



HONORABLE MENTIONS

Winter 2020

A collaboration by
DePaul University's Honors Program



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On the cover: An early sunset seen from Bygdøy in Oslo, Norway during the Design, Landscape & Society Study Abroad Trip.

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HONORABLE UPDATES

Words from the HSG President

By Kurt Edlund

Hello Honors Students!

My name is Kurt Edlund, and I am the President of Honors Student Government for Winter Quarter 2020. I'm a third year student studying Physics, Math, and Computer Science with a minor in Spanish. If you can't tell, I love school. I have been an active member of the Honors Student Government since my first quarter at DePaul University. I served as one of the Honors Floor Representatives and then continued my Honors E-Board career by serving as an Academic Representative during my sophomore year of college. And now I've been enjoying my latest role in the Honors world: President.

You may be wondering to yourself, "How is Kurt the President of Honors Student Government for just one quarter?" If you remember from last quarter's Honorable Mentions, Maya Baker is actually the President for the 2019-2020 school year; however, they are currently studying abroad in Merida, Mexico, so I stepped up to run the show until they return. I'm sure Maya is enjoying some lovely warm weather and sightseeing, but we have been having a very fun quarter of Honors Program events in Chicago!

Our biweekly Honors Student Government meetings have been packed with exciting activities and visitors. The quarterly speaker series led Honors students on a journey through drug advocacy with Sociology Professor Greg Scott's talk entitled "They Talk, We Die: Drug User Advocacy as a Human Liberation Movement." Other meetings have been filled with HBOGo giveaways and swag with a screening of a documentary about the making of Game of Thrones. The last meeting of the Winter Quarter was rooted in the Vincentian Mission of DePaul University with a past Honors Student Government President—who is now on the Vinny Squad—leading a discussion and presentation on the ways of St. Vincent and how they can impact and inform our decisions and leadership today. I've saved one of my all-time favorites for last: the annual Honors Ball! February 21st was a night of revelry and fun at the Monochrome Disco Ball! Everyone in attendance had a blast with good food, drinks, dessert and even greater company to dance the night away with!

Speaking of good friends, this year's Executive Board has truly been laser-focused with their efforts to make this the greatest year of activities and events ever. First, we must all give a big round of applause to Tuyét Anh Lê and Andrew Krueger for making the Honors Ball go off without a hitch.

It was a great success! Thank you for all of your dedicated work planning the ball. That said, the rest of the E-Board members rallied around the Social Committee Co-Chairs and helped out too. Our Service Co-Chairs—Gia Pappas and Bethany Kujawinski—organized a donation collection box throughout the Honors Program and then delivered it to St. Theresa's Loaves and Fishes dinners program the afternoon of the Honors Ball. Thank you both for your important work. The co-Academic Chairs—Maddie Fernandez and Ayyan Chandry—collected student honors course feedback and voiced the students' ideas and concerns to the faculty at the quarterly University Honors Program Committee meeting, where the Honors Program curriculum is discussed. Communications Director Sara Shahein always has the latest information, updates, polls, and photos on our Instagram account. Please check it out! Chandler Whitney is the RA on the Honors Floor of Clifton-Fullerton again this year and is absolutely killing it as always as an RA, the Honors Ambassador Coordinator, and the best DJ for our Honors Student Government meetings. Keep being fabulous and having a blast welcoming the freshmen to DePaul University! Speaking of freshmen, every moment is thrilling when the newest additions to our Executive Board are there; I am talking about our Honors Floor Representatives. Ben Stumpe, Emily Blackstone, David Taullahu, and Elizabeth Whitcomb always have their energy level turned up as high as it can go. Thank you for diligently showing up to meetings on Fridays with such enthusiasm!

I hope everyone has enjoyed the bleak coldness of the winter quarter as much as possible. There hasn't been much snow to be able to go build a snowman or make snow angels in the Quad, but I'm certain we've all found some way or another to fight off the seasonal depression and survive because that's what college students are best at: surviving one way or another.

With sadness and happiness, I look forward to Spring Quarter when the sun shines more, flowers bloom, and Maya returns from Mexico to be our president and send me back to my place as Vice President. That said, I want you all to know that it has been a pleasure to see all of you and experience the Honors Program from a new perspective as the president. Now go enjoy the rest of the newsletter and set the world on fire with your passions!

Supplemental Instruction Information

We All Get By With a Little Help From our Friends!

Are you struggling – or just need a little help - in any of the following 100 or 200 level classes?

- Biology
- Chemistry
- Computer Science
- Mathematics
- Economics

Assistance in specific classes is nearby and free!

Check out DePaul's Supplemental Instruction Program (SI). SI is an evidence-based model of academic support that uses collaborative learning to help students successfully complete historically difficult classes through weekly peer-assisted review sessions.

For all details, and a winter quarter schedule, go to:
go.depaul.edu/si

Or send an email to: siworks@depaul.edu

For more assistance, go to:
<https://resources.depaul.edu/student-success/tutoring/Pages/default.aspx>

Writing Center Information

The University Center for Writing-based Learning (UCWbL) supports writers across the DePaul community with a variety of written works, while also promoting the use of writing in teaching and learning on campus. The UCWbL is a part of the Office of Academic Affairs and includes five programs: the Writing Center, Writing Fellows, Workshops, Outreach, and the Collaborative for Multilingual Writing and Research.

To get one-on-one assistance with your writing, from creative writing pieces to lab reports, the Writing Center is the place to go. Students, staff, faculty, and even alumni can meet with a Peer Writing Tutor to address any concerns that they might have related to their writing. Peer Writing Tutors are graduate and undergraduate students and professional staff members from a variety of disciplines and with many areas of expertise. They can help you with anything from lab reports to poetry to resumes.

Tutors at the Writing Center are available to help you at any phase in your writing process. They can work with you on assignment comprehension, brainstorming, rhetorical analysis, and beyond. They aim to help you identify what is effective in your writing and what revisions might strengthen it. Rather than act as a copyediting or grammar service, the tutors at the Writing Center strive to help you identify patterns of error in your work and help you to learn to avoid them in future writing. Writing Center appointments can take place in person or virtually through four modalities: Face-to-Face, Written Feedback, Online Realtime, and Conversation Partner.

There are two Writing Center locations at DePaul, one at the Lincoln Park campus and the other at the Loop campus. For more information, including how to make an appointment, visit depaul.edu/writing.

LINCOLN PARK
Schmitt Academic Center 212
2320 N. Kenmore
Chicago, IL | 60614
773-325-4272

LOOP
Lewis Center 1600
25 E. Jackson
Chicago, IL | 60604
312-362-6726

HONORABLE EVENTS

Honors Speaker Series: “They Talk, We Die: Drug User Advocacy as a Human Liberation Movement” by Greg Scott

By Deyana Atanasova

As an introduction to sociology professor Greg Scott’s talk and following Q&A on January 24th, 2020, Honors Program Director Dr. Martha Martinez-Firestone invited the audience to reflect on tradition and its potential drawbacks. As a frame for Scott’s presentation, it encouraged listeners to reconsider their preconceived notions and biases of drug use. This wariness of tradition becomes even more palpable when it is informed by inherently discriminatory institutions and when our knowledge of drug use is primarily supplemented by pop culture and misinformation.

In a recent interview, Harry Styles confessed to doing mushrooms while working on his new album. Miley Cyrus recently joked about smoking a joint on stage a few years ago at the MTV EMAs on Twitter. John Mulaney used his past experiences with cocaine as a punchline during his *Kid Gorgeous* special on Netflix. The common denominator? Privilege. Ultimately, popular media is filled to the brim with casual references to drug use. We listen to artists who are drug-users, and we binge *Breaking Bad*, *Weeds*, *Euphoria*, and *Succession*. But what about reality?

At the beginning of the presentation, Scott asked a question: “How many of your parents taught you how to safely use drugs?” Only one audience member raised their hand, solely because they categorized alcohol as drugs. When Scott reframed the question to include alcohol, a sea of hands rose. His work as a scholar in the research field of drug use, a visual artist and filmmaker, and an activist against the insidious “War on Drugs” would lead him to host a talk in an effort to destigmatize the way we look at, talk about, and respond to drug use.

To invite the audience to contemplate drug use, Scott claimed that part of using drugs is an effort to “critique existing arrangements” and to shift perceptions of said reality. In particular, he described drug use as a relationship; essentially, drug use becomes a “problem” when it takes time away from other individuals or work. Functionality and management are key points in drug use. Part of this thinking exercise alludes to societal values



Professor Greg Scott

of productivity over pleasure and ultimately leads to pathologizing. Scott outlined three distinct discourses of pathologizing: 1) criminalization, 2) medicalization, and 3) moralization.

Notably, it is impossible to discuss drug use and its attachments to criminalization without addressing Black and Latinx identities along with the oppressive systems in place targeting them. One need only reference President Nixon’s “War on Drugs” and Vice President Ehrlichman’s blunt bigotry exposing the scheme as targeted racial violence to come to terms with the glaring, inherent racism ingrained in “correctional” institutions. Mass incarceration is one of these institutions, and it is dissected in Ava DuVernay’s documentary *13th*. During the presentation, Scott—a drug user, activist, and filmmaker himself—stated that the United States’ biggest export is policing models.

Over time, though, Scott noted that organizations to support and advocate for drug users rose against increasing opposition to

drug use; INPUD, the International Network of People who Use Drugs is one of them. Some of their core values include social acceptance, decriminalization, and the concept of demedication or disassociating psychiatric efforts to be necessary for aiding substance abuse disorder. Further, a major part of activist agendas in the 1970s was needle exchange activism, which not only focused on supplying clean needles to drug users but also tangentially correlated with efforts to limit the possibility of HIV transmission through needles. Scott commented on how the federal government has acknowledged that clean needles are one of the only ways to ensure safe drug use, and yet it won't provide funding for it. During the clean needle movement's prime, pharmacies were being robbed in order to make medical equipment more accessible to drug users.

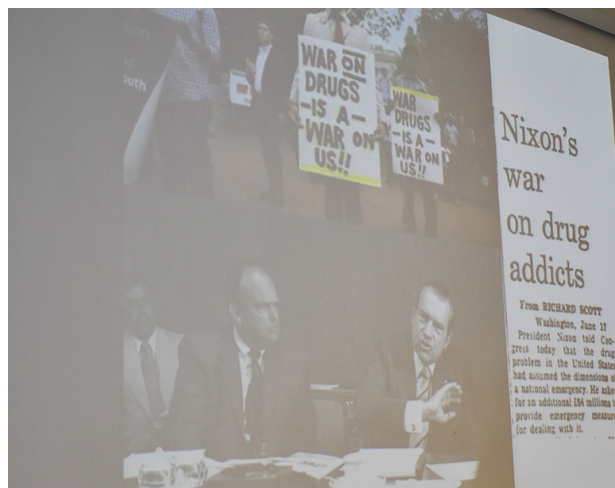
Further developments in the history of drug use activism led to the inception of the "harm reduction" ideology. Scott argued that "cures" don't work or do not exist and that abstinence and prohibition are not only unrealistic but harmful ideals. The rhetoric born from the "war on drugs" bled into policing, and the ideals turned into excuses for more law enforcement involvement, ultimately driving the death toll. Scott mentioned the critical distinction between substance use management and substance abstinence; one is a "bridge to treatment" and the other is a "bridge to suckiness."

More locally, the Chicago Recovery Alliance's focus on "any positive change" (as defined by the person seeking assistance) is one other avenue in engaging with drug user advocacy. Greg Scott has been involved with the organization for 17 years as the volunteer Director of Research. More recently, he has been serving as the director of the CRA's Alliance for Collaborative Drug Checking—Real Time (ACDC-RT).

Again, recognizing the rhetoric that surrounds policing and oppressive institutions is crucial in breaking them down. Scott exposed one particular machine known as a high-pressure mass spectrometry (HPMS) device which literally has a "Drug Hunter Mode." While meant to detect chemicals and substances accurately, according to Scott and recent research, it is wrong roughly 50% of the time and costs roughly \$65,000. On the other hand, newer developments of non-policing devices (some using infrared technologies) can detect substances more accurately and for a little less half of the price of the policing one. Currently, Scott is in the midst of working on an article that showcases such research and he intends to contact attorneys and prosecutors to directly address some of the glaring inconsistencies of "evidence" that could be used in drug-related cases.

The Chicago Recovery Alliance in particular does work with the more accurate type of machinery and its body of activists has contributed to the official reframing of drug narratives in the city of Chicago. Since the summer of 2019, drug checking services to inform the user or holder of the drug of its exact composition is legal. Moreover, overdose is officially being reframed as commonplace systematic and structural racial violence in the city of Chicago.

As Illinois dives into 2020 with the legalization of marijuana, questions about expungements must be asked about prior minor marijuana offenses. Though legal, stigma still lingers like smoke in a room, veiling marginalized individuals once again. So, what can we do in the meantime to engage in drug user advocacy? Support the Chicago Recovery Alliance by reading more about them on their website (anypositivechange.org), learn about Naloxone (the opioid antagonist), and at least acknowledge the folks on the ground doing the work of first responders; help turn the tide of tradition.



A slide from Professor Scott's presentation

Honors Ball 2020

Monochrome Disco was the theme of this year's Honors Ball. Students enjoyed the evening of dinner, dancing and friendship in Cortelyou Commons on Friday, February 21st.



A good time was had by all at this year's Honors Ball.



MENTIONS REFLECTIONS

Alumni Feature: Caelin Niehoff

By Sara Shahein

What was your first position after graduating?

"I was having a conversation with The History Factory when I got accepted to NYU's Master's program."

Shortly after graduating from DePaul, Caelin Niehoff worked as a student assistant for an MA program on campus. She later got a fellowship through the Gilder Lehrman Institute of American History and returned to continue her work with the university. During this time, she traveled to the UK and presented her work there. She began her graduate application process parallel to her job search. She applied to The History Factory and was offered a contract with them for six months. Caelin decided to defer her NYU acceptance and within a year she was a full-time employee at The History Factory.

Caelin's first position at The History Factory was as an editorial associate. She worked on editing, proofreading, and reviewing different documents. When she was hired full time, she worked as an associate writer. She started working on smaller copy writing, social media, and blog projects, and was later promoted to staff writer and began working on larger projects and writing more pieces. Caelin spent two years working on writing stories about the history of different companies and organizations. An opportunity eventually presented itself for her to transition into a project management role, a position she has held for the last two years. Her formal title is Account Executive. This means when The History Factory gets a project to make a book, museum exhibit, or website, Caelin manages the team deadline and budget. She also works with the client to make sure their needs are met. She spends time with the editorial, design, and production teams to make sure that the project is running smoothly.

Current Position – Describe a Typical Day

"Every day and every client is unique."

Caelin explained that no two days are exactly the same and this is what makes what she does unique. This is because she works in a very collaborative environment with a lot of variety with the clients and projects that she works on. For example, if she was working on a book project she might look at different ways the publication might look, how it will be structured, and who will publish it. This type of project gives Caelin experience in publishing books. On another day, she might be focused on creating a traveling exhibit. The one common denominator between Caelin's days is collaboration. She works with employees at



Year of Graduation: 2014 with a BA in American Studies and a minor in History

Current Position: Account Executive at The History Factory in Chicago

the Chicago office and from offices around the country. During these collaborative meetings, there will be brainstorming and interviewing to understand what the needs are for that day. Caelin explained that this collaboration leads to producing very high-quality creative work.

What are some projects you have worked on?

Caelin shared two projects that interested students can check out. The first is a book called Verizon Untethered. The team worked with a former founder and CEO of Verizon. Caelin stated that this project was unique because they interviewed over fifty former executives and people from the company's founding era. The book focused not only on the history of the company but also on the history of telecommunication. The proceeds of the book go to the VtoV fund, which is a Verizon charity. The other project that Caelin mentioned was the second edition of the book Generations of Style for Brooks Brothers. This is a very public-facing and beautiful book about the history of fashion. The team interviewed Zac Posen, the current head of the Brooks Brothers' women's department. She explained that this was a very cool update to an already interesting book. Caelin enjoyed working with these clients because of their fascinating histories.

How important is networking?

"People respond to authenticity much more than your thirty second elevator pitch."

When asked about networking, Caelin recalled the story of how she found out about The History Factory. She had seen a posting on a job board,

but she had first encountered The History Factory when she was at the Gilder Lehrman Institute. A young woman that had just graduated from Virginia Tech was in a relationship with someone from DePaul. She had just finished an internship at one of The History Factory's competitor firms. Caelin shared this story to remind students that it is not only necessary to network with other people at DePaul or people that you believe are in the same industry as you. One of the most beneficial things about networking is getting to know people from outside of your industry. Caelin recognizes that young people can be a bit more strategic when it comes to networking. For example, when she was searching for a job she attended a lot of mixers and happy hours to meet people. During these events, she noticed that a lot of people who are hiring can be really fatigued from groups of young people that show up with business cards. When it comes to being more strategic, Caelin recommends establishing a genuine relationship with someone and showing your interest in what they are doing even if it is something you haven't thought about pursuing.

As long as you are engaged, authentic, and interested in learning more about the person, networking will be much easier. Once you've got your foot in the door, Caelin explained that enthusiasm can go a long way. If you demonstrate your own enthusiasm for a position, it can lead to you earning that position, instead of how many networking events you go to.

Describe your time at DePaul and your involvement with the Honors Program.

"I was very intimately involved with the Honors Program and it was a very positive experience."

Caelin was extremely involved with the Honors Program. She lived on the Honors Floor, served as an Honors Floor Representative, and held the position of Honors Student Government President for two years. She enjoyed working on the Honors Ball and being an Honors Mentor. Outside of the Honors Program, Caelin was a part of DePaul's Debate Team. She shared that the team competed at many universities and she still remains friends with a few people from the team. Caelin was also very involved with the Catholic Campus Ministry and was an Interfaith Scholar. She explained that the interfaith trips she participated in and the people she met helped shape who she is today. Caelin encourages students to get involved with Honors Student Government as well as other groups on campus. Through engaging in these programs, she believes that students will be able to make the most out of their undergraduate years.

Do you have any advice for first-year students at DePaul and in the Honors Program?

"Do something unexpected and be open to unexpected things no matter what your major is."

Caelin explained that when she was finished her degree, many people expected her to become a lawyer or continue her education and get a Ph.D. During that time, one of her best friends gave her the advice to do something unexpected. Caelin wants students to remember that when you graduate with a certain degree, you gain so much more than just a degree. Students are much more capable than what a job title entails or which skills are required for a certain position. She wants to encourage students to not be afraid and to escape the linear mindset that there are only certain jobs that people are suited for. People say that the jobs of tomorrow don't exist yet. People usually assume that these jobs will arise in the world of technology, but Caelin assures students that this occurs in the humanities and liberal arts too. For instance, when people ask Caelin about her job they are surprised that an organization like The History Factory even exists. She concluded by stating that there are many jobs that don't exist yet because students haven't come up with them or filled those roles yet. It is important that students don't feel pressured to do what other people expect them to do or to do something that they believe might be labeled as more successful.

Do you have any advice for students in their final year at DePaul?

"Be patient. If you peak by the time you are 25 or 30, then the rest of your life is going to be really boring."

One piece of advice that Caelin wanted to share with graduating students is to be patient. She thought back to a writing class she had taken and her professor told her that everyone wants to get a job by the time they are 22 and make a certain amount of money by the time they are 25. Caelin explained that finding her job took time. She went into a lot of other interviews and considered graduate school. The transition after graduation can be kind of rough and you may be getting slack from home, but Caelin encourages students to be patient. The interview process takes time and the first place that you interview might not be the best fit for you. Caelin explained that graduating students need to remember that they might find a place where they could end up working even longer than their entire time at DePaul. This is something that might be hard for a student to grasp. Any time after the four years you spend at DePaul can seem like an eternity. It is worth taking time to explore and try new things to figure out where you want to work.

Honors Faculty Spotlight: Dr. H. Peter Steeves

By Jade Ryerson

Earlier this quarter, I sat down with Professor H. Peter Steeves, Director of the DePaul Humanities Center and lover of science fiction. Professor Steeves currently develops programs and events for the humanities, although his academic interests are scattered throughout disciplines that begin with “ph.” He studied physics as an undergraduate, philosophy in graduate school, and is now a phenomenologist by trade. While these fields might seem dissimilar, they all strive to answer life’s big questions: Why are we here? What’s it all about? What is space? What is time?

Showing “how boundaries between disciplines and different colleges are probably not nearly as real as we think they are” is something that Steeves aims to demonstrate in both his private work and at the DePaul Humanities Center. Each year, the Humanities Center hosts about 20 public programs that “try to cross every interdisciplinary boundary that they can” and show “why we need all of these different perspectives without preaching it.” Professor Steeves prefers to “just [demonstrate] it and people will get the idea.” It’s hard not to get excited about these projects when lasers are involved—an upcoming event about scale required him to try his hand at building a laser microscope using a pipette and some pond water.

When Professor Steeves isn’t developing Humanities Center programming or devising Star Wars puns for them, he teaches and researches. As a phenomenologist, he primarily studies consciousness, “in order to try to find out the universal and necessary structures of how consciousness operates, how the mind engages with the world.” While the term ‘phenomenology’ has more than enough syllables to make its complexity self-evident, Steeves breaks it down into relatable and accessible chunks—even in terms of zombies. In his latest book—his sixth—there’s a chapter on zombies that tries to “unpack the way in which popular culture deals at large with experiences of death through presence and absence.” He explains that the zombie trope allows society to navigate the absence of a deceased loved one, not as nothing, but precisely the absence of their being around and their previous presence. The absence of that existence is what makes the grieving process “a lot more complex and vivid.”

What really draws Professor Steeves to this work is “compelling arguments that help him think about things,” two of which are art and aesthetics. However, that’s not to say that there’s never new ways to look at things. Steeves is good friends with Professor Matthew Girson, an artist and professor of painting in DePaul’s Art, Media, and Design program. Steeves admits that he loves painting—especially works by Paul Cézanne—but he was always afraid to oil paint because it necessitates so much technique and knowledge about color. As a result, Girson ‘forced’ Steeves to do four oil paintings in his studio. Struggling with a still life—a lily in a glass vase—actually informed Steeves’s own philosophy. Thinking about how the light reflected off the flower and interacted with the vase helped him understand how he applies philosophy when discussing other people’s art.

Professor Steeves’s paintings weren’t the only good thing to come out of that collaboration. The professors ended up proposing a team-taught class that was half philosophy and half art. After receiving an internal grant from the university, their section of the Honors senior capstone was born. During the quarter, students spend half of the class in the philosophy department reading about art and aesthetics and the other half in the art studio learning how to paint. Over the course



of the quarter, students produce one still life, get a sense of how both disciplines influence one another, and ultimately get better at both. One of the key takeaways that Steeves hopes students receive is “how to apply lessons we learn along the way” and that they consider how to apply those lessons to bigger life questions. Professors Steeves and Girson have offered the course three or four times, most recently during fall 2019.

This collaborative, interdisciplinary Honors senior capstone was a departure from Professor Steeves’s other Honors classes including HON 105: Philosophical Inquiry and another rendition of the senior capstone about free will and how our understanding of it changes based on the science of the day. Reflecting on his fall quarter class, he shared, “One of the challenges of that course and one of the great things of the Honors Program is that all of those students come from all over the university. Not a single person was from philosophy or art.” Steeves appreciates that the diverse academic interests of the students add a “sort of richness” and challenge him to think of the class not just as a capstone to philosophy, but also as a way to share “some things you should know now because you went to a liberal arts school and these are things that were good to think about.” He loves that the Honors Program gives space to do that.

In accordance with his myriad of interests, Professor Steeves spends his spare time exploring his loves of science fiction, painting, fidgeting with electronics, playing guitar, and prepping for

lecture performances. He’s currently prepping for one in Hawaii next year, which will feature “live music and dancing by local folks and big magic performances at the mouth of a boiling caldera.” If that event didn’t already sound cool—or rather fiery—enough, the conference is about anarchy, revolution, and empire and “creates a space for important political work.” Steeves is “also fortunate to do almost all of it in collaboration with [his] wife,” who is an adjunct professor at DePaul and a dancer.

For all of these pursuits, Professor Steeves ultimately asks: “Does it get at the truth? Because to do so, you have to come at it from a lot of different ways.” That’s why he maintains that the interdisciplinary collaboration between art and argument is so important, because “sometimes one gets it and the other doesn’t.” He is grateful to be able to dive into those interests and questions each and every day at the DePaul Humanities Center, where he says, “I can do things I’m interested in and hopefully others will too.” Even when grappling with “those serious questions,” Professor Steeves strives to “bring some of the joy” back, especially in higher education, since “fun” is what “knowledge and learning” are supposed to be.



Theater Review: *Comedy of Errors*

By Maiwenn Brethenoux

It was a typical Chicago Saturday—that is, with glacial temperatures and burning-cold ears to show for it—that found me and a friend at Navy Pier’s Chicago Shakespeare Theatre. Specifically, at The Yard, a space that opened just a few months ago. Of the most flexible kind, The Yard has huge moveable columns of seats (Quidditch-stadium style) as big as city buses on their ends that allow the space to host productions and audiences big and small—anywhere from 150-950 seats.

This particular production, an abridged version of *A Comedy of Errors*, could seat 590 spectators, lasted 75 minutes, and, each Saturday once the story ends and the lights come up, the cast answered questions from the audience. Since this was a family production, much of the audience were children ages three and above—quite a few of which were able and eager to participate.

How could we not smile at a veritable comedy of errors? It begins with a couple who become parents to a pair of twins, before adopting another pair from a woman of a lower class. Between the children of each pair, it is impossible to distinguish them. And then, woe of woes, the couple becomes separated when their ship sinks at sea, each with a boy from each pair of twins; one to Syracuse, and another to the rival city of Ephesus.

The latter is where the main action of the play takes place. And it is there that ensues a hilarious set of twists and turns, of mistaken identity and all the possible comedic issues of such a situation. Consider: how to distinguish twins who, in addition to looking exactly the same, also share their names—since even their parents could not tell which one they had saved from the sinking ship? What would happen if these twins could not tell each other apart or their brothers apart? If their Ephesian brothers’ wives and acquaintances could not tell them apart?

Love gets warped and tangled. The four brothers are totally unable to follow or understand the abrupt changes in their situations and both of the Dromios struggle as they race from one side of the city to the other, running from scoundrels and lawmen and—for the Syracusan Dromio—from his Ephesian counterpart’s wife! But soon, at long last, all the brothers are in one place, and both the Ephesian Antipholus and the brothers’ father (condemned for being a Syracusan stepping foot in Ephesus) are saved. Loving relationships

are healed and can now grow, including that of the couple separated in the beginning by the sea, and the Syracusans are allowed by the Ephesian duke to stay. Are you still with me? Because the characters certainly had their heads spinning, bewildered by their web of a story, even if it all ended and mended well.

During the Q&A session after the show, we learned that once the production closes at CST, the troupe will be performing throughout the schools of Chicago. Which promises to lift and warm spirits in this cold (and for many, disappointing) beginning to 2020!



The play's two sets of long-lost twins—Dromio of Ephesus and Dromio of Syracuse and Antipholus of Ephesus and Antipholus of Syracuse cross paths on stage (Photo by Liz Lauren).



*A company of traveling players perform *The Comedy of Errors* at the Chicago Shakespeare Theatre (Photo by Liz Lauren).*

An Intro to Improv

By Ben Stumpe

After being accepted into DePaul Improv and Sketch Comedy (DISC), one of my friends asked me, “Why do you have to practice? Don’t you just make it up?” Yes, our troupe makes things up on the spot. But, like any other group activity, we have to practice in order to fine-tune our skills and create a cohesive group mindset. Yes, there are improv jams where you can improvise with complete strangers, but the group mind and creative unity is far stronger within a well-rehearsed troupe. Creating a group mind involves understanding the specific humor style, character choices, and physical comfortability of your fellow improvisers.

Similar to any sport, hobby, or profession, improvisation has its own lingo that can be confusing for first-time audience members or improvisers. The most well-known term in improv is “Yes, And.” No, this does not mean that the actors need to literally say, “Yes, and” in a scene. Instead, I prefer to think of this concept as an agreement among the actors and the addition of new material to the situation or their characters. Like speed limit signs, this rule is more like a suggestion. If one improviser begins a scene with, “Hey, Reggie, I want to jump out of this window,” and the other improviser says, “Yes, and I will help you do it” the scene would not last very long. The responses from an improviser should be organic and believable. It is okay to say no to increase the longevity of the scene. Before getting into the “game” or gimmick of the scene, it is crucial to ground it in a base reality that is understood by the audience. From there, the actors can heighten the stakes and explore other components of the characters’ relationships. For the most part, it is necessary for the actors to stay positive, accept the gifts or choices given to them, and add new material to the established reality.

Modern improvisation, founded by Chicago native and educator Viola Spolin in the 1950s, typically falls between two types of form:

long-form and short-form. DePaul Improv and Sketch Comedy, as well as a majority of professional improv troupes, practices long-form. Short-form is composed of short games with a formulated structure such as Four Square, Freeze, New Choice, and Slideshow. Whose Line Is It Anyway? is the most popular example of short-form improv.

Long-form is a composition of scenes based on one suggestion from the audience. Whether or not the scenes all have to do with the original suggestion or branch out into a stream of consciousness is up to each individual troupe. When the scene has peaked and received the greatest number of laughs, one of the improvisers will edit or swipe the scene by running across the stage in front of the actors. If something in the scene inspires an improviser on the sidelines or back wall to heighten or explore the situation, they can employ a multitude of moves. The actors can do a walk-on with a new character, tag-out certain characters to start a new scene with one of the characters from the previous scene, announce a shift to a future or past scenario because it is mentioned in the current scene but not played out, add offstage sound effects and characters, or jump into a scene as an animal or inanimate object.

I know what you are thinking: “Wow, Ben, this well-presented information about Chicago improv is great and all, but I am a broke college student. How can I afford such high-quality entertainment?” No fear, Ben is here. The best improv show that I recommend right now is Virgin Daiquiri that performs every Wednesday night at 8 p.m. at iO Theater. Oh, did I forget to mention that the show is free? Also, Second City has Training Center productions, guest performances, and student shows every night. Their prices range from five dollars to thirteen dollars. The Playground Theater and The Annoyance Theatre off of the Belmont stop are great places for college improv nights, which only cost five dollars. My improv troupe, Goodnight Kiss, performs at The Playground every month, so follow us on social media for upcoming shows!

Improvisation is a great way to add spontaneity to your life, bring light to social and political issues, and make you laugh harder than any other performance art. I hope that you agree with me that improv is an important and original aspect of Chicago art. I also hope that you add improv comedy to your list of must-see Chicago attractions.



Members of DePaul Improv and Sketch Comedy (DISC) strike a pose
(Photo provided by Ben Stumpe).

Down the DISC Rabbit Hole

By Isabel Cartwright

Walking into the Playground Theater feels a bit like what I would imagine Alice felt tumbling down the rabbit hole. It's one red line stop north of the DePaul Lincoln Park Campus—a routine ride for many DePaul students. The people on this train, particularly on this night, are almost uniformly people I recognize from my classes. These are DePaul students, likely going to the same place I am. As the train pulls into the Belmont stop, my own personal White Rabbit darts out the barely opened doors. I follow, intrigued. The city lights are brighter than they need to be, as usual, and the traffic is loud. I'm attempting to stroll casually, but my companion is keeping a rapid pace. Eventually, I'm forced to abandon my semblance of nonchalance. It would appear the twenty-minute window I gave myself to get to the show and get seats is going to prove insufficient.

Suddenly, there it is—an unobtrusive, dark little playhouse, not quite on Belmont, not exactly off of it. It's the sort of place anyone would be certain they've seen before but can't specifically remember where. I open the doors and am greeted by a lengthy unlit foyer. For a moment I smile at the perfectness of the Alice in Wonderland allusion, then I take a deep breath and begin my descent into Wonderland.

The evening would prove to be a study in perfect coincidences. I was attending one of the first improves of the incoming class of DePaul Improv and Sketch Comedy, a talented group of Blue Demons including more than a few Honors students. Improv, I would learn, involves a lot of

watching a group of people wander around until they arrive at the perfect moment.

One of the standout scenes involved a couple of fencing bros (you know the type) stressing about a math test. It concluded, naturally, with a joyous sword fight, the type of fight that would arise organically between a set of young siblings in a play fight or a couple of old friends goofing off while unobserved. I was struck with the sense that the improvisers in that scene had simply been biding their time until they could burst into conflict. The sword fight had a feeling of inevitability, which is an odd thing to say about a comedy sketch. Inevitability in art feels like it should be oppressive, like the inevitability of the perversion of the infant in Rosemary's Baby, for example. It seems like it should be a horrible thing to behold, the slow march into the unavoidable conclusion. Watching DISC, I was struck by the inevitability of a happy conclusion. This strange type of faith allowed for moments of true transcendence. A scene could be struggling, and then, suddenly, a person would walk on stage and say just the right thing at just the right moment. The gears would click into place and everything would resolve itself. Hilarity would ensue. The show had a sense of wonderful unreality, a feeling that approached madness in its willingness to flirt with disaster and somehow come out on top – but, I guess, to extend this allusion to its own inevitable conclusion, we're all mad here. It just takes a good improv show to acknowledge it.



DePaul Improve and Sketch Comedy (DISC) students work very closely together on stage! (Photo provided by Ben Stumpe).

826CHI: A Top Secret Internship

By Paige Gilberg

Earlier this year, I started working as a secret agent. This wasn't at the FBI or the CIA, but at a small storefront on North Milwaukee Avenue known as The Wicker Park Secret Agent Supply Company. The mission of the Secret Agent Supply Company isn't exactly a secret. The shop, which specializes in spy-themed gadgets and quirky gifts, directly supports 826CHI, a nonprofit organization operating behind a "hidden" door in the back of the shop.

826CHI is a writing, tutoring, and publishing center which is dedicated to supporting Chicago Public School students with their creative and expository writing skills. 826CHI is a member of the 826 national organization, which currently has nine chapters in Boston, Chicago, Detroit, Los Angeles, Minneapolis, New Orleans, New York City, San Francisco, and Washington, D.C. Though each chapter operates independently, each of the locations are committed to supporting students through writing and providing teachers with the resources necessary to feel confident teaching

writing. Each chapter also has a uniquely themed storefront, such as the Brooklyn Superhero Supply Company in New York City and the Haunting Supply Company in New Orleans.

My work at the 826 Chicago chapter began in January when I took on the dual role of secret agent and Publications Intern. In this role, I primarily help with compiling, editing, and publishing the works of our students. Each year, 826CHI publishes dozens of in-house chapbooks, as well as several professional publishing projects. My work over the last few weeks has focused primarily on the 15th Anniversary Compendium, a collection of some of our best student work over the last few years, and the Young Authors Book Project, an extended collaboration with students at George Washington High School in Hegewisch. Both of these projects will culminate in professionally bound books later this year and will be sold out of the Secret Agent Supply Company storefront. Our publications are also available in every Chicago Public Library branch across the city.

Much of the work that is generated for these publications comes from 826CHI's various programming opportunities. These include after-school tutoring and writing programs, field trips, in-school workshops, and the Teen Writers Studio. When I'm not assisting on the publication's end, I get to work directly with students to generate some of the amazing content that we publish. I've assisted with a variety of field trips, including Storytelling and Bookmaking for elementary school students and Memoir Writing with high schoolers.

As an English major with an interest in both education and publishing, this role has been the perfect blend of my interests. I am learning so much about the publishing process and I get to connect with brilliant students on a daily basis. It has been so rewarding to be involved in the process of preserving the words of these writers and to be a part of an organization that is so deeply invested in amplifying the voices of young people.



All proceeds raised at The Wicker Park Secret Agent Supply Company directly support 826CHI's free programs for Chicago Public School students (Photo provided by 826Valencia).

10 Things I Learned During My First Quarter of College

By Julia Matuszek

When I entered college, there were lessons that I was definitely expecting to learn—and then there were the ones that took me by surprise. For all of my fellow college students out there, here is a list of the top ten lessons (big and small) that I learned during my first fall quarter at DePaul.

1.) Everyone is Just as Scared as You

Entering college is a scary thing because literally everything around you is new in some capacity. This can be completely overwhelming, especially when it comes to socializing. Something that I had to keep reminding myself during my first quarter at DePaul is that everyone else in my position was just as nervous as I was and wanted to make friends just as much. Although this may seem obvious, reminding yourself that you're not alone can help to reduce stress and break you out of your shell.

2.) You Will Never Know Everybody's Name

Part of the beauty of DePaul's ten-week quarter system is the fact that you meet and interact with so many people. The downside, though, is that just as soon as you become comfortable, the quarter ends and you are in a different set of classes with all new faces. Although friendships in class form quickly, I have learned that people will forget your name even after talking to you for ten weeks straight—and you might forget theirs too! It's just a part of college and it's okay! On the bright side, you learn a ton of new ways to catch someone's attention around campus when you don't know their name.

3.) Stairs Become Your Cardio

I had to learn this one the hard way. When it comes to buildings across DePaul's campuses, the elevators are constantly in use. When the elevators are taking forever and there's a long wait for them, which is most of the time, stairs are the only other option. Although stairs aren't always bad, they become a challenge when you factor in big coats, heavy backpacks, and the pressure of having to move fast with a crowd of people behind you. However, I am happy to say that, as time goes on, they do get easier step by step. Plus, you get a workout in!

4.) Brown Line versus Red Line

When it comes to commuting between Lincoln Park and the Loop, the big debate among DePaul students is whether the Red Line or the Brown Line is better (let's be honest, the Purple Line is

not even in the race). Most people prefer one over the other. From my experience, the Red Line is the way to go when you're in a rush because it's a faster ride. But, when you have the extra five or ten minutes to spare, the Brown Line is a great opportunity to get a scenic view of the city.

5.) Playlists in Your Pocket

DePaul students do a LOT of commuting around the city. There is a lot of downtime while waiting for the CTA or walking to where you need to go. An easy way to fill this time is by listening to music. I recommend curating some playlists for your commute. Whether you need one for a rainy day or to get pumped up, creating different soundtracks to fit your different moods is a must!

6.) Floors of the John T. Richardson Library

Something great about the John T. Richardson Library is that the floors are broken up by noise level, with the first and second floors being the collaborative ones. From personal experience and observation, this also seems to mean that they are the "socialize-while-procrastinating" floors. I'm not saying that people don't get any work done while on these floors—they do. I'm just saying that this is the spot to talk with friends, scroll through social media, or have a snack. If it's crunch time and procrastination is no longer an option for you, I definitely recommend heading up to the third or fourth floors for some peace and quiet.

7.) Coffee Becomes Inevitable

Prior to college, coffee was never something I needed to rely on. It was more of a treat that I would have about once a week. I've discovered as a college student, however, that there never seems to be enough hours in the day. As sleep decreases, coffee intake increases. Nowadays, not having at least one daily cup of coffee seems insane to me. I'm sure my ten-year-old self would be extremely surprised to hear of my newfound obsession. Something that goes along with this is also my newfound love and appreciation for coffee shops. Not only do they supply liquid gold, but they are a perfect study spot for students.

8.) Chicago Weather is Unpredictable - Stay Prepared

Although I am from the suburbs and have grown up with Chicago's unpredictable weather my whole life, it still manages to keep me on my toes. But now, living even closer to Lake Michigan, the weather is even more intense. Part of living in Chicago is learning how to navigate the weather, which includes being prepared for it. That means dressing in layers to accommodate for changing temperatures, packing a hat and an umbrella on some days, wearing weather-proof shoes, etc. Always make sure to check what the weather is going to be before you go out!

9.) Take Advantage of Resources and Opportunities

The beauty of college is that it's like a test run at adulthood. You get to adjust to having more responsibility and taking care of yourself. Part of this is finding out more about who you are, and DePaul has plenty of resources and opportunities to figure this out. Clubs, sports, internships, study abroad programs, and student events are just some of these opportunities. Learning to make the most of these opportunities is an important lesson because you won't always have access to them once adulthood officially starts. Make the most of these opportunities by using them!

10.) Chicago is the Best City in the World

Chicago has deep-dish pizza, the Art Institute, Navy Pier, Magnificent Mile, Lollapalooza, the Blackhawks, and DePaul. Need I go on? Being able to study in a city like Chicago presents numerous opportunities for students. There is never a chance to be bored because there is always something going on, both on and off-campus. Being able to take advantage of Chicago for jobs, internships, concerts, games, shopping, and restaurants makes DePaul a special place to go to school.



Hannah enjoys the beautiful Swiss landscape (Photo provided by Hannah Reed)

Cheese! Chocolate! Watches! Switzerland!

By Hannah Reed

This past winter break, I took part in a study abroad program to Switzerland to visit global non-profit organizations such as United Nations Children's Fund (UNICEF), World Wildlife Fund (WWF), and many more to learn about what they do for the world and how they do it. It was inspiring to listen to people speak so passionately about their work, especially as a college student who has no idea what is coming next career-wise.

In each and every visit, our speakers talked about things they do in their positions every day that contribute to real change in the world. One of the more moving moments of our trip was sitting in The Human Rights and Alliance of Civilizations Room in the United Nations, learning more about the operations of the UN Human Rights Council (HRC). This was only a few weeks after completing a research project in which I used a report for the office of the HRC High Commissioner. It had been presented in that very room only six months prior. As a Political Science major, I read all the time about the impact of these organizations, good and bad, and it was an amazing experience to actually be in the room where it all happens.

While the educational aspect was everything I hoped for and more, I have yet to talk about visiting Switzerland. THE Switzerland. We spent time in Geneva and Zurich. Both were two of the most beautiful places I've ever been to in my entire life. Visiting Geneva feels like being dropped into a thriving city that has fooled everyone into thinking it's the French countryside, and Zurich has the big city feel while maintaining a quaint German charm. From the natural beauty of the Swiss landscape and the country's small but noticeable quirks, be they topiary human-like birds or images of cows on everything from dinner plates to buildings, Switzerland is as vibrant and beautiful as the mountains bordering it. Whether you're interested in non-profits, nature, religious history, cheese, or beautifully planned public transit systems, it's definitely worth putting on your bucket list.

Stronger Together: The Balkan Boys

By Daniel Mitev, David Taullahu, and John Travlos

What do you get when you put an Albanian, a Bulgarian, and a Greek in the same dorm room? Room 605 in Clifton-Fullerton Hall...the home of the Balkan Boys. Descendants of immigrants from the Balkan region of Europe, all three of us come from a cultural and ethnic history plagued by conflict, suffering, and extreme division. The Balkan region has long been a contested piece of land, over which many different empires have laid their claim. In the fifteenth century, the Ottoman Empire invaded and seized the region, maintaining control over its people for almost five hundred years until the tumultuous Balkan Wars of the early twentieth century. Immediately after which, World War I dragged the unrecovered region into further conflict. During the period between the two World Wars, the borders of Balkan countries constantly changed, perpetuating deeply rooted ethnic tension between nations. Soon after, the region faced another enemy: the Italian invasion of World War II, and the subsequent Nazi occupation. This gave way to the rise of totalitarianist Stalinism that took over Eastern Europe for almost half a century, cutting off entire populations of people not only from the rest of the world, but from each other as well. By 1991, Communism's grip on Eastern Europe had fallen, but cultural tensions were at an all-time high, manifesting themselves in the division of Yugoslavia, and the war that followed. As a result of perpetual war, occupation, and hostility, extreme nationalism aggressively divides the Balkan people to this day, who share more similarities than they do differences.

Fast-forward to September 2019: Three average looking, slightly awkward eighteen year olds, each bearing the fragrance of olive oil and feta cheese walk into the same (approximately) 20' x 12' converted triple to begin the next chapter of their lives. Knowing the tense political history of our regions, one would expect World War III to originate from within our dorm room. What has emerged instead is a steadfast friendship between three individuals who chose kindness, compassion, and love in spite of the cultural animosity that would otherwise separate them.

Rather than divide ourselves, we connected through the many qualities that bring us together. We create funny music videos and Tik Toks, we stay up until three in the morning serenading our neighbors on the other side of the wall (our favorite artists are Ariana Grande and Juice Wrld

because they put us in our feelings), and we even connect through our mistakes; one of us forgot to put water in the microwavable Mac 'n Cheese and almost set off the smoke alarm (hint...the Greek), and we spent the next few days ventilating our odoriferous room. Each of these whimsical experiences encapsulate the message that focusing on the positive aspects of life--humor, joy, beauty, love--is powerful enough to dissolve animosity.

In the midst of an epic big screen battle, the Greek God Ares tries to persuade one of our favorite movie characters, Wonder Woman, that humanity is not worth saving and does not deserve her protection. However, Wonder Woman responds with, "It's not about deserve, it's about what you believe, and I believe in love." And her words could not be more true. Here we are, separated by generations of hostility, and we are presented with a choice. We can perpetuate the feelings of bitterness and hatred that have contaminated our ethnic past, or we can choose to rise above the confines of animosity and move forward with unconditional love.

Hanging on the door of room 605 in Clifton-Fullerton Hall is an ugly manilla folder, held in place by several haphazardly-positioned pieces of Scotch tape. Written on this folder, as a testament of our dedication to unconditional love: Balkan Boys.



The Balkan Boys. Left to right: John Travlos, Daniel Mitev, and David Tallahu (Photo provided by David Taullahu).

CREATIVE CONNECTIONS

The Husband

By Maiwenn Brethenoux

He's chopping. The juices run across the cutting board and onto the counter beneath. He's been chopping for a while. There is so much to do.

Prepare the balsamic vinegar. Prepare the tomato paste. Prepare the beef broth. Prepare the water. Prepare the bay leaves. Prepare the thyme. Prepare the flour. Toss it all into the pot. Turn on the heat. Clean the carrots first, clean the potatoes. Peel the carrots, peel the potatoes. Peel—

The door opens. He tenses. The door slams. He flinches. "Honey?" The voice is shrill. He cringes. He never liked that appellation. A deep breath. He knows he must answer, else the voice will ring again.

"In the kitchen." His voice is purposefully low-pitched. He hopes she hears anyway.

Shoes falling. Hopefully on a rug. He cleaned today. But it's rained and she's never careful. Plastic ruffling. Rustling—a raincoat. Scarf. A sigh. She's staring at the bags. Quiet sock-muffled footsteps. No ruffling.

"What are you making?" Still shrill voice. Had it ever been melodious?

"Beef stew."

"Oh."

"Something wrong?" He has to ask. Avoid the passive-aggressive. The pout. The frown. The whatever.

A pause. "No, dear." That one's worse. "I'm gonna change. I'll be back."

The groceries? That's for him again. He walks to the door. Picks them up. Ruffling. Quiet footsteps, upstairs, downstairs. More ruffling, on the table. He stores the new food.

Peel the garlic. Peel the onions. Chop the carrots. Chop—

"Sweetie." Better than "dear," worse than "honey." Quiet footsteps getting closer. Socks brushing linoleum. "Did you plant the seeds I bought yesterday?" He'd begun. Then had seen the hour. Had known she'd want to eat soon.

"Not quite."

"It's getting cold. You should finish before night falls completely."

"Right."

He walks out back. Pulls the boots on. Crouches. Shuffles the dirt. Strategically places the seeds. Waters the dirt. Repeat. Repeat. Repeat. Arranges the pots along the wall. The air is nippy. He shivers. Wipes his feet. Takes off the boots. Rushes back inside.

She waits, arms crossed. Leaning on the counter. Sink. Washes his hands thoroughly.

Chop the garlic. Chop—

She walks out mutely. Quiet footsteps.

Chop the onions. Dice the potatoes. Just missing—"Sweetheart." He pauses. Tolerable. Voice still shrill though. He grits his teeth. "The pots are wrong." He stills. "See..." The voice quiets some. She must be crouching. He walks slowly out the room. Socks shuffling. Pausing—the boots? "It's not deep enough. See?" A shrill voice sounds again.

He must be next to her. Some mumbling. A shuffle. He comes back in slowly. He has one arm stretched back. Pauses at the counter. Bends. Swish. Squish. Snap. Repeat. Repeat. Repeat. Splash. Mix.

He walks out again. Quiet footsteps, heavier. Warm cloth in one hand. Bucket of warm water in another. Crouches in the hallway. Splash. Cleans the entrance. Cleans by the back. Again, up to the kitchen. Sighs. Straightens. Puts it all away.

The stew is ready. He carefully fills a bowl. Gets a spoon. Cuts two slices of bread. Sits at the table. Takes a bite.

He hums shortly in satisfaction. Chews. Swallows. Almost smiles. "My darling, this is unexpected. Thank you for finally providing this silence, as you've never tried to before. Given that you never bothered. Pleasurable as you never seemed, because you never seemed to quite suit my palate—" He breaks himself off. Actually surprised beyond much expression.

Settles on: "You, my love... are delicious."

Darndest Things

While we don't advise listening to other people's private conversations, sometimes you can't help but overhear the very strange things they say around campus.

"I'm such a chicken. I can't make left turns"

"Bad erasers on pencils are like the Chihuahuas of the dog world – small and useless."

"I don't mean to be dealing drugs, but you should be taking vitamin D."

"Do you know how many fruit ovaries we eat?"

"Large turkeys get people excited."

***Burps!* "That was mint in the front and party in the back."**

"Learning is just neurons hugging."

"That's the news I needed before class."

"Anyone can have a story, theatre people are just the worst at internalizing it."

"I'm not a touch screen, you can't just tap me and I'll do stuff for you."

"Eating a bagel and listening to Jimi Hendrix is a solid way to start a Thursday morning."

"Now let's see if he looks good in a kilt - that is the real test."

Conviction of the Innocent

By Amanda Bozzetti

The palm trees glistened as the sun slowly set behind the horizon yet again turning the day to an unforgiving night. In Los Angeles, street performers come and go like the tide of the ocean. There are two types of performers: the ones that know why they are there and the ones that only perform because it is the only way they can still feel that they have a little control over their lackluster life. The first kind draws the crowd partially because of their skill but partially because of the confidence they have in themselves. The other type are the ones that are rich in talent but poor in other areas that attract the crowd.

The first type is represented by a boy no more than seventeen performing on the streets near the Chinese theatre museum. The tourists flock to him, surrounding the violinist, the cameras circling their prey. While everyone is entranced by the music, many never stop to question why. Why is a teenage boy playing for scraps? What life does he have at home that forces him to sell his talent for coins or is it of his own accord?

The second type is represented by a man of nearly fifty clad in a thin white tank top and worn jeans. The guitarist was oblivious to the world around him, singing to himself. While we pity him for his oblivion, we never stop to question why he plays all day without any reassurance as to what his day's work will bring in, in regards to money. Do these people play because they hope to be found in a world of celebrities or do they play because they have nothing to sustain themselves other than what they are given by the flocks of tourists? Seeing these people, it begs the question of what their life is like outside of music. Do they have a family to go home to or do they spend their nights praying that they'll make it another day?

The problem doesn't lie with the performers but rather the viewers. We walk past millions of people each day never questioning why, yet we still have the audacity to make ill-founded judgments

about people we see for less than a minute. What give us the right as humans to characterize either type of performer as inferior to any one of us? We are so quick to instill judgment on others that we forget to question why. In order for us to truly be able to categorize each other, we need to know where the person came from and what made them the way they are. Even then, we, as the human race are too evolved to be forced into a group because of the inferior information that we learn through appearance and what little behavior characteristics we see. I, as much as anyone else, have an incredibly easy job stereotyping these hardworking street performers, but it is neither fair nor acceptable to pretend to know how to judge them based on a few second exchange.

My Mind in the Wake of Monsey

By Naomi Shechter

I've been acquainted with antisemitism for the majority of my life, even if it's always been through a vague knowledge of its existence. After all, even though I'm not religious, I went to Hebrew school every Sunday when I was growing up. I learned prayers, I learned about Jewish holidays, and in the process, I learned of our unfortunate history- and how persistently alive the Jewish people have been despite it. I'd say now more than any time this past decade is a testament to that, and I do mean now. Not the night of the shooting in Jersey, but the very moment you read this, as Jewish people across the world are laughing, and learning, and continuing to exist after tragedy.

What's important to recognize is that antisemitism is present even when things seem peaceful. It's a specter that haunts the Jewish conscience with the threat of return in peaceful times, and I believe no Jew can go their whole life without recognizing this ghost. I myself encountered this specter of fear at my cousin's wedding over winter break, the night after the Monsey attacks, the last night of Hanukkah. As we settled into the sanctuary, I couldn't sit still. I found myself looking at the stained glass for its fragility to bullets or molotov cocktails, not the beautiful inlaid designs. I couldn't let go of an itching question in my head; when we let my brother in, did we lock the back door of the synagogue? If I needed to, could I duck down and wedge myself safely underneath the pews? I was

scaring myself, not because of the situation I was imagining, but because I was reminding myself of the Jewish reality. I used to think that being afraid in synagogues was a fear of my grandfather's time, and that it would never happen to me. Proving that wrong was terrifying, but I wasn't the only one afraid. I could feel it in the air. None of us felt completely safe.

Right before the ceremony began, my sister leaned over to me, and out of nowhere asked me a question. Wouldn't it be nice if we didn't need antisemitism to remind us that we're Jewish? If we could instead remember because we embrace curiosity and the endless pursuit of truth, or even just because we see a pretty set of candlesticks? I looked at her, with her modest clothing and orthodox devotion to God, and I wondered how much more afraid she felt. But to an outsider, we were both in this sanctuary, and therefore the same. We were both targets- candles alight with the spark of tradition, sitting on the open windowsill of the world, with the threat of being snuffed out carried on the wind. I couldn't respond before the music began, and we turned our eyes from the wedding canopy. The ceremony went on beautifully, without any stops. We later danced, and laughed, and prayed in tunes I still remember from Sunday school. And we remained as our legacy defines us: defiantly and persistently alive.

Blood of a Woman

By Kennedy Curtis

They say I'm a disease
They say I'm a curse
But I know it is the cure
and I know I am the blessing

I will not be ashamed of my fruitful body
I will not deny my responsibility to this planet
Go ahead and lock me away
Protect your herds of ivory sheep so I won't stain them
Preserve your precious food so you may eat in peace
Banish the evil spirits from our land of milk and honey
But I will not be ashamed of my fruitful body because it is my scarlet beauty
I will not deny my responsibility on this planet
You can think of me as a disease
You can think of me as a curse
You can think of me as inhuman
But never underestimate the blood of a woman

Photography



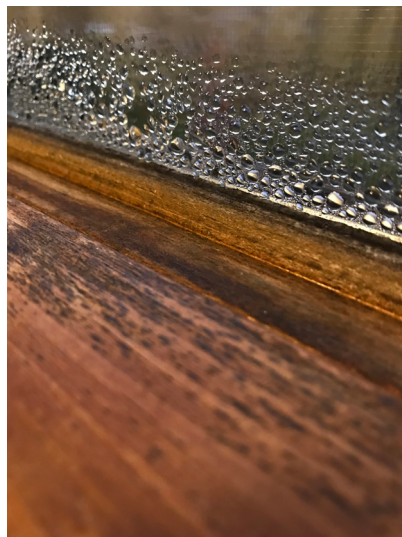
Audrey Carlson



Kammie Lin

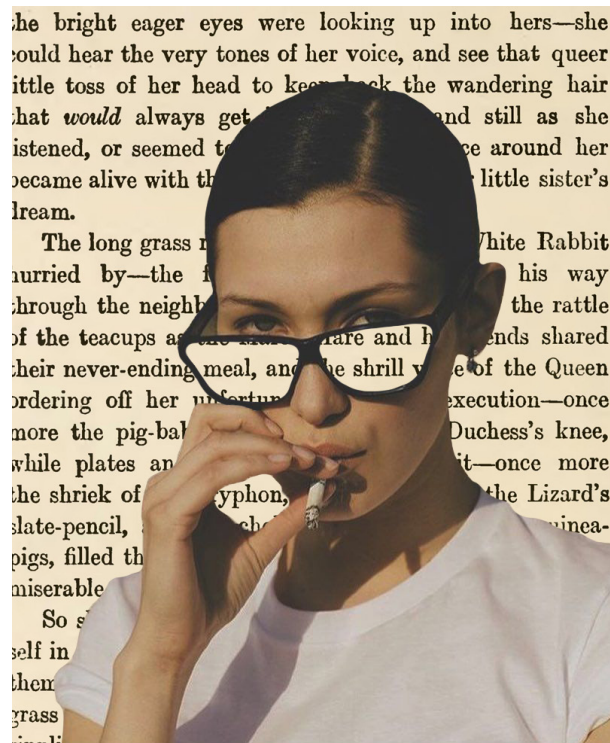


Kammie Lin

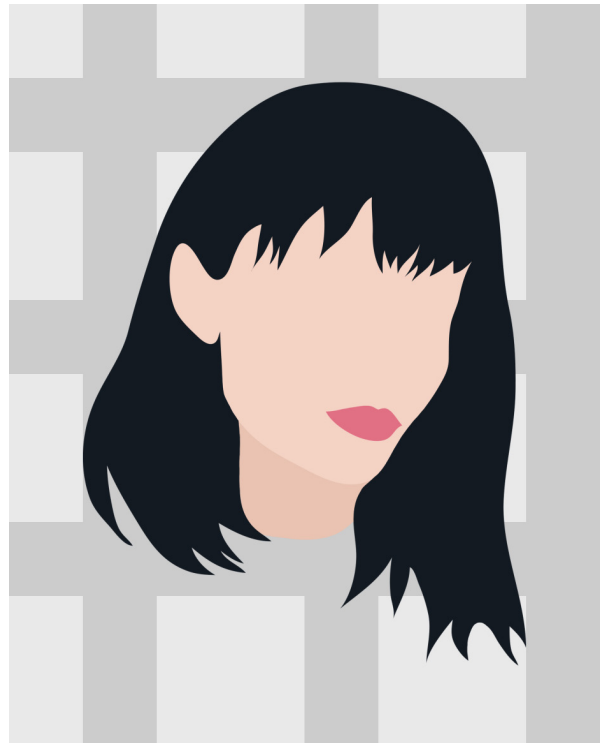


Amanda Bozzetti

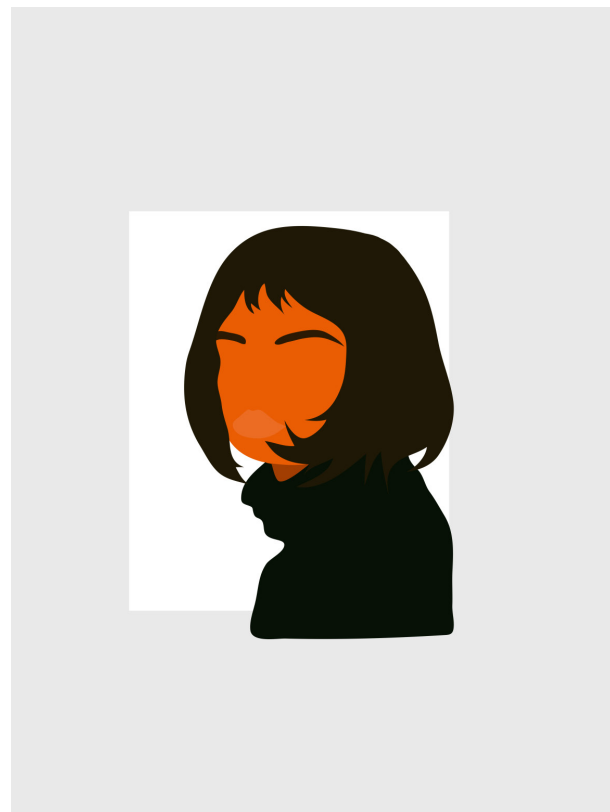
Digital Art by Nawaal Farooq



Bella Hadid, Bibliothecary.



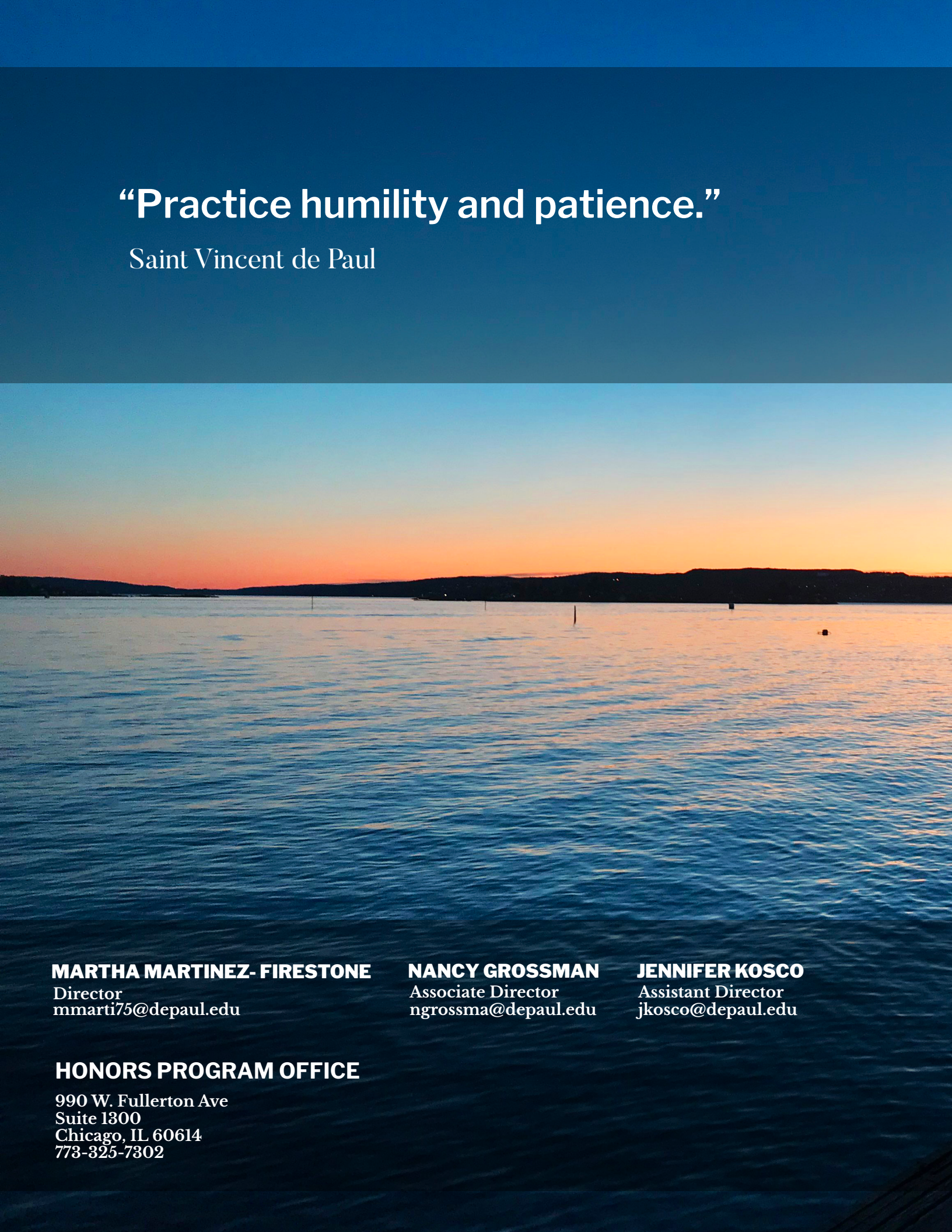
Ms. Diamond, Three Years of Knowledge



Orange Face, Baby



Lady Gaga

A full-page background image showing a calm body of water under a sunset sky. The horizon is low, with distant hills visible. The sky transitions from a deep blue at the top to a bright orange near the horizon, which reflects on the water's surface. Several small buoys or markers are visible in the water.

“Practice humility and patience.”

Saint Vincent de Paul

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