

THE MILTON PAPER

Issue 2, Volume 40

MILTON'S INDEPENDENT WEEKLY STUDENT NEWSPAPER

September 30, 2022

Migrants in Martha's Vineyard

ALITZA SOIFFER '24

Texas Governor Greg Abbott has sent over 13,000 migrants out of Texas according to Al Jazeera. The migrants have been relocated intentionally to sanctuary cities like New York, DC, and Chicago, all of which will not treat migrants differently regardless of their immigration status.

Because these cities promise safety from deportation, Governor Abbott claims that the existence of sanctuary cities encourages people to immigrate to the US in hopes of reaching those safe spaces. The Texas Tribune explains that some Republican governors blame sanctuary and pro-immigration policies for the surge of people who cross the border. However, the Texas Tribune also states that the increase is likely associated with political turmoil in Venezuela, Nicaragua, and Cuba.

Many of these migrants cross the border through southern states like Texas. Due to high transportation costs, these migrants are usually unable to reach sanctuary states which are in the northeast according to NCSL.

While it could be beneficial to offer transportation to sanctuary cities for migrants, Governor Abbott has not taken action to help migrants. Instead, he explains in a press release report that "The Biden-Harris Administration

Continued on Page 5



Welcoming Dr. Palmer

KEVIN FARMER '24

This summer, Milton welcomed its new Upper School Principal, Dr. Palmer, to campus. Dr. Palmer brings to Milton a myriad of experiences from her various backgrounds in theater, education, and independent school administration. She received her undergraduate degree in Dramatic Arts and Law and Society from the University of California, Santa Barbara and two masters degrees from Columbia: an M.F.A. in Theater and an M.Ed. in Educational Leadership from the Klingenstein Center for Private School Leadership. Dr. Palmer earned her Doctorate in Education and Organizational Leadership from the University of Pennsylvania.

Last week, I had the privilege of interviewing Dr. Palmer about her own formative experiences and her work with diversity, equity, inclusion, and justice. In high school, she participated in a number of sports including track, where she jumped hurdles; she appreciates how her experience as an athlete taught her discipline and collaboration. During her senior year, however, she was unsure about what

lay ahead of her, so a teacher recommended that she try out for the fall play. Looking back, Dr. Palmer values that opportunity as not only an introduction to theater but a chance to learn from those with whom she had not spent much time. She recognizes how participating in the fall play helped her understand the role and responsibility of an individual within a greater production.

Dr. Palmer brought these lessons into professional theater, higher education, and independent schools. Dr. Palmer began her career in private education at the Madeira School, in McLean, Virginia, where she taught performing arts and quickly became the parent liaison for the Head of School, enrollment manager for diversity outreach, head dorm adult, and department chair. She then became the Director of the Fine and Performing Arts Department at Lake Forest Academy in Illinois, establishing the endowment for the arts; she also served on their residential team. Before coming to Milton, Dr. Palmer worked as the Dean of Faculty at Governor's

Continued on Page 5

Inside

Out with the Old, In with the New? 2

Meet the Board 6-7

Humor 10-11

THE MILTON PAPER

The 39th Editorial Board

COBY MULLIKEN *Editor-in-Chief*
SAVANNA LEUNG *Editor-in-Chief*
NINA SHAH *Layout Manager*
RYAN SHUE *Opinion Manager*
PHUC NGO *Opinion Manager*
YAMAN HABIB *News Manager*
VICTOR CHEN *Copy Editor*
ARIA KAMAL *Senior Editor*
CAROLINE ALBRIGHT *Editor-at-Large*
ISABELLE FITZGIBBON *Editor-at-Large*

LOUIS CHAISSON *A&E Editor*
JULIE SULLIVAN *Opinion Editor*
JUBI OLADIPO *Opinion Editor*
ALDEN SMITH *Sports Editor*
HENRY DARLING *Humor Editor*
CALEB HIRSCHFELD *Puzzle Master*
RUBY TSAI *Associate Editor*
SCARLETT ELDAIEF *Associate Editor*
ALEXA BURTON *Associate Editor*
NIKA FAROKZHAD *Web Editor*
ERIC IDSVOOG *Faculty Sponsor*

The Milton Paper is an independent, student-produced publication. It does not necessarily represent the views of the students, faculty, staff, administration, or Milton Academy itself. Please do not copy or reproduce without permission.

Founders
Mark Denneen · David Roth

News:

Lan Hai
Anna Yang
William Charles
Abby Dunn
Kevin Farmer
Sonya Martin
Alitza Soiffer
Max Donovan
Eliana Soiffer
Anna Schmults
Kailin Shi

Layout:

Laura Sullivan
Mari Rounds
Jess Lee
Connor Steele
Dianne Cao
Chloe Johnson
Eli GwinnLandry
Sarya Refai

A&E:

Sofie Mraz
Aleisha Sin
SJ Hwang
Sarah Kamden
Sam Goldings
Devnon Connerly
Andre Leung

Opinion:

Lorenzo de Simone
Trew Strong
Katrina Yip
Jack Truesdale
Samantha Berk
Elena Ferrari
Kaitlyn Capillo
Jason Yu
Adrienne Fung
Bea Becker
Skylar Klarsfeld
Lily Goldstone
Gabi Mott

Sports:

Cam O'Rourke
Christina Gu
Caroline Blake
Asa Strauss
Simon Farruqui
Hannah Sabio
Claire Candela

Out with the Old, In with the New?

Fall winds sweep across the quad, and students stroll into Forbes, only to be met with a line that extends beyond the main entrance. As the first “normal” year since 2020 starts up, The Milton Paper has some thoughts about what’s new. As usual, there are things we don’t like: CampusGroups (Milton-Connect?), morning check-ins, and the return of detention. There are some things we do like, though: Dr. Palmer, Ms. Walker-Johnson, and, of course, the very coveted extra five minutes at lunch.

With the admin’s phasing out of all-school emails comes the revival of CampusGroups. This Covid-era installation has solidified itself as the primary method for all club communications. Now, instead of receiving 10+ emails every club block, students receive 10+ CampusGroups notifications both by email and the app itself. In an attempt to solve a frankly negligible problem, the administration has created an entirely new one. Notifications don’t reveal which clubs are meeting, club leaders can’t figure out how to add new members, and all announcements are drowned out as soon as club block rolls in.

Additionally, class cuts and detentions are back. Two cuts would land a student in Friday night detention, and more would result

in further disciplinary measures. And it’s not just skipping class that counts as a cut: students will receive cuts for missing assembly or all-school programming. Most notably, however, students now have to check-in on sleep-in mornings, and failure to do so would result in a cut. The new cut rules are significantly stricter than in previous years, a fact that students used to the lax old system may take time to adapt to. Is it fair, then, to so harshly punish students according to such a radically different set of rules? Moreover, the new sleep-in morning check-in system is riddled with inconsistency: beyond the fact that students, even those who don’t have any business at school until later, are forced to arrive by 9:30am, the idea of such a check-in seems redundant. If students with 1st-period class, advisory, or assembly are able to check in at those occasions, why can’t others simply check in at their first classes of the day? Perhaps there’s a clear and obvious answer to this question, but there has been no transparency as to why this seemingly arbitrary rule needs to exist.

Despite our doubts regarding these new changes, we’re excited for others. We have a new Upper School Principal, Dr. Palmer, who has so far given students numer-

ous opportunities to speak out on issues we care about (bring back Glow Dance!). We look forward to her enthusiasm and dedication to student voices. We also have Ms. Walker-Johnson, Milton’s first Director of Residential life, whose arrival promises better representation for boarders, a significant population who, especially over the last few years, have felt unheard and forgotten about.

As the school’s independent newspaper, TMP strives (financial situation pending) to publish without the constraints of school censorship. Inevitably, we’ll be critical. But we won’t criticize for the sake of contrarianism—we genuinely believe in the student body’s ability to shape this community, and an open forum for constructive criticism without fear of administrative or disciplinary backlash is crucial to this end. Just last spring, an email critical of the administration was completely voided from the system, and now, students outside the SGA can no longer send all-school emails. In the context of such silencing, TMP will commit to being a place where students are free to express their concerns about Milton, in the interest of making it a better place.

Welcoming Dr. Palmer

Continued from Page 1

Academy while continuing to teach in the Theater Department and work with the residential life programs. Dr. Palmer joined the Governor's Academy senior leadership team and supported the Head of School in overall management and oversight of the school.

Dr. Palmer shared with me her understanding of diversity as an invaluable asset to academic institutions. Serving on the board of Fessenden School and the Association of Independent Schools of New England, she recognizes that diversity immeasurably strengthens a school environment. Defining diversity beyond its traditional sense, Dr. Palmer finds value in the mosaic of backgrounds that each student brings to campus, especially as it relates to how we learn. She elucidated how, for us, being advised with a great variety of students fosters empathy as well as communication and problem solving skills. We learn how to support each other.

In closing our interview, I asked Dr. Palmer if she had a message for Milton students as the daily routine comes into full swing. She wants us to be kind to ourselves and others. As her son attends a school like Milton, Dr. Palmer understands the pressures of academics, athletics, extracurriculars, testing, college applications, relationships, and everything else characteristic to attending an elite private school.

Migrants in Martha's Vineyard

Continued from Page 1

continues ignoring and denying the historic crisis at our southern border... Texas will continue sending migrants to sanctuary cities like Washington D.C. until President Biden and Border Czar Harris step up and do their jobs to secure the border." In particular, Governor Abbott has been using migrants



NBC News

as political pawns in hopes of reducing migration into the US.

The migrants sent to Martha's Vineyard, a small island off the coast of Massachusetts, further reveal that Republican governors denied help to migrants. On September 14, Florida Governor Ron DeSantis paid for 50 migrants to be flown from Texas to the island. According to NPR, Governor DeSantis did so because he claims that migrants from Texas often enter Florida. To convince them to fly, migrants were falsely promised jobs, free housing, and English classes, the Boston Globe describes.

The migrants were also required to sign an illegitimate consent form. This form, which Governor DeSantis released to NPR, is written in both English and Spanish. However, the Spanish translation purposely omits important information, such as the final destination. The consent form does not specify any location within Massachusetts, yet NPR states that migrants were told that they were going to Boston. Texas officials lied to the migrants because Boston's jobs, affordable housing, and status as a sanctuary city make it a desirable destination.

The New York Times explains that the migrants' arrival to the island came without any warn-

ing. Nonetheless, the people of Martha's Vineyard moved quickly to help, upholding their name as a sanctuary destination. They provided migrants with food, clothing, and Covid tests, as well as shelter in the regional high school and then in St. Andrew's Episcopal Church.

While Martha's Vineyard was welcoming to the migrants, it could not remain a permanent destination. The New York Times explains that the island is incredibly expensive with no affordable housing, and most of its jobs exist only during the summer. As a result, CNN describes that migrants agreed to take a ferry to Joint Base Cape Cod, a mainland emergency shelter. Massachusetts Governor Charlie Baker explains that the base will provide "a safe temporary accommodation appropriate for the needs of families and individuals."

Now, the migrants are looking into next steps. The Cape Cod Times explains that some migrants want to travel to family or friends, while others are looking for work in the Boston area. Although the migrants were sent to Martha's Vineyard as a cruel political prank, the help of the community there and Governor Baker has helped the migrants to make the best of their new situation.

Is AI Art Really Art? It's Complicated

GABI MOTT '25



The New York Times

Imagine a painting—a bizarrely beautiful mix of steampunk and Renaissance art. Cloaked figures stare into a window, or a portal, or something else entirely with the lightest suggestion of a city in the great beyond. The colors are delicate reds and golds, and the lighting is masterful. Everything is detailed, reveling in its own intricacy. This piece is “Théâtre D’opéra Spatial,” the winner of the digital arts category at the Colorado State Fair Fine Arts Competition. The only catch? The image was made almost entirely by Midjourney, an artificial intelligence.

This piece by Jason M. Allen won the competition. In fact, it was his first time entering an art competition. He’d never considered himself an artist, studying computer science in college and preferring keyboards to paintbrushes. However, he believes that his submission is art and that he deserved to win as much as anyone else. After receiving backlash, he responded “you said AI would never be as good as you, that AI would never do the work you do, and I said, ‘Oh really? How about this?’”

Allen takes the approach that art is solely about beauty. His submission

is beautiful. He certainly thinks so, and the judges clearly agree. If something is visually interesting and enjoyable to look at, then it is art. Artificial intelligence can clearly match and even outperform human artists, creating a pretty picture and doing so many times faster than any artist.

The common rebuttal is that art isn’t about creating something aesthetically pretty. Rather, it’s about a deeper meaning: symbolism, pain, the human soul laid bare. We’ve all seen a Picasso or an abstract painting made of dots and splotches, leaving the viewer, frankly, a little confused. Clearly, there had to be something special about the artwork for it to be as famous as it is, but at first glance, the pieces may not resemble more than a child’s scribbles.

At the same time, apparent messiness in art can be intentional. Picasso was an extremely talented artist who could, and did, easily do realism but also employed more abstracted figures because that style allowed him greater self expression. These pieces have undeniable historical importance, but more than that, they speak to people on a deeper level than brushstrokes on canvas. The art comes not just from

the visuals of the piece but the process behind it.

While Allen generated many renderings before deciding on the final rendition and gave detailed instructions to the AI, he wasn’t involved with the actual creation of the artwork. Unlike a painting where every detail is decided, much of his submission was down to chance and Midjourney’s algorithm. If we say that art must have a creator-given meaning then Théâtre D’opéra Spatial is not art.

However, this concept assumes that art cannot derive value from how its viewers see it. Bob Ross’ paintings are completely standard. They’re pleasing to the eye but play it safe in every aspect: the colors, forms, and subjects are all designed to be pretty. Yet, they’re also very much art.

Though genuine skill does go into any art, what makes art special isn’t necessarily the paintings themselves but the emotions attached to them. The feelings of love people have towards Bob Ross himself elevates the pieces. The paintings may evoke vague emotion already but become far more emotionally resonant when placed in the context of Bob Ross as a figure. The value here comes not from the paintings or even Ross’ intention when creating them but from the value the audience projects onto them.

That is to say, if the judges of the competition appreciated Allen’s piece for what it was, finding beauty and meaning in it, regardless of Allen’s input, then why shouldn’t it be art? If we say that art finds value in its viewers and not its creator, then Théâtre D’opéra Spatial is art.

From this idea, I arrive at two conclusions. Firstly, AI art can be art. I’m skeptical of strict definitions of what is and isn’t art, and if people find beauty and enjoyment in AI art, then I think it’s as worthy as any other form.

However, AI art is also different from more traditional forms of art. The backlash against Allen’s victory wasn’t all jealous artists who were scared that robots would put them out of a job but art lovers who yearned for a human touch. If all we wanted was detail or realism, we would’ve abandoned painting for photography a long time ago. Just as a painting would not be compared with a photograph, AI art needs its own category.

All Gender Housing is a Success, All it Needs is a Little Marketing

BEA BECKER '25



Most of the conversations I have with people I am talking to for the first time since June somehow make their way to some form of “Oh, are you not living in that new all gender house?” At which point I smile, nod, and begin my sales pitch on the merits of my dorm, frustrated that information about all gender housing is not being distributed so that everyone is fully up to speed.

Since I moved into the new dorm at the beginning of September, my experience of dorm living has been completely different from last year, and I would imagine pretty different from what most boarders are experiencing. Beyond the obvious change of moving out of a traditionally girls’ dorm and into a dorm housing people across the gender spectrum, we only have seven residents this year.

At full capacity, Academy House can accommodate 16 people in five doubles and six singles. I do not mean to imply that there is something wrong with living in a small dorm. Rather, I think our small numbers have actually been an asset. Often, living here feels like having a long-term sleepover with my friends, while other times I am frustrated that more people are not getting to experience living in all gender housing.

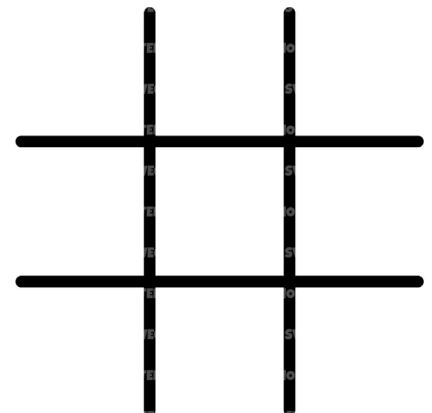
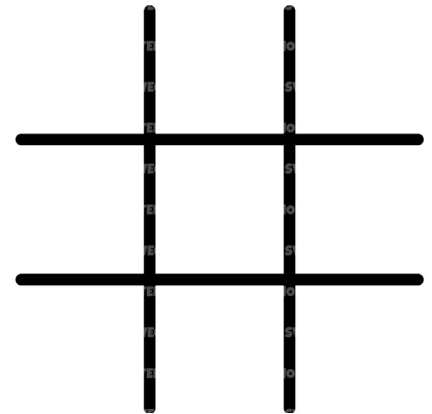
As someone who closely followed the development of all gender housing and the application process to move in last year, I found myself upset that the dorm was not marketed more effectively. Of course, it is hard to convince people to buy into something they cannot see and even harder to get them to give up what they already have for an unknown. The main problem I saw in the introduction of the housing was the idea that if someone wanted to move, they would already know it. Beyond that, it was not always clear that cisgender students were welcome in the house and that they would not be “taking a spot” from someone who needed it more. For trans students, choosing to move was a complex process that required convincing less than supportive parents to support their child’s decision, and while the school offered to support students in those conversations, I cannot imagine that bringing administrators as backup would ever be helpful in getting parents on board.

In my ideal version of the rollout, boarding advisories would discuss the specifics of the dorm so every student might consider if moving would be good for them, and the creation of all gender housing would not be possible to miss if you read your email. Maybe those ideas are pipe dreams, but I do think with a real dorm and people living in it we can start to reframe how we look at moving into Academy House.

Academy House is not just an all gender dorm in the way that any other dorm is not just a girls’ dorm or a boys’ dorm. Each dorm has its own culture and feeling that we all are familiar with, and although Academy House is still in the budding phase of its existence, it will soon have that established culture. Even just in these first few weeks of school, I can already feel the bubbling up of tradition.

There are lots of good reasons to think about moving into Academy House, and I encourage all boarding students to consider moving when the opportunity arrives. Whether you are a trans or non-binary student who wants to live in a dorm without any expectation of gendered behavior or a student who is curious about the prospect of living in an environment with diverse genders, just ask questions. Whether you feel overwhelmed by living in a larger dorm and want the feeling of a smaller, closer community or just do not feel a whole lot of connection to the dorm community you are currently in, consider moving. This dorm is already a fun, close community, and it is succeeding in its mission of creating space for gender diversity and non-conformity. All we need is more people to get engaged.

TIC TAC TOE



CENTERFOLD

MEET THE BOARD!

Coby “@cobes.cobes.cobes” Mulliken

Position: Editor-in-Chief

Hometown: brookline, ma

Whom I wouldn't let date my child: Nina Shah

Tinder Bio: I've read Orientalism once so you know I'm woke af

Milton crush: Henry Dallman

Savanna “I went to a British school”

Leung

Position: Editor-in-Chief

Hometown: Hong Kong/the Bins

Whom I wouldn't let date my child: Nina Shah

Tinder Bio: i've reached level 2679 in water sort puzzle

Milton Crush: mother @carolinealbright23 (but really, Ms. Bond)

Nina “Cardi B doppelganger” Shah

Position: Third EIC

Hometown: Newton, MA

Whom I wouldn't let date my child: Nina Shah

Tinder Bio: Don't buy Colgate whitening toothpaste. It said guaranteed whiteness in 14 days.

It's been 2 weeks and I'm still brown

Milton Crush: ☯️🌀 Δω □△◇ω

Aria “jane eyre kinnie” Kamal

Position: Senior Editor

Hometown: Dover, MA

Whom I wouldn't let date my child: anyone but Nina Shah

Tinder bio: Come horseback riding with me! if you're rly lucky maybe i'll even wear the bit...

Milton Crush: Melissa Lawlor

Caroline “mohmahz” Albright

Position: editor at large

Nickname: Gerald, kleenex, carousel

Hometown: Milton, MA

Whom I wouldn't let date my child: @biggdic-cvicc

Tinder bio: mother of 46, on DILF watch 24/7, finds purpose in learning Egyptian hieroglyphics, bought guillotine earrings, made a Barron Trump fan account which accumulated 1k followers. Thank you and Goodnight.

Milton crush: my eccentric and handsome son @savanna.leung

Victor “head monitor needs head” Chen

Nickname made by Nina

Position: Copy Editor

Hometown: Berwyn, PA and the Cott

Whom I wouldn't let date my child: Nina Shah

Tinder Bio: got 6,646,227 high score on subway surfers, 525,941 high score on tetris.com, and 32k tile in 2048

Milton crush: Ev “daddy” ZhangC

Louis “wifeguy” Chiasson

Position: A&E editor

Hometown: Wellesley, MA

Whom I wouldn't let date my child: Victor (he gaslights women)

Tinder Bio: swipe right if you rock with all uniqlo fits

Milton Crush: whoever keep the diet coke stocked

CENTERFOLD

MEET THE BOARD!

Isabelle “blake lively stan” Fitzgibbon

Position: editor at large

Hometown: Milton, MA

Whom I wouldn't let date my child: Elizabeth (only heterosexual in the friend group. big red flag.)

Tinder bio: a carefully crafted list of shakespeare characters that represent my brain cells with no explanation.

Milton Crush: Georgia Isaac

Elizabeth “3 extensions, same assignment”

Gallori

Position: Managing Editor

Hometown: Brookline, MA

Whom I wouldn't let date my child: Isabelle (too invested in can it kirkland conspiracies)

Tinder bio: give up early, give up often

Milton Crush: will charles (an “aphrodite among men”)

Yaman “shoved in a locker” Habip

Position: News Manager

Hometown: Newton, MA

Whom I wouldn't let date my child: Ryan Shue

Tinder bio: 85th at XC New Englands

Milton Crush: Teddy Choe

Ryan “chair tipping” Shue

Position: Opinion Manager

Hometown: Milton, MA

Whom I wouldn't let date my child: Yaman Habip

Tinder bio: Vegans Only

Milton Crush: Ms. Foster

Phuc “if i say i'd f*%k ryan gosling would you feel better?” Ngo

Position: Opinion Manager

Hometown/dorm: Hà Nội and hotel norris

Whom I wouldn't let date my child: Nina Shah

Tinder Bio: Không thiết mỗi yêu lãng mạng,

Chỉ cần tình cảm vô hạn mà thôi...

Milton Crush: Ms. Chen <333

Victor “head monitor needs head” Chen

Nickname made by Nina

Position: Copy Editor

Hometown: Berwyn, PA and the Cott

Whom I wouldn't let date my child: Nina Shah

Tinder Bio: got 6,646,227 high score on subway surfers, 525,941 high score on tetris.com, and 32k tile in 2048

Milton crush: Ev “daddy” Zhang

Henry “sun bum sponsor” Darling

Position: Humor Editor

Hometown: Milton, MA

Whom I wouldn't let date my child: Nina Shah

Tinder bio: I beat Elisa in Wii Baseball, thrice.

Take off your pants?

Milton Crush: Crossing Guard Mark, The Indecisive (But still I try)

Alden “freedom of speech” Smith

Position: Sports Editor

Hometown: Scarborough, ME

Whom I wouldn't let date my child: Nina Shah

Tinder bio:

Milton crush: Wayne-OOO

Review: “The Worst Person in the World” and the “End of All Strain”

PHUC NGO '23

Many films succeed because they unashamedly present themselves as fiction. Realism is deprioritised in service of emotion, and with that emotionality, the film buys itself some credibility, some suspension of disbelief from the audience. Wong Kar-wai’s *Chungking Express* is a magnificent example of this type of film. Joachim Trier’s *The Worst Person in the World* is not.

The Worst Person in the World is a film firmly set in reality. Its protagonist, Julie, starts the film as a directionally challenged medical student in 2010s Øslo, and the story centres around her finding herself as she moves through two significant relationships in her life.

As the first two acts unfold, it becomes clear that the film is built on (and succeeds thanks to) an astounding sense of realism. Julie’s struggles are real and, crucially, relatable: a yearning for meaning, a fear of abandonment, a general anxiety about kids. Renate Reinsve does an outstanding job melding these traits into an authentic corporeal form, someone distinct and individual yet still highly empathisable. She’s helped too by the plot, which ebbs and flows naturally, the script, whose lifelike dialogue and narration compounds Julie’s identity dilemma, and the cinematography, whose neutral colours (the only vibrant shade that features prominently is green – the colour of nature) give the film a realistic feel. *The Worst Person in the World*, at least its first two thirds, is portraiture in its highest forms.

Now, I don’t mean to say that the film, in its realism, doesn’t have unrealistic, fantastical elements: at one point, Julie literally hits pause on

life and jogs across the city to her love interest Eivind’s work, all while the rest of Øslo, cars and bikes and people alike, stand frozen in time. At another, Julie eats some psychedelic mushrooms and hallucinates taking a bloody tampon out of her vagina and throwing it at her father.

These scenes, though fantastical by nature, are simply extensions of the reality of the film. Both scenes exist only in Julie’s mind—in a fantasy and a shroom trip—and thus, they don’t break the film’s reality. Instead, they add to it by giving insight into Julie’s state of mind: her frolic with time showcases her longing for the change and newness that Eivind represents; her shroom-provoked hallucinations are a materialisation of her anxieties on inadequacy and abandonment.

However, as I watched and re-watched the film, its final act has always felt somehow ‘off’ to me. From the moment Julie learns of Aksel’s cancer, the film feels on an altogether different flow.

It’s not that the final act is technically inferior to the first two. Julie’s interactions with Aksel before his death feel intimate and human, and Trier expertly mixes depth and levity, as he does throughout the film. In one scene, they’re spooning on a hospital bed, and Aksel reaches for Julie’s breast. Julie nonchalantly but firmly moves his arm back to its place. In another, Aksel tells Julie: “I don’t want to be a memory for you, I don’t want to be a voice in your head, I don’t want to live on through my art, I want to live in my flat – I want to live in my flat with you.” Anders Danielsen Lie’s performance throughout the film is good, but in this final act, he really shines: Aksel is vulnerable and grieving, resigned to death yet living in denial.

The problem, I think, lies in the plot device used to push the film into its final act. Just prior, Julie had revealed to Eivind that she could be herself around him. He, by and large, ignores her. The natural direction of the story would’ve been to expand on this conflict, yet the plot was torpedoed by the announcement of Aksel’s cancer diagnosis. The otherwise sensible flow of the plot is disrupted. Furthermore, the final act messes with the sense of relatability central to the film: everyone’s fantasised about new love, everyone’s scared of being abandoned, not everyone has had

an ex (who’s still very much in love with them) be diagnosed with stage four cancer. In the end, the final act doesn’t seem to resolve anything; it just asks more questions. In effect, it felt like a beautifully crafted short film, an appendix separate from the rest of the film.

Reinsve herself seems to embrace the uncertainty. In an interview with *The Guardian*, she says: “We asked questions when we made this movie, and I feel we didn’t give any answers. It’s like a big conversation with so many people.”

Maybe she’s right – doesn’t the insensibility make the film even more naturalistic? Isn’t it reflective of the moments when we finally feel ready to confront a problem in life, but are then overwhelmed by something gigantic that we didn’t see coming? And, what in life ends with a neatly tied bow or a cherry on top? Lack of resolution is a significant theme in the film: Julie never sticks with anything; Aksel dies in the fourth stage of grief. Why, then, do we deserve closure? By this point, hasn’t Julie earned the right to be her own person? To demand from us sympathy and understanding instead of simple empathy?

I don’t know. In a film that succeeds so much on realism, somehow, its most grounded plot point cracks it. Maybe the problem was priming: I expected realism and relatability, so when I was given shock and specificity, something felt off. Maybe, it would’ve worked in a film less focused on realism. Maybe, I’ll only get it when I’ve crashed a wedding and blown cigarette smoke into someone else’s mouth. Or, maybe, it’s just supposed to be janky.

**Give our IG a follow
@themiltonpaper.40**

The Retirement of a GOAT

CHRISTINA GU '24



The New York Times

On Saturday, September 24, 2022, one of the greatest tennis players of all time retired from the sport. The 20-time grand slam champion Roger Federer officially announced his withdrawal from the ATP tour and grand slams following the Laver Cup this weekend.

Roger Federer was born on August 8th, 1981 in Switzerland, and is currently 41 years old. He started playing professionally in 1998, at 17 years old. Federer's professional career lasted over 24 years, where he has been ranked first worldwide for 310 weeks, for a record time of 237 consecutive weeks. He has won 103 ATP singles titles, including 20 Grand Slam singles titles, and set records of 8 Wimbledon titles, 5 US Open titles, and 6 year-end championships. In total, Federer has won 1251 career matches, for an overall win percentage of 82%. He is especially known for his abilities on grass courts, where his strengths shine due to the little time opponents have to react defensively. Federer is an all-rounded player with an extremely

strong forehand along with unbelievable technical skills that allow him to hit unpredictable shots.

Federer's retirement is largely attributed to the injuries in his right knee that often inhibit him from playing. Federer first injured his knee during the 2020 Australian Open and underwent three surgeries for it since, the last one being in 2021. He took a break from competitive tennis after the 2021 Wimbledon and was set to return this month to play on Team Europe in the Laver Cup. Prior to the Laver Cup, many reports suggested that Federer may have to miss the competition due to pain in his knee. The Swiss media outlet reported that Federer had "liquid in his right knee and it has become inflamed". Despite his injury, Federer still returned last weekend to play in the tennis tournament.

Federer made his retirement announcement a week before the Laver Cup, stating that "The past three years have presented me with challenges in the form of injuries and surgeries. I've worked hard to return

to full competitive form. But I also know my body's capacities and limits, and its message to me lately has been clear. I am 41 years old. I have played more than 1,500 matches over 24 years. Tennis has treated me more generously than I ever would have dreamt, and now I must recognize when it is time to end my competitive career." It was said that the announcement was pushed forward due to a media leak.

On Saturday, Federer returned to play men's doubles, partnering with his long-time rival and friend Rafael Nadal. The pair played a close match with Jack Sock and Frances Tiafoe from the United States, but ultimately lost 9-11 in the 10-point match tiebreaker. With support from tennis players and fans around the world, this match was the last of his professional career. Along with the retirement of Serena Williams last month, his retirement can mark the end of an era in professional tennis.

Milton next year:





DONATIONS

Like what you see? Want us to have another successful year? Donate or subscribe!

Dear members of the Milton Academy community,

The Milton Paper is Milton Academy's only fully independent publication, meaning that we have the freedom of minimal censorship in the topics we cover and the criticism we publish. In order to remain a fully independent publication, however, we must also maintain our financial autonomy. Thus we rely entirely on subscriptions and donations to provide the Milton community every week with thought-provoking editorials, investigative journalism of Milton-related issues, scathing movie and music reviews, the latest updates on sports teams, and hearty laughs. To continue publishing each week, we need your support.

It costs about \$200 to print every Friday; therefore, we ask that you please subscribe or donate to *The Milton Paper*. If you enjoyed reading our publication, learned something new, thought about an issue in a new way, or laughed at our back page, please help *The Milton Paper* continue to provide the community with an independent collection of student voices.



*Scan this QR code with your
smartphone to donate!*

To subscribe or donate:

- Go to <https://themiltonpaper.com> and click donate or subscribe
- Email jacob_mulliken23@milton.edu or savanna_leung23@milton.edu

Thank you in advance for allowing us to have another terrific year.

Sincerely,
The 40th Editorial Board