

THE RAMBLER

SEPTEMBER 2025



Image by the Rambler

A Conversation with New Upper School Director Ingrid Gustavson

By Clara Thorsen

On the morning of August 12th, I sit down with newly-appointed Upper School Director Ingrid Gustavson—it's been about six weeks since her arrival in Seattle. I'm in her first-floor Gracemont office, with the view of the seasonally abandoned Wissner courtyard behind her. I'm here to dispel the mystique that accompanies a new faculty member: what really lies behind the tall administration doors? What is the future of the Upper School under new leadership? Are the rumors true—will we actually have another birdwatching faculty member besides Peter?

Starting strong with the classic Bush student-to-faculty interview question: If Ingrid could run a Cascade or teach an

elective here, what would it be? Luckily, she's very familiar with experiential education. Her last job at Rowland Hall—an independent school in Salt Lake City—had a similar program to Cascades, albeit only week-long. She describes traveling around Northwestern France and a remote backpacking trip in Utah: "We were out in the wilderness scaling cliffs with students, and in some ways that was one of the most meaningful things I've ever done. I feel like we were truly in it together, even though there were adults leading the trip," she says. "There were kids who had never hiked before. There were kids who had never cooked before. Definitely kids who'd never set up a tent. [...] It was meaningful to me that when

one of the students gave a speech at the end of the year, he said it was one of the most meaningful things that he did in all of high school because it was such an intense learning experience. [...] So I'm always game for an adventure."

This photo is of Rowland Hall in Salt Lake City; Ingrid's last position.



For electives, however, she has a very different answer. "I do love teaching art history," she says. "That's the one thing that even when I became an administrator, I kept doing every once in a while. [...] We gave students a range of choices, and picked five movements or parts of the world together, and then built the curriculum around what they wanted to learn. That was really fun because we were all invested in what we were learning about."

Ingrid holds a master's degree in Art History, so of course, I have to ask what her favorite art period is. "I have a lot," she admits. "When I was studying art, my area of concentration was Northern European Renaissance works on paper. I love prints and drawings, especially from that period. When I became an art history teacher, I most loved teaching about contemporary art that I could actually send my students to go see, or they could discover things that I didn't even know about."

In books, Ingrid has slightly more contemporary taste: she names Louise Erdrich as a favorite author, also spotlighting Umberto Eco's *The Name of the Rose*. I, of course, recommend the best bookstore in Seattle, Ophelia's Books in Fremont—they always gift me piles of books topical to whichever classes I'm taking at the moment. It turns out, she had a similar situation when she was in school: "My dad was an English teacher, so he used to do that. I would tell him the class I was taking, and he'd be like, 'Here's some books, read that.' I rarely had to buy books, especially for English classes."

Next, I inquire about Seattle. What brought her here, and what are her thoughts so far? "I have been coming to the Pacific Northwest for many, many years," she says. "I was 14 the first time I came, and I loved how green everything was, the mix of water and mountains; it felt like you had the best of all worlds

Interview Cont.

in terms of nature.” Her sons both go to college in Washington now, following a memorable family trip. And the hiking is, of course, a plus for her. “I tried to start with the basic, more famous ones to get those out of the way, so I did Hurricane Ridge, Olympic National Park, and Snow Lake. We went too late in the day, but it was beautiful. We did Mount Si.”



Overlooking Snow Lake. Photo by JaidennC.

This is a very exciting development—I also just did a couple of these hikes. “We’re just following each other around,” she jokes, before listing yet another lake in Snoqualmie. And this is just in the past month and a half! I bring up the Methow, to which she says, “I can’t wait to go out there. Cross-country skiing is one of the things I want to learn while I’m here.”

She’s also into birding. “I’ve loved it since I was in high school,” she says, “It’s really fun.” I have to ask if she’s talked to our most prominent campus birder, Upper School math teacher Peter Pasterczyk. “I have,” she confirms. “It’s cool because when I was younger I felt like only retirees did it, but now there are a lot more people, including younger people like my son. He took an ornithology class and got hooked. Our texts back-and-forth have gone from ‘what’s for dinner’ to ‘I saw this cool thing today,’ or ‘Mom, what do you think this bird is?’ So that’s been fun.”

And now for the administration topics. To be honest, I was worried about asking these types of questions—often they’re met with a stream of classic Bush buzzwords, which is not really my taste. But you’ll be glad to hear I had nothing to worry about; I actually quite enjoyed Ingrid’s responses.

First off—why Bush? “I’ve actually had my eye on Bush for a long time,” she reveals. Apart from the location, she was drawn to the experiential learning, as it’s what she values most in education. “It seems like you all have great relationships with your teachers,” she adds. She admires the diversity as well: “I do think that learning happens best when you have a variety of opinions, backgrounds, and ways of seeing the world.”

For her first year as division head, she’s most excited about getting to know everyone. “I’m not the best at remembering names,” she admits. “People will just have to be patient with me, but that’s what I’m most looking forward to.”

So what about changes? As witnessed in my last three years at Bush, most significant administrative changes are accompanied by student debate and uproar. So what will be the scandals this

year? Don’t fear: Ingrid is practical about this. “I know that Matt Lai did a great job building a lot of new systems and getting the Upper School to feel really good. So I don’t want to come in swinging without knowing how things work first. But I’m sure as I talk to people and get to know the school better, I’ll have some ideas, but ask me in six months.”

She tells me that when she first started her last job, a math teacher told her that if she thought she was going to “come in swinging,” she’d have a thing or two to learn and that he’d “wait her out.”

“He wasn’t saying it in a mean way,” she clarifies. “But saying ‘don’t change stuff, because we don’t like it.’ He retired, and we made lots of good changes that everybody got behind. So it was funny.”

Regarding administrative changes, she applauds Bush’s focus on student input and feedback. “That probably gets tricky and can get contentious,” she acknowledges. “But the flip side is you get to be a part of helping make change and making things better.”

I have to ask her if she’s heard about Open Forum: the quintessential Bush contention-fest. “I was here,” she tells me. “I interviewed here when you had that one in the spring. It was really interesting.”

Open Forum Spring 2024				
B	I	N	G	O
ants in USS	shade thrown	"respectfully" disagree	tardies	passive aggressive comment
promo for school event/game	back and forth between two people	freshman speaks	airpods taken	goes overtime for a topic
"umm actually"	water pressure/ temperatures	Free!	cleaning up after ourselves	"for me personally"
something loud drops twice	clap back	food in bleachers	eating where we aren't supposed to	smell/ air freshener
PSA	freshman/junior history paper	green bins	pantry/commons	staff clarifies

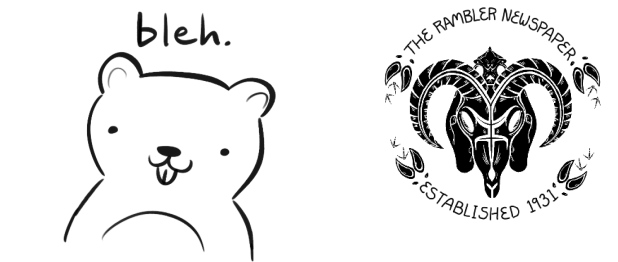
Image by Charlotte Park '25

Interesting indeed. I admit to her that I wrote a satire piece right in this paper about that specific Open Forum, which made fun of the privilege that is often revealed in that setting.

“That’s part of the learning too—having some awareness about the privilege that we have in a place like this and being mindful of how to use it,” Ingrid adds. “I always try to think about, what are the opportunities? Don’t think of things as challenges or bad; just think of those opportunities to build on, grow on, be better. High school is the most formative time, right?”

I agree. Despite the sometimes draining atmosphere of Open Forum, its existence alone is pretty valuable. “I think dialogue is important,” she continues. “Not talking past each other or judging, but listening and trying to talk to each other and hear whatever people are saying.”

Following our conversation, I’m genuinely excited for this new administration. More birders are never a problem for me. Also, send her your favorite restaurants—she mentioned she’s always happy for recommendations. Happy new school year, everyone!



Education

Bush School Convocation: Senior Speech Edson Velasco-Schwartz

Hello, and thank you. My name is Edson Anselmo Velasco-Schwartz, and I am your senior speaker on this beautiful day at Convocation! I want to thank Matt, Christine, Ingrid, Sara Fischer, and Sarah Smith for this honor, all of the teachers and faculty that have gotten me to the place I am now, my parents, my band, Percy Abram, and all my friends standing over there, hopefully not judging me too hard.

What does it even mean to have Courage? I could ask you that and get a thousand different answers right now, because ultimately, the Courage we normally think of is just a buzzword like compassion, community, or honesty. None of these words have value until you define them with your actions, and for that reason, to be Courageous can feel incredibly daunting. How can you have Courage when your life pales in comparison to the stereotypical Courage a firefighter takes with them as they rush into a burning building? What I want to tell you today is that Courage never starts grandiose; it grows, just as you have, and just as you will. It is not just the strength to do something valiant, but the force that keeps you going each day.

While we have grown up learning about great moments of Courage in history, such as the Stonewall riots or Mahatma Gandhi’s Salt March. For me, Courage can be something as small and as terrifying as playing with my emo band anywherebuthere live. The music I write holds my memories and experiences, so performing it means sharing a part of myself with a crowd I don’t really know. But I am never alone on that stage. My band, Gus, Mal, and Josh, are right up there with me. They are my family, whether on or off the stage; we lift each other up, and after every show, we are honest with each other. We share what went well, what could be better, and how we can grow. That trust, that willingness to be vulnerable, is just as Courageous as being a firefighter.

That is because Courage is actually an incredibly small thing. In my thirteen years at the Bush School, I have seen it in every corner of day-to-day life growing up on this campus; it is so small, it hides itself among our everyday routines. But when you look, Courage shows itself here through our conversations with new students, our successes and failures, our support of our friends, our crying on each other’s shoulders, and ultimately, our honesty to each other. And through all of that, no matter what else you do, we show Courage by even waking up in the morning, getting out of bed, and

Education Cont.

facing the day. We are fortunate to have that supportive community here at the Bush School, and just like playing live, it is those small acts of Courage compounding across the school that define our campus.

Courage is wearing the badge of your identity on your breast when you show up to school. For me, it is being Hispanic, it is being male, it is my long black hair and my dark brown eyes; it is being queer, it is the millions of parts of my identity that I willingly choose to show to the world, and when I get here to the Bush School, Courage is the albeit small but complex melting pot of culture, race, sex, gender and humanity that any institution shares together. We live in a community that supports and cares for its students. And through this privilege, no—this power we are granted at this school, we can make change on a citywide, or even statal scale. So when we are given the privilege and power to be Courageous and support our community here at Bush, it begs the question: What does it mean for us to have the Courage to listen to, embrace, learn from, and accept a world larger than just ourselves?

In writing this speech, I was very fortunate and privileged to have the ability of visiting my grandparents and extended family in Ecuador over the summer. And at the dinner table, I asked what Courage meant to them. They told me how in Spanish, they say Coraje, and like its English counterpart, how it means bravery, how it means standing up for what's right. But they also told me how Coraje means anger, the kind of anger that stirs inside you when you see injustice. And that's what's different, because Coraje doesn't just stop at recognizing issues, but it fills you with the force to act. And in our United States and abroad, to have Coraje is to recognize the issues others face that we as a community are privileged enough to be guarded from.

What we can all take from my Abuelo's explanation, is this: as a Bush community, we can't just appreciate the power and privilege that we are given at this school, the privilege to not think about these issues and to keep ourselves, our children, and our families sheltered away from frontiers of war and walls of hate, but we must have the Courage to act, to give and give and give and give and give and give and give and give and give and give again that which you have to spare. We must address those in our greater community that don't have as much as we do; we must not shelter ourselves away inside the borders of our institution.

We come to the Bush School to learn, to watch our children grow and become ready for the world, but what purpose does any of that growth have if we don't share it with those that need it more than us? To have Coraje is to be angry, angry together, and to turn that anger into remedy. Here, from the first days of kindergarten, we've been planting the seeds of something larger than ourselves. Here, from middle school, we have traveled the world on our electives and worked within our community. Here, from high school, we

have Cascades, clubs, and ambitions, but is it enough? The Courage inside all of us binds us together. We are different from other schools because we can think differently, we can look different, we can be different people, and still, we come to the same place to learn each day. That unity here lets us move mountains, so in this period of transition, both within our school and the affront to democracy in our current United States, we must open the conversation to how we can be doing more with the power we have access to. I ask, with the greatest compassion for this school that has formed me into the person I am now, where do we go from here? We stand at the perfect time not just to change, but to improve.

So in this 2025-2026 school year, walking through the entrance each morning, I hope you ask yourself: what will I have the Courage to do today? And although you might start small, helping with a friend's homework, supporting that one shy new student, maybe even playing your first show with a new band. Why don't we do something greater? You have been given that power to do great things in our community, our city, our state, or even our world. We have been doing small acts of Courage our entire lives; now is our time to break out of this box and act. And if you still aren't ready yet, I assure you the Bush School will nurture within you the power to change the world. That is our responsibility, that is our message of Courage, and whether you knew it or not, you have always had that power to do great things.

News

In Memoriam: Diogo Jota Ayaan Bali



Photo by Liverpool FC

On July 3, Portuguese footballers Diogo Jota, age 28, and Andre Silva, age 25, passed away in a car accident in Spain. After attempting to overtake another car, the vehicle's tire blew out, causing it to veer off the road and catch on fire. Jota was driving to a ferry terminal after being advised by a doctor to take a ferry to England instead of flying, due to needing minor lung surgery. Their sudden, tragic deaths sent shockwaves across the football community. Andre Silva had played for FC Porto youth academy and then for Portuguese second division club Penafiel. Diogo Jota played for Liverpool, having won the Premier League, FA Cup, and EFL Cup at the club from 2020 until his passing. In 2018, he helped promote Wolverhampton Wanderers to the Premier League. He also made 49 appearances for the Portuguese national team, scoring 14 times, and winning the UEFA Nations League twice in 2019 and

2025.

Hailing from Gondomar, Diogo Jota started his career for the Portuguese side Paços de Ferreira, where he made over 40 appearances in the Portuguese first division before moving to Spanish side Atlético Madrid in 2016. Though he didn't make an appearance for Atlético, he spent two productive years on loan, first at FC Porto, where he scored eight times and even played in the Champions League, and the second at Wolves, where he scored 17 goals and was an instrumental player in Wolves' promotion that year. In the summer of 2018, he completed a permanent transfer to Wolves, becoming a key part of the club's transition to the Premier League, where they finished seventh in back-to-back seasons. In the summer of 2020, he signed for Liverpool. Despite multiple injuries, he played his best football for the club, scoring 63 times and assisting 24 in 190 appearances, proving to be both a clinical and clutch forward, winning three trophies in the process. Outside of football, Jota was an avid FIFA player and was even number one in the world at one point.

As a Liverpool fan, Diogo Jota was a personal hero of mine. He was a beloved member of the team. His pace, dribbling, versatility, and clinical finishing made him a joy to watch. Despite being 5-foot-9, he was a threat in the air and never took those abilities for granted, scoring many headers. He was loved even more so because of his infectious personality. His many goals against Arsenal, the 94th-minute winner against Tottenham Hotspur at home, and his beautiful finish in the Merseyside Derby against Everton in April, which ended up being his final goal for Liverpool, are moments that will long live in my memory as a Liverpool supporter.



Photo from GETTY

His sudden death was a major shock to the sporting world. Yet even through these tough times, it was so beautiful watching the football world come together to celebrate and honor this magical footballer and even better man. During the FIFA Club World Cup and UEFA Women's Euros, which were happening at the same time, minutes of silence were observed across all games. Many players paid tribute to Jota after scoring. For example, Kylian Mbappe put up a 20 with his fingers representing the jersey number he wore for Liverpool. Former teammates and coaches wrote beautiful messages remembering him as a person and a friend. Liverpool retired the number 20 in his honor, promised to pay the remainder of his contract, and created a memorial outside the



News Cont.

stadium where anyone could lay flowers or personal messages. Rival club Chelsea even donated a share of the Club World Cup prize money to Diogo’s family.

On Friday, August 15, the first game of the Premier League season was Liverpool vs Bournemouth, the first competitive game Liverpool played at home since Jota’s passing. The fans brought scarves and banners commemorating Jota and Silva, including a touching one that said Jota’s wife and kids would always have a home at Anfield. The fans held these scarves and banners aloft before and during a touching rendition of the club’s anthem, You’ll Never Walk Alone. A minute of silence followed for both men, and as the players bowed their heads, fans in the stands held up graphics in honor of the brothers, reading “DJ20” and “AS30.” After a tight game which saw Liverpool win 4-2, Salah celebrated his 94th-minute goal by doing one of his former teammates’ celebrations, a gator chomp. After the final whistle, Salah once again faced the fans who serenaded him with Jota’s name and the song they had made for him. This moment hit Salah deeply as he was applauded by supporters with tears in his eyes.



Photo by Michael Steele

Diogo Jota was an amazing football player and an even better person who touched the hearts of millions of football fans across the world. Two months before his passing, Jota had won the Premier League; one month before, he had won the Nations League; and a few days before, he had gotten married to the mother of his three children, which makes this all the more heartbreaking. He, his brother, and especially his wife and children will never walk alone.

His name is Diogo.



Photo from X



Opinion

An Extended Abstract for: On the Ethics of Predictive Policing Algorithms

Samuel Checkal

****This is an extended abstract for an Ethics Brief titled: “On the Ethics of Predictive Policing Algorithms.” This brief is being considered for publication elsewhere and is therefore not available in full in The Rambler. If you are interested in reading this brief in its entirety, please contact scheck88@hotmail.com.*

This Ethics Brief works to investigate Geolitica (formerly known as PredPol) and SoundThinking regarding their predictive policing algorithms (PPAs). This brief focuses on SoundThinking’s trajectory to becoming the “Google” of PPAs by taking over the space through acquisition of competition (e.g. Geolitica, Forensic Logic) and the ever-growing resources and data they are providing to the police. We will explore the ethical effects of having our data and policing practices increasingly influenced, and potentially controlled, by a single private company.

Geolitica was originally developed as PredPol in 2011 by a team of UCLA researchers and the LAPD. It was created to make crime prediction more data-driven and objective. PredPol emerged as one of the first major commercial tools in the field. In general, PPAs analyze massive amounts of data to predict trends in where and when a crime could take place. This data can include the times, locations, and nature of past crimes to provide insight to police. We will also explore how PPAs are being used in other countries, what kinds of data they track, and how that data is used to inform policing.

Police argue that the use of algorithms creates a more effective

approach and speeds up the process of policing by sending officers to the place of a potential crime at a certain time. Critics argue that these models promote

racial profiling, as the data fed into the algorithm is based on current police data, which tends to target certain minority groups. There are also concerns about the lack of transparency behind how these systems operate and how the predictions are generated. Daniel Susser brings out an interesting point about using this technology differently: putting it in the hands of social workers rather than police. He argues that this approach might create more productive change in communities compared to increased policing.

Pushback has not stopped governments from implementing these systems, however. Some authoritarian regimes have already openly declared their intentions to use predictive policing to eliminate crime altogether. Investigating this technology raises urgent ethical questions about bias, accountability, and how far we are willing to go in the name of safety, especially when private companies like SoundThinking are changing law enforcement.

We will explore Daniel Susser’s proposal of using this technology differently: putting it in the hands of social workers rather than police. He argues that this approach might create more productive change in communities compared to increased policing. This brief applies a deontological framework, arguing that PPAs, when built on racially biased data, violate individuals’ rights to fair and equal treatment under the law, and undermine the moral duties that law enforcement owes to its communities. It also draws on virtue ethics to critique how these tools may cultivate institutional values of secrecy, control, and detachment, rather than the virtues of justice, care, and humility that should underpin ethical policing.



WHOA, BLANK SPACE.

See this huge, boring blank space? Wouldn’t it be cool if there was a painting, photo, comic, or even a silly doodle?

Help us fill in all the blanks by sending your art here!



For more infomation, email amelia.hart@bush.edu.

Sports

New Horizons in Seattle: A Preview of the 2025 Seattle Seahawks

Ben Foltz

***This sports section has information as of August 15th. For Bush athletics updates, visit [BushBlazersAthletics.com](https://bushblazersathletics.com). For national sports, see ESPN.com.



Running back George Holani breaking free for the opening touchdown of the Seahawks' preseason (Photo from Associated Press)

Introduction

As fans pack Lumen Field for a preseason game on August 7th, the atmosphere is not only amplified by the return of the beloved Seahawks but also by the opponent's presence. The Seahawks are set to face the Las Vegas Raiders, a team that reminds them of a not-so-distant past.

Pete Carroll has coached more than a hundred games in Seattle, but none on the opposing sideline. For 14 years, Carroll was the leader of the Seahawks organization, leading them to ten playoff appearances and a Super Bowl. Even after a somewhat disappointing 2023 season, Seahawks fans were shocked when the franchise moved on from the long-tenured and beloved coach. Eighteen months later, Carroll was coaching his first game for the Raiders, returning to Seattle for an away preseason game.

Past Seasons

The Seahawks' decision to move on from Carroll was a long time in the making. In 2024, only Tyler Lockett remained from the Seahawks' 2014 Super Bowl-winning roster, and the team had struggled to replenish talent since that year. Carroll had substantial influence in the organization's decision-making, and owner Jody Allen was looking to shift power away from the head coach and towards general manager John Schneider. In his final press conference, Carroll said, "It was John's turn; he deserves this," handing the keys over to his long-time colleague. Another motivation for the Seahawks was their struggles on defense, which was supposed to be Carroll's coaching strength. As NFL offenses shifted the focus to explosive plays, Carroll's aggressive coverage shells were getting increasingly exposed. The Seahawks had their eye on a much younger defensive mastermind who could shift the Seahawks' identity to a more modern defensive scheme. In 2023, Mike Macdonald was the defensive coordinator of the Baltimore Ravens, where he led the second-ranked defense in the last five years. Macdonald's philosophy is predicated on complexity and disguise with simulated pressure and flexibility in

coverage. The Seahawks hired Macdonald in 2024, with hopes of reviving a dormant defense. Under Macdonald, their defense jumped from the 29th-ranked unit in EPA/play in 2023 to the 11th-ranked unit in 2024. The Seahawks finished 10-7, the first team out of the playoff picture.



Quarterback Sam Darnold at his introductory press conference alongside Klint Kubiak (left) and Mike Macdonald (right)
(Photo by Ethan McReynolds)

Offensive Changes

With an improved defense, the focus of the Seahawks' 2025 offseason became fixing the offense. First, the Seahawks quickly moved on from offensive coordinator Ryan Grubb, instead targeting Klint Kubiak. The Shanahan offensive scheme, which Kubiak will bring to Seattle, is focused on marrying a strong run game with passing and building a simple offense for the quarterback. After being hired, Kubiak said, "We want to have an identity that we can run the ball versus eight-man fronts. That's something we're going to stress to our guys early in the offseason, building our play-actions and moving the pocket off of that and trying to be a really good team on first and second down."

The most significant changes this offseason, however, came in the Seahawks' offensive personnel. In a blockbuster trade, Geno Smith was sent to the Raiders in exchange for a third-round pick, reuniting Smith with Pete Carroll, his former coach in Seattle. Less than a week later, star receiver DK Metcalf was traded to the Pittsburgh Steelers. Both Smith and Metcalf were demanding large contracts, and later got paid \$75 million and \$150 million, respectively.

The Seahawks may have lost two great players, but they also saved enough money to make some moves. The Seahawks would sign former Offensive Player of the Year and Super Bowl MVP Cooper Kupp, who will become the Seahawks' slot receiver. Kupp, a Washington native, reflected on playing for his hometown team in his introductory press conference: "It's a full-circle moment coming back and being able to throw on a Seattle Seahawks uniform." The Seahawks then signed the best quarterback in free agency, Sam Darnold, to a three-year, \$100 million contract. Darnold, a former top pick, broke out last season with the Minnesota Vikings, leading them to a surprise playoff berth. Macdonald raves about Darnold: "Sam's our starting quarterback. We love him, he's doing a tremendous job." The Seahawks also signed edge rusher Dexter Lawrence and receiver Marquez Valdes-Scantling, who will fill key veteran roles.

Draft

In the draft, the Seahawks addressed their lackluster offensive line with their first pick, selecting guard Grey Zabel with the 18th pick. He will be a stalwart in Kubiak's new-look offensive line. In the second round, they first used the

pick from the Metcalf trade to select Nick Emmanwori, a versatile safety with elite athletic traits. They then took tight end Elijah Arroyo, a



smooth route runner and big play threat. The Seahawks made the biggest surprise of their draft by taking quarterback Jalen Milroe with their third-round pick. Milroe has running abilities that rival the best in the NFL, but his accuracy, processing, and pocket presence have significant concerns. The Seahawks plan to have him as a backup to Darnold until he develops his passing ability.

Conclusion

There are doubts about the 2025 Seahawks. Darnold had his first good year in his seventh season, and there are serious concerns about his ability under pressure. The offensive line only received one new starter, Grey Zabel, and the Seahawks are putting a lot of trust in Kubiak to turn around one of the worst units in the league in 2024. Kupp is now 32 and is not the same threat to defenses that DK Metcalf was. The Seahawks' defense will likely need to carry the team as the offense finds its groove. However, the long-term future is bright for the Seahawks. They have a rookie quarterback in development, a young and spirited team, and a creative head coach. If all goes well, Seattle's two-year playoff drought will end soon, and the Seahawks will return to being a Super Bowl contender, led by their defense.

With two key trades, a new coordinator, and an important free agency and draft, this offseason completely changed the Seahawks' short and long-term plans. While this season is Mike Macdonald's second in Seattle, it feels as though this is his first with a team that embodies his identity, the remnants of the Carroll regime now gone. What's left is a younger, more modern team built on defensive complexity and efficient offense, ready to usher in a new era of Seahawks football.

Music

An Introduction to Bossa Nova and Samba Rock Annika Castillo

Interested in expanding your music taste? Give samba a try! Samba is a Brazilian genre that is rhythmic and upbeat, coming in many varieties that can appeal to a wide array of audiences. Samba first emerged as a fusion of various styles of percussion and celebratory music in the Afro-Brazilian community of Bahia, Brazil. Modern samba rose to popularity in the 1920s and continued to evolve in the following decades. Samba can be split into distinct subgenres, such as Sambalanço (samba made for lively dancing) and Bossa Nova (jazz and samba fusion). Two samba subgenres emerged in the 1950s and 60s that brought new artists and styles to the mainstream: Bossa Nova and Samba Rock. Both of these styles were influenced by elements of other genres, with Bossa Nova having been influenced by jazz and



Music Cont.

classical music, and Samba Rock by rock, soul, and funk.

If you are interested in giving modern samba music a try, here are some of my album recommendations for people who are new to the genre:



Jorge Ben Jor’s Samba Esquema Novo is a standout album in the modern Samba genre. Its title translates to ‘New Style Samba,’ and it indeed was a step in a new direction for the genre. Released in 1963, shortly after the end of what can be considered the first ‘Golden Age’ of samba in the 1930s and 40s, Jor’s style is somewhat relaxed in comparison to earlier samba. The album is a fusion of Bossa Nova and Rock Samba, and it remains upbeat while still being quieter than Jor’s soulful vocals. Jazzy sounds of the trumpet and the distinct rhythm of the tambourine and drums blend perfectly. An ever-present element of the genre, the percussion is truly able to stand at the forefront of the songs on Samba Esquema Novo without being drowned out by the big-band

sound of louder samba styles. The soft guitar acoustics are also able to shine and cohesively connect tracks throughout the album, as many pairs of songs share guitar melodies (such as “Chove Chuva” and “É Só Sambar”). The album is one of the most well-known and well-received samba albums of all time, and serves as a good starting point for exploring both Bossa Nova and Samba Rock.



Jazz Samba Encore! is a Bossa Nova album by Stan Getz and Luiz Bonfá, featuring vocals from Maria Toledo on most of its tracks. Stan Getz is one of the most well-known early Bossa Nova artists, with his most popular work being the album Getz/Gilberto, made in collaboration with the main creator of Bossa Nova, João Gilberto. Though that album contains most of his hit songs, Jazz Samba Encore! is my personal favorite out of his discography. The album is very jazz-centric, with a quieter bass and drum beat, and prominently featuring trumpet and saxophone solos. Toledo’s vocals pull the album together, as her melodies can both blend with the instrumentation in the background and take the forefront in

songs such as “Saudade Vem Correndo.” The album manages to be both lively and calming, and is my favorite album out of the Bossa Nova subgenre.

The band Trio Mocotó was influential in the Samba Rock genre, and their 1977 self-titled album showcases the evolution of the subgenre. The group performed as a backup band for Jorge Ben Jor, helping to establish his signature style that would become the basis for Samba Rock. Their solo music is much livelier than most of Jorge Ben Jor’s songs, with louder beats and vocals. Their self-titled album also features a wide variety of instrumental performances, including large string and brass ensembles, and includes a choir performance on the song “Dilê.” The influence of American rock and funk can be heard throughout the album with the inclusion of electric guitar solos and backing tracks. This album is a great introduction to Samba Rock, and its upbeat music always puts me in a good mood.



How to Make a Golden Animated Movie? Kpop Demon Hunters Is What It Sounds Like.

By Chloe Gabrielson



Image from Netflix

KPop Demon Hunters, a movie appropriately about K-Pop idols hunting demons, once again confirms what the man who named the Cars movie learned: simplicity is better when titling something. Guys. He got a \$300,000 bonus for coming up with the name Cars. CARS. I mean, descriptive, if literally nothing else. Ahem. Anyways. I’m less befuddled by the newer movie, though. What else do you call a

movie about K-Pop Demon Hunters? I mean, the concept speaks for itself.

The concept, for those who haven’t watched this movie (which is like, come on, you had one task and all summer to do it. Get your stuff together) is that a three-woman K-pop group called HUNTR/X (pronounced hun-trix) has the sacred role of maintaining the Honmoon ‘soul door’, a musically-fueled magic barrier

that keeps demons out of the human world. Their end goal, at least in theory, is to turn the Honmoon golden, which should permanently keep demons out of their world. In other words, they must give the performance of a lifetime in order to save everyone’s life. Things get more complicated when the demons, who normally attack randomly and unsuccessfully, try a new tactic: forming a rival demon K-pop boy band to steal HUNTR/X’s fans, with the ultimate goal of taking the fans’ souls.

My overall rating of this movie is a glowing 7/10. I will now give a breakdown of why it deserves the high rating, and then explain my few grievances that hold it back just a little.

Dedication to the production

The music in the story isn’t just a gimmick; it’s a powerful aspect of the story, and it is incredibly clear how much work was put into making it. For example, in order to achieve more authenticity with the sound of the fictional group, they worked closely with people involved in the real K-pop world, including meeting with TWICE, who later covered a song and marketed for the movie, and hiring producers who had worked before with groups like BTS and Blackpink. Other aspects of the film also stay culturally relevant. The clothing for the demons (robes and hats) and weapons HUNTR/X uses both draw on traditional Korean culture, and it gives an accurate, albeit

Review Cont.

brief, scene that accurately shows the evolution of K-pop. Fun fact: The enemy K-pop group, the Saja Boys (translating to ‘lion’ boys), have demon designs that look like jeoseung-saja ‘underworld messengers’, or Korean grim reapers, who guide souls to the afterlife.

We should also talk about the music for a minute. In the first few minutes of the movie, we get our musical introduction to the trio. “How It’s Done” operates both as a great song for what they are doing (kicking demons’ uh, rear ends), but it is also an amazing K-pop song. We get fast rap lyrics that show the creativity and abilities of the group. The chorus, though, is perfect for a different setting: getting the crowd to scream their lungs out. It stays low enough that everyone can sing along, while remaining catchy, easy to remember, and also, crucially, still furthering the plot line. “HUNTR/X don’t miss... HUNTR/X don’t quit” are representative of the girls’ perspective of their role. This song is their starting high. They are so close to success, so powerful, so perfect... and then a few scenes later, we see that Rumi, leader of the group, is alone, hiding secrets from her friends, and teetering on the verge of utter failure. An introduction for the ages.

The Characters

The film excels in a lot of areas, but its portrayal of the three main characters is a personal favorite for me. Despite being extremely talented, they are shown to be silly, hungry, grumpy, and complicated human beings. Are they hot? Sure, yes, but they can be that and also burp sometimes. This kind of representation might sound like a low bar, but think about it. When was the last movie you saw where three attractive, talented women were allowed to be people?

I could go on, but this is getting long and I haven’t even started complaining yet!



Image from Netflix

Pseudo-redemption (for men)

Jinu, leader of the Saja Boys, is a flawed character who abandoned his family for money and fame but is heavily implied to be redeemable and worthy of a second chance. However, the movie then falls into the common trope of giving a guy some complicated trauma and a history of bad decisions. Then, instead of him putting in the work to heal, recover, and make amends... he just sacrifices himself for a greater good, as if that replaces the work he needed to do. This trope, of a death or near-death experience magically redeeming a man, is everywhere. When this is the only solution proposed to men who mess stuff up, it starts to feel like a lazy excuse to not write actual character development. A man? Changing his ways? Ridiculous.

Commitment to the Messaging

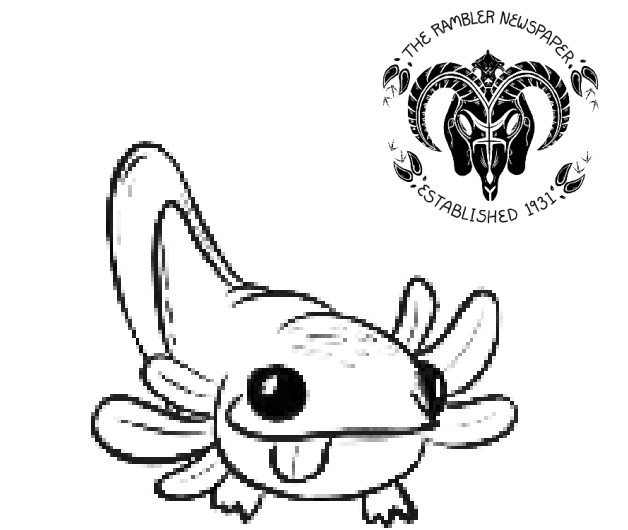
Rumi is part demon, which is part of her motivation to make the Homoon golden. She believes doing so will erase the ‘patterns’ on her that mark her as a demon, which hopefully will make it so her demon-hating bandmates will never learn her heritage.

The movie never explains if this logic would have worked, but it doesn’t matter. Rumi has been told this all of her life; it makes sense that she would believe this was her only way out. However, after she talks with Jinu and realises the demons aren’t all bloodthirsty killers, but rather a group controlled by an oppressive, murderous fire demon king Gwi-Ma, she starts having doubts about brutally killing all of them. “The supernatural beings we have been killing aren’t inherently evil” is a pretty common story plot, especially in animated movies. This seems like a complex and well-thought-out situation at first. However, the demons are literally running around and killing innocent people. It is quite clear that, whatever complexities the situation has, Rumi’s hesitation to kill demons will get humans killed. At best, demons are a sympathetic group that still have to be killed for humanity’s survival.

So...kill all demons except these two good ones? The metaphor breaks down. It’s not a unique issue (a common place to see it is with vampires—they may be sympathetic villains who are a metaphor for one oppressed group or another, but they are also literally murdering people). To really make this aspect of the movie make sense, the movie’s message breaks down into sections. Rumi’s hesitation to kill and refusal to explain the situation to her friends is a problem, not necessarily that she is hesitating. She won’t ask for help, so she can’t find another solution, nor can she truly accept herself. Her faith that Jinu can be saved is a statement about not judging others and trying to help them no matter what. Just ignore the other demons that don’t get that chance, and especially don’t think about how Jinu is coincidentally the only one always shown as a conventionally attractive human, even in his demon form. Finally, the HUNTR/X trio has to fight hoards of evil demons to save humanity and restore balance to the music charts. Once you try to merge these messages, it becomes a confusing mess, but on their own, they each stand up to scrutiny.

All in all, I would describe KPop Demon Hunters as an extremely well-done movie. It doesn’t break any tropes drastically; it doesn’t have a radical message, but it does what it does with a level of excellence that I respect. It’s clear that so much care went into this story. It’s also, again, a movie with fire animation about K-pop demon hunters. How could I not love it?

***Thank you to everyone who edited and gave advice on this article! Special shoutout to Amelia H. for fact-checking my K-pop knowledge, along with giving great comments.



Music

Three Songs to Start Your School Year Right

Clara Thorsen and Elaine Zhang



Image by Clara Thorsen and Elaine Zhang

Beam Me Up - Alex G

“A person who doubts himself is like a man who would enlist in the ranks of his enemies and bear arms against himself.” - Alexandre Dumas

We all have our own doubts about our path forward. Will I get in? Will I pass that test? Will I win that race? Don’t fret: Alex G has the perfect cure for you. Whether you’re an athlete or an academic, this song will beam. You. Up! “I’m gonna put that rocket way up in the sky,” he sings. “Yeah, yeah, yeah.” Thank you, Alex... this school year will be momentous with your wise words alongside us.

WAKE - Post Office Winter

Ring ring ring!

As September rolls around, we are all setting our alarms to wake up earlier. This song makes getting out of bed a little more groovy each morning. It also helps you leave summer behind and welcome autumn with open arms: “fuzzy mittens,” “heated blankets,” they sing. Starting each day off with some Post Office Winter will subliminally lead you to even love the 5-minute earlier Wednesday starts.

Be Intense - Dutch Interior

“To go wrong in one’s own way is better than to go right in someone else’s.” - Fyodor Dostoyevsky

Now for some self-reflection and expression. Do you ever feel insecure about who you are? Don’t fear. Dutch Interior is here. “I’d like to change my step / I’d like to feel intense / but I don’t have the look / and I can’t take that chance.” They are the One Direction of new Americana. Leave “you’re insecure / don’t know what for” behind and turn on this lovely tune instead. We saw the 6 members perform last spring (and Elaine shook one of their hands)! They are like a boy band; all six members sing separate songs, but together they are an unconquerable force! Forget your woes and don’t forget to be intense this school year.

Advertisements

Clubs, classes, events, promotions, and more!



NEED A CLUB TO JOIN?

DETAILS:
When: Monday @ Lunch
Where: USS 105
Club Leaders: Eva Vega + Amelia Hart
Next Competition: EDUMUN'25, Oct 4th
Contact: eva.vega@bush.edu
amelia.hart@bush.edu

10-TIME
AWARD WINNING
CLUB

JOIN

MODEL UN

CALLING ALL ARTISTS!!!

Jazz up our pages! Get featured in Artist Spotlight!
Send us drawings, paintings, comics, doodles & more!

Scan this QR code or email amelia.hart@bush.edu.



Artist Spotlight

Katie Stolte '26



—What’s Up?—

Every month, the Rambler randomly selects people from each grade and asks them a question.

“What should we rename the USS (Upper School South) building?”

Lily Austin ‘29: The Boat (because USS sounds like a boat name).

Louis Petersen ‘29: Percy Abrams Education Center.

Ben Ward ‘29: The Jungle.

Anonymous ‘29: Monrovia.

Anonymous ‘29: Bogside Bunker.

Ayaan Bali ‘27: The John and Starsky Ganz Building of Academic Excellence.

Evoc Shen ‘26: Bruh idk.

Measles Villiot ‘26: The Lime Lodge.

Anonymous ‘26: Unicorn Society Structure; Unicorn Supporters Symposium; Ukulele Student Symphony.

Anonymous ‘26: Olguin Hall.

Anonymous Service Dog: The Humble Abode of Our Glorious Leader Pope Leo XIV’s Vatican Apartment.

Word Search

School’s In!

Annika Castillo

I C E B R E A K E R R U C M W T T W
Y K S R A T S W Y E N H E F P W S R
L C U O A B F T H T H K C F N A E E
S H A N R L S C K R A G Z O C N U P
B N J N I I S Z F E K L T J L O Q A
M Y O C V I E C Y A P E G C A S E P
X Q N M F A Y N G T B L O O S V R Y
J E C A M R S Y T O S N G C S A E R
P N R S T O P E O A V D O F M T S O
V A P N L R C K S O T V U N M S R T
S B A S O G H S C S Z I K Q W U U S
A P Z V B I I A L Y I Z O X O G O I
T H G O A G T R I L I H H N B D C H
F F T Q N I D O S L Z N S O M I R Z
A G D M O J V F I A D L O O O R K Y
F X E N Y A S S E B O L T Z Y G Z Q
F N C C Q B U U L U L J O Z W N W P
T W A G S A R A H S M I T H I I N Y

Assignment
Commons

Essay
Ingrid Gustavson
Pantry

Sara Fischer
Syllabus

Canvas
Convocation
History Paper

Notebook

Pencil
Sarah Smith
Yoshi
Class

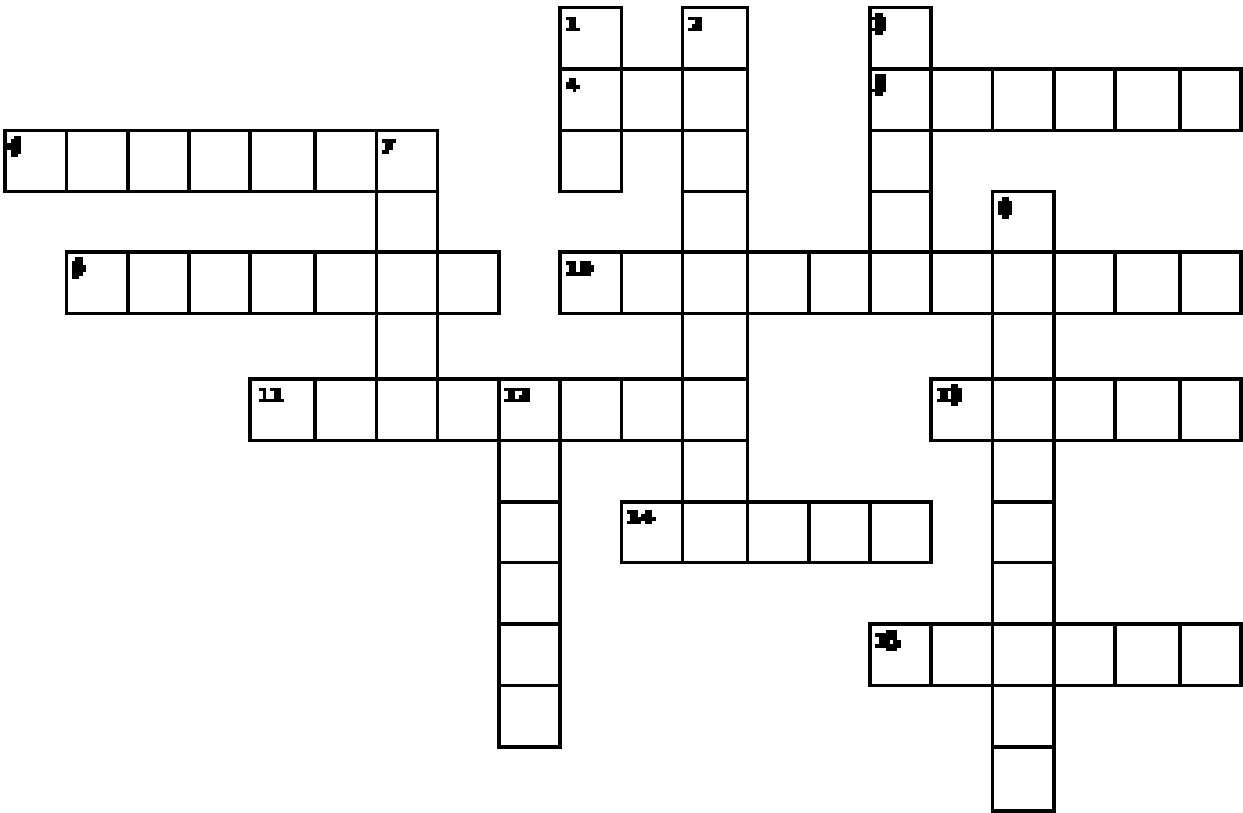
Course Request

Icebreaker
Orientation
Retreat
Starsky



Crossword

Dagi Hailu and Kai Aizawa



DOWN

1. The ___ is coming
2. Luke of “Star Wars”
3. A mythical creature with the body of a goat and the head of a human
4. 2025 on the Lunar Calendar
5. Old keyboard
6. Expected to retire from the NBA this year

ACROSS

7. A large tree that produces acorns
8. The closest state to Russia
9. Proof of dinosaurs
10. Tells the time using the sun
11. “Royale”: recently popularized a mobile game that has a larger skill gap than chess
12. Master detective
13. (Bush senior) Julian’s middle name
14. Rapper from Toronto
15. No, it is not a sandwich

