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EAGLE EYE
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Great things are done by a series of small things brought together.

— Vincent Van Gogh

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Evaluating Instagram Activism

Julia Stewart ('28)

During the week of September 14th, news of the "Cornell Seven" lawsuit spread rapidly across physical and digital communities. Like millions of others, I turned to social media, sharing stories of outrage and solidarity. In the face of paralyzing news cycles, it felt like posting sentiments on sites like Instagram was all I could do. These posts were easy, and the emotional return for each story (in the form of likes or a validating "For You Page") was impactful. After all, what else is a 17-year-old girl supposed to do about a rape case happening 2,000 miles away?

On October 5th, about a week removed from the main news cycle on the case, a group of male faculty members presented at Eaglecon on the Cornell Seven, emphasizing men's responsibility in our community. That evening, I noticed dozens of young men at EPS who all decided to post stories about the case for the first time. My initial response was frustration. I wondered why these young men remained silent during the initial surge in posting, and I assumed that their "lateness" indicated a lack of genuine care. In my mind, these men's posts were strictly performative, meant to appeal to other members of our community and ultimately grant these young men social capital.



As I consider the purpose of "Instagram Activism," I realize that my initial judgment of these young men is deeply hypocritical. I "performed" through my posts in the same way they did. I would never have thought about posting the case had I not been inspired by others, and my intention behind posting was for social return; I sought validation for my feelings and hoped to appeal to other members of my community.

As I grapple with this truth, I realize a core tension of online advocacy: "Instagram Activism" is purely performative… yet its impact can still be immense.

Rather than viewing performative activism as inherently meaningless, I now question why I expect activism to be free of self-interest in the first place. If we all exist within the social spaces in which we advocate, where do we draw the line between true solidarity and the performance of it?

I believe the answer lies somewhere in Tennessee pastor Stan Mitchell's definition of allyship: "If you claim to be someone's ally, but you aren't getting hit by the stones thrown at them, you aren't standing close enough." There is a danger in allowing public outrage to satisfy our sense of responsibility before we have done anything to address the systemic issues. When activism becomes a way to demonstrate that we are good people, we risk prioritizing our own moral identities over the people and causes we claim to support. I frequently find this in my own social media use, where the social capital for posting stories gratifies my desire for change. Even so, those stories disappear after 24 hours, leaving my tangible action exactly where it began.



Still, I do not believe the answer is silence. From the recent student protests in India to the organizational power of the 2011 Arab Spring, it is evident that social media movements are powerful when matched with tangible action. A post can introduce someone to an issue, but it cannot substitute revolutionary action. From rallies to boycotts to strikes, protest is an integral part of any democracy, and social media now plays a central role in many groups, such as the "No Kings" movement.

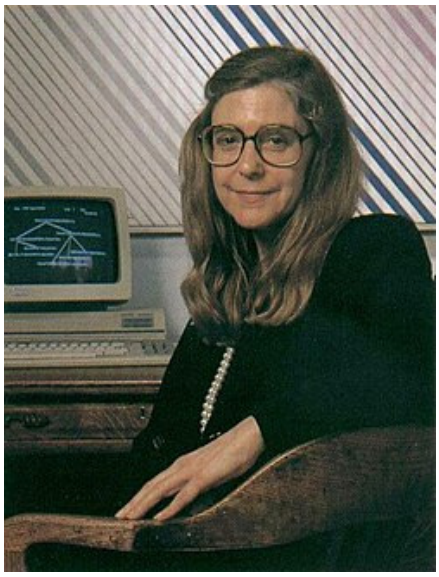
I have been too focused on determining whether people were posting for the right reasons, when the more important question is what people will do after

posting. I may never be able to disentangle my desire to be seen as a compassionate person from my desire to create change, but I can choose not to let the former replace the latter. This tension of "Instagram Activism" reflects a broader contradiction in modern society: we have created spaces where demonstrating awareness can become almost indistinguishable from creating change. The challenge, then, is not to eliminate performance from activism, but to prevent performance from becoming an endpoint. A community cannot measure its progress by how loudly it renounces injustice, but rather it must assess how effectively it confronts the systems that allow for continued oppression.

Remembering Margaret Hamilton

Suri Kasel ('29)

On July 20, 1969, just minutes before Apollo 11 landed on the Moon, the spacecraft's computer began flashing alarms. The landing didn't fail, thanks to software written by a team led by Margaret Hamilton. Hamilton is an inspiration to women because she succeeded in a male-dominated field through skill and persistence, and she helped create the field of software engineering and earn it respect.



Hamilton's official photo for NASA (1989)

She was born in 1936 in Paoli, Indiana, and earned a math degree from Earlham College. She had planned to graduate school in math but took a programming job at MIT to support her family while her husband was in law school. There were no computer science degrees then, so she learned to program on the job.

She later joined the MIT Instrumentation Lab and became director of the team writing the flight software for the Apollo command and lunar modules. During the Apollo 11 landing, the computer became overloaded. Because her team had designed the software to focus on the most important tasks and drop less important ones, the landing continued instead of being aborted, and the astronauts touched down safely.



Hamilton standing next to Apollo guidance software listings (1969)

Margaret Hamilton was an innovator and a quick thinker, but what set her apart was her trust in herself. She was one of very few women in the lab and a working mother in the 1960s, yet she never let it stop her from pushing for her ideas and speaking up when she knew she was right. This kind of confidence and attitude towards her work allowed her to take on one of the most important jobs in the space program while proving she belonged there.

Margaret Hamilton is an inspiration to me and all of the other young women who have big goals. As someone who hopes to work in a field where women are still underrepresented, Hamilton reminds me that I belong in any room that I work hard to get into. Her story proves that hard work and belief in yourself can take you further than you imagine, and that you should never give up on what you want just because someone doesn't believe in you.

Reviewing the Protect College Sports Act

Finn Carr ('29)

The world of college sports now sits at the edge of what will become its defining moment. College sports, and specifically collegiate football and basketball, are larger but more controversial than ever. The NCAA's revenue has been growing at approximately 13% per year for the last 4 years, with 2025 revenue at $1.57 billion. Additionally, an estimated 8 billion dollars moves through college football every year through coach contracts, player NIL (name-image-likeness) deals, and other expenses such as state-of-the-art facilities. All this money flows through these systems, millions of people watch, and yet the powers of the NCAA and major universities have failed to answer a simple question: are student-athletes professionals and should they be paid? They are, and they should be. But it isn't as simple as that.



There are, of course, many subsections of this broader question and many other problems and disagreements within the landscape of college sports, and almost all answers remain very hard to reach, whether it be through lack of cooperation or lack of financial incentive. To attempt to figure out the larger problem, it is important to understand what exactly the problem is and what the proposed solution, the Protect College Sports Act, is suggesting.

For all of the history of the NCAA, the rules were clear: the students are students before athletes, and while they play sports, they cannot be paid unless it was an "education benefit". Education benefits, as you'd expect, were stretched as far as possible, but overall it was common that students would turn down gifts because of possible NCAA sanctions against cheating the system. The idea was to keep corruption away from the game and keep the students as students.



In 2019, however, California passed the Fair Pay to Play Act (SB 206), which was the first legislation of its kind. It was the first to challenge NCAA rules and allow Name, Image, and Likeness (NIL) payments to athletes. The idea behind NIL and player compensation is simple; the players are the product. No one watches college sports without athletes, so why is it that these kids get paid nothing while universities and the institution take immense profit?
In 2021, the Supreme Court ruled unanimously against limiting payment of college athletes in NCAA vs Alston, citing Section 1 of the Sherman Act. The first section of the Sherman Act is an antitrust law that removes unilateral monopolies by outlawing agreements to restrict trade by two or more parties. More simply, it stops all businesses in the same industry from agreeing on a single thing that would create the effect of a monopoly, but through multiple parties. For example, all the restaurants in a town cannot agree to all pay the chefs' minimum wage. Likewise, the NCAA and universities cannot agree to pay players nothing, as both examples violate the Sherman Act, and the Supreme Court's ruling reinforced that.

Between 2021 and 2025, player compensation worked under a relatively unstable and ungoverned system where players could receive sponsorship from outside brands and companies under NIL, but could not receive direct payment from their schools. Groups of donors and brands quickly formed what became known as collectives, which were mostly alumni-run pools of money that could assist in high school and transfer portal recruitment and fell in line with NIL

rules because they weren't technically affiliated with the schools but essentially acted as a pool of money for recruiters to pull from to get the best athletes.

So now everything is perfect, right? Players are paid, universities still make unfathomable amounts of money, and everyone is happy. Well, unfortunately, turns out no one is happy. The players want more, and the institutions are trying to limit the damage on their part; plus, this new freedom for players has created a whole new line of controversies and is shaping into a new era of college sports.



The new era of college sports is simply about who can succeed in an ever-changing and evolving environment. It is driven by the transfer portal, NIL, and TV deals. Gone are the days of strong recruiting pitches and clear program visions. Instead, college sports have taken the angle almost all other sports currently have: the richest win.

The transfer portal itself is one of about two dozen issues that could deserve a whole article breaking down its pros and cons and how it moves forward. But the general idea is not that students are paid; it is a very high incentive for players who break out at smaller schools to transfer away to huge "blue blood" programs that will pay 5x what even these smaller Division 1 schools will be able to pay. Therefore, transferring is now not only common but almost a guarantee. Over 11,000 players entered the transfer portal for football in the 2023-2024 season. In 2015, only 99 football players transferred; that is a monumental jump in such a short space of time.

The solution: a bipartisan government bill. The Protect College Sports Act would establish national rules for college athletics, protecting athletes' ability to earn money from their NIL while setting standards for transfers, eligibility, and compensation. It would also strengthen scholarships and medical protections and require schools to preserve opportunities in women's and Olympic sports. The Senate passed the bill 77–22 on September 28, 2026, sending it to the House for consideration. We will have to wait until at least November for a vote and likely even until the 120th Congress sometime in January until we get a decision.

Among other things, this new bill raises what is currently $21 million dollars of direct payment from schools all the way to $49 million. What the bill lacks is any designation on whether players are professionals and employees or not, and while it is another step forward for many college athletes in terms of regulation and probably corruption, it is still more restrictions on college athletes earning money.

Overall, the Protect College Sports Act is a step toward solving many of the larger problems and does do a lot of good for a dated institution that seems on the verge of either a disastrous collapse or a sweeping reform. It does huge work in women's sports and Olympic sports, which are both so often overlooked, but it also falls short in its ability to change and adapt in any way that favors the players.

Another question the act raises is the simple wondering of how a historically unproductive Congress, the second worst of the last two centuries in terms of legislation volume, has voted in a supermajority in favor of this bill when so many other, and frankly larger, problems exist in our world. To me, and to millions around the country, college sports are critically important, even if they really don't matter in the larger scheme of all things, but it still pales in comparison to "real" problems, and the focus must not leave those problems.



More than a Game: EPS Golf

Samuel Chouaniere ('29)

At EPS, golf is more than just a group of players. We are a family. We push each other to excel and lift one another up when we fall. Even though this was only my first year on the team, I felt part of long-standing traditions built up through the years. That is what this article is about: the culture and traditions of the golf team.



This season, more than 10 new members joined the team, doubling its size. This increase shows how long-lasting the team will be and how golf is growing in popularity. Many of these new members will return next year, and we hope even more athletes will join us. Golf is a team-oriented sport, which means you build lasting bonds with your teammates and players from other schools. Seeing so many new people get into the game and connect with the other players brought joy to the team and the coaches.

At EPS, we like to have fun with our sports, and golf is no exception. We always make sure to get to know our competitors and to improve each time we see them. Golf is also a challenging sport, and it requires patience. There were times when people needed a little nudge from the coaches or our captain, Ben ('27). Even the best players have bad rounds, and the perseverance our whole team has shown is inspiring.

One of my favorite traditions happens after these tough matches. The whole team trades stories and takes a photo, which always lightens the mood. Practice is great, too. We usually warm up on the driving range, then split into small groups to work on putting and chipping, where you typically lose the most strokes. The more experienced players are quick to share tips, like how to chip or fix a slice. As a first-year, I learned more from those little chats than from any drill.

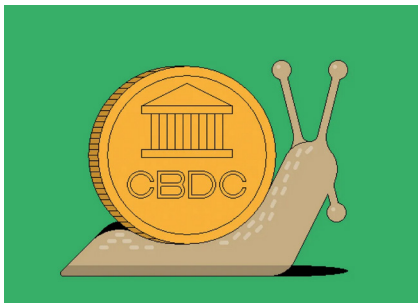
Finally, I want to give a shout-out to our coaches, our captain Ben ('27), the EPS sports staff, and the parents who made this year so fun and productive. From football games on the last hole to team dinners, the golf team connects both on and off the greens. No matter how many years you have played or how good you are, there is a place for you on the golf team.



Digital LPC Lunch Cards and the Rise of Digitalized Currency

Everette Deng ('28)

As one walks through the LPC lunch line daily, they might frequently notice (if they think about economics a lot like I do) something missing: cash, or even the presence of physical cards. Our school is joining a growing trend toward integrating digital currency, credit (especially lunch credit) in electronic form that moves through apps, cards, and online accounts.



The change is most visible at lunchtime. With EPSchedule, students are able to pay for LPC items through their ID on their phones. As a result, no more digging for loose change or worrying about a lost lunch ticket! A digitalized lunch system also benefits the parents as well, as it has been since they can digitally add funds online to lunch accounts to review what their child buys. This also means lines move faster and students who forget physical cards are no longer left out!

Furthermore, this system poses increased benefits for the staff. Handling less cash means less counting, storing, and depositing, and a lower risk of loss since most students make LPC transactions through their phone. This can also allow a new Eastside Eats development by the Green/Environmental Club to take place involving digital records of meal purchases helping long term lunch and sustainability planning for the dining team in the future!

Beyond the cafeteria, digital currency is reshaping society. Payments can be faster and cheaper, especially for sending money across borders. People without bank accounts may gain access to financial services through a smartphone. Governments and businesses can save money by handling less physical cash. This also means the central bank can more easily save the economy from a recession since digital currency erases the zero-lower bound problem, a problem arising when individuals hoard physical cash in times of economic downturn instead of spending.



However, the concept remains controversial. A fully cashless world could leave behind elderly people, low-income families, and those in areas with poor connectivity. Privacy is another concern, since digital transactions leave a trail leading to increased conflict with economic disclosure laws. Some cryptocurrencies, like Bitcoin, can swing wildly in value, making them risky for savings.
Ultimately, the impact of digital currency depends on how thoughtfully it is designed and managed. The LPC offers a small preview: when digital payment is convenient, secure, and fair, it saves time and reduces stress for everyone.

As EPS continues to adopt digital tools, students are encouraged to learn how to use them wisely, from tracking spending to protecting account information. These skills will matter long after graduation in a world where digital money is slowly becoming part of everyday life.

Behind the Head of School: An Interview with Mr. Uzwack

Charlie Murray ('29)

On October 8, before classes started, I met with Mr. Uzwack in his office on the Tali fourth floor. As he got his coffee, he said hello, and then we started the interview.



How did Mr. Uzwack spend this summer, both at school and outside?

This summer was "a very big summer" for Mr. Uzwack on a personal side of things. He dropped his daughter off for freshman-year orientation in August, marking a new chapter for his household and family. Outside of that, Mr. Uzwack went on an outdoor trip to Iceland with his brother and some of their friends. Despite the "not so hot" weather, he loved trekking the breathtaking Lavu Lagar Trail across the Icelandic wilderness.

On the school side of things, "summertime is a time to think big, and work on long-term projects": the belonging audit, which students have completed for the past few years, discussion of AI in schools, and "maintenance and improvement" projects that can't happen with the busyness of the school year.

"Summer gives time to step back" and see the bigger picture and trajectory of the school without the school year getting in the way.

One of the biggest events this summer was the hosting of the Washington Federation of Independent Schools. 90 representatives from 42 schools gathered to discuss the future of AI in schools and how to leverage its benefits while avoiding the negatives.

What is the first day of school like for Mr. Uzwack?

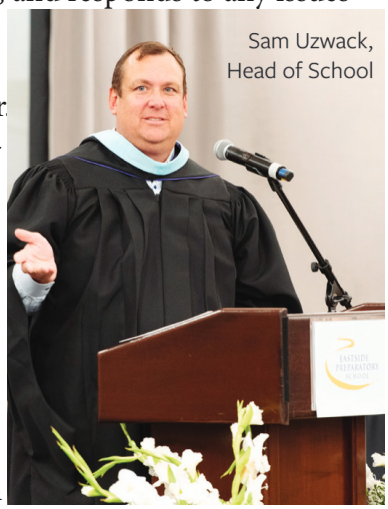
"There's a lot of anticipation" preceding the first day of school. "Kids are excited to be back and see their friends," people are planning and setting goals for the year, and everyone is looking forward to the beginning of another year.

Mr. Uzwack started the first day back by walking out and greeting students, faculty, and staff. He then gives his speech at convocation and gets to watch the students find out the plays and perform the TALI rally.

"The rest of the day is really just about being around, helping people find their way around."

What is a regular day for Mr. Uzwack like?

"It's such a cliché, but there is no standard day for me. Every day is so radically different." Mr. Uzwack meets with students, has countless meetings, helps plan various parts of the program, and responds to any issues that may arise.


Sam Uzwack, Head of School

Much of the work that Mr. Uzwack does happens behind the scenes, working with the board of trustees to ensure the long-term financial stability and strategic visioning of the school.

"The board isn't sitting there going 'use this math curriculum' or 'buy this book' or whatever; they're up here making sure Eastside Prep will be healthy in 20 years." There is, of course, a lot of work that goes into that, and so it'd be very easy for Mr. Uzwack to hunker down in his office all day and work, but it's important to be a part of the school, connecting with people, and not just "some guy on the fourth floor."

Another important job of being head of school is to represent the school to the larger community. He needs to be an ambassador for Eastside Prep, and that role can take many forms. An example is attending the Northwest Association of Independent Schools, where many schools from our area come together to discuss their work and craft. Mr. Uzwack also participates in panels and talks with other school leaders across our area to discuss the future of schools.

What does this year's theme of Purposive Reflection mean to Mr. Uzwack? What is he trying to encourage in the school?

The focus on reflection this year was chosen to encourage students and faculty alike to, after the completion of a project, take a beat and think about how it went, and hopefully learn from it. Mr. Uzwack hopes to instill that habit in everyone at EPS so that a project won't just end at the deadline, but it can be used to make the next project better.

What are Mr. Uzwack's top three goals for this year?

A main goal for this year is to "stay focused on the core of what school is about, which is the student experience." That encompasses the academic side, drama, sports, academic teams, etc.

Secondly, the self-studies project, where the Northwest Association of Independent Schools examines, studies, and visits the school in order to validate EPS's self-study and to make sure that EPS is financially stable. "That is pretty involved" and will be a major focus of the year.

Finally, a lot of work is underway behind the scenes to ensure that, as the school has grown, all the systems, language, and processes are coherent across the school. This also includes the not-so-small challenge of AI in schools. As AI moves rapidly, the school must adapt to it, both its benefits and its challenges.

As head of school, Mr. Uzwack wears many hats. What is the most challenging part of running EPS?

"The job of any leader is not necessarily to make everyone happy. It's to do the right thing and to have a coherent course of action." As head of school, he has to stay super focused on things like the mission statement, the philosophy of the school, and he must make decisions following them, even if they don't make everyone happy. "It's never fun to disappoint someone," but every decision has to be in keeping with the school's goals and priorities. "If you don't have that clarity of approach and that philosophical piece, then you just have an assortment of things as opposed to a coherent experience." "So one of the biggest challenges for me is balancing the long-term thinking that I'm required to do" and the day-to-day interactions and decisions that will help us stay on course.



Sam Uzwack gives a speech on Purposeful Reflection at convocation (2026)

In Mr. Uzwack's 18 years at EPS, what is his favorite memory?

For Mr. Uzwack, his favorite memory at EPS is the creek restoration project. Early on a Saturday morning, the day of Homecoming that year, "an amazing turnout of students, faculty, and parents" all joined together and "crushed the blackberry in that parcel." "It was really emblematic of the community at EPS," where the three spheres of community members came together to make the school a better place.

Wrapping up the interview, I said goodbye and left, just after snagging a few jellybeans. While walking down from his fourth-floor perch, I couldn't help but reflect on our conversation and how he juggles the challenging and rewarding aspects of his job and helps steer the school towards its future.

EPS's Most Memorable Halloween Costumes

Neeva Mody, Siyona Rawat, Sara Osinaga ('30)

Before the costumes are packed away and the candy is gone, there's one question worth asking: What was your favorite Halloween costume ever? We asked EPS students and teachers to look back on their most memorable Halloween looks, and their answers showed just how creative the school community can be. From characters inspired by favorite movies and video games to hilarious puns and coordinated group costumes, everyone had a different way of celebrating Halloween. Whether they dressed up solo or teamed up with friends and colleagues, these costumes left lasting memories. Here are some of EPS's most memorable Halloween looks!



When asked about his favorite Halloween costume, Ishan '30 knew exactly what to say. His choice was an inflatable costume of Mario riding Yoshi, which he wore when he was 12 years old. As a big Nintendo fan who had always played as Yoshi in Mario Kart, the costume was a perfect fit. When asked why it was his favorite, his answer was simple: "It was tuff."



Some costumes are memorable because they bring beloved characters to life, and Suri '29 and Caitlyn '29 did exactly that when they dressed up as the iconic Smurfs. With their recognizable blue skin, red hats, beards, and face paint, the pair brought the characters to life. Reflecting on the experience, Sammy shared, "We got to have red hats, beards, and face paint; that was really fun." Their nostalgic costume added another creative look to EPS's Halloween festivities.

Faculty members also have their fair share of unforgettable costumes. Ms. Sayles immediately recalled one of her favorites: a Muppet-inspired costume she created with Ms. McLane. Each year, the faculty participates in a group Halloween costume with a shared theme, allowing everyone to choose a character to portray. The year Ms. Sayles remembered most, she and Ms. McLane decided to dress up as the Yip-Yips, the silly Martians from Sesame Street. To bring their idea to life, Ms. Sayles visited Ms. McLane's house, where they spent time crafting their costumes from scratch. "It's like one of those childhood memories you don't remember, you know, until you actually see it," Ms. Sayles recalled. Wearing their creations throughout the entire day made the experience even more enjoyable and memorable.

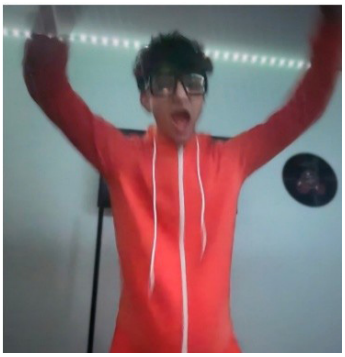


Mr. Bandel, on the other hand, found a way to turn one costume into several different Halloween looks. His favorite was his "Bob Dole for President" banana costume. After purchasing an expensive banana costume one year, he decided to get his money's worth by reusing it and creating a different variation each Halloween. One year, he transformed the costume into a campaign outfit for "Bob Dole for President," playing on the name of Dole, the well-known fruit company. The banana-themed political joke made the costume even funnier. Although Mr. Bandel no longer had a photo of the look, it is easy to imagine how memorable it must have been!

Group costumes proved to be another popular way to make Halloween unforgettable. Sammy '28 fondly remembered seventh grade, when she and five of her friends dressed up as '80s yoga instructors. The group fully committed to the theme, wearing bright neon outfits and crimping their hair to capture the decade's style. Their coordinated looks made them stand out, but what made the costume especially memorable was the effort everyone put into it. As Sammy recalled, "everyone went all out."



Of course, some costumes are unforgettable simply because they make everyone laugh. Cameron '27's favorite Halloween look was certainly one of the funniest stories from the interviews. Last Halloween, he finally dressed up as Vector, the iconic villain from Despicable Me, after wanting to try the costume for a while. Complete with Vector's bright orange tracksuit, oversized glasses, and signature bowl cut, Cameron brought the character to life. Oh yeah!
Whether it was dressing up with friends or finally getting to wear a long-awaited costume, these Halloween favorites are still worth remembering. And who knows? Maybe this year's costume will end up being a favorite for years to come.



Women in Sports Marketing: Are We Selling the Sport or the Woman?

Olivia Keller ('29)

Have you seen the Callaway ad? The one where golf creator Garrett Clark pushes Alexis Miestowski to the ground after she reaches for his new golf driver? The joke is that Clark is so protective of the new club that he physically knocks her down rather than letting her touch it. What about the Sydney Sweeney sports-betting ad, which uses the actress in different sports settings, with her appearance becoming the main attraction? At first, these might seem like two completely different advertisements. One uses "humor," and the other uses celebrity appeal. But look a little closer, and they raise a similar question: When women are used to market sports, are we actually celebrating women in sports, or are we just using women to sell something?

Sports marketing is supposed to sell more than a product. It sells a lifestyle, an identity, and the idea of what it means to belong in a sport. Yet, for women, that idea has not always included being taken seriously as athletes. While women's sports have grown in popularity and female athletes have gained larger audiences, the way women are represented in advertising has not always kept up.



The Sydney Sweeney advertisement is an interesting example because the problem is not Sydney herself or her decision to participate in the campaign. Women should be able to dress how they want, express themselves, and participate in advertising without being blamed for how audiences react. The bigger issue is the sports-betting brand's decision to use sex appeal as a primary way to sell a product connected to sports. Instead of focusing on athletic performance, competition, or even the excitement of the game, the campaign relies heavily on Sweeney's appearance to capture attention. This is a marketing decision, not simply a question of what an actress chooses to wear. The distinction matters because women should have the freedom to present themselves however they want without having their appearance become the only thing audiences are encouraged to notice.



This might seem like a smart marketing strategy. After all, attention is valuable, and a recognizable celebrity can generate millions of views. But there is a difference between getting people to look at an advertisement and getting them to respect the sport it represents. When a woman is placed in an athletic setting primarily to attract attention through her appearance, her connection to the sport becomes secondary. She becomes part of the product being sold rather than someone whose relationship to sports deserves attention in its own right.

The Callaway advertisement raises a different issue. In the video, Alexis Miestowski reaches toward Garrett Clark's new golf driver, and Clark responds by pushing her to the ground rather than letting her touch it. The exaggerated reaction was presented as humor, but viewers criticized the video for making physical aggression toward a woman part of the joke. The advertisement was subsequently removed.

Unlike the Sweeney campaign, the Callaway ad does not primarily rely on a woman's appearance. Instead, it makes her the target of a joke centered on a man's attachment to his equipment. What makes this especially interesting is that Miestowski is not simply a woman who happens to be standing on a golf course. She is a golfer herself, with experience playing at Division I level. Yet the advertisement does little to highlight her athletic background or abilities. Her role in the scene is to react to a man, rather than to be recognized for what she brings to the sport.

These advertisements are not identical, and they should not be treated as if they are. However, both demonstrate how easily a woman's identity as an athlete can become less important than the role she plays in selling a product. One relies on appearance, while the other uses a woman's position in a joke. Neither makes her athletic ability the main point.

The larger problem is not that women are appearing in sports advertisements. It is what those advertisements teach audiences to notice about them.

For decades, women athletes have had to fight to be recognized for their performance rather than their appearance. Female athletes train seriously, compete at elite levels, and dedicate years to their sports. Yet women in sports have often received disproportionate attention for their looks, clothing, or personal lives. This creates an unfair expectation: men can be marketed for their talent, personality, and achievements, while women are often expected to offer something beyond their athletic ability to attract the same attention.

Consider Nike's Dream Crazier campaign, narrated by Serena Williams. Instead of using women's appearances as the main attraction, the campaign addressed the double standards female athletes face. It explored how women can be criticized for showing ambition, confidence, or emotion, even when those qualities are celebrated in male athletes. The campaign gen-

erated millions of views and sparked conversations about women in sports, demonstrating that a brand does not have to rely on sexualization or disrespect to capture an audience's attention. Nike proved that women's athletic experiences, ambitions, and achievements can be compelling enough to sell a message and strengthen a brand. In comparison, the Callaway and Sweeney advertisements raise the question of why some companies continue to rely on controversy, appearance, or jokes at women's expense when there are other ways to make sports marketing memorable.

The difference is not that every advertisement featuring a woman must become a statement about equality. That would be unrealistic, and women should not have to represent an entire gender every time they appear on screen. The difference is whether women are allowed to be full participants in the story or whether they are reduced to a convenient way to attract an audience.



There is also a business argument that companies should consider. Controversy can be profitable. An advertisement that makes people angry may receive more attention than one that everyone simply scrolls past. From a marketing perspective, even negative attention can increase visibility. However, visibility is not the same as loyalty, and going viral is not the same as building a respected brand. A company might successfully sell a product in the short term while making a significant part of its potential audience feel unwelcome.

This is particularly relevant to golf, where attracting new and younger players is important to the sport's continued growth. If companies want more women to participate, they should consider whether their marketing makes those women feel like they belong. A woman who sees herself represented as a capable golfer may feel encouraged to try the sport. A woman who repeatedly sees female golfers treated as props or punchlines may receive a very different message.

Ultimately, the issue extends beyond two advertisements. It raises questions about who gets to shape the image of sports, who benefits from that image, and whose experiences are left out. Marketing has the power to influence what audiences consider normal. When women are consistently represented in limited roles, those representations can reinforce the same expectations that have made it harder for them to receive recognition in the first place.



The solution is not to stop using women in advertisements, criticize every joke, or suggest that women cannot participate in campaigns that emphasize their appearance. It is to recognize that there is a difference between a woman choosing how to present herself and a company deciding that her appearance is more valuable than her athletic identity. It is also to recognize that humor does not exist outside of culture. A joke can be funny to some people while still revealing something about whose dignity a brand is willing to sacrifice for attention.

So, have you seen the Callaway ad? Have you seen the Sydney Sweeney ad? More importantly, have you considered what they are actually selling?

They are selling golf equipment and sports-betting services, but they are also selling an image of women in sports. The question is whether that image reflects the athletes women are working so hard to become, or the stereotypes they have spent generations trying to move beyond.

Women should not have to choose between being visible and being respected. They should be able to be entertaining without becoming the joke, attractive without being reduced to their appearance, and competitive without having to prove that they belong. Nike has shown that celebrating female athletes can capture an audience without diminishing them. If sports are supposed to celebrate talent, dedication, and competition, then the marketing surrounding them should be willing to do the same.

EPS Soundtrack of the Month

Mira Lakhani ('29)

Welcome to a brand-new Eagle Eye column where you can read about what music EPS students are listening to!

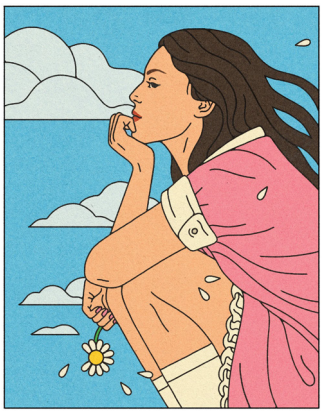
If you enjoy this, please consider joining our school community on the Airbuds app! Here you can connect with fellow students over music and see personalized stats. To join, download the Airbuds App. Go to "your school" in the inbox section of the app, where you can search for Eastside Prep and tap "join". It would be greatly appreciated! Moreover, don't hesitate to reach out with ideas you'd like to see written about in this column!

This October's focus is Olivia Rodrigo, EPS's top artist this month. Her newest album, titled "You Seem Pretty Sad for a Girl So in Love," has been at the top of our school's chart. Let's unpack what's resonating with EPS about Olivia Rodrigo's music.



I think a quintessential part of why Olivia Rodrigo's music is resonating so much with the EPS community is her advocacy, on top of her evident vocal talent and musical expertise. Eastside Prep is a very politically aware community. Not only because of our diversity, but also because of our conscientiousness: the way we educate ourselves on global matters, discuss and debate them spiritedly, and our solicitude for others. This commitment to involvement can be seen across EPS endeavors and in our very own clubs: Eagle Eye, Allies for Equity, Civic Engagement, and more.

Olivia Rodrigo has demonstrated these same core values in her activism for women's rights and her support for Palestine. Rodrigo organized a nonprofit music festival, Daisy Chain Fields, headlined by an all-woman-led lineup of artists, bringing together feminist icons such as Chappell Roan (with whom she has just released a remix!) and Doechii. The festival gained major online traction as well as ticket sales. From these proceeds, Rodrigo donated 10 million dollars to 10 organizations supporting reproductive health, including access to abortion and maternal health care.



In this age, Olivia Rodrigo feels like a voice for young girls worldwide. In her music, she explores feminist themes in contexts centered on romantic experiences and social pressures through creative songwriting and expressive lyrics. This is most notably seen in songs such as "serena joy", where she calls women to action surrounding gender equality, as well as "pretty isn't pretty" and "expectations". Unpacking the female experience in modern society is an intrinsic part of her music. Moreover, she has been extremely vocal about feminist issues online, including beauty standards, criticism of women in the music industry, and self-expression for teen girls.

Olivia Rodrigo has also been a fervent advocate for the Palestinian conflict, whether through online statements, humanitarian donations to UNICEF, or public interviews, including discussions on the New York Times PopCast. A notable example was her support

for Palestinian designer Yasmeen Mjalli. Rodrigo commissioned a custom dress for a press event for the Daisy Chain Fields Music Festival from Mjalli's label. This promotion provided the struggling brand with the support and visibility it needed to survive and showcased artistry from the West Bank. While these statements have certainly elicited backlash against the pop star and some could say, "put a target on her back," she has seen great success in these endeavors, and people have connected with her music and its messages globally.



Olivia Rodrigo's newest album: You Seem pretty Sad for a Girl So in Love (2026)

"You Seem Pretty Sad for a Girl So in Love" features the lead single "Drop Dead", which made Rodrigo the first artist in history to have the lead singles from their first three albums all debut at No.1. The album also features renowned musical inspiration, Robert Smith of the historic band The Cure. The young artist unpacks complex topics in artful ways, combining core principles with striking musical talent and inspired songwriting, which resonates with fans worldwide. EPS is simply one example of a community where Olivia Rodrigo's music strikes a chord, making her our top artist this month. Whether you're someone who appreciates musical talent or advocacy, she's a powerful voice in both respects.

Stay tuned for November's EPS Soundtrack article!

October Crochet and Decoration

Audrey Zhang ('29)

We are officially in spooky season! Daylight has shortened, the weather has become more chilly, pumpkin spice is back in season, and all kinds of gourds have popped up for sale in front of supermarkets. People are rushing to put up October decorations, and soon our houses are filled with fall garlands and plastic jack-o'-lanterns.

For the time being, this makes us look festive, but at the end of the season, what happens? Does all the plastic décor get tossed in the trash and disposed of to prepare for winter festivities instead? Synthetic items and plastics are not biodegradable, meaning any decorations made from those materials will linger in ecosystems for multiple generations, harming wildlife in the process.

If you planned on decorating for fall this year, I encourage you to try reusing decorations from past years, and to save any new decorations that you have acquired this year for next year's fall as well. In fact, a way to reduce any extra waste from decorations would be to use home-made decorations, which will make you too emotionally attached to throw them away anyway. To help the environment, and perhaps to take a shot at a new craft as well, try crocheting one or two of the October-themed crochet patterns below!





Black Cat Coaster:



Body:

Create a small ring by making 4 (ch) and connecting the last stitch to the first with a (slst).
R1) (ch) x2, (dc) x15 into the small ring. Connect the last (dc) with the second of the two chains with a (slst). (16)
R2) (ch) x2 and (dc) into the same stitch, then (dc inc) x15. (slst) into the second chain of the two chains at the end. (32)
R3) (ch) x2, (dc) into the same stitch, (dc) once into the next stitch, then (dc inc, dc) x15. (slst) into the second chain of the two chains at the end. (48)

Head:

Skip one stitch before making 8 (dc)'s into the second stitch. Skip another stitch before making a (slst) there. (slst) two more times, before crocheting back on the small half-sphere that you just made with (dc inc) x8. Skip a stitch on the cat's body before doing a (slst) on the next stitch.
Turn back around onto the head and (slst) x4.
Ear: (ch) x4, skip a chain, then (sc), (hdc), and (dc), before skipping a stitch on the cat's head and making a (slst).
Continue on the head with (slst) x3.
Another ear: (ch) x4, skip a chain, then (sc), (hdc), and (dc), before skipping a stitch on the cat's head and making a (slst).
(slst) x3 to finish the head, then (slst) x20 to the bottom of the body.
Tail: (ch) x11, skip one chain, (sc) x10, (slst) into the same stitch that the tail started in.
(slst) x19 to go all the way around the body, then tie and finish off (and weave in the end if you want to *groan*).

Done!

Mini Pumpkin:



Base:

R1) Magic ring 6sc (6)
R2) (inc) x6 (12)
R3) (inc, sc) x6 (18)
R4) (inc, sc, sc) x6 (24)
R5) (inc, sc, sc, sc) x6 (30)
R6-8) (sc) x 30 (30)
R9) (dec, sc, sc, sc) x6 (24)
R10) (dec, sc, sc) x6 (18)
R11) (dec, sc) x6 (12)
You should probably start stuffing the pumpkin soon, though don't stuff it very firmly.
R12) (dec) x6 (6)

Sew shut. It should now look like a round orange ball (perhaps a little flat, but that's ok. Pumpkins come in all kinds of shapes).
Next, use the same yarn to sew on vertical stripes from top to bottom on the pumpkin. Pull these stripes tight to create grooves. Be careful if you're using chenille yarn, as chenille is notorious for not being very sturdy.

Stem:

First, chain stitch into the top of the pumpkin.
Then, crochet more chains until you have the desired stem/vine length. I used 16 chains for mine.
Afterward, skip a chain before slip stitching into each of the chains, back up to the pumpkin body.
Slip stitch one more time into the body of the pumpkin before finishing off the pumpkin, however you usually do so.

Done!

An Affinity for Dance

Maddy Carr ('31)

Clubs can be, for many, a sort of affinity group. An affinity group based not on race, gender, or faith but rather on passion. Our identities are not only formed by what we were born into but also what we choose to bring into our lives. Clubs, outside of simply being fun, can be central to building the foundation of our values. What we choose to surround ourselves with is, after all, a shorthand for who we are. For Livia Simonyi (31'), her newly founded K-pop dance club is precisely that. Drawn initially to K-pop by its energetic music and how closely it mirrored her bright approach to almost everything, she discovered a world of complicated creative expression and a desire to share that world with her classmates. Part of what drove this desire was how dance can be not only an expression of creativity but an expression of self. The opportunity to found her own club at EPS provided the perfect way to share just that. When asked about the obstacles she faced during the founding process, Livia had relatively little to say. She lauded the efficiency of the process, with the month of work to find interest and a sponsor being well worth the effort. Through this club, she created not only an enjoyable use of her members' Wednesday afternoons, but also a genuinely safe space for artists to come together, an affinity group of its own.





Were You someone's Favorite Halloween costume?

Charles Comer, Michael Miller ('31)

As Halloween quickly approaches, I often find myself wondering what costumes I'm going to see while trick-or-treating this year. When interviewing, we got many different answers from 25 people to the questions: What are you going to be doing for Halloween? And what is your favorite costume you have seen or worn on Halloween?

The data that we got varied across the grades, but this was the most popular among all the people in middle school. One person we interviewed is dressed up as an animal. One person is going as an anime character. One person is going as a horror character. Two people are going as characters from a movie, and three people don't know what they're going to go as. Surprisingly, three of the people we interviewed are going as My Little Pony characters. Four people aren't going. Now, we're at first and second place. A whopping six people are dressed up as superheroes. Finally, seven people are going as video game characters.

There were many different answers about what people were going to be this year and what their favorite Halloween costume they have seen was. One person said that their favorite costume they have ever seen was a Coraline costume. Two people said their favorite Halloween costume was from a video game. Three people said that their favorite costume was based on food. Third, three people said that their favorite costume they have seen was a superhero. But the most surprising was that there was a tie for second, which was Memes and Inflatables, with both having five people saying this, and finally, the most popular pick for favorite Halloween costumes was. Drum roll, please…



DIY costumes were by far most people's favorites because they show how creative Halloween can be. So, if you don't know what you're going to be for Halloween, maybe get creative and DIY.

Game Section

October Crossword

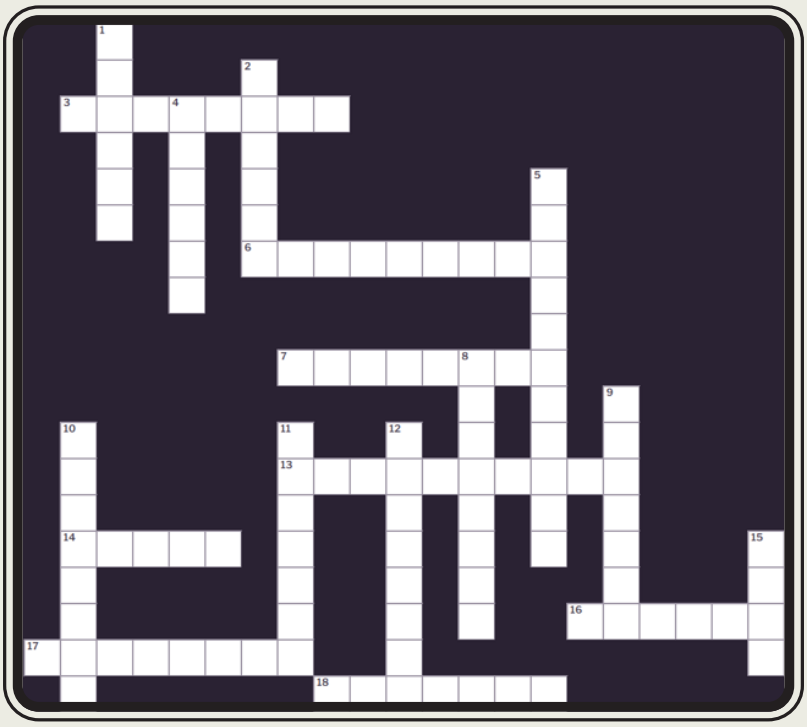
Conrad Lin ('31)

Across

3. Underground tunnels used as a cemetery
6. Active at night, like bats and owls
7. Seeming evil or threatening
13. Ghostly figure that suddenly appears
14. Burial room under a church
16. Meeting held to contact the dead
17. Stone monster perched on an old building
18. To make something appear by magic

Down

1. Pale, ghostly figure
2. Box a vampire sleep in
4. Charm worn around the neck for protection
5. Mischievous ghost that bangs and moves objects
8. Lucky charm said to protect against evil Crossword
9. Irish spirit whose wail warns of death
10. Ghostly, like a specter
11. Grim and focused on death
12. Big black pot a witch stirs
15. Sign that something bad is coming



October Word Search

Matteo Malshuk ('31)





Answers

Solved Word Search



Crossword Answers

Across

2CAULDRON
6CONJURE
8CATACOMB
10POLTERGEIST
12MACABRE
13TALISMAN
14SINISTER
16OMEN
17NOCTURNAL
18WRAITH

Down

1CRYPT
3AMULET
4GARGOYLE
5SPECTRAL
7APPARITION
9BANSHEE
11SEANCE
15COFFIN


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