I could not pull my eyes away from director Luca Guadagnino's latest release "Bones and All."

While leading man Timothée Chalamet enticed me to the theater, I found myself enthralled with the film's storyline and aesthetics. The story goes beyond the overdone "serial killer in my house" trope and dives deep into atrocities of human nature, the scars abandonment leaves on a child, and the care societal outcasts can have for one another. As an ode to the wonderfully Americana summer road trip, I found myself swooning at "Bones and All" filming locations, the cast's clothing, and soundtrack.

While "Bones and All" has elements of romance and drama, I feel the need to emphasize as a story that follows cannibalism, it is a horror film.

"Bones and All" follows cannibal Maren Yearly, played by Taylor Russell, the summer after her 18th birthday as she searches for the birth mother who abandoned her. Along her journey she meets a myriad of male cannibals, all of whom have a distinctly rapist energy; that is except for a boy not much older than her Lee, played by Timothée Chalamet. Lee agrees to aid Maren in her search for her mother, embarking on a cross country road trip in the summer of 1988.

Maren eventually finds her mother Janelle, played by Chlöe Sevigny, who is a institutionalized cannibal. Upon meeting her mother, Janelle hands Maren a letter, while she's reading, Janelle lunges at Maren in an attempt to eat her and "end the abomination she created by having her".

After escaping from her mother, Maren promises Lee she won't end up locked in an asylum like her mother; she's going to learn to control her urge to eat others.

The two continue their road trip to the great plains of Nebraska, specifically Oglala Na-

tional Grassland. As the two lay in each other's arms and watch the sunset over the plains, Lee finally opens to Maren about killing his abusive father out of self-defense, and subsequently eating his remains. Sobbing, Lee hangs his head and asks Maren quietly, "Do you think I'm a bad person?" Maren replies that in their lives of shared parental abandonment, murder, and cannibalistic urges, she doesn't know who is a good person and who is bad, all she knows is she loves him.

Lounging in the plains of Nebraska, Lee and Maren agree they are going to put their pasts behind them and lead normal lives as normal people; after nearly two decades of running, they are going to try to be happy. Watching this scene, I genuinely forgot that this was a story about cannibals, not simply a coming-of-age film about two trauma-bonded teenagers finding each other and falling in love.

Following their touching moment in the plains, I found myself rooting for Maren and Lee, a notion that was slightly unsettling to me because I was rooting for two cannibals. However, as the two attempt to lead normal lives, the first male cannibal Maren met, a man named Sully, returns. Sully, who has been trailing her for most of the summer, is furious she chose to leave him and is living happily with Lee. Sully attempts to rape and kill Maren for "betraying" him and the movie closes with Sully dead in a bathtub, Lee wounded from fighting off Sully, pleading with Maren that she kill and eat him, because as he lay dying this is the last thing he can offer her.

I feel like in an age of true crime mania, and where documentaries following the life of Jeffery Dahmer can be found on nearly every streaming service, we have become desensitized towards heinous acts like cannibalism. Although I watched the closing scene from behind my hands, I was overall pleased the film that also told a love story, ended with a reminder of the overarching genre of horror. "Bones and All" is a cinematically beautiful film, a must see for all horror fans, and anyone who enjoys films that implore the viewer to feel empathy for societal outcasts.

sports & leisure

UNIFIED BOWLING MAKES STATE

Central's Unified Bowling squad made it to state for the first time ever this past season. Players and coaches reflect on the monumental achievement.



Photos Courtesy of JOE CRAIG/OMAHA CENTRAL HIGH SCHOOL FOUNDATION

Photo one left to right: Kylie Vaughn, Ashton Vincent, Sheldon Meyer, Elijah Webster, Jose Mejia-Ruiz. Back of photo two left to right: Gerald Kreber, Kevin Drawl, Lindsay Rosenthal. Senior Elijah Webster explained that "State was scary at first because there were so many people, but I had a lot of fun with my teammates which made it easier."

Shyla Youngs editor-in-chief

Central's unified bowling team made it to state for the first time in program history this past season. The road to state was long, but the team put in a lot of work to become district champions.

Ashton Vincent, a veteran on the team, has been on unified bowling since his junior year and his contributions this season helped his team get farther than they have before. "It was the first year we won our district but making it to state has something I didn't imagine," Vincent said.

Although the team was eliminated in the first round at state, it was still a positive experience for the organization. Senior ACP student Elijah Webster admitted that

"State was scary at first because there were so [many] people, but I had a lot of fun with my teammates which made it easier."

Lindsay Rosenthal, ACP teacher and assistant coach for the team says the interaction between her students and their "mentors," --gen-ed team members--is one of the most rewarding aspects.

"The relationship between the team has always been super positive, and it is something as a teacher I love seeing. Once they get to know the kids through this team, they get to see them in the halls and say hi. It makes my students really happy to know people outside of the classroom--and we have been lucky to have great mentors to take care of my students," Rosenthal said.

The team had regular matches throughout the season, and then they competed in a

specific district to qualify for state. This year, districts were different for the Eagles, as they only competed against other OPS schools. Nonetheless they still performed well; and the Eagles were able to take the district crown.

They were only able to take five of their team members to districts and state, three ACP students classified as "athletes" and two Gen-ed students called "mentors." "I think why we were so successful is because we allowed ourselves to go out and have fun. We still accomplished great things this season, but our positive outlook really helped us," Vincent said.

At state, the Eagle's played for the best out of five games against the number one seed, Millard South. They won over the Patriots in the third game in the series, with a season high of 183 points. They ended up los-

ing the fourth game, which eliminated them, but the mutual feeling of accomplishment on the team was still evident.

"I heard we were only the second OPS team to make it to state. No one on the team was disappointed we lost, we were all just proud to be there," Rosenthal said.

Both Webster and Vincent expressed the same pride when reflecting on their season, but working together was by far the most memorable. "Working with ACP students has really opened up my eyes to the real world, and how to interact with different people," Vincent said. "Now I see my teammates in the halls, and I give them a high five and say, 'what's up.' The program has always been about much more than winning games--it is about forming connections like this."

Dance provides mix of physicality, art for WOZ dance captain

Noemi Gilbert news editor

Musical theater presents a unique combination of artistry and athleticism. While many viewers may appreciate the storytelling and creativity of dance, fewer appreciate the physical exertion required to put together a production.

"It is a big commitment, and it takes a lot of experience," said senior Brooks Ellis, who was one of the dance captains for Central's recent production of "The Wizard of Oz."

Because musical theater takes so much physical exertion, I asked

Ellis if they would consider musical theater to count as a gym credit.

"It is physical activity; it is really complicated doing this stuff," Ellis said. "If things like band count, I think musical theater definitely is very taxing, it's a lot of work to put into it. It is a big commitment, and it takes a lot of experience."

In musicals, dance captains are the experts of a show's choreography. The role is physically and artistically challenging and helps to create a well-rounded show. "As a dance captain, I had to be there for every single dance that was being taught, whether I was in it or not," Ellis said.

Ellis learned every dance in

the show. Then, when actors had questions or missed rehearsals, Ellis helped the cast members catch up with choreography.

"I had to talk with the choreographer so I could make sure that I understood it very quickly, so if anybody had any questions, I would be able to help them," Ellis said. "I had to be at the front of dances so people could look to me."

Ellis led the cast in other ways as well, supporting them through learning each dance.

"I had to go home, film a video of myself doing that one part of the dance, going over it step by step, and then send it out," they said. "I was watching the routines to see,

'that person wasn't really doing that right,' so I could give them a few notes." They added.

Ellis is an experienced dancer. They were the dance captain for Central's production of "Hairspray" in the fall of 2019. "It was stressful," Ellis said, "but I really liked it. I've been dancing for so long. I can't really remember a time I wasn't doing dance. I enjoy it, it's part of my life, I want to help people also explore that to make the dancing for the show as good as it can be."

Ellis's favorite part of their role was being involved in all aspects of the production. "I got a good appreciation of every little thing that went into the show," they said. They

also enjoyed learning and leading the Jitterbug dance.

"We got to put on a totally different vibe and aesthetic," they said. "I loved the costumes. It was the most complicated of the dances and it was with a bunch of people who had dancing experience. It was fun doing all the creepy stuff and being playful onstage."

Ultimately, Ellis enjoyed being one of the dance captains in "The Wizard of Oz." "I think dance is a really important art form to express yourself and I think more people should try it out," they said. "Dance will always be a big part of my life and I don't think I can ever live my life without it."



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VOCAL MUSIC on page 16

Women in broadcasting

Ann Carlson
staff writer

The past 20 years has seen more award-winning female sports broadcasters and more female broadcasters in the business than ever before.

"I think the whole world has progressed and wants to know what women have to say, and that sports is not just a man's world anymore," said Kelly Connolly, a former Creighton soccer player and a former sports broadcaster for WOWTV in Omaha. "And I also think more and more people out there are realizing women can be great sportscasters and reporters."

According to ESPN, in 2010, 14.6% of sports broadcasters were women. In 2019, 18.8% were women. Husker Nation Reporter Jessica Coody, who has also worked for The University of Oklahoma Athletic Department in broadcasting, said she believes more women are joining the profession because there are more ways for women to get involved.

"When you look on TV you now see women analysts, producers, and women doing play-by-play, whereas in the past women would only be seen on the sideline," Coody said. To reach even greater numbers, Coody said women should be open to take any job available in sports and slowly work their way into the position they want most.

The number of women in sports broadcasting is also growing because of role models. Kelly Connolly was inspired by broadcaster Erin Andrews.

"She was the first female reporter to break open the flood gates of females in sports journalism," Connolly said. "She led the way and many others related to her and I thought if she can do that so can I!"

Role models were also important for Coody. She said growing up there were not many women to look up to in play-by-play broadcasting and made her want to get into the profession. "I knew as much about sports as the men I was seeing on the television," Coody said. "I wanted little girls to look on the television and see a woman like me calling play-by-play so they could grow up to have role models."

Connolly said the sports broadcasting landscape has changed dramatically in the past few years for equal representation. "I think women have always been interested in sports and now it's a cool thing to show your knowledge about the game and have your opinion respected and to see more and more women in the sports broadcasting business," she said.

Coody had several suggestions for women who want to get into sports broadcasting. She said to always work hard and not be afraid to take on jobs that might make you feel uncomfortable.

"If you want to be successful you have to take all the opportunities you get, don't get stuck on only being on camera, and know that you belong even if you don't feel comfortable with your current job," Coody said.

"If women continue to work hard and take all the opportunities they get, I believe women will be the future of sports broadcasting."



Jones looks forward to unveiling new girls basketball team, silencing the haters

Hadley Forsen-Yepes
proofreader

Basketball season is here, and junior point guard Inia Jones is excited to show off a new team to the state of Nebraska. The Central girls team looks a lot different than last year's and has been underestimated because of it. "I'm looking forward to shocking everybody," Jones said.

The 2021-22 girls basketball team featured a stacked senior class, with four of the five top scorers being in their senior year of high school. The third top scorer was Jones, who co-opted this stat by being the team's leading playmaker.

"Last year we had 7 seniors. We had a lot of success with that group the last two years. We won a lot of games, had a lot of positive memories with those ladies. The low was how we played at the State tournament. It is sad that's how we ended, because overall the group grew a lot the last three seasons," said Michael Kroupa, head coach of the girls basketball team.

With the departure of last year's seniors, Jones's role on the team will look very different this year. "Inia will be counted on to score more. We will be a much more balanced team this year, I believe, which makes us more dangerous in many ways," said Kroupa.

Last year's seniors made a lasting impact on the team and are still supporting the Eagles from the sidelines. "Even to this day we still talk to them, they still help us, and they still ask how the team is going," Jones said.

Going into a new season, Jones thinks that the players will benefit from treating every practice like a game. She is also aware of the effect that one person's mood can have on the entire team, and makes it her goal to bring as much energy to the court as she can muster. "If I'm off, I feel like it's going to affect the whole team, but if I'm on and I'm listening and I'm 110%, the whole team is going to catch on," she said.

This is the same energy Jones has brought to basketball since she began playing third grade. Her dad was a coach and her older brother played too, so naturally, she continued the family tradition.

"Fifth grade I played with the boys for a summer, and then all up until last year I played 17U, so I was in eighth grade playing [with 17 year olds]," Jones said.

This decade-long passion for basketball has garnered Jones the interest of many colleges. She currently has six offers from NCAA Division 1 universities: University of Louisiana Monroe, Indiana State University, Wichita State University, University of North Dakota, University of Nebraska at Omaha, and Illinois State University. She plans on making her decision after her last summer basketball season.



Photos Courtesy of JOE CRAIG/OMAHA CENTRAL HIGH SCHOOL FOUNDATION, INIA JONES

Jones has been playing 17U since she was in eighth grade. "I was in eighth grade [playing against 17 year olds]," she said.

Along with college offers, basketball has also allowed Jones to travel and compete with other teams across the country. Now, she has made connections with players and coaches from almost every state.

Her favorite part about basketball is the opportunities it creates. "Like being able to go to college for free or being able to provide for your family and stuff like that. You can do a lot with basketball," she said.

Jones is excited to see what the future brings, even though she is not sure what it will look like. "Of course, I want to go to college and go to the league and stuff like that, but we'll see. I hope everything plays out [perfectly]," she said.

For now, Jones is focusing on the cur-

rent basketball season, which the team and coaches have a very positive outlook on. "This team has finished in the top five of the state the last couple of years, they [have] put in countless hours working on their game, and they deserve a loud, supportive community. Our style of play should lead to a lot of points and should be very enjoyable to see. [I'd] love to see the Central community/spirit get back to what it has been in the past before Covid," Kroupa said.

"Our rankings dropped, a lot of things dropped, but, I mean, we're not worried about it—we could care less about our ranking," Jones said. "But I'm excited to show the state of Nebraska that they slept on the wrong team."

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Andrew DeMare and Maggie Ernst on swim captain friendship

Alice Larson
copy editor

Seniors Andrew DeMare and Maggie Ernst are two peas in a pod. Friends since freshman year biology class, the two are embarking on a new chapter this winter as varsity swim captains.

DeMare and Ernst are two role models for Central athletes, and have exceptionally mirrored lives. They both compete year-round in the same sports; cross country in the fall, swimming in the winter, track in the spring. They are both members of Central's math club, AP scholars, National Honor Society and this year alone share three of the same class periods. "Most school events we're together," Ernst said. "We're thick as thieves," DeMare added finishing Ernst's sentence.

When asked to clarify their current status as captains, in sync, the two high fived each other.

It makes sense why the two have grown so close over the past four years. The swim season alone spans four months, starting in November and closing at the end

of February. Ernst noted those four months are filled with being together "15 plus hours a week outside of school; a total of three hours of morning practice through the week, two hours of practice every night, one five-hour meet on Saturdays, and a team dinner for bonding on Friday nights." She went on to say, "sometimes I feel like we see each other more than our families at home."

When asked if the two ever feel like they're too involved, DeMare said, "I've been told I need to have free time for myself- but the clubs and various sports I'm involved with- I love doing and I'm having so much fun with them it's not like it's a task." Ernst said what motivates her to stay so involved "is definitely more about the people, when it gets rough, what drives me is the people around me."

Ernst went on to say in regards specifically to swim, what has kept her on Central's team is also the people involved in the sport. Ernst stated "the fun part's not the pool time-that's definitely the worst-it's anytime we get to talk and hang out

in a non-stressful setting." Following Ernst's statement, DeMare jokingly added, "Even in the pool we're all going through these torturous sets together, so we have shared trauma of what we're doing."

DeMare, who has been swimming competitively for 10 years, and Ernst who has been competitively swimming for five years, both agreed in their last season in the water, they are both looking forward to senior night the most.

DeMare passionately commented, "senior night is going to hit like a truck and I'm going to hate it." Ernst explained, although "after senior night we'll all still see each other at Metros and state, senior night is your last meet at your home pool with everyone there together." In looking ahead to that emotional night, DeMare said, "I may cry." Ernst responded, "You'll cry, I won't cry."

In closing, Ernst reminisced: "Andrew and I will be texting each other at 1 a.m. and be like, we're still doing our [literature] homework, but we'll see each other in three hours for morning practice."



Photo Courtesy of ANDREW DEMARE and MAGGIE ERNST

DeMare added, "Or we'll Snapchat each other. like I remember you Snapchatted me one time and was like, 'still writing this essay and I'll see you in however many hours for practice.'"

In response, Ernst said, "But I feel like it's all worth it though. It's the whole point that it may sound like a lot, but we've grown so used to it we know how to balance it."

DeMare and Ernst's lives are far from relaxed, as hectic schedules,

intense athletic training, and normal high school pressures put strains on any friendship. Given the two's freshman and sophomore years were also in the height of the COVID-19 pandemic, their lasting friendship is truly a testament to their care for each other.

Social media creates issues for athletes

Isabel Hoiberg
staff writer

Social media has a large presence in today's society, meaning you must be careful what you share. We've seen celebrities like former president Donald Trump and PewDiePie be banned from media networks. Athletes also experience severe penalties for what is posted on social media like losing scholarships, contracts dropping, and getting banned from social media. Not just losing playing time.

Elkhorn North's star basketball player, Britt Prince, was featured in a TikTok and received massive backlash. In the video, Prince's classmates call her "Brittler" and asked her "How many Jews she killed?" in reference to Adolf Hitler and the Holocaust. She responded, "six -million," using knowledge she was taught in school. The video went viral, and Ann Prince, Britt's mother and coach, ended up finding it. Using her knowledge of digital footprint, information about a person based on what they post online Ann Prince took precautions to

make sure Britt kept her 30 Division I college offers. After she called Dan Radica, principal at Elkhorn North and Luke Forrd, the athletic director, Ann Prince emailed all the universities that had offered her daughter a scholarship and apologized for Britt's actions. All information and an extended version of Prince's story can be found in the Omaha World Herald.

Britt expressed her regards on Twitter saying she was wrong for making light of an event like the Holocaust and plans to move forward and learn from her mistakes.

Some may see these actions as unnecessary, but head Nebraska basketball coach Fred Hoiberg says otherwise. "During recruitment, we do look at their social media," Hoiberg said during an interview. "It absolutely has an impact if they say hurtful or controversial things on their pages."

Acknowledging posts on social media affect athletes far past their high school and even collegiate career, professional players are also heavily affected by what they put online. In early November, after showing his support for an antisemitic movie, Kyrie Irving went from the starting guard for the

Brooklyn Nets to watching games from his couch. The movie "Hebrews to Negroes" was produced in 2019, and not only blamed Jewish people for slavery, but also said they worshiped at the "Synagogue of Satan." After his tweets showing his support, the Nets suspended Irving until he expressed a public apology.

Which he did, eight games later. "I am a Omnist and I meant no disrespect to anyone's religious beliefs. The antisemitic label that is being pushed on me is not justified and does not reflect the reality or truth I live in every day. I embrace and want to learn from all walks of life and religions," he said in a tweet. Although the words "I apologize" were never said, he was back in the next game's starting lineup.

Not only did Irving lose over \$3.2 million for not playing in eight games, but Nike also dropped Irving's contract with them and cancelled the release of Kyrie 8s.

Dev Biswa, undefeated powerlifter, prepares for senior season

Ann Carlson
staff writer

Senior Dev Biswa knows a thing or two about breaking records. The undefeated senior power lifter holds state records in squat, bench, and deadlift and he isn't finished yet.

"This is my last year and I want to break more records," Biswa said. "I am hoping for another undefeated season to end my high school career."

Biswa started lifting his freshman year. He joined the powerlifting team because he wanted to have fun and meet people, but when the meets started, he wanted to win. "When I got on the platform I saw how important it was for me to win," Biswa said. "It made me realize that powerlifting wasn't just for fun, but could define me as a person."

When Biswa first joined the team he benched 135 pounds and deadlifted 225 pounds. At the end of his freshman season he was benching 190 and deadlifting 285. He saw such a large jump in numbers because he learned proper form. "When I first joined the team I had no idea how to lift," Biswa said. "By the end of the season my form was better so I could lift heavier weight." Biswa's hard work paid off as he won a state title his freshman year.

Sophomore year, Biswa was squatting 336 pounds, benching 226 pounds, and deadlifting 348 pounds almost 100 pounds more than the previous year. Sophomore season he won first place at state but came short of the state record. After his sophomore season, Biswa

made a gym in his basement to build towards breaking state records. "When I started training at home I got much better because I actually developed my form rather than just lifting heavy," Biswa said.

As a junior Biswa had one goal, which was to break the state record. "I had been working for this goal since freshman year," Biswa said. "Since I was so close sophomore year I knew I could do it junior year." At state that year Biswa squatted 425, benched 260, and deadlifted 463 breaking all three state records for the 123 pound weight class. With those numbers Biswa won state for a third time and won best male lifter.

Now that his senior season has arrived, Biswa is hoping to squat 460 and bench 300 pounds. He moved up a weight class to 132, so he once again has the goal of breaking the state record in a new weight class. The record for squat is 385, bench is 260 and deadlift is 415, which are all numbers Biswa can beat. "I have hit those numbers before so I know I can do it," Biswa said. "It's now only a matter if I can do it at meets."

As a senior, Biswa not only has to focus on breaking more records but also being a leader. Biswa is one of the few seniors that have lifted on the team since freshman year so he knows he has an important leadership role. "Now that I'm the oldest it's my turn to motivate everyone," Biswa said. "I have to cheer my teammates on like the seniors in the past did for me."

Powerlifting coach, Dennis Baker de-



Biswa poses with Coach Baker and his state championship medal | Photo Courtesy of DEV BISWA

scribed Biswa as a great leader and hard worker. "He is always willing to help out his teammates," Baker said. "He's a great leader and the strongest guy in the school."

Throughout his powerlifting journey his biggest motivation was his family. "Seeing my parents proud of me gave me the motivation to be better and keep winning," Biswa said. "I like seeing them proud of me for all the hard work I put in."

Biswa was also an inspiration for his

younger family members. His 13 year old brother, Prajwal, goes to as many meets as he can to watch him lift. "When I see my brother lift it makes me want to lift for him and be just as strong," Prajwal said.

Biswa will compete in the first meet of the season on December 17th at Papillion South High School.

"I'm going to give it my all this year," Biswa said. "I want this year to be the year I will not forget for the rest of my life."

Vocal Music Sleigh

Sophie Youngs | The Register

Central held its annual Winter Vocal Music concert for its six separate vocal ensembles on Tuesday, Dec. 6.

