

## ICE presence increases, students grow anxious

By **LILLI MALONE,**  
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Immigration and Customs Enforcement (ICE) has been sighted in more than 10 locations around Loyola's Lake Shore Campus over the course of the last two weeks.

The push to increase the federal agents' presence is part of a city-wide initiative created by the Trump administration — "Operation Midway Blitz" — designed to target "criminal illegal aliens," The Phoenix reported. The operation was announced Sept. 8.

Third-year nursing major Evelyn Hart said she witnessed the ICE encounter in the 1200 block of West North Shore Avenue behind Bellarmine Hall Oct. 12.

"I was letting my mom get into her Uber from the hotel, and we saw this car drive down the street and two guys in the car started blowing whistles really loud," Hart said. "We were all like, 'What is this? What is happening?' They started screaming 'ICE, ICE,' but then they turned down the street."

Hart said she witnessed residents in the area come out of their apartments to see what was happening. She said the experience was incredibly jarring.

"We ended up seeing a bunch of people run down the alleyway, and it was literally one of the most terrifying things I've ever seen," Hart said. "It was just people being surrounded by — and held at gunpoint — and they were screaming at everyone around, 'Back up, get down.' It was truly so frightening that my mom started crying on the spot, and I was like, 'Just get in your Uber, get to the airport, it's fine.'"

Hart said there were about five or six agents — dressed in agent gear but driving in an unmarked car — involved in the altercation. She said she saw about three civilians being targeted and an additional 10 observers surrounding the agents. The entire event lasted only about five minutes, according to Hart.

Hart said the experience changed her

perspective on the things she had been seeing in the media.

"I think it's so terrifying," Hart said. "It felt so dystopian and frightening to actually see what you're looking at on the news all the time — to see it in person is such a different experience."

Sara Zelaya, a second-year biology major, said she lives in Bellarmine Hall, near where ICE agents were spotted Oct. 12. She said although she didn't witness the altercation personally, her roommate informed her of it when she came home.

Zelaya, who is a citizen of Honduras but is here on a student visa, said the activity of the federal agents in the area can be nerve-racking.

"It's honestly a little scary because, personally, I'm an international student," Zelaya said. "I don't really think Trump wants international students that much here right now."

Generally, Zelaya said she feels safe in Rogers Park because she thinks it's mostly white people in the area, but overall she doesn't think ICE has any good reason to be patrolling the area the way they are. She said she thinks the university has taken actions to keep the student body safe.

"Why are they here?" Zelaya said. "It's really bad because there's a lot of people that don't deserve anything that's happening — like getting taken."

A Loyola spokesperson said the university is aware of the situation and wants to provide students with resources to stay safe. They said if students observe ICE activity on campus, they should call Campus Safety at 773-508-SAFE (7233). Vice President for Student Development Keith Champagne shared a list of additional resources in a Sept. 9 email to the Loyola community.

"The University is closely monitoring the situation and understands the concern this may cause," a spokesperson wrote in an email to The Phoenix. "We are committed to being a space of respect and care and will continue to share relevant resources to support our community."

Keri Carlston, a second-year molecular biology major, said she has heard a lot of stories about ICE being in Chicago both from news sources and from Fizz. She said although social media is a good way to get information to students quickly, she thinks it's sometimes misused to share "rage bait."

"You just have to kind of check multiple sources," Carlston said. "Don't believe everything you read online, but there might be some truth to it."

Carlston said she doesn't like ICE being in the Chicago area, much less Rogers Park.

"It's just very close to home now," Carlston said. "Before, you could — this sounds very privileged of me but — you could kind of push it to the back of your mind. But now that it's right here confronting you, it's like, 'Oh, yes, this is happening.' There are things that need to be done about this."

Carlston said she thinks the university is doing the best they can by reminding students of their rights on campus property.

Tami Govrin, a first-year law student in the Loyola School of Law, said she has mostly heard about ICE activity in the downtown area — where she lives and studies — through social media posts from news organizations.

Govrin — who is Latina and whose parents are immigrants — said it can be scary to see so much activity from federal agents across the country, even though her parents both came here legally and have been citizens for 22 years.

"It's still a little nerve-racking," Govrin said. "Even just being from outside of the country and seeing ICE running around and kind of grabbing whoever they decide to."

For more information on the locations where ICE agents have been seen in the area, visit The Loyola Phoenix website or view The Phoenix's ICE Tracking Map.

Lilli Malone is the Editor-in-Chief of The Loyola Phoenix.



LILLI MALONE / THE PHOENIX

Sister Jean Dolores Schmidt's hearse was escorted off campus by police.

## A community gathers to remember Sister Jean

By **LILLI MALONE,**  
lmalone@luc.edu

The Madonna Della Strada Chapel bells rang out over campus Oct. 16 to mark a multi-day celebration of the life of Sister Jean Dolores Schmidt, BVM — a national icon and beloved campus figure who passed away Oct. 9 at 106 years old.

Loyola sent an email to the university community Oct. 13 inviting students and community members to honor Schmidt at a wake in Madonna Della Strada Chapel the evening of Oct. 15, followed by visitation until 10 p.m. A funeral mass was hosted the morning of Oct. 16 in the chapel, after which students were invited to a reception in the Damen Atrium.

At Schmidt's request, her wake and funeral service were open to students on a first-come-first-serve basis. A private funeral for friends and family was hosted after the funeral service Oct. 16.

The university announced Schmidt's death in an email to the Loyola community Oct. 9, The Phoenix reported. It came several weeks after Loyola announced her retirement from official campus duties.

Multiple speakers at each of the events said the proceedings were specifically tailored to requests Schmidt made before her death, including her personal selection of songs and readings for the mass.

### Wake service and visitation

Minutes before the doors opened to the public Oct. 15 for visitation of Schmidt's body, a line of people wrapped around the front and side of the chapel, waiting patiently for the family to conclude their private visitation.

At 4 p.m. exactly, event organizers opened the large doors facing Lake Michigan to allow an orderly stream of people to enter into the chapel. The line gravitated towards the closed casket sitting in front of the altar. As the church became increasingly crowded, some people began greeting each other

and sharing stories, many exchanging laughter in the process.

Gov. JB Pritzker made a brief visit to the church, where he privately paid his respects and greeted Schmidt's friends and family in the first pew. He left before the wake service began.

Men's basketball head coach Drew Valentine was in attendance alongside former men's basketball player and current graduate student Lucas Williams, who helped lead the team to their Final Four run in 2018. Loyola President Mark C. Reed entered the church moments before the event began.

Five minutes before the wake began, people were asked to find their seats, and silence fell over the attendees. The proceedings began at 5 p.m. when Thomas W. Neitzke, S.J., greeted visitors with a reading of Saint Paul's First Letter to the Corinthians 13:1-13.

Sister Kathy Kandefer, BVM, followed with a recitation of selections from Pierre Teilhard de Chardin and read Fragments of the Wisdom of Mary Frances Clarke, selected by Schmidt.

Director of Reunion Engagement Jane Neufeld shared her memories of Schmidt. She reflected on a time when Schmidt's office was located in the Corboy Law Center near the exit used for the campus shuttle.

"She used the time with students to offer prayers, lend them books and academic advice," Neufeld said. "She also had to make sure the shuttle line was orderly and everyone was waiting their turn to get on the bus."

Neufeld said Schmidt loved to have her picture taken and gained so much joy from taking selfies with students around campus.

Schmidt was known by many for her sense of humor. Neufeld said it wasn't uncommon for her to bless things around campus — everything ranging from dorm rooms to pet dogs.

"She would bless dorm rooms and staff offices," Neufeld said. "When the waffle maker in the dining hall was on the fritz, she made sure to bless the new ones."

SISTER JEAN, PAGE 3

## Adamn Killa at Loyola

By **ELIJAH BOSSLET**  
and **LIAT BERHANU**

The incense hadn't yet settled from Sister Dolores Jean Schmidt, BVM's, funeral as hundreds of students swarmed North Kenmore Avenue — not for prayer, but to meet internet sensation Adam Kelly, better known as Adamn Killa. The Oct. 16 visit sparked a campus-wide frenzy as students

crowded the street for a chance to be part of the viral moment.

Kelly built a name for himself through his "This is for you" videos, in which he does a signature dance to his 2025 single "Fall On" and dedicates it to a hyper-specific audience, like Kazakhs, or baddies who play basketball at Harvard.

Loyola wasn't the first Chicago university Kelly visited. He stopped by the

University of Illinois-Chicago Aug. 27 and DePaul University Sept. 10.

The Loyola meetup mania began Oct. 14 on TikTok when Kelly asked his audience whether he should visit Loyola or Columbia College. Ramblers quickly flooded the comments, promising to show out if Kelly made the trip to Rogers Park.

KILLA, PAGE 10



KAYLA TANADA / THE PHOENIX

Students rushed to catch a glimpse of the rapper and TikTok star, who visited the campus after Sister Jean's memorial.

Some professors received letters to their homes from an anonymous sender

NEWS, PAGE

Imagination is in action through the MCA Yoko Ono exhibit

ARTS, PAGE 11

At the lakefront, students can throw procrastination to the wind

OPINION, PAGE 8

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# HAPPENINGS

### NEWS

## 'Loop puncher' attacks CTA riders at Loyola stop

News writer Ireland Kopsch spoke to victims of the 'Loop puncher' who were attacked unsuspectingly while on the CTA.

CTA, PAGE 4



SOPHIA REASS / THE PHOENIX

### OPINION

## How can The Phoenix solve the diversity problem?

Opinion writer Avaya Hall discusses how newsrooms, including The Phoenix, can improve diversity in our staff and by extension our reporting.

DIVERSITY, PAGE 7

### ARTS

## A look back at Oasis' sophomore album

Arts writer Kelsey Gara took a look back at Oasis' second album, "(What's the Story) Morning Glory?"

OASIS, PAGE 13



COURTESY: CREATION RECORDS

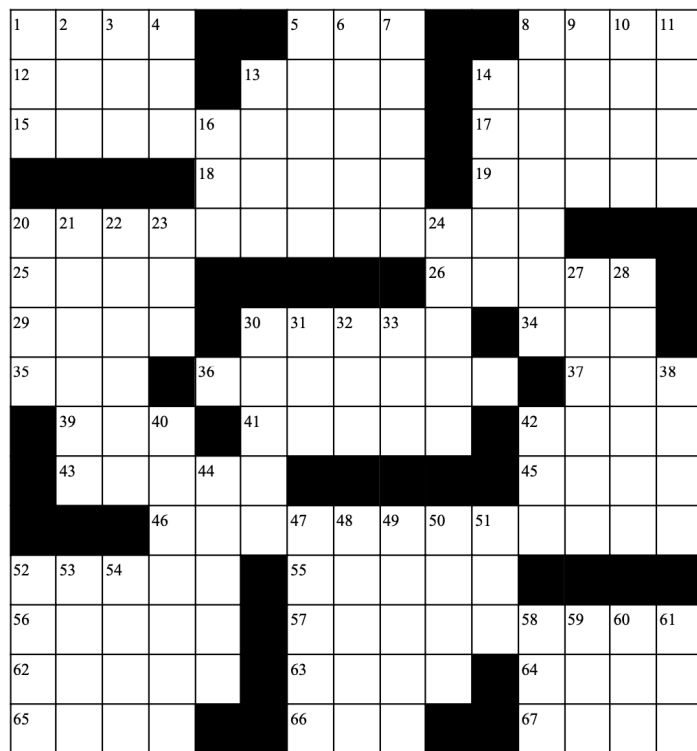
### SPORTS

## Hometown Sports: The Steelers

Sports writers Clare Bovino discusses her Steelers fan experience. After years of disappointment, Bovino is unsure that 41-year-old quarterback Aaron Rodgers is the right choice to turn the team around. Recent losses confirmed her fears, and Bovino is losing faith in her favorite team.

FOOTBALL, PAGE 15

### THE PHOENIX CROSSWORD



MILLIE ALT / THE PHOENIX

#### ACROSS

- 1. "Dancing Queen" group
- 5. In the style of
- 8. Poker stake
- 12. Villain's den
- 13. Med school subj.
- 14. Country in which 36-across is spoken
- 15. Piece of cake, in 36-across
- 17. HS course for a future poli-sci major
- 18. Consumed
- 19. Nickname for Elizabeth
- 20. To be jinxed, in 36-across
- 25. Oodles
- 26. Fable writer
- 29. Capital city in which 36-across is spoken
- 30. "\_\_\_\_\_ or lose it"
- 34. Fade

- 35. Green prefix
- 36. Spanish
- 37. Sheep
- 39. "This American Life" host Glass
- 41. Small pies
- 42. German article
- 43. Pester
- 45. Cincinnati team
- 46. Better half, in 36-across
- 52. Spirit in a bottle
- 55. First Hebrew letter
- 56. Online comment from a Gen Z-er to a Millennial
- 57. To be eye candy, in 36-across
- 62. Pain
- 63. Swing voters: abbr.
- 64. Trig function
- 65. Speck of dust
- 66. Snake noise
- 67. Not bad

#### DOWN

- 1. Swiss peak
- 2. Barnyard sound
- 3. Rubbish receptacle
- 4. Rainbow shape
- 5. Soul singer Baker
- 6. Weighed down
- 7. Make amends
- 8. Satisfy
- 9. Bothers
- 10. tios
- 11. One of the deadly sins
- 13. Human rights lawyer Clooney
- 14. Fencing sword
- 16. Poetic contraction
- 20. Story
- 21. Provoke
- 22. "Enough already!"
- 23. Schedule abbr.
- 24. Cats, in 36-across
- 27. Actor Dylan of "Teen Wolf"
- 28. Lunchbox sandwich, for short
- 30. You, formally, in 36-across
- 31. Hotel amenity
- 32. Corn serving
- 33. Worldwide: abbr.
- 38. Table, in 36-across
- 40. Pooh's creator
- 42. Historical period
- 44. Dilapidated
- 47. Medical suffix with psor-
- 48. What a camera might need
- 49. Overly studious types
- 50. Police dept. alerts
- 51. Fraternity letter
- 52. U.S. Pacific territory
- 53. Latin therefore
- 54. When doubled, sound made by a claymation penguin
- 58. Flavor enhancer
- 59. Shortened life story?
- 60. Lennon's lady
- 61. Best friend of Tom Holland's Spiderman

Solution at [LoyolaPhoenix.com/Crossword](http://LoyolaPhoenix.com/Crossword).

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### MEETINGS

**Arts:** Sunday at 4 p.m. in Mundelein room 407

**News:** Sunday at 4:30 p.m. in Mundelein room 406

**Sports:** Sunday at 5 p.m. in Mundelein room 408

**Opinion:** Sunday at 5 p.m. in Mundelein room 407

**Photo:** Monday at 7 p.m. in Mundelein room 406

**Engagement:** Monday at 8 p.m. in Mundelein room 407

### ABOUT

The Loyola Phoenix is the official student newspaper of Loyola University Chicago, distributed on Loyola's Water Tower and Lake Shore campuses on Wednesdays during the fall and spring semesters, barring school breaks and examinations.

The Phoenix can be reached at (773) 508-7110 or by mailing correspondence to the School of Communication at 51 E. Pearson St. To suggest a story or join as a writer, directly contact a member of our staff or reach out on X or Instagram, @PhoenixLoyola.

More information and content are available on our Facebook and website, [LoyolaPhoenix.com](http://LoyolaPhoenix.com).

# Editor's Desk: The lost art of picking up the phone

By **LILLI MALONE**,  
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In an era where people communicate so heavily through technology, we should all strive more to just pick up the phone and call someone — loved ones to discuss life's happenings, friends to catch up after time spent apart, co-workers to work through job-related problems — you name it.

I hate writing. Well, I hate writing texts. But when I cold call people, they are often surprised to hear my voice. There was once a time in history when cold-calling someone was the norm. If you had a question or wanted to chat, you would type in the number and hit call. It was simple.

Now, every conversation happens through written formats. Cell phone di-

rectories are a thing of the past. Hopeful romantics ask for Snapchats and Instagrams long before they consider picking up the phone and calling a crush — long gone are the days when one could spend hours on the phone talking with a love interest or gossiping with a best friend.

At times, writing a text sounds daunting. Often, I encounter complicated problems that would be easier solved with a quick phone call. When someone at work tells me they were unable to get in contact with someone — whether it be a writer for a story or asking someone to cover their shift — the next words that come out of my mouth are always the same.

"Have you called them?"  
The answer is almost always a resounding, "No."

Why are we so afraid of cold calls? It's almost as if society considers phone

calls to be some sort of intimate status which can only be achieved by reaching a certain level of relationship status. In relationships, over-texting can make you run out of things to talk about in phone calls and in-person meetings. In friendships, it can serve as a half-hearted way to check in.

This week, call someone. Get over the fear that an objective is necessary. And while you're at it, encourage them to read The Phoenix. Read about the changes to honors classes in news, find out more about the importance of welcoming boredom into your life in opinion, read about the first men's basketball game of the season in sports and hear a review of "Rome Sweet Rome" in arts.

Lilli Malone is the editor-in-chief of The Loyola Phoenix.



JULIA PENTASUGLIO / THE PHOENIX

Lilli Malone picks up the phone to order The Phoenix's print edition.

# NEWS

## Students gather to memorialize the life of Sister Jean



LILLI MALONE / THE PHOENIX

Students leave classes mid instruction to observe Schmidt's hearse being escorted to the Madonna Della Strada chapel.



LILLI MALONE / THE PHOENIX

Schmidt requested her funeral be open to students on a first-come, first-serve basis.

### SISTER JEAN, CONTINUED

Before she began working at Loyola in 1991, Schmidt worked at Mundelein Women's College, where she served in a variety of roles over the course of about 30 years, *The Phoenix* reported. When the colleges began the process of merging, Neufeld said Schmidt played a vital role in bridging the gap.

Even at the age of 106, Neufeld said Schmidt had a sharp mind and could easily remember the names of both current and former students, which made her good at connecting with members of the Loyola community and alumni from Mundelein College.

While working at Mundelein College, Schmidt resided in Coffey Hall, which was a dorm at the time but now serves as an academic office building.

"Mundelein students remember her at the end of Coffey Hall in her blue bathrobe, arms crossed, waiting for them to return from their night out," Neufeld said.

Williams took to the podium next and spoke about his experiences with Schmidt who was the team chaplain of the basketball team during their March Madness Final Four run in 2018.

Williams said whenever he told someone he went to Loyola, they would ask him questions about two things first — basketball and Schmidt. He said the question never got old because he loved any opportunity to talk about her.

"I say, 'That's Sister Jean, and we do not play about her,'" Williams said.

When Schmidt was awarded the Sword of Loyola — the highest honor the university offers — Williams was charged with the task of presenting her with the award. When he handed her the sword, she lifted it over her head in celebration.

Schmidt was a vital part of the men's basketball team, and they wouldn't have seen the success they did without her support, her prayers and her strategization, according to Williams.

When it comes to the school's Jesuit mission, Williams said Schmidt embodied it perfectly.

"I don't think anybody set the world on fire quite like Sister Jean," Williams said.

After Williams, Reed — who came to work at Loyola three years ago — stepped forward to share his remarks on Schmidt's life. He said when he first arrived at the school, he received an

invitation from Schmidt to meet. He was warned by colleagues that Schmidt would likely do more than just introduce herself — she was known for having strong opinions about the university.

"She pushed across the desk a two page document titled 'Questions and Issues to Ponder,'" Reed said.

The list included demands relating to everything from encouraging Reed to be himself to insisting he write his own emails.

Reed said he made his final visit to Schmidt's apartment — located in The Clare near the Water Tower Campus — Oct. 8, one day before she died. He said it was clear she wasn't in good health, and before he left he said he loved her. Her final words to him, which he shared with the attendees, were "I love you guys too."

After the wake ended, students formed a long line outside of the chapel, waiting to be let in in small groups to visit Schmidt's body. Visitation continued until 10 p.m. that evening.

Elizabeth Moran, a Ph.D. student who has been studying at Loyola since 2022, said she became friends with Schmidt when she sought her out in her office upon her arrival at the university. Moran said she felt drawn to Schmidt because of stories of her kindness and willingness to support students in periods of transition.

"Each time I sat with her, we'd have a coffee, and she loved Coca-Cola, so I would bring her a black coffee and a Coca-Cola," Moran said. "She would always remember me. She would ask about my family and how my program was going."

Moran said she continued to visit Schmidt in her office until her retirement, when she transitioned to visiting Schmidt in her downtown apartment.

"She just always kept her door open," Moran said. "Literally and figuratively."

2015 alum Mary Beth Dennis said she was very involved with campus ministry during her time at Loyola, which led to her relationship with Schmidt. She and her fellow students would often walk Schmidt home.

"I got to know her in those really quiet moments and spent a lot of time talking to her in random pockets of undergraduate life," Dennis said. "Invited to her dorm room for prayer services and prayer groups, loved watching her get excited when she saw endcaps in Jewel-Osco and bought the fun cookie mixes and she made them for us — she

got a lot of joy out of watching us enjoy those cookies."

Second-year dance and psychology major Olivia Lenihan, said she felt like she didn't have enough conversations with Schmidt before her death, so attending her funeral was a way to make up for it.

"I felt like I didn't really have many interactions with her during the school year, and I kind of regretted that," Lenihan said. "I'd go by her office, but there normally would always be somebody in there."

### Church service and procession

The morning after her wake, students lined up in advance to attend the funeral mass in Madonna Della Strada at 9 a.m.. The church quickly reached capacity, and students who weren't granted entry were directed to Ann Rooney Hall in Mundelein, where a live stream of the church service was projected at the front of the room.

The service began with a greeting from Reed before Schmidt's casket was carried into the chapel by her pallbearers — Valentine, men's basketball assistant coach Keith Clamons, Senior Associate Athletics Director Thomas Hitcho, Campus Safety Lieutenants Cal Murray and Kevin Newman, Hall of Fame former men's basketball player Allan Norville, Associate Athletic Director for Corporate Sponsorship Patrick Shultz and Athletic Director Stephen Watson.

After the conclusion of the procession, Sister Mary Ann Zollmann, BVM, began the eulogy. She reflected on Schmidt's commitment to God, pointing to her childhood dream of becoming a BVM sister as proof.

Zollmann said she thinks Schmidt and basketball were meant to go together — she needed them just as much as they needed her. She said Schmidt adored the players and loved to talk about basketball any opportunity she had.

Outside of basketball, Schmidt played a vital role in helping to guide students on their faith journey and support them through the transition of college.

"The electricity between Jean and the Ramblers was about more than a singular stellar season," Zollmann said. "It was about the perennial experience

of an exceptional human community. She remembers a player anxious about going home to a parental divorce. Another who was awkward on the bench, but whose enthusiasm encouraged the team. She remembers the team mascot, anonymous under his LU Wolf disguise, but known to her — whom he trusted with his life."

Zollmann said no matter how long Schmidt's life may have been, it doesn't make the goodbye any easier.

"After over a century of being the giver of love, it was difficult to make the transition from being loved, to being loved," Zollmann said. "Until, in the quiet darkness of an October night, God enveloped Jean in a love impossible to resist, and she let go to receive an eternity of love."

Schmidt was preceded in death by both of her parents and her two brothers but is survived by her sister-in-law, her nieces and her grand nieces and nephews — some of whom were present at the service.

Communion was offered to both the students in Madonna Della Strada and Ann Rooney Hall — including the option to receive a blessing without communion for non-Catholic students.

The choir sang "Sing with all the Saints in Glory" as Schmidt's casket was escorted out of the church to the hearse waiting outside.

Outside, students who weren't in the service flocked to the area for final goodbyes to the nun — some students who were in class leaned out of the exit of Mundelein with professors and watched as a bagpipe player led Schmidt's hearse to the road.

Afterwards, students congregated in the Damen Atrium for a reception, which included food, a slideshow of photos of Schmidt and a table displaying her custom Loyola tennis shoes and jacket.

At the reception, Father Jerry Overbeck, S.J., said he first met Schmidt in the 70s a few years after she began working at Mundelein College. He said he will miss her sense of humor and her feistiness.

"She would just light up when a student would come into her presence," Overbeck said. "It just verified for me how much students give her, not just she gives students. It's very mutual."

Recent neuroscience graduate Megan McCaron was in attendance at the reception in Damen following the

funeral service. She said she was grateful for the time she had with Schmidt during her time at the school.

"I was lucky enough to have all four years of my school be with Sister Jean," McCaron said. "She was always around... every time I would cut through Damen I would always either see her working or around interacting with the students. It just felt kind of wrong to not come by and still dedicate time to her as she would dedicate time to us."

McCaron said it was motivational to students to see someone still so active and hardworking, even at 106.

Second-year engineering student Carter Geise sang in the choir at the funeral mass. He said the group — which he was recruited for — only had one rehearsal the night before the mass.

"I was truly honored to have that privilege to use music to honor Sister Jean's life and honor the legacy that she'll leave behind," Geise said. "I think music plays a really key role in people's emotions especially at events like this."

Geise said he thought the wake and mass were put together very well and left him feeling a connection to Schmidt he didn't have before.

"I feel like I'm really able to understand and feel her legacy through last night's service and today's service," Geise said. "Sharing the stories of her kindness really makes it easy to put together her character."

During the church service, Zollmann said Schmidt was confident she was going to the mansion of heaven — and made that clear. Zollmann described what she thought Jean's heaven would look like.

"Her mansion is a replica of her office on the first floor of Damen Student Center," Zollmann said. "It has a large, clear window and a wide open door through which she can see the residents of heaven. Not passing by, but lined up for a visit with her. The line literally stretches into eternity."

Before she died, Zollmann said Schmidt wrote that she wasn't afraid of death.

"God has blessed me with an amazing life," Schmidt wrote. "I can't wait to see what God has in store for me next."

*Lilli Malone is the editor-in-chief of The Loyola Phoenix.*

# 'No Kings' protest returns to Chicago

By AVA WITHERITE,  
awitherite@luc.edu

Thousands gathered in Chicago as part of the second nationwide "No Kings" protest, one of over 2,700 protests being held across all 50 states Oct. 18.

The demonstration drew a wide range of participants including elderly Chicagoans handing out pamphlets, adults with young children and college students. Others wore costumes or clothing tied to the movement, while some were draped in flags or coordinating colors, contributing to the visible presence of the crowd.

Protests began at noon, as crowds gathered in Grant Park to hear from Chicago officials. Thousands of signs hovered above the crowd — some humorous, and some urgent — with messages reading, "CHICAGO REJECTS FACISM!", "POWER TO THE PEOPLE" and "I Like America How I Like My Beer: no ICE."

Mayor Brandon Johnson addressed demonstrators, asking if they were ready to defend democracy, fight facism and destroy authoritarianism once and for all.

"I want to make this point empathically clear — the attempt to divide and conquer this nation will not prevail because when the people are united, justice always prevails," Johnson said.

Johnson said Trump is using ICE as his private militarized occupying force, and the only two entities receiving more funding than ICE are the U.S. military and China's military.

"We do not want troops in our city," Johnson said. "We will not allow our cities to be occupied."

President Donald Trump has recently shifted the largest concentration of upward wealth into the hands of the ultra rich and large corporations in the nation's history, according to Johnson. He said he urges working people of all backgrounds from around the globe to stand up to billionaires in the interest of corporations.

Johnson said some billionaires and corporate leaders want Americans to have sympathy for them, since they've just received the greatest taxes at the expense of healthcare, housing, education, transportation and good paying jobs.

"We have declared that we will defend our democracy," Johnson said. "We will defend our humanity, we will tear down tyranny and we will do it together."

Protest speaker Bob Ryder voiced his frustrations towards Trump's leadership.

"He's screwing the economy," Ryder said to the crowd. "His attack on labor, his attack on unions — he's destroying the freedom workers have to fight for their rights on the job."

Ryder said he's angry with Trump's king-like behavior, citing shredded public services, denied healthcare to individuals and the lowest approval rating in U.S. history.

"Our city is under attack by the fed-

eral government and Donald Trump thinks he can break Chicago or any city," Ryder said. "Well here's some news for you — you will never break Chicago."

After the statement, the crowd broke into chants of "U.S.A.," their voices resounding through the park.

"Stop abusing our workers, and stop abusing our government," Ryder said.

Congresswoman Delia Ramirez began her speech with a chant to the crowd.

"When I say people, you say power," she said.

Ramirez said she wants people's powerful voices to be heard from Chicago to Washington D.C. and every corner of the country.

"No kings," Ramirez said. "Never. Not today, not tomorrow, not ever."

People of immigrant status are increasingly viewed as threatened and targeted, according to Ramirez. She unapologetically affirmed her identity, stating she is the proud daughter of Guatemalan immigrants.

U.S. democracy is under attack by a wannabe dictator who, for the last 9 months, has built everything around trying to erase the crimes of himself and the ICE gestapos, Ramirez said, referring to the Nazi-Germany gestapos, a secret police force who caused terror and oppression during their regime.

"They're doing everything they can to take over our country and normalize violence, normalize cruelty and they want us to be okay with what they're doing so that you won't question what they do next," Ramirez said.

"We are for the people, by the people," Ramirez said, ending her speech.

Governor JB Pritzker addressed the rally, stating it's not a political choice, but a moral imperative to participate.

"Black and brown people are being rounded up because of the color of their skin, children are being zip-tied and separated from their parents, worshippers coming from church are being questioned and detained and workers are being harassed and detained in our shops and restaurants," Pritzker said. "These are not extractions. These are people who pay taxes, own businesses, teach our children, care for our elderly and contribute to the fabric of our society."

Pritzker said the normalization of tactics by the federal government concerns him the most.

"When we accept the idea that the color of your skin is probable cause to detain you without due process, that Trump can build a massive enforcement apparatus with no Constitutional limits — they corrode the foundations that protect all of us," Pritzker said. "Chicago, is that okay with you?"

The crowd answered in unison, "No."

Pritzker said Trump and Deputy Chief of Staff for Policy Stephen Miller are targeting immigrants, LGBTQ+ individuals and political opponents. He quot-



NIKO ZVODINKSY / THE PHOENIX

The march began around 1:30 p.m. at Jackson Drive and ended at around 4 p.m. at the Trump Tower.

ed Martin Niemöller, a German pastor who spoke out against the Nazi regime, saying, "Then they came for me, and there was no one else to speak for me."

The precedents set today become the justifications for tomorrow's abuses, Pritzker said. When people allow tyrannical policies against any group, tyranny is possible against every group.

"What Trump didn't count on is Chicago coming together to stand up for freedom, individual rights and American values," Pritzker said. "Peaceful democratic resistance is always scary to authoritarians."

The march began around 1:30 p.m., moving down Jackson Drive toward Buckingham Fountain.

Protestors chanted in unison behind drummers, reciting "Whose streets? Our streets," and "The people united will never be divided."

As the march continued, individuals shared why they came and what the protest meant to them.

Hair stylist Muriel Dee, 36, showed up to the protest in a white Elvis costume — a humorous ode to the King of Rock and Roll. She was inspired to attend after witnessing how Trump's healthcare policies impacted her boyfriend's kidney transplant last year.

"Going through that changed a lot for me," Dee said. "When you're sitting in a hospital, watching someone you love fight for their life, you realize how much policy and leadership actually shape people's chances to survive."

Dee said the protests brought together people of all backgrounds, which created a powerful atmosphere.

"It felt like democracy had a heartbeat

again," Dee said. "I brought one of my friends with me who was the most introverted person and for her to feel comfortable — that's awesome."

Pharmaceutical representative Victoria Lex, 24, said she's seen the division between the right and left sides throughout her upbringing. As a member of the LGBTQ+ community, she said she wanted to use her voice to advocate for marginalized groups, especially those who couldn't attend because of safety reasons.

"Seeing everyone there doesn't feel so hopeless," Lex said. "Maybe I alone can't make much traction and movement, but as a community we can."

Lex said she wants to use her privilege to be a voice for others because remaining silent causes more harm.

"We all need to be banding together," Lex said. "This isn't one side versus the other."

Graduate student from University of Nebraska at Omaha SJ Hall, 26, said she never wants to look back on a situation and wish she could've done more. She said the protest was a great way to gather and let people's voices be heard.

"My roommate and I are constantly talking about what's happening in politics," Hall said. "What stuck out the most was going from our little apartment, where it was one other person and I agreeing, to where hundreds of thousands of people feel the exact same way. It feels less isolating."

Hall said she's frustrated the government isn't upholding the idea of the "American Dream," where each individual should be valued for their differences.

"This isn't the America we were

promised when we were young, or what we're expected from the Constitution," Hall said. "This is pro-America. We and the country deserve better and deserve to be heard ... it's pro-American to fight against tyranny."

Third-year criminal justice and psychology major at Loyola Abi Jalsan said she wants people to know the protest demonstrated Americans standing up for their values, the Bill of Rights and the Constitution.

"I'm seeing a lot of people opposed to the protest, saying that this is Anti-American, but I think it's quite the opposite," Jalsan said. "This protest kind of symbolizes patriotism and a lot of people at the protest emanated that."

Regarding coverage on protests and other political events, Jalsan said the media tends to cherry pick what information is made available to the public.

"Yeah, the media is biased, but it's on citizens to recognize that and look at stuff across different platforms," Jalsan said.

Protests continued through the Loop, down Michigan Avenue and ended at Trump Tower around 4 p.m.

The No Kings protest made clear Chicago will stand firm in its defiance. Closing out the rally, Pritzker captured the meaning of the protest.

"Resistance and survival are in our American blood," Pritzker said. "People are here today standing up for our Constitutional rights and our economic freedom, and that is what resistance looks like."

Ava Witherite is a deputy news editor for The Loyola Phoenix.

# 'Loop puncher' causes fear throughout Chicago

By IRELAND KOPSCH,  
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Multiple students across Chicago's college campuses are voicing safety concerns following a series of random attacks committed by a man known online as the "Loop Puncher," who has been accused of striking pedestrians and Chicago Transit Authority (CTA) riders in the Chicago area.

The incident—several of which were caught on video and circulated on social media—have led to widespread unease among students who frequently rely on public transportation to commute to Loyola's Lake Shore and Water Tower campuses. Many victims appear to be women, raising additional concerns about targeted violence and rider safety.

An Oct. 12 TikTok post by @Ucf. Kubruh shows footage of the alleged Loop Puncher walking near the Loop and appearing to search for his next victim. The clip quickly went viral, intensifying fear among students who commute through the area.

Although Chicago police have since arrested the Loop Puncher, students said the incidents have made them more cautious while commuting. It is unclear if the Loop Puncher is still in custody as of Oct. 21.

Olivia Conery, a fourth-year fashion merchandising major at Columbia College Chicago, said she was attacked near the Harrison Red Line station while walking to her bus stop after class Sept. 30 around 12 p.m.

"I was looking down at my phone, and the next thing I know my sunglasses got knocked off," Conery said. "He hit me in the face from the side and then just kept jogging forward like nothing happened."

Conery said she was stunned and called the police after picking up her glasses.

"They told me I could come down and file a report, but I ended up not doing so because I didn't think it would do much," she said. "It's definitely made me more aware of my surroundings. I don't look at my phone much while walking anymore."

Since the assault, Conery said

she's changed her route to avoid the area where it happened.

"I take the long way around to my bus stop now," Conery said. "The city should keep him in jail. I don't understand why he keeps getting released."

Only about 13% of assault incidents in Chicago result in an arrest, according to a report from the Cook County State's Attorney Office. Data from recent years also show that many suspects are released before trial or see their charges reduced, fueling frustration among residents who feel the system fails to protect them from repeated offenders.

Second-year journalism and political science major Jackson Steffens said he encountered the man twice — first, while commuting southbound to the Water Tower Campus (WTC), and again when he was heading northbound with a friend.

En route to WTC while the train was stopped at the Fullerton station, the "loop puncher" entered Steffens's cabin via the emergency exit and walked through it, shoving a

woman who was standing near Steffens. He said she was shoved onto other people but appeared to be fine afterwards. The man stepped off the train and seemed to exit the station.

The second time, a few weeks after the first encounter, Steffens said he was sitting with a friend while the train was traveling north around the Bryn Mawr stop.

"He came up to me and he said, 'Can I ask you a question?' And then I said, 'Yes,' and he walked away from me," he said.

To the best of Steffens's memory, the man was wearing the same clothes both times. Steffens said he thinks the incidents are bad for public safety and especially women, who he said seem to be the most frequent targets.

"It's especially important to make sure there's not assault happening on public transit, because it's something you want to encourage people to use," Steffens said.

First-year biology major Ava Foster said she encountered the same man on the Red Line earlier this semester while

heading to Union Station. The man was described as a 6-foot-tall Black man wearing blue pants and a matching top.

"He switched train cars while the train was moving and came up to me and my friend asking for money," Foster said. "We tried to avoid eye contact, but it was really uncomfortable. Since then, I've stopped riding the train alone."



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# Trump admin withholds Chicago CTA funding

By **ABBY NYCE**  
and **ELENI DUTTA**

President Donald Trump's administration has paused \$2.1 billion of funding for Chicago infrastructure projects as part of what was, as of Oct. 17, a \$28 billion worth initiative, towards funding cancellations across America's Democrat-led cities.

This makes Chicago the second major city to have transportation funding withheld, after New York City. San Francisco, Boston and Baltimore are also currently facing similar cuts.

White House Budget Director Russ Vought posted on X the funding for the Red Line Extension and the Red and Purple Modernization project has been put on hold to stop "race-based contracting," with the administration believing contractors are being accepted for certain jobs due only to their race or gender as opposed to qualifications.

The interim final rule (IFR) — a rule issued by federal agencies which becomes effective through publication and without the need of public comment — was published after review of the "unconstitutional practices" in Chicago.

The IFR referred to diversity, equity and inclusion (DEI) contracting, the U.S. Department of Transportation (DOT) said in an Oct. 3 statement.

The alleged discriminatory, illegal and wasteful contracting practices are the reason why an IFR was initiated, accord-

ing to the DOT.

"The American people don't care what race or gender construction workers, pipefitters or electricians are," the DOT wrote. "They just want these massive projects finally built quickly and efficiently."

The DOT didn't respond to The Phoenix's request for further comment.

In regards to the recent government shutdown, the statement also accused Democrats in Congress of holding the federal government's budget hostage.

Chicago Mayor Brandon Johnson said he condemns the Trump administration's actions, urging the administration to revoke the cuts, according to an Oct. 3 press release.

"South Siders have waited for more than 50 years for the Red Line Extension," Johnson said. "This project will bring 25,000 jobs to the Chicago area and billions in new development. From public safety to public education to public transit, this president is cutting the services that working people rely upon."

The Red Line Extension and the Red and Purple Modernization Project have both proven effective in various aspects such as employment increase, fully-accessible stations and predicted economic development, according to the CTA.

"Chicagoans have waited far too long to turn back now," Johnson said. "We will fight to ensure that the Red Line Extension and the Red and Purple Modernization Project move forward."

There are numerous concerns regarding the budget cuts city officials will need to be aware of, according to Ward Director Shenicka Hohenkirk (49th).

"My biggest concern with a lot of this is which direction is going to be the most conducive for constituents," Hohenkirk said. "The CTA will either raise prices of the fares or enforce curfews on transportation."

Hohenkirk said the Alderwoman Maria Hadden's (49th) job is to work with her constituents and communicate with the CTA officials to express concerns and needs of Chicago citizens.

Hohenkirk said the funding cuts will heavily impact Chicago's transportation system and will play a role in the action the CTA and lawmakers are able to take.

"It's all going to fall down to where the budget lies," Hohenkirk said.

Alderwoman Leni Manaa-Hoppenworth (48th) echoed concerns about the funding freezes in an email to The Phoenix.

Hoppenworth, Hadden and other city council members who are part of the Progressive Caucus have been meeting monthly since April with the city's budget director to further understand how the federal budget will impact local municipalities.

"The 48th Ward is a diverse ward including those with housing, employment and health insecurities," said Hoppenworth. "We reject budget ideas that



SOPHIA REASS / THE PHOENIX

Chicago is the second major city to have CTA funding withheld by Trump.

weaken our social safety net and cuts to essential city services."

Third-year statistics major Liam Gough said he utilizes Loyola's shuttle to travel from Lakeshore to Water Tower Campus, but relies on the Red Line to get downtown.

"It wouldn't necessarily impact the commute to school, but it would probably make it harder to go to other places," Gough said. "The latest I've been on the CTA was until about 4:20 a.m. A curfew would make it a lot harder to get back."

Fourth-year economics major Tyler TenEck said he relies on the CTA almost everyday to commute to campus. He views the Trump Administration's claim about "race-based contracting" as another way for them to target the city and its minorities.

"The redline expansion gives more people access to the center of Chicago, which is what drives op-

portunity here," TenEck said. "Chicago is already such a segregated city, and I think the Trump Administration is using that as a lever for their political motivations."

Trump's efforts against the city of Chicago encourages collaboration between all three levels of government, involving city, state and federal officials within the process of policy making, Hohenkirk said.

Hohenkirk said she feels it's important for Chicago to enact policies that help its citizens and use its voice to spark change.

"Chicagoans are fighting back and standing up for what is right," Hohenkirk said.

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Eleni Dutta is a staff writer for The Loyola Phoenix.

# Plate and Pathways fights food scarcity

By **BRIANNA GUNTZ**,  
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Three years ago, 54-year-old Chicagoan Broadway Horner found himself homeless.

While navigating the daily struggle of where to find shelter, he met Alicia Spradley — the founder of Plate and Pathways — while she was passing out hot meals. Spradley was hosting one of her monthly pop ups where she provides home cooked meals to Rogers Park and Edgewater's unhoused population.

For him, the kindness and respect he experienced from Spradley was inspiring. He said after using the program 10 times from 2022-25, the impact Plate and Pathways had on him was profound. In 2023, after obtaining housing, he began volunteering with Plate and Pathways.

Plate and Pathways serves an average of around 50 people with its monthly hot meals and its nutritional education program assists an average of eight to 10 people. The organization is seeking funding for a community center to expand their reach, according to Spradley. Currently, the majority of Plate and Pathways' fund-

ing comes from Spradley personally, who started the nonprofit in 2022.

"I wanted to do something different," Spradley said. "The organizations I volunteered with — it was just giving out food and not necessarily showing people how to stretch their resources and repurpose their food."

The result was a multi-pronged approach focusing on meal and food distribution programs. In addition to distributing hot, ready-to-eat meals to the community, Plate and Pathways' meal program focuses on education with methods for reusing food, cooking demonstrations and hands-on workshops.

In an event Sept. 24, the program taught families how to make a healthier version of their children's favorite takeout — Chick-fil-a. Spradley walked families through the process of making a grilled chicken salad and how to store leftovers properly. She said the children raved about the taste, and the parents committed to more home-cooked meals.

While these lessons support long term habit changes and power nutrition education, Spradley said she expects peo-

ple who are unhoused to care more about the meal distribution program. The ability to provide a hot meal was critical for Spradley since hot meals can be hard to come by for the unhoused populations.

"Usually they're really appreciative of having a warm meal," Spradley said. "There are some people that drop food off to them as well, but by the time they get it, it's cold."

Plate and Pathways is able to ensure a hot meal by making all of the food on the day of distribution. Spradley said she and her husband prepare the food in a few hours at their home before the planned drop offs. The food is then wrapped in foil, placed in insulated coolers and kept hot with warmers onsite.

The simple impact of warm food instead of cold cans isn't lost on the receiving end of the program. Horner said there were times when the meals from Plate and Pathways provided a sense of home, momentarily easing his burdens.

"To get a hot meal on a day, let's say, after I've been in the sun and trying to find some place to lay my head, it makes it a whole lot easier when your stomach is full," Horner said.

The meals helped bridge the gap between having nothing to eat and traveling 10 to 20 miles on a daily basis, Horner said.

Now housed, Horner said volunteering with Plate and Pathways has become one of the things he's most proud of.

Erica Langeston, a recipient of Plate and Pathways' services who is currently unhoused, said the organization taught her to try to help others whenever possible. Despite her situation she said she goes out of her way to help fellow unhoused and hungry people get something to eat when she can.

Plate and Pathways does more than provide meals — they offer a sense of normalcy to unhoused individuals, according to Langeston.

Langeston said Spradley has a way of humanizing the unhoused experience.

"They are a godsend," Langeston said as emotion thickened her voice. "A lot of people really look upon you and make you feel bad for being homeless. Some people, not Alicia."

As of 2022, The Chicago Coalition to End Homelessness estimated there to be 76,375 people experiencing homeless-

ness in the city. Despite the sheer quantity of unhoused people, Langeston said Plate and Pathways never made her feel like another statistic.

For Langeston, there's an acute need for programs like Plate and Pathways — especially in Rogers Park.

"Rogers Park and also Uptown, they have a lot of homeless people," Langeston said. "More than any area that I've seen, and it's just not enough."

The exact number of unhoused people in Chicago is difficult to report because of "doubling-up," when an individual lives temporarily with a friend or family member but lacks permanent housing, according to The Chicago Coalition to End Homelessness.

Currently, Chicago neighborhood specific data sets are unavailable.

Other food providers pale in comparison to Path and Pathways, Langeston said. Food pantries present the issue of can storage and she said her experience with other food assistance programs was poor.

"It's my only wish that there were more places like this," Langeston said.

# Broadening global voices in HONR 101

By **JOHN FITZGERALD**,  
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HONR 101 Western Traditions — Antiquity to the Middle Ages — both a foundation and introduction to Loyola's Interdisciplinary Honors Program — is currently undergoing significant curricular changes to diversify content and foster inclusivity.

The changes reflect concerns over how the course intentionally excludes non-Western voices. The changes were prompted by the efforts of faculty and the Honors Black Indigenous and People of Color (BIPOC) Coalition. Students and professors rethought how to teach a course with more emphasis on global voices and better serve students.

"The entire academic field of the humanities has been working toward this direction," Director of the Honors Program Virginia Strain said. "And the Honors BIPOC Coalition, the e-board and students, have been instrumental in helping the program make the case."

President of the Honors BIPOC Coalition Amelie Malone has been optimistic about the changes to the Honors program in recent years. On a recent visit to the present-day Honors 101 lecture, Malone was pleasantly surprised by the

strides toward diversification.

"I had an audible 'Wow, oh my goodness,'" Malone, now a fourth-year, said. "There's people [in the lecture hall] who look like me — there's BIPOC people. That was so limited back then. I was really in awe of seeing how the work [Honors BIPOC Coalition (HBC)] does really matters and creates an impactful change."

In Malone's HONR 101 class, she said she could "count on [her] hand how many Black students there were." For the majority of the Honors Program's history, the student population was almost exclusively white and male, according to Malone. It was this exclusion and lack of representation that led Malone to join the students leading the change.

"I, along with the HBC, saw the lack of diversity in the curricula — peers and faculty also wanted to make a change," Malone said. "I joined [Honors BIPOC] because I admire the mission of this organization advocating for changes. I feel that students should have the right to take up space in every facet of education, and should be provided with a diverse, equitable, and holistic experience."

"HONR 100 and 101: Ideas in the World" was born to address these concerns. These new courses, currently being reviewed by the university for approval,

reimagines a curriculum that extends beyond the scope of what has been taught in the past.

Strain said Loyola's current year-long HONR 101/102 sequence is a product of 20th century pedagogy which primarily examines what have traditionally been considered "monumental" works of Western literature. This model, made famous by institutions such as the University of Chicago, took the value of these texts as inherent while looking over the value of ideas and works outside of the "Western canon."

"This old curriculum was created under a paradigm in which we thought of European, and then Western tradition, including America, as being a superior civilization," Strain said. "That it sets models and precedents for the rest of the world."

The new curriculum's title and language are intentionally vague to create space for lecturers and professors to adapt the curriculum to their needs, according to Strain.

"We want the teaching team not to try and fit itself into a pre-made box or a pre-made syllabus," Strain said. "But to come up with their own ideas about how texts, cultures, periods and voices connect."

The course description for the pro-

posed new curriculum still honors the survey nature of the course in its exploration of religion, the arts, literature and philosophy — all of which both courses offer a waiver for. To satisfy the requirements for waivers in such diverse fields and then apply them to such diverse cultures, interdisciplinary themes are chosen. These topics, spanning continents and timelines, inform course material and focus.

"One idea for a yearlong course is human migration," Strain said. "Within a course on human migration, unit one might be nomads, which would include indigenous people and writings, as well as Eastern, the Global South, and quote-unquote 'Western' texts."

By centering the course around a global theme instead of a particular region or cultural sphere — as the West is typically defined — the course not only broadens its horizons but focuses on real-world trends, exploring how historical events impact the modern world students inhabit today.

"The final unit in this hypothetical course is on trade routes, with a special case study on the Silk Road and the Transatlantic Slave Trade," Strain said. "That would be the first semester, moving chronologically and looking at the

subject of migration from different perspectives in each unit."

Although the current descriptions are only hypothetical, they suggest a new model of thinking to bring the Honors Program out of its outdated 20th century origins. The curricular proposal would reframe what is taught in a more comprehensive, 21st century understanding of the world and students' place in it, according to Strain.

"I think it's really good, especially in honors, to analyze a whole bunch of texts, not just from one specific area," honors first-year Rylee Irwin said. "Just getting exposure to all kinds of different writings that can bring different perspectives and views into not only literature of that time, but into the world as of now."

On advocating for curricular changes — the very impetus behind the developments in the Honors curriculum — Strain offered encouragement to students who see room for improvement in what and how the university teaches.

"Don't assume that your professors or the administration is working against you," Strain said. "Sometimes we're here fighting the same fight. And when you bring student support and energy to the table, it helps all of us reach our goals."

# Blue Skies Ahead

By PAIGE DILLINGER,  
JACKSON STEFFENS and  
AVA WITHHERITE

It's spooky season on Chicago's Far North Side. Head down to Barcocina's market for tattoos, tarot card readings and clothing vendors, but beware of curses. Indoor candy stations spread across Navy Pier as part of their Monster Market featuring axe throwing, science experiments and a costume contest.

The Day of the Dead will be celebrated at the National Museum of Mexican Art with art, vendors, food and celebrations. Closer to Loyola, students can view the 48th Ward Halloween Parade or the Jarvis Square Halloween Fest. Scariest of all, the Labubu Palooza will be in full swing at the Royal Palms Shuffleboard Club.

## Hex and The City: A Spooky Market: Oct. 22

Looking for a night out with a twist of Halloween? Visit Barcocina's market for an enchanted, eventful night accompanied by tattoo artists, clothing vendors, tarot readings and candle and jewelry sellers. Witch will you choose? RSVP for a chance to win a Barcocina gift card and \$50 dollars cash.

## Slightly Spooky Saturday: Oct. 25

Navy Pier is hosting an all-day trick or treating event where visitors can enjoy over 30 indoor candy stations, live performances and spooky arts and crafts. Activities include axe throwing, shopping for unique treasures at the Monster Market, and a Halloween-themed science experiment. Dress to impress. Best costumes — for people and pets — will be awarded.

## Día de los Muertos Xicágo: Oct. 25

Join the cultural celebration of Day of the Dead at the National Museum of Mexican Art. The museum will be transformed into a space where visitors can remember their departed loved ones. The event will include live music, art workshops and illuminated ofrendas created by community members.

## 48th Ward Halloween Parade: Oct. 25

Join Edgewater in the annual Halloween parade in your favorite costume. The parade will start at Bromann Park and continue on to North Clark Street and West Farragut Avenue near Women and Children First. Afterward will be Andersonville's district-wide trick-or-treating from 12 p.m. to 3 p.m. The event will feature games, candy and music from DJ Lexie. There will also be a Pooch Costume Contest from 12:00 to 1:00 pm.

## Harvest Halloween Fest at Jarvis Square - Oct. 25

Jarvis square will be hosting a Halloween Fall Fest from 2 p.m. to 6 p.m. Oct. 25.

The event, just steps from the Red Line, will feature juggling, face painting, balloon art, a stilt walker, music by Miss A. Leigh and much more.

## Labubu Palooza: Halloween Edition: Oct. 26

The Labubu craze isn't over yet. From 12-6 p.m., the Royal Palms Shuffleboard Club is hosting a Labubu Palooza. Owners can deck out their furry friends in tattoos, piercings, tooth gems, jewelry and more. Vendors will be selling everything Labubu, from clothing, art and accessories. Music, refreshments and shuffleboard games will be available. RSVP to join!

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# Professors receive accusatory postcards

By JACKSON STEFFENS,  
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Numerous professors have been sent postcards to their personal addresses accusing them and the university of holding liberal biases. The postcards — first sent in September and again in October — describe Loyola as an ivory tower which has constructed a liberal bubble for its students and professors to exist in.

"It's time to defund this scam," the postcard reads.

It's unknown who sent these letters and how they selected recipients or gained access to their personal addresses.

Six of the 29 professors in the History Department received postcards, according to the Department of History Chair Brad Hunt.

Associate Professor of European history and postcard recipient Suzanne Kaufman stressed the seriousness of the postcards being sent to private residences and from an anonymous sender.

"In that sense, I think the cards were sent to unsettle and intimidate," Kaufman said. "These are not cards that are inviting conversation."

"Professor Oppressor" is written in bold at the top of each postcard above the words "seeing through their liberal bias." The first postcard accused professors of confining themselves to a liberal bubble and suggested the only solution is to come in contact with different view points.

"Your ivory tower is a bubble," one postcard reads. "It renders you clueless. Viewpoint diversity would be the cure, but we know you'll never give up your monopoly. That's why you'll be defunded. We don't want to pay for your bias."

The back of the card reads, "as Democrats become more educated, their misperception of what Republicans be-

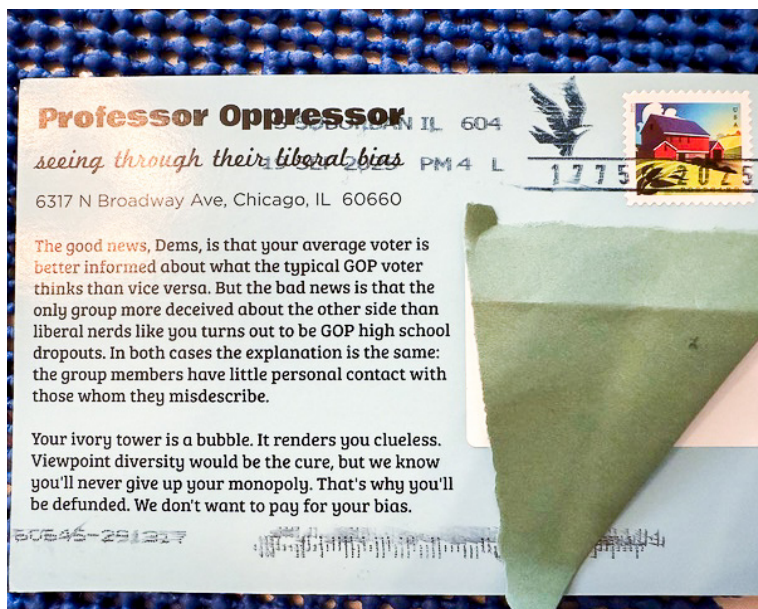


PHOTO COURTESY OF LOYOLA PROFESSORS

Two anti-liberal postcards were mass mailed to professor's personal residences.

lieve increases." The side also features a bar graph which suggests highly educated democrats are less likely to correctly estimate the views of Republicans than Democrats with less education.

The data used for this was sourced from a study by More In Common titled "The Perception Gap: How False Impressions are Pulling Americans Apart." The postcards didn't include data from the study, suggesting Republicans' perception gap wasn't correlated to education level, but the study actually reports that the perception gap among educated Republicans was higher than Democrats at all education levels except for at the post-grad level.

"The cards need to be seen as a deceptive rhetorical effort to frame higher education as biased and to present professors as biased," Kaufman said.

She said universities are places where students and faculty can discuss issues and disagreements, and the sender of the postcards, which lack return addresses, isn't interested in discussion.

"Clearly there's a bit of intimidation going on," Hunt said. "This is not a dialogue."

The other postcard had a similar message.

"Faculty there almost never have to defend their ideas in front of colleagues who disagree with them on the big issues," the second letter reads. "The libs like that, in fact, because it's easier to reach a consensus about their version of the truth inside their federally-funded monopoly."

The backside of the second postcard has a Loyola specific diagram displaying what percent of political donations

made by Loyola faculty went to left and right wing groups. The postcard claims 1.5% of contributors gave to right-wing groups while 98.5% gave to left-wing groups in 2024.

Loyola faculty contributed \$1,324.18 to right-wing groups and \$171,022.92 to left-wing groups in 2024, according to the Federal Election Commission. The contributions to left-wing groups include \$41,020.25 to Harris For President and \$71,063.57 to Act Blue.

The Office for Equity & Compliance (OEC) was notified about the postcards, but OEC director Tim Love said in an email to *The Phoenix* that the letters weren't discriminatory and fell outside of the office's purview. He said Campus Safety had been notified.

"The University is treating the situation with the utmost seriousness; any efforts to intimidate or harass any member of the Loyola community will not be tolerated," a Loyola Spokesperson Christian Anderson wrote in an email to *The Phoenix*.

Campus Safety referred the matter to law enforcement agencies, according to Anderson.

"We think that these are based entirely on donations made to candidates in the Democratic party," Hunt said.

All of the professors who spoke with *The Phoenix* after receiving a letter made contributions to liberal candidates or PACs, according to FEC records.

"It's a fallacy to make a leap that says 'I support someone in the Democratic party, therefore I'm a liberal oppressor,'" Hunt said. "That's just illogical, that makes no sense."

Hunt said it would be "a waste of time" to respond to the postcards, which he said were poorly argued and illogical.

Jackson Steffens is a deputy news editor for *The Loyola Phoenix*.

# Congressional Catch-up: Laura Fine

By JACKSON STEFFENS,  
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Laura Fine has represented Illinois Ninth Congressional District in the State Senate since 2019. Before being elected to the State Senate, she was a member of the Illinois House of Representatives representing the 17th district.

After her husband was involved in a car accident, Fine fought in the General Assembly for affordable access to mental healthcare and grew the healthcare workforce, according to her website. Fine is the Chair of the Behavioral and Mental Health Committee and the Vice-Chair of the Insurance Committee in the Illinois Senate.

## Economy

Fine said wages haven't kept up with the rising cost of goods like rent, college tuition and groceries. She supports a 15 dollar minimum wage and increased taxes on millionaires and billionaires to support programs like student loan forgiveness and affordable housing while protecting union rights.

## Immigration

Fine recognized immigration and diversity as a strength, not a threat. She said the green card and asylum process should be streamlined, and there should be community based alternatives to detention to protect immigrants and families. She said Immigration and Customs Enforcement (ICE) is currently destroying families, and needs to be reigned in and stopped from inflicting cruelty. She said ICE should instead prioritize the safety of folks making the difficult journey at the border and actual security threats, not family separation and intimidation.

## Young voters

Democrats did very poorly among Gen-Z men in 2024. Fine said young voters feel pressure from inflation, expensive healthcare and mounting student debt, and they want real change

instead of empty slogans. Though Fine thinks Democrats haven't been perfect, she said Democrats can lead on issues popular among young people like cost of living, LGBTQ+ rights and reproductive justice.

## Protecting democracy

Fine said the system is rigged against voters by corporate interests buying power and the rolling back of voter rights by the Supreme Court. If elected, Fine said she would fight against voter suppression and ensure ballot access for every American fighting for automatic voter registration, early voting access and mail in ballots, all things she has fought for in Illinois already.

## Gaza, Israel and the age divide

Fine said Israel hasn't committed genocide in Gaza. According to the United Nations, Israel has committed genocide in Gaza.

In a later email to the Phoenix, Fine said Israel had committed unacceptable collective punishment in Gaza.

Fine said Israel and Gaza is a complicated issue, and she supports a two-state solution where Palestinians and Israelis can live in peace. She said she hoped the current ceasefire holds and was encouraged by "the Arab countries" participation in peace.

A Harvard CAPS-Harris poll conducted Oct. 1-2 showed 71% of voters ages 18-21 disapproved of Israel's conduct in the Israel-Hamas conflict while only 52% of voters ages 45-54 and 44% of voters 55-64 disapproved of Israel's conduct. Fine said the disparity in views of Israel needs to be studied and attributes this disparity to social media usage and possibly changing education in schools.

## Abortion

Fine said everyone should have access abortion regardless of their zip code, income or insurance coverage because reproductive healthcare is healthcare.



PHOTO COURTESY OF LAURA FINE

Fine fought in the General Assembly for affordable access to mental healthcare.

## Climate change

Fine, the chair of the Green Caucus in the State Legislature, said she was on the forefront of passing state laws to reduce emissions and plastic pollution. In Washington, she said she would work toward making the United States 100% reliant on green energy while creating union jobs

## Most important issue

Affordable healthcare has been a major issue for Fine since her husband was involved in a car accident and her insurance company tried to "literally bankrupt" her and her family. She said she will fight insurance companies and hold them accountable because health insurance is incredibly important to Americans' well-being.

Jackson Steffens is a deputy news editor for *The Loyola Phoenix*.

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# OPINION



## The journalistic diversity problem

By AVAYA HALL,  
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The Phoenix's newsroom is incredibly talented, with a range of expertise over news, books, music, politics and science.

However, we're not very diverse.

At The Phoenix, most of the editorial staff are white. Like many newsrooms, The Phoenix doesn't yet reflect the diversity of the community it serves.

The Pew Research Center found that 52% of journalists say their organization lacks racial and ethnic diversity, compared to 32% who say it's diverse.

This racial disparity in journalism isn't unusual, but it does raise important questions about the stories we're able to provide — and our ability to fairly portray our student body.

In the same study, 76% of journalists surveyed identified as white — higher than the share of U.S. workers nationwide who identify as white. 8% are Hispanic, 6% are Black and 3% are Asian.

Journalists have been trying to solve the issue of racial and ethnic inequity for decades.

In 1978, the American Society of News Editors created Goal 2000. Their hope was by the year 2000, newsrooms across the United States would be filled

with a diverse group of journalists who properly reflect racial and ethnic groups in our country.

However, we continue to fall short of the goal 20 years later, which is detrimental to aspiring journalists and audiences who consume news around the clock.

When newsrooms remain racially homogenous, coverage often overlooks or misrepresents marginalized communities, leading to a larger distrust in media among communities of color.

Black Americans share concerns about racist and negative portrayals of their communities, as well as the media's failure to represent their full diversity and experiences.

A lack of diversity shapes which stories are told, and journalists who come from privileged backgrounds are more likely to have biases covering labor, climate and inequality — issues that disproportionately impact communities of color.

Without diverse journalists, biases go unchecked and reinforce mistrust and harm.

Four-in-five Black adults say they've seen racist or racially insensitive statements either often or sometimes within journalistic publications, according to a Pew Research study.

Consequently, nearly nine-in-ten Black Americans come across news they deem inaccurate, and 52% of Black Americans have reduced the amount of news they take in overall.

In the political climate of the U.S. today, the news already faces rising hostility. However, some of public suspicion is a product of people rarely seeing themselves depicted in media they're forced to consume, according to The Guardian.

The same dynamic exists on a small scale at The Phoenix. When the faces behind the bylines, laptops and cameras don't reflect Loyola's student population, it becomes harder for the paper to claim it's truly telling everyone's story.

A student newspaper who doesn't reflect the diversity of its own campus risks losing both credibility and readership — a risk The Phoenix can't afford to take.

This issue isn't about fault, it's about perspective — and whose stories are consistently left out of a larger narrative.

For instance, as a Black woman it's easy for me to notice how Black communities are either misrepresented or missing from news coverage, yet I can't fully speak to the experiences of Asian, Hispanic, Indigenous or other ethnic groups whose stories have also been overlooked by the media.

Their exclusion carries its own types of harm, and yet I can recognize the pattern is the same. When newsrooms lack diversity, the stories of entire communities are filtered through limited, privileged perspectives.

Whether intentional or not, the result remains the same — a version of the truth that's incomplete or alienating.

That's why it's on us — the writers, editors and readers — to demand better. To make space for new voices, new perspectives and new stories that reflect everyone who calls Loyola home.

If The Phoenix wants to earn and sustain the trust and readership of Loyola students and staff, it must ensure that its newsroom looks and thinks more like the university it covers.

We have to start asking why students of color don't see themselves here — and how we can make space for them.

Creating a diversity board, partnering with student organizations, advertising The Phoenix to a broader audience and listening to the communities we cover could help us tell stories that feel more honest and complete.

A newspaper who represents all of Loyola can tell stories which matter to all of Loyola.

## Horrorscope

This is the Horoscope for Oct. 22 with Halloween costumes to match.

**PISCES: Feb. 19 to March 20**

Dive under the surface — if you see more unfamiliarity than familiarity, divert from the routine to better align with your inner self. Look out for signs to know you are close to harmony again. Halloween Costume: Surfer

**ARIES: March 21 to April 19**

Aries is moving through Chiron, an astrological representation of a wounded healer, telling you to slow down and use time as the healer she is to recognize and move past whatever is no longer serving you. Halloween Costume: Nurse/Doctor

**TAURUS: April 20 to May 20**

Take a minute and ask yourself what you're manifesting for the future. Stop holding space for the past and look ahead to new possibilities. What changes can you make today to see progress tomorrow? Halloween Costume: Fortune Teller

**GEMINI: May 21 to June 20**

Coming off a period of rebellion and uncertainty, luck might just be moving your way. You may find yourself changing identities like last season's wardrobe. You must evaluate what works best for you, without factoring others opinions. Halloween Costume: Runway Model

**CANCER: June 21 to July 22**

Take your stagnant energy and transform it — your catalyst for change is here. Cancer is in Jupiter and is highlighting a path for those brave enough to follow. Look for unexpected signs to better understand your path. Halloween Costume: Butterfly

**LEO: July 23 to Aug. 22**

You aren't the underdog you're perceived to be. Opportunities lie around the corner if you can make the push for them. Take time to say hello to your past self who helped you get to where you are today. Halloween Costume: Racecar Driver

**VIRGO: Aug. 23 to Sept. 22**

Your energy is mirrored back to you through the actions you put into the universe, which cultivate the beauty and environment around you. If you don't like what you see, make the change — your future self will thank you. Halloween Costume: Mime

**LIBRA: Sept. 23 to Oct. 22**

As Venus enters Libra, recognize the beauty in everyday life. Take in all her beauty because she's here for you this month — put on your rose colored glasses and get outside. Halloween Costume: Hippie

**SCORPIO: Oct. 23 to Nov. 21**

Scorpio moves through Black Moon Lilith, showcasing your time in space for addressing fears, making sure to seek out the light to balance the dark. Halloween Costume: Angel/Devil

**SAGITTARIUS: Nov. 22 to Dec. 21**

You are in a time of transformation. With each choice remember not only what is lost but what can be gained. Use your intuition to guide you to what will best serve you. Halloween Costume: Werewolf

**CAPRICORN: Dec. 22 to Jan 19**

What does your unconscious self think about where you're headed? Tune out the background noise to better align your actions with your deepest desires. Halloween Costume: Ghost

**AQUARIUS: Jan. 20 to Feb. 18**

Pluto ends its retrograde in Aquarius, indicating a new period of transformation and a chance for growth. Embrace the good and bad, don't neglect the weird.

## Boredom might be the answer

By CARLOS SOTO-ANGULO,  
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In the age of infinite scrolling, boredom has become a relic. Every pause, every quiet moment is immediately filled with the reflexive reach for a screen. Stimulation is mistaken for living, speed is confused with depth and the constant flicker of novelty for meaning. Still, the antidote to collective restlessness may lie in the state modern life works hardest to eliminate — boredom.

Each movement of the thumb across the glass delivers a small, chemical pat on the back. Dopamine fires, reward circuits

light up and fleeting satisfaction follows. But with every swipe, the threshold for contentment rises.

Research on smartphone addiction has shown habitual users display altered neurochemistry, with inhibitory neurotransmitters elevated in regions linked to self-control, which then decrease after behavioural therapy. Other studies have tied excessive smartphone use to structural brain differences and altered connectivity.

What once felt like boredom reveals itself as the withdrawal of overstimulation — a recalibration of what quiet truly is.

When stripped of screens, the mind wanders. This wandering, long dismissed as idle or unproductive, often proves to be the birthplace of originality. Studies on boredom and creativity have found mild boredom primes creative cognition. Subjects given dull, repetitive tasks frequently produce more imaginative ideas afterward.

Deprived of constant novelty, the brain begins to generate its own. The moments most tempting for distraction are those closest to a breakthrough. Boredom is a training for the mind. The capacity to sit in silence, untethered from the digital hum, cultivates patience and focus.

Monks have long known this, artists have relied on it and scientists are beginning to confirm it.

In those quiet, uncomfortable stretches, thoughts lengthen, emotions settle and selfhood re-emerges. The noise of the world fades, and the mind — stripped of its armor of distractions — begins to breathe.

Modern culture, by contrast, conditions attention toward fragmentation. Notifications interrupt meals, ideas are trimmed to fit captions and solitude is treated as a social defect. The brain, overwhelmed by this churn, begins to crave shallowness — it seeks comfort in scrolling because stillness feels unbearable.

This discomfort is the doorway back to depth. The unease of doing nothing

isn't a sign of failure but a detox. It's the moment before the mind remembers how to rest in itself.

This return to boredom is a balancing act. The human brain evolved to endure, and even to enjoy, long periods of stillness — watching a horizon, tending a fire, walking without aim. This rhythm has been short-circuited. A dopamine-driven culture prizes immediacy, at the cost of depth. The screen offers an infinite series of beginnings with no middle and no conclusion.

Boredom, by contrast, teaches endurance. It forces attention to remain — within a thought, a feeling, a question — long enough for something genuine to take shape.

If creativity and focus seem endangered, it may be because the capacity to wait for them has been lost. Every blank space is colonized by content before the mind can even stir. Yet some of the greatest insights have emerged from precisely this blankness.

Einstein described his best ideas as "combinatory play," a mind left to wander without an agenda. Virginia Woolf sought the same conditions of solitude, believing all people's thoughts needed "a room of one's own" to unfurl. Both understood what research now affirms — creativity depends on idle time.

Still, it would be dishonest to romanticize boredom entirely.

For many, prolonged inactivity leads not to insight but to anxiety, loneliness or frustration. In certain contexts, boredom reflects deprivation rather than opportunity — an absence of stimulation born from isolation or monotony. For many, chronic boredom can correlate with higher rates of depression and impulsivity.

Even so, the benefits of intentional idleness are difficult to ignore.

When the noise quiets, patterns emerge, and the mind begins to self-organize. Ideas rise unannounced. The brain, no longer chasing stimuli, starts to integrate what it has absorbed. This is how deep thinking happens — not in the manic pace of consumption, but in the stillness which follows.

So it's time the phone remains dark. Because in the quiet after the noise, when nothing is demanded and nothing is sought, the mind begins to work on a deeper frequency. Boredom, once feared as emptiness, becomes a kind of grace.

### Know Your Rights.

If you believe you are witnessing ICE activity, please call Illinois Coalition for Immigrant & Refugee Rights' 24-Hour Family Support Hotline at 1-855-HELP-MY-FAMILY (1-855-435-7693) to report it.

**If you find yourself interacting with an ICE officer, remember that you:**

- Have the right to remain silent when questioned or arrested by immigration officers.
- Should remain calm and keep your hands where the officer can keep them.

**Do Not:**

- discuss your immigration or citizenship status with the police, immigration officials, or other officials.
- Sign anything you do not understand and state your wish to speak to an attorney.

**Do not post unverified information on social media, interfere with the investigation or otherwise put yourself in harm's way.**

Information courtesy of the Illinois Coalition for Immigrant & Refugee Rights.

**If an officer knocks on your door at home, do not open the door. Teach your children not to open the door.**

- ICE officers must have a warrant signed by a judge to enter your home. ICE "warrants" are not signed by judges, they are ICE forms signed by ICE officers and they do not grant authority to enter your home without your consent.

**If you are outdoors and think you see immigration officers nearby:**

- Move to a safe indoor space
- If you are a U.S. citizen and feel safe to do so, record the activity with your phone or write down any relevant information about what you witness.
- **Always** be careful not to interfere or otherwise obstruct the operation.

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# Bring back the WITCH

By SOPHIA REASS,  
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On Oct. 31, 1968, 13 young women dressed in pointy hats and black cloaks walked Wall Street to protest capitalism's enforcement of sexism. Today, in an era where it's all too normal for the federal government to ignore the wishes of local elected officials, it's time for young women to once again don their witchy wardrobe and make their voices against an oppressive patriarchal system loud and clear.

Women's International Terrorist Conspiracy from Hell (WITCH) was the premiere branch of a second-wave feminist organization that gathered on Halloween night, 1968, to perform poetry and "hexes" as a form of theatrical protest called "zaps."

Originally based in New York City, more covens — what they called different branches — of WITCH appeared around the United States as more women came together and found the need to share their dissatisfaction with the decisions of their local and the federal government.

A coven in Chicago formed to place hexes on the Chicago Transit Authority when fare prices rose. Another group at the University of Chicago threw nail clippings and hair at the sociology department when they fired a female lecturer.

While the meaning behind the

WITCH acronym changed multiple times in the couple of years it was active in the late 1960s, the symbolism of the witch was constant among every group. It represented people, especially women, who weren't afraid to go against societal norms.

In 2025, the specter of discontent has been heard around the globe. It was present when the members of Gen Z in Nepal overthrew their government, and Kenyans of similar age led anti-government protests.

The second set of "No Kings" rallies this year took place Oct. 18 in cities around the U.S. as Americans showed how they exercise their first-amendment right to free speech.

The resurgence of these rallies came after the deployment of the National Guard by President Donald Trump to major cities, such as Chicago and Portland, located in states he lost to former Vice President Kamala Harris during the 2024 presidential election.

In the past month, hundreds took to the streets of Chicago to protest the presence of Immigration and Customs Enforcement (ICE) and the National Guard in their city.

For those who are fed up with actions the federal government has taken to target them and their undocumented neighbors — who fear detention by ICE agents — seek inspiration and guidance from activist groups like WITCH. They too had to fight to be seen as humans deserving equality.



WITCH called young women — and all others who agreed with their mission — to use their talents to fight against patriarchal systems and white colonial society. During President Trump's first campaign in 2015, people heard this calling from the past and, while short-lived, new covens emerged to place hexes on him. When active as an organization,

WITCH showed protest didn't need to be complicated. They rebelled through poetry, art, music, chanting, magic and enjoying what society said they shouldn't.

Those who fear the repercussions of using their voice or aren't sure how effective theirs will be should look to WITCH and see how simple it is to be defiant.

Joining together is crucial for people who are tired of seeing their community members stripped away from their families and livelihoods.

In collections of individuals pulling power from their personal strengths, WITCH can be reignited, and this time it can stand for "Women (enbies & men) Interrupting Trump's Childish Hysteria."

## Freedom without privacy isn't freedom, it's a performance

By REESE PANIS,  
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The national state of privacy in America has been reduced to a joke about FBI agents watching us through our phone cameras. Yet, who needs FBI agents when we have doorbells to watch neighbors, streetlights to listen for suspicious noises, fridges to remember what to eat, watches to record sleep patterns, phones to record what one whispers to oneself when no other is around and "for you pages" to record what's desired.

What used to sound like an episode of "Black Mirror" has now become a typical Monday. Intercivilian surveillance has become so normal it's called connection, security and progress.

Our country has grown comfortable in the role of both the watcher and the watched.

It's done all in the name of safety. We tell ourselves cameras and monitoring make us safer because "If you see something, say something." If someone is watching, then someone must be protecting. Surveillance becomes a symbol of order. A substitute for the trust we've lost in one another.

But maybe what we're really protecting ourselves from isn't danger — it's uncertainty, the feeling we no longer have control over what happens when no one's watching.

A common rebuttal claims if you have nothing to hide, you have nothing to fear. Claiming only those who have done something wrong have to worry about being watched. But we close doors, close blinds and put passcodes on our phones — all because privacy is a human need.

Privacy isn't about hiding guilt, it's about preserving dignity, autonomy

and freedom of thought. Others aren't entitled to know every piece of everyone's life. A life with no room for privacy isn't honest, it's curated. Surveillance doesn't eliminate wrongdoing — it eliminates authenticity.

Surveillance changes our behavior. When people know they're being watched, they don't become better — they become more cautious, more performative. Every action is filtered through the question, "How will this look?" not "Is this right?" In this kind of world, morality turns into optics, and expression turns into strategy.

People learn what's acceptable to say, search, express and gradually internalize those boundaries. The result isn't safety but self-censorship, a quiet kind of conformity which trades honesty for approval.

In a world where every gesture, post and movement can be recorded,

curated and interpreted, our private space becomes a luxury.

Without it, there's no room to think freely, to dissent quietly, or to simply exist without the gaze of power.

The very act of living begins to feel performative. We adjust, edit and preempt judgment. Freedom is no longer lived, it's staged.

Why do we perform? Because we are afraid of judgment, of consequences, of stepping outside what's deemed acceptable. This fear doesn't exist in a vacuum. It's shaped, amplified and normalized by the very systems which watch us. This performance feeds an economy of fear.

Fear justifies surveillance, and surveillance collects the traces of our daily lives — the paths we take, the searches we make, the people we contact, even the ways we speak and move. These intimate records are harvested, analyzed and monetized — not to protect us, but to maintain and expand the power of corporations and governments.

Our personal information, the digital traces of habits and desires has become currency. Compliance isn't a civic virtue. It's a transaction. We surrender autonomy in exchange for the illusion of safety.

This transaction reshapes our

social identity. We're no longer citizens with agency, participating in collective decision-making and shared accountability.

We're users — measured, categorized and optimized.

The boundaries of ourselves are no longer determined by choice or necessity, but by surveillance architecture — what can be observed, recorded and monetized. Privacy, once a buffer which allowed individuality and critical thought to flourish, is now treated as optional, expendable or even quaint.

If this were truly about safety, priorities would be different. We would invest in community networks, in social cohesion, in education and local resilience — structures which reduce vulnerability through trust and cooperation, not constant observation.

It's easy for those to be in denial of the power shift from the people to the government until it's gone.

The lines between safety, control and connection blur a little more each day. Perhaps privacy was never about secrecy. It was about the right to exist unobserved, unmeasured and unoptimized. Maybe the real question now is whether Americans still know how to live when no one's watching.

## An ode to the lake in October

By MUNYA NOMAN  
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It's late again in the Information Commons. Screens dim their glow as they run out of battery — papers half-finished and eyes glazed over. Apple pencils stop cooperating on half-asleep iPads, hum of keyboards and quiet sighs blend into the kind of silence only somberness knows.

Caffeine stopped working, motivation has stopped pretending and everyone's just running on the dull rhythm of survival.

Assignments pile up like the laundry from two weeks ago. Sakai

The lake doesn't ask for anything nor does it scold for missing work or skipping long passages of readings. It seems to desire admiration. The waves crash against the rocks signaling that they've seen this struggle before — decades of students pacing the same shoreline, all trying to outstudy exhaustion — all failing.

There's a strange comfort in how the water keeps moving. The sound of the waves forgives procrastination and turns it into a pause instead of defeat. For a split second, sitting near the lake feels like breathing without apologizing for making a heavy grunt.

Everyone's tired and pretending not to be. Smiles in passing, dark circles under the eyes and shoulders heavy with unspoken panic, October turns fatigue into performative endurance. Yet, the lake breaks the fourth wall, takes all the pressure and cradles it, then spreads it thin across the horizon until it feels manageable again.

Inside, the IC will always buzz with

half-hearted efforts to complete undesired coursework when all their hearts may want is to recite poetry. But outside, the lake doesn't measure time, effort or passion. The water rolls in and out, unconcerned with productivity.

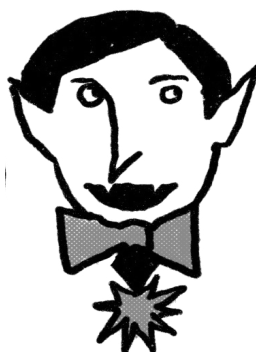
Balance toils somewhere between the deadlines and the mismatched waves. Maybe that's why so many find their way to the shore when it gets too much — not to escape, but rather to remember a body can rest. The brain can stop racing for a second.

That this too shall pass.

The laundry and the half-finished papers and the incorrect balanced equations will be fixed soon.

Soon enough, the water will freeze, and the rocks will grow slick and empty. But for now, the lake stays open, patient and a witness to everyone trying and failing only to try again. October knows what it means to keep moving through the cold.

Munya Noman is a staff writer for *The Loyola Phoenix*.



# Seasonal depression meets spiritual direction

By **MUNYA NOMAN**,  
mnoman@luc.edu

Chicago's autumn weather likes to strike a show — grand entrance, swift exits and not a single encore. By 5:58 p.m., the sun has retired, leaving Loyola's campus in grayscale. Seasonal depression doesn't simply arrive here — it's curated with philosophical undertones and Jesuit-approved reflection.

On campus, sadness isn't just seasonal, rather it's contemplative. The Jesuit's call to "Seek God in all things" meets its most challenging test when in mid-October "all things" include a sky the color of wet concrete and the westward wind feeling like divine punishment who carries the scent of mulch in the air. The students walking past the Damen Student Center don't look merely cold — they look distraught.

But, this is, after all, a campus who turns melancholy into a mission statement.

Discernment, in Jesuit tradition, resorts to seeking purpose and meaning through reflection. On campus, it also means deciding whether to skip class because the world has turned dark before yummy Damen dinner time. The early sunsets become a lesson in patience — an exercise in waiting for light, both literal and metaphorical.

Then there's Chicago's weather — God's favorite improv act. One moment, the lake glistens like a postcard. The next, rain arrives uninvited and sideways while umbrellas get swiftly inverted by the wind. Minutes later, blithely sunny, and by evening, it's cold enough to question free will.

The only constant is the confusion over whether to wear a jacket, scarf or gloves — or all three and still regret every choice by noon. Discernment indeed.

The wind off of Lake Michigan provides the semester's first real test of faith. It howls through campus with the

confidence of an apostle and the mercy of an Old Testament plague.

Reflection, another hallmark of Ignatian spirituality, finds new meaning in the season. There's reflection in the muddy puddles on the sidewalk, in the glassy surface of the lake. And yet, the campus adjusts with ritual precision. Coffee becomes sacramental and cozy sweaters become a community act.

Even conversation shifts as weather small talk turns existential. "It's dark already," someone says, as if surprised each time. "Yeah," another replies, "but it builds character." A phrase so Jesuit it could be printed on a banner above the Information Commons.

Acts of service take on a seasonal flair. Roommates pass around the communal sunlight lamp as though it were a sacred relic. The warm, artificial glow casts everyone in a forgiving light — proof salvation can come from Amazon Prime. Students may not always feel divine joy within the gloomy days,

but they excel at caring for the whole person, even when the person is visibly wilting by mid-October.

There's an almost tender sincerity to the collective endurance non-Chicago students adapt. The Jesuit framework gives the struggle a language, making darkness something to contemplate rather than merely endure.

Seasonal depression becomes not a failure of the spirit, but an invitation to notice it more closely — how the light lands on the Madonna in the late afternoon, how students cluster for warmth in Damen and how the quiet between gusts of wind feels like a kind of prayer.

Perhaps there's an unspoken Jesuit lesson embedded in the season. When the city turns gray and the wind insists on penance, the students still walk. They still hold doors open. They still share lamps and laughter and caffeine. Somewhere between discernment and the soon-to-arrive daylight savings, campus finds its autumn spirituality.



Faith can be found in a 5:58 p.m. sunset that appears before anyone's ready, leaving a campus to make peace with the dark.

Munya Noman is a staff writer for *The Loyola Phoenix*.



BRI GUNTZ / THE PHOENIX

Overconsumption can be one downside of the autumn season this October.

## Consumerism in fall needs to go

By **SADIE HARLAN**,  
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Sweater paws. A piping hot Pumpkin Spice Latte. Target's warmest plaid scarf. These are all hallmarks of the fall season, beckoning consumers everywhere to participate in pumpkin-themed purchases.

Fall, arguably one of the most charming seasons, has been turned into an excuse for blatant unnecessary consumerism across America. What once was a nature-focused and sustainable time of year has been transformed into an excuse for needless purchases.

The need for fall-related consumerism could stem from a few things. In preparation for the holiday season, companies take advantage of huge Black Friday sales, pre-holiday sales, Prime Day sales and so on.

With the implementation of these discounts, some consumers may feel obligated to spend their money while the markdowns are still an option, but others may just be searching for the perfect pumpkin-scented body wash.

Even with the promise of winter just around the corner, brands market themselves to be more fall-forward, releasing hundreds of variations of their product in the signature orange hues and cinnamon-nutmeg scents.

Yearly, consumers fall victim to the horrors of "Christian Girl Autumn," letting jewel-tone manicured nails wrap around their consciousness and pull them towards the idea of pumpkin pie Bath and Body Works soap and leaf-themed Owala water bottles.

The call of this autumnal aesthetic leads to harmful overproduction of manufactured goods in feeble attempts at romanticizing an already beautiful season.

The truth is, fall doesn't need to be romanticized through purchases, or rather at all. Celebrating the influx of cool weather doesn't need to involve consumerism and can be enjoyed in many ways.

Stepping outside the world of gaudy gourd-shaped decorations, many

can find comfort in the nature of the season and the changing of the leaves.

By collecting leaves on walks through the neighborhood, people everywhere can enjoy the beauty of fall without manufactured magic from large corporations.

Additionally, fall decorations can be made in an eco-friendly fashion by preserving leaves and creating bouquets of fall wildflowers. Cute trinkets don't have to come at the price of sweatshop labor and shipping fees.

Many Starbucks drinks like the famous Pumpkin Spice Latte can easily be recreated at home with seasonal ingredients some people may already have.

Even small things — like a short hike in LaBagh Woods outside of Chicago — can bring the joy of the changing season to those who wish to abstain from the fall consumption trends. Watching movies like "When Harry Met Sally" or "Harry Potter" can bring the autumnal joy people look for without putting a mark upon the earth via consumerism.

When it does come to purchasing things, though, consumers can look to small-businesses like Edgewater Candles to provide the autumn vibes they may be seeking. Supporting small or secondhand businesses allows buyers to sustainably enjoy the fall ambience without handing money to billionaires or harming the Earth.

Inspiration for eco-friendly fall activities can come from anywhere, whether it be crochet pattern websites or granola girl autumn Pinterest boards. Enjoying the season doesn't have to involve needless purchases or expensive coffees, it just needs a willing attitude and appreciation for the little things.

Autumn is a time for reflection, connection and enjoying the beauty of nature. Not everything has to be fall-themed, there just needs the right spirit to see the joy of autumn surrounding us.

As this fall comes into full swing, take a step back from the draw of autumn products and instead take a look into the beauty found outside of the wallet — because such joy can't be manufactured in a factory.

## I'm forced to be an angel among sinners this Halloween

By **AALIYAH SOLANO**,  
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The Devil's favorite holiday, Halloween, is one many sinners can't wait to participate in — the thrill of getting drunk, partying, dancing with no room for God, scaring others and revealing skin with their costumes. It's become a rite of passage in society, but the luxury of partaking in these festivities and holiday has its limits, making it truly a buzzkill for souls above the age of 18 but under the age of 21.

As much as I could throw caution to the wind — especially being someone who knows a guy who knows a guy who could get me the golden ticket — I just lack the guts to party and sin-it-up this halloween.

While underage college students can attend frats or house parties, they may end up feeling like they entered one of the seven gates of hell. Sweaty men will be wearing Jason masks and hitting on girls far too young for them. Freshmen girls will go wild as they try to run from whatever hometown demons they're burdened with, and the small, compact home will reek of sweat, alcohol and regret.

This leaves me with no other option than to sit this year out and live vicariously through friends' social media

posts at frat parties and clubs.

In some odd, sick way, it feels as if I'm being punished by the universe, especially considering Halloween lands on a Friday this year, making it the perfect weekend to turn up at the functions.

Unfortunately, I'm stuck being underage and experiencing extreme levels of FOMO. The awkward ages of 18 to 20 are the pinnacle of dullness as we're aged out of being considered a child, yet too young to be an actual adult.

We're far too old to be trick or treating and roaming around our neighborhoods scaring strangers — unless we want Karens to call the cops on us. We have to start worrying about our health, meaning we can't stuff our face with candy and chocolate without feeling the consequences the next morning.

To make matters worse, by the time us under-21-year-olds age up, the older friends we want to live our best lives with will have already retired from their party days. Their livers will need breaks, and they'll no longer want to dress up, having become "grown."

As someone who is in what I deem "the in-between," I've already come to terms with the fact that Halloween is just not the holiday for me.

While my friends brag about their plans and show off their costumes, I'll

tell them my plan to keep the lights off to avoid children begging for candy.

I don't want to be bothered by those candy-gobbling scallywags.

I won't be getting in the festive spirit through decorations because it's already too late to order on Amazon. I won't be watching Disney's *Monstober* movie marathon because I'm deathly afraid of Phears from "Mostly Ghostly."

I'm not carving pumpkins because I lack the work ethic and artistic talent, and I won't be attending a pumpkin patch at the height of flu season.

It's okay, though. In all honesty, why should we celebrate such a day that promotes bad habits?

Does anyone know what we're even celebrating on Halloween, or is the day just an excuse to get drunk and practice gluttony?

Sure, we can be creative and create memories with strangers or lifelong friends — or we can be model citizens who don't partake in the trap of Halloween.

Maybe it's a blessing in disguise that I am not pushing 'unc status' and living in sin at these social gatherings.

I will proudly take on the role of being the not yet adult, not unchildish Halloween grinch — that is, of course, until I become 21. Then I will become exactly like the others.

## The joy of book fairs

By **IRSYA JUMA**,  
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It's a Friday, and school's packed with students carrying small coin purses and getting in lines to head to the Scholastic book fair. Some are there to get stacks of books, others are pulled towards the miscellaneous gift section with glittery pens, delicious-looking shaped erasers or diaries which will never be used for their intended purposes.

The Scholastic book fair brought a certain excitement. When the catalog arrived the week before, I would grab a bright red marker to circle anything and everything I was hoping to snag.

Yet, this was elementary school. Fast forward to college, and the closest thing to the Scholastic Book Fair experience is trudging to the campus bookstore to drop \$200 on a textbook which will be used twice.

Nowadays, college students' main purpose for visiting the library is either to print something, study or occasionally grab a required reading book for class.

The joys of going to the library have been diminished by the stresses of prioritizing assignments, tests and productivity. Instead of associating the library with a whimsical place to find a variety of profound stories, students now associate the library with stress, exhaustion and the

pressure of looming deadlines.

Students no longer have the structure to experience cracking open a new book without having to worry about memorizing the story for an exam or essay. Even students who had no interest in reading could find solace in art books or the movie sections if they still owned a DVD player.

This kind of exploratory browsing doesn't have to disappear — it can be reimaged for the digital age. Public libraries and university systems, such as Loyola, offer unprecedented free access through apps like Libby and OverDrive for ebooks, Kanopy and Hoopla for streaming films, and extensive research databases like JSTOR and Project MUSE, which students can explore purely out of curiosity.

When classes in secondary school made library visits, it meant exploring each shelf for personal favorite stories or even new editions. Seeing the colorful bindings that spelled out "Junie B. Jones," "Pinkalicious," "I Survived" and "The Magic Treehouse" brought a sense of wonder to learning which shouldn't get lost in the margins of our busy college lives.

Somewhere between the prologue and epilogue of education, we lost the plot, and reading became assigned, not desired. The library became a place to

survive, rather than a place to explore.

But it doesn't have to stay this way anymore. A pop-up Scholastic Book Fair in the Cudahy library would be a perfect addition to campus life. No required readings, no essay looming, just tables sprawled with books — thrillers, graphic novels, poetry collections, cookbooks and memoirs. There could be a discount table because every college student loves a good deal.

Loyola could also promote local authors by hosting book events with local bookstores, featuring a section of unique book finds and bookmarks or offering themed gifts that serve no practical purpose but spark joy anyway.

Scholastic Book Fairs used to do something we've lost — they made learning feel communal. Strangers would share books they bought at the fair and gush about their excitement to read them and soon come back for the sequel. And if it wasn't a book, we were bragging about an invisible ink pen we couldn't wait to use to prank a friend.

Bringing back Scholastic Book Fairs to college campuses isn't just about nostalgia or selling books. It's about rebuilding spaces where learning feels like an adventure we're all on together, where someone else's passion for a story you've never considered reading becomes a doorway to something new.

## ARTS

ELIJAH BOSSLET / THE PHOENIX

Swathes of students spilled onto the sidewalks and streets of Lake Shore Campus in hopes of catching a glimpse of Kelly filming one of his signature "This is for you" TikTok videos.

## TikTok star Adamn Killa at Loyola

### KILLA, CONTINUED

The TikTok phenom confirmed his plans shortly thereafter, stating he planned to arrive on the West Quad at 3 p.m.. The announcement caused an immediate uproar on social media apps such as Fizz and Snapchat, spreading the word quickly around campus.

As the clock ticked closer to 3 p.m., students began to materialize on the West Quad.

Just before his advertised arrival time, a black van turned onto North Kenmore Avenue, sparking a wave of excitement as students assumed Kelly had arrived right on time. In an instant, the crowd surged toward the street, phones raised high in anticipation.

It quickly became apparent Kelly wasn't in the van, but the mass of students remained in place. The crowd continued to grow, lining both sides of the street in front of the Father Arnold J. Damen, S.J., statue.

With the sidewalk already over-

flowing, spectators began perching on trash cans, climbing trees and watching from building windows to catch a glance of the action.

Around 3:15 p.m., Kelly posted on his Instagram story that he was 20 minutes away.

As they eagerly waited for Kelly, students began cheering at passing delivery trucks and campus shuttles, turning the prolonged wait into a spontaneous celebration.

Second-year Ryan Wolsfeld decided to leave the crowd around 3:45 p.m. to head to class. As he walked up North Kenmore Avenue, he saw Kelly's SUV turning the corner off of North Sheridan Road.

"As I left, I noticed him pull up," Wolsfeld said. "I started taking selfies, and then people saw me taking selfies and everyone ran over, and the next thing I knew, I was surrounded by, like, 500 people."

As the crowd swarmed his SUV like a 2009 Black Friday tech sale,

Kelly was trapped inside, barely visible amid a sea of phones, backpacks and general hysteria.

As Kelly and his cameraman stuck themselves out of the car's window to record the spectacle, students began cheering and asking Kelly to record a TikTok.

After carving out enough space to open his door, Kelly filmed a TikTok, instructing the crowd to shout his notorious catchphrase with a Loyola twist.

"If you're Sister Jean, this is for you," Kelly said.

He then performed his signature dance, raising his hands and rotating his chest in a circular motion — a daring feat given the wall of students pressing in from all directions. Students joined in, raising hands and rotating chests as they screamed.

After signing autographs and taking pictures with audience members, Kelly was asked to leave the premises by Campus Safety.

Campus Safety didn't respond to

The Phoenix's requests for a comment.

As the crowd made way for the vehicle, the crush forward intensified, with students craning for a final glimpse of the influencer.

As Kelly made his departure, students continued to chase the car until it made its final getaway down North Kenmore Avenue.

Only a few minutes after the ordeal, Kelly had already posted about the incident on TikTok, stating, "Loyola the police made me leave, I'm sorry," and three other videos flaunting his massive crowd.

When the dust settled and campus resumed its usual tempo, students were left with a memory equal parts chaos, selfies, dancing and smiles.

With closed streets, overwhelmed security and a celebrity exit that felt more like a getaway, many students agreed — Oct. 16 wasn't just another Thursday. As one anonymous Fizz poster put it, Adamn Killa's visit might have been "unironically the most historic day in Loyola history."



KAYLA TANADA / THE PHOENIX  
Kelly filmed videos with his crowd.

## First week of 61st Chicago International Film Fest

By KEVIN STOVICH,  
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Mirroring the pitter-pattering of rain on the city streets, thousands of feet shuffled into theaters across seven venues for the start of the 61st Chicago International Film Festival (CIFF). The festival showcases over 100 films, spanning from underground cinematic statements to big-time feature premieres, The Phoenix previously reported.

In the first week of its 11-day run, CIFF united moviegoers of all kinds under its tagline "Find Your Genre." From genre films full of flashy spectacle to quaint, humanistic dramas and chortle-inducing comedies, there's no shortage of variety when it comes to the content at CIFF.

### "Misery" + "The Thing" = "Bugonia"

Director Yorgos Lanthimos' latest collaboration with actress Emma Stone, "Bugonia" is chock-full of the absurdist's ABCs — aliens, bees and conspiracy theories.

An adaptation of the 2003 South Korean film "Save the Green Planet!" beekeepers and self-proclaimed extraterrestrial experts Teddy (Jesse Plemons) and Don Gatz (Aidan Delbis) kidnap and interrogate Stone's ("Poor Things," "La La Land") character, influential pharmaceutical CEO Michelle Fuller, believing she's secretly an alien trying to exterminate the human race.

While "Bugonia" starts as a critique of harmful internet pipelines that lead to extremism, by the film's midpoint, it morphs into a condemnation of capitalism, showing how corporate greed affects the working class most — and how it can turn to drastic ends.

Both Stone and Plemons ("Kinds of Kindness," "The Power of the Dog") bring these concepts to life through grounded-in-reality, yet heightened performances.

The film's title refers to ancient Mediterranean folklore which claims bees spawn out of the carcass of a cow. Throughout "Bugonia," the beehive acts as an allegory of the so-

ciety Teddy fears he lives in, where brainless workers slave away in complete obedience under one ruler.

Many Lanthimos-isms are present throughout — whether it be long action-tracking shots, meticulously orchestrated scenes of chaos or a blunt sense of nihilism.

"Bugonia" continues Lanthimos' streak of movies portraying his bleak perception of the contemporary world through the lens of an intensely stylized telescope and heaps upon heaps of black humor.

"Bugonia" is set for an American theater release Oct. 24.

### "Moonluck Wonton": Hurry, it's an emergency — let's get Chinese!

An amalgamation of his own experiences, observations and imagination, writer, director and lead actor Sadiq Saunderson's "Moonluck Wonton" was featured as part of the "Comedy Shorts" program.

Part film noir, part hangout comedy, the short centers around a friend group's deliberation on what to do with an abandoned trombone case — all over an order of wontons.

At its heart, "Moonluck Wonton" is a bold statement on platonic love. While the group's dynamics and bickering are funny enough to warrant a round of applause, the star of the short is its striking visual style — whether that be through black and white cinematography, unconventional camera angles or uniquely defined facial expressions.

Through distinct visuals, expressive performances and a tight script, "Moonluck Wonton" leaves an impression far exceeding its 15-minute runtime.

### Even "If I Had Legs" I wouldn't run to see this

Based on writer and director Mary Bronstein's relationship with her daughter, "If I Had Legs I'd Kick You," focuses on the hectic life of therapist Linda (Rose Byrne) as she struggles taking care of her terminally ill daugh-

ter (Delaney Quinn) while her husband (Christian Slater) is on a work trip.

Linda's life literally comes crashing down when a burst pipe spews water through her ceiling — leaving an ominous hole in its wake — and forces them to live out of a motel. As the movie progresses and stress builds, she begins to descend into madness, isolating herself from her daughter's doctors, growing disinterested with her patients and experiencing violent hallucinations.

Each shot suffocates the viewer, with claustrophobia-inducing close-ups of the actors' faces taking up the entire screen for the majority of the film. This suspense is constantly broken by poorly placed comedic elements — such as the off-kilter inclusion of Ivy Wolk's dry humor — and downright unrealistic plot points for a movie that tries to take itself seriously.

However, Conan O'Brien's portrayal of Linda's unsympathetic therapist is a dramatic change of pace for the usually comedic actor, as well as A\$AP Rocky's turn as Linda's charming motel neighbor. Both unexpected performances function as a crutch to help the movie hobble along.

Through artful representation of internal anxiety and top-tier performances across the board, Bronstein's psychological thriller leaves the viewer with utter unease throughout. However, the head-scratching actions of Linda and the disjointed addition of comedy throughout lead "If I Had Legs I'd Kick You" to stumble.

"If I Had Legs I'd Kick You" is in theaters now.

### "The Plague": The scariest psychological horror of all — puberty!

After a cross-country move from Boston to San Diego, shy 12-year-old Ben (Everett Blunck) attends an overnight water polo camp where he learns of a highly contagious disease spreading among the other boys — "The Plague."

Although it's Charlie Polinger's debut as a director, his vision for "The Plague" is fully realized, each shot carefully constructed to summon the skin-crawling

anxiety of being in middle school.

Swapping the fear of death for the fear of ostracization, Polinger exhibits the cruelty of young teen boys without a filter. The brutally realistic nature of bully Jake (Kayo Martin), plague victim Eli (Kenny Rasmussen) and Ben's performances make the film seem less like a work of fiction and more like a documentary.

Throughout the film, a chorus of groans and wails jolts through the theater speakers without any notice, composing a score that's simultaneously unsettling and enticing.

The suspenseful — and at times comedic — "The Plague" draws upon the horrors of teenagehood to paint a spine-chilling portrait of how far one will go to fit in.

"The Plague" will have an extended wide release Jan. 2.

### A lonley homebound ladyboy, a stern head of an appliance factory, a widower and a haunted vacuum in "A Useful Ghost"

All of these characters comprise the cast of "A Useful Ghost," Ratchapoom Boonbunchachoke's directorial debut.

After his new vacuum begins mysteriously rumbling in the middle of the night, a reclusive gay man (Wisarut Homhuan) calls repairman Krong (Wanlop Rungkumjad) to fix it. In the process, Krong tells the story of the

grieving March (Witsarut Himmarat) — a man pursuing a continued relationship with his dead wife Nat (Davika Hoorne), whose ghost inhabited a vacuum cleaner, all to his mother Suman's (Apasiri Nitibhon) dismay.

A diverse blend of comedy, satire, drama and science fiction, the message of "A Useful Ghost" evolves over its runtime. Initially, the movie tackles how overbearing in-laws and generational trauma affect irregular relationships. Over 130 minutes, it progresses into a commentary on capitalistic greed, corruption, exploitation and government censorship.

While the subject matter might be heavy, the film doesn't present it as such, with absurdist visuals and situational comedy running rampant.

In one scene, a group of profane Buddhist monks tries to cast Nat's soul from the vacuum cleaner. In another, Nat — as the vacuum cleaner — fights a disgruntled soul of an employee who died on the job and assumes the form of a mini-fridge.

Whether it's a tender story of forbidden love or a searing critique of suppression by the government, "A Useful Ghost" offers a little bit of everything — especially if one likes sentient cleaning machinery.

Kevin Stovich is a staff writer for The Loyola Phoenix.

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FIRST VISIT

# THIS NEWSPAPER IS TO BE STEPPED ON

By **ALLISON TREANOR**,  
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The first artwork on display at the Museum of Contemporary Art's new exhibit is supposed to be stepped on.

The piece is the beginning of "Yoko Ono: Music of the Mind," which spans over 70 years of Ono's life and career, highlighting her work as a multimedia artist and activist. Curator Jamillah James described the exposition as "monumental," coming from England and Germany to be Ono's first in Chicago.

The exhibit, which premiered Oct. 18 and will run through Feb. 22, contains over 200 artworks, including performance pieces, film excerpts, songs, photographs, paintings, installations — nearly every medium imaginable — and spans the entire building.

With a focus on creating change through individual agency, the exhibit's viewers are invited — oftentimes required — to participate throughout. Each is forced eventually to confront the question: Do we interact with art, or does art interact with us?

Outside the museum, located at 220 E Chicago Ave., passersby can reflect on a striking black and white billboard which contains only the words "PEACE IS POWER," an artwork Ono has been displaying with varying iterations since

1969. This message also graces the lobby windows, with all 24 panes containing a different translation looking upon the Chicago metropolis.

"Painting to be Stepped On," part of Ono's first solo exhibition in 1961, illustrates a key feature of her art — interaction. Alongside this are Ono's first "Instruction Paintings," which premiered at the same time.

The black painting stands stark against the all-white interior, which turns the museum itself into the patron's studio. The act of creation transcends space and time through the design and installations, expressly in the "Instruction Paintings."

The early "Instruction Paintings" are small parchment papers with clean Japanese calligraphy otop, each giving steps to create an artwork. These instructions are the backbone of Ono's artistic philosophy. The viewer, in their interpretation and imagination, is both the art and artist, the means and end.

The following room features more "Instruction Paintings," including some with Ono's handwritten notes. Further still, a group of performers act out select instructions, which the audience — as with the exhibit as a whole — is invited to do.

Also interactive is "Mend Piece," in which participants are given broken pottery, glue, tape and twine to recon-



ALLISON TREANOR / THE PHOENIX  
Ono's activism is a key theme.

struct as they wish. The work is installed in the Ruth Horwich Lake Gallery, which features a scenic overview of Lake Michigan to reflect with.

"Mend with wisdom / mend with love. It will mend the earth / at the same time. y.o." An adjacent wall reads.

"Ceiling Painting/Yes Painting," in which the guest climbs a ladder up to a pane of glass and uses a microscope to reveal a single word — "Yes." — has become one of Ono's most-known pieces.

It was this work John Lennon climbed upon and was enraptured by

in 1967, beginning one of pop culture's most iconic relationships.

As they worked so closely together, even becoming colloquially known as "Lennon and Yoko," the Beatle is naturally represented in the installation.

Unlike many depictions of Ono, however, the exhibit makes clear that Ono had a flourishing, revolutionary career before and after her relationship with Lennon. This marginalization of him in her story is refreshing.

The music the couple made, along with Ono's extensive solo discography, is available to listen to in a quaint circular room with plush beanbag chairs and headphones, creating a meditative listening experience.

The cozy, dim space invites the audience to sit for hours, watching lyrics roll across the screens and admiring walls adorned with album covers.

Scenes from the couple's "Bed-In for Peace," in which the two rented a hotel room and invited press and activists to watch them lie in bed surrounded by signs calling for peace, are also played in their own room. Intermixed are peace anthems the pair made such as "Give Peace a Chance" and "Instant Karma! (We All Shine On)."

Among her several artworks calling for peace and empathy is "Refugee Boat," an all-white room with a boat in

the middle, in which participants are invited to take a blue marker — representing the ocean — and write what they wish, anywhere they wish.

The piece was inspired by Ono's own transient identity, having moved between Japan, the United States and England. Created in 2016, it serves as Ono's horrified reaction to the treatment of immigrants across the world.

Despite the ages of the artwork, Ono's insistence on interaction makes each video, picture, paper and sculpture exist outside of time in the mind of each viewer.

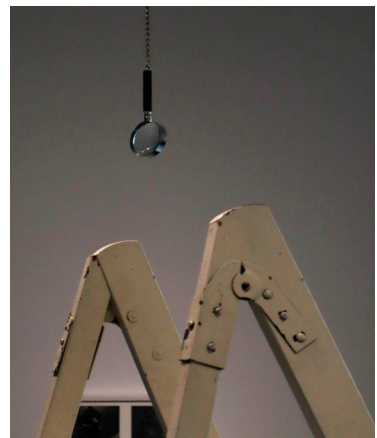
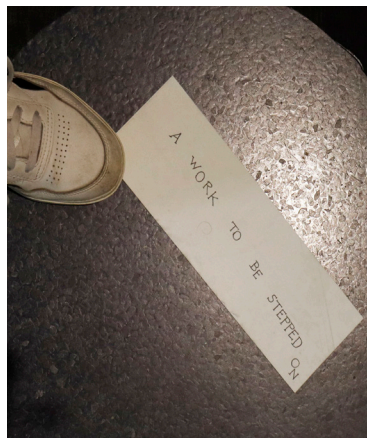
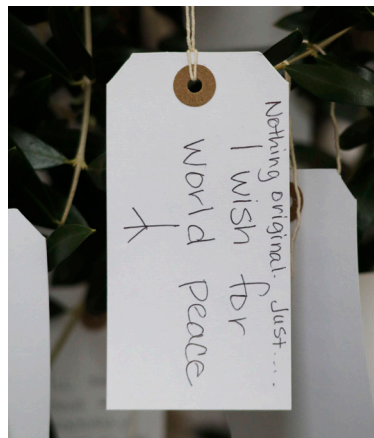
Each piece has an eerily relevant feel, as if she were there personally questioning you — perhaps none more so than "Refugee Boat."

Ono demands us to remember in times of chaos and peril, it's not thinkers or artists we must turn to — it's ourselves.

The reflective exhibit ends with a television screen broadcasting the sky above the museum. Peace is right there, above us — with us, it shows. We need only reach out and grasp it. The war can be over, if you want it.

The Museum of Contemporary Art is open Tuesdays 10 a.m. to 9 p.m. and Wednesday through Sunday 10 a.m. to 5 p.m.

Allison Treanor is the deputy arts editor for *The Loyola Phoenix*.



ALLISON TREANOR / THE PHOENIX  
Debuting Oct. 18, Ono's first exhibit in Chicago at the MCA emphasizes agency through interaction, breaking the barriers between art and artist to inspire imagination.

## "Revolution requires roles" at the Chicago Shakespeare Theater

By **MUNYA NOMAN**,  
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In this modern "Julius Caesar" adaptation, "Rome Sweet Rome," betrayal doesn't come cloaked in a toga — it drops on the beat.

There are no marble steps, no fainting senators and no men crying "Et tu?" with tragic dignity. Instead, there's bass, there's bounce, a haze of marijuana on the floor and Brutus spitting bars under the fluorescent glow of Empire 2.0 — a new Rome where power gets remixed, and politics sound suspiciously like a freestyle gone wrong.

The production, which ran from Sept. 23 to Oct. 19 in the Jentes Family Courtyard of the Chicago Shakespeare Theater, was created and directed by the Q Brothers Collective. It's a "Julius Caesar" fan fiction on steroids — hip-hop Shakespeare with a conscience, a looping mixtape of coups and choruses proving Rome never really fell, it just got better lighting.

At the center of the satire stood Victor Musoni, a Chicago-based actor, dancer and writer who played Brutus, a senator and a friend turned conspirator against Caesar. Musoni said he aimed to stay faithful to Shakespeare's eponymous character while adding a swagger of his own.

"I still try to maintain some of the uptightness and rigidity that Brutus does have in the original 'Julius Caesar' while adding the new element of hip hop to it," Musoni said. "Naturally, you hear the hip hop beat, your body loosens. You can't pretend like it's not going to happen."

The looseness for the actor isn't a loss of control, rather an act of slow unspooling. Brutus began wound tight — all Roman discipline and moral geometry — and ended fraying under the weight of the beat and the blood.

To Musoni, the revolution in "Rome Sweet Rome" happens not just in script, but in the choreography — dancers start fluid and free, only to grow stiff and mechanical by the finale.

This wasn't Musoni's first mutiny. He first played Brutus in 2018 during his first year at University of Illinois-Chicago. He said that familiarity gave him authority not just in performance, but in shaping the show's pulse.

"There was a lot of trust in knowing that I knew what I needed and knew what I wanted to do for this character," Musoni said. "Some of the language in the show I had an impact on because they asked me what I think I would say or what I think Brutus would say."

Musoni's Brutus isn't a static moralist but an evolving rhythm. Revisiting the role, the Chicagoan said he didn't just level up in technique — he also grew in conviction. In college, Musoni said he wanted to impress people, but now he wants to expose the truth.

The actor said the truth of "Rome Sweet Rome" has less to do with Caesar's Rome but rather with the current world. His performance carried the awareness of a world burning outside the theater.

"I've become more dedicated to my personal politics and dedicated to being someone who speaks up about injustices in our world and what is going on surrounding Palestine, surrounding all of these global atrocities that we are taking in," Musoni said.

In this remix, Brutus isn't just wrestling with loyalty — he's fighting complicity, trying to stay moral in a system designed to reward immorality.

In this topsy-turvy world, tragedy wore a wink. Caesar outlawed carbs, leaving citizens mourning their beloved bread. Senators fumed because all they wanted was a decent sandwich, but Caesar stood firm. To restore unity, the senators came up with the so-called "Pani-

ni Bill," proving even Ancient Rome couldn't resist a pun.

But no bread was given. Caesar had to die for his stubbornness, according to the cast. While attempting to assassinate him, Brutus stepped out of the fictional realm entirely. The beat cut and the light dropped.

Breaking the fourth wall, Musoni addressed the audience.

"This isn't funny," he said. "I am scared. Aren't you?"

Speaking through Brutus, Musoni asked the audience, "Do you want to kill me?" Though theatrical, Musoni said this wasn't a performance, rather exposure.

"To be very frank, the audiences of Chicago Shakes are not and don't look like me," Musoni said. "They are predominantly white, they're a lot of times older, and so I'm playing what we would maybe call a losing hand already."

That losing hand, the artist said, was the light for the anti-escapism moment of breaking the fourth wall. He said this rupture in satire where laughter catches in the throat is necessary to wake people up.

"There are some atrocities that we can't laugh away," Musoni said. "There are some things that we cannot pretend are not happening for these 85 minutes. We wake up, we read the news. That shit is terrifying. But I have to go to work. We still exist and still move while there are terrifying atrocities happening."

The cast debated whether breaking the fourth wall would enhance the story or distract from it, according to Musoni. For him, this choice became more important as Immigration and Customs Enforcement (ICE) agents began infiltrating Chicago.

"This could happen to you, this could happen to us," Musoni said. "This is not something that we can escape once we leave this place or even while we're here. The moment of being pulled

right back into reality, into the play of the action of the play also signifies 'Hey quick moment. We're just talking. We're letting you know why we're doing this.'"

The push and pull between the comedy and horror of reality is the heartbeat of "Rome Sweet Rome." When Brutus returned from the meta-interlude, the others turned on him because he wasn't wearing his "Peace, Freedom and Liberty" pin. He got killed and his intern Lucy ascended — a shy assistant turned autocrat.

The cycle of violence repeats and loops back into itself — dark lighting, robotic dance and an illusion of peace returning with a new dictator smile. The empire, as it turns out, never sleeps. Musoni said this parallels the world outside of the haven of the theater.

"That is a very clear reflection of living in America," the actor said. "We have these things that we fight for. We have these injustices we protest against, whether that be a genocide in Palestine, whether that be ICE coming in and kidnapping people, whether that be state-sanctioned murders by police. And they breadcrumb us, quite literally. It's like, 'Oh, we'll paint the sidewalk saying Black Lives Matter so you can shut up.'"

The ending wasn't tragic, it was exhausting. Lucy gave croutons instead of bread and the revolution served itself à la carte. For Musoni, the exhaustion at the end feels painfully honest.

"How do we survive all of these things?" Musoni said. "What do we as people, what decisions do we make as people to survive? Whether that be questionable decisions, great decisions or bad ones."

While it paralleled the outside world, "Rome Sweet Rome" also dared to ask what happens when the classics are no longer whitewashed. Its cast — predominantly nonwhite — made the political personal and the historical immediate.

Caesar and Brutus, both played by Black actors, show that power may look different and still be corrupt.

"Caesar being Black is a choice," Musoni said. "You could consider it a crazy choice, but we're all people at the end of the day. We can all be under the hand of someone who is evil despite what they look like."

Still, for Musoni the symbolism hits harder when Brutus — a young Black man — looks out and asks a mostly white audience, "Do you want to kill me?"

"I'm asking someone if they want to kill me," the actor said. "That hits very differently when there's a young Black man saying that to a white woman or a white man in an audience. It builds room for nuance in a really beautiful way and also makes the intersections of what we're experiencing of the margins that everyone has very clear and also unavoidable."

"Rome Sweet Rome" doesn't update Shakespeare — it dismantles him and rebuilds a new world where tragedy doesn't end with an applause. In this remix of empire, Brutus is no longer just a man haunted by guilt or killed by suicide. He's an artist haunted by recognition.

The performer said this production showed what is lacking in the current world but also how communities can bond together, whether for good or for worse.

"Revolution requires roles," Musoni said. "Everyone has a role in a revolution. You have the people who are on the front lines. You have the people who are giving food. You have the people who are helping bail. This show goes to show that we all have our role — and that thing could lead to our own demise."

Munya Noman is a staff writer for *The Loyola Phoenix*.

# 'Medea' is cloaked in corruption at the Lyric Opera



COURTESY OF DOEY LÜTHI

The Lyric Opera's modern production of "Medea," a Greek tragedy, was designed by the cast working together to reflect the corruption of modernity through the classic opera.

By **JOHN FITZGERALD,**  
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Gilded ribbons, wrapped around the stage like a ribcage, draw the viewer's eye to penetrating eyes and a mouth ajar. A baton swings and orchestral melodies swell and collapse into more gentle, lyrical passages.

Rising above the music is the tenacious voice of international soprano powerhouse Sondra Radvanovsky, a Chicago native, commanding the stage in the Lyric Opera of Chicago's "Medea." The show, directed by Sir David McVicar with music by Luigi Cherubini, opened Oct. 11 and runs until Oct. 26.

Based on the tragedy by Euripides, Cherubini's "Medea" tells the grim tale of ruined marriage celebrations between Glauce and Giasone, two lovers who fall victim to the envy and vengeance of Giasone's former wife, Medea.

Medea's ire isn't unfounded. After accompanying and rescuing her husband, Giasone, on his quests across the Hellenic world, she finds herself especially vulnerable as a lone woman, far removed from family and her native land.

From the fatal love triangle to the throngs of royal guards and attendants, the performance is visually saturated

with a sense of prestige and splendor from a bygone time, imbued with classical elements that refer back to the play's ancient origins.

"David [McVicar] was very clear that he wanted the period in which the opera was written, which was in the late 1790s," Doey Lüthi, a costume designer debuting at the Lyric, said. "It's also historically an interesting time. It's the transition from the romantic to classical period, and the Empire period harkens back to ancient Greece in its silhouette very clearly."

Lüthi is a Swiss-born professional costume designer based in Berlin who studied at the New York University Tisch School of the Arts. Her involvement in "Medea" began during the COVID-19 Pandemic, as she invested the free time lockdown granted many artists and freelancers into realizing McVicar's vision.

Despite Lüthi working remotely, she said she and McVicar collaborated closely, sending images back and forth.

Their tight cooperation allowed for the clean translation of the visual themes and styles of McVicar's set to the costumes. To tie into the director's somber and dilapidated aesthetic for the opera, Lüthi had the costumes hand-painted to imitate the environment in which the costumes came alive.

"We wanted a very entitled, wealthy colonial society," Lüthi said. "I had every piece of fabric painted with stains that looked like water stains or mold growing on it."

The laborious process culminated in a stark visual contrast — rich velvets and ornate ball gowns besmirched heavily with stains and grime. For Lüthi, the sullied garments stood in not only as a visual tarnish on these characters, but a moral one as well.

"I didn't want realistic stainage," Lüthi said. "I wanted it to be more metaphorical."

The costumes, however, weren't inspired solely by their director's vision. Rather, Lüthi said they evolved alongside changing casts and environments, being reshaped and sometimes even rebuilt to accommodate the different body types and preferences of the performers who wore them.

"I try to help performers inhabit their characters in a way that's very visceral and very close to who you are," Lüthi said. "If you feel horrible in what you're wearing, you can't be confident. I would say 80 to 90% of my job is psychological support, and then if I can make them look the way I want them to look, that's a bonus."

Performers weren't the only factor Lüthi and McVicar had in mind while

making costume edits for the Chicago show. Lüthi said the inescapable presence of ICE in the city also made its way into the opera's visual narrative.

"We were handed a flyer on the first day of rehearsal — how to deal with ICE agents coming into our workplace, if they were to," Lüthi said. "That's a terrifying thing."

So, Lüthi said McVicar requested she give some of the militia man-handling Medea to arrest and exile her masks "like we see every day on these agents."

In this way, McVicar's "Medea" hits close to home — the narrative serves as a cautionary tale against the dangers of unjustly exiling foreigners, a price Giasone and Glauce pay for in blood.

In the wake of nationwide anti-ICE protests, "Medea" reflects on injustice and violence, bringing pressing issues to center stage with an operatic flare usually regarded as detached from the modern world.

"It's an art form that often feels very elitist and very far removed from every day," Lüthi said. "I believe strongly that you can declutter all the decoration and all the opulence and draw people into the psychology of these characters. There are stories that are still relevant today, and there are still things that opera has to say."



COURTESY OF DOEY LÜTHI

The costumes represent the themes.

## A show worth honking about: Geese take flight at Thalia Hall

By **ELIJAH BOSSLET,**  
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Flocks of fans migrated to Thalia Hall Oct. 15 to see indie-rock band Geese, who laid a golden egg of a performance.

The Brooklyn-based quartet has snowballed in popularity following their Sept. 26 release, "Getting Killed" — an art-rock album which quickly earned a devoted following.

Chicago was the site of the fourth and fifth stops in the Getting Killed Tour. The city embraced the band with open arms, selling out both nights.

Ahead of opener Racing Mount Pleasant, the venue buzzed with anticipation and lively conversation as German art-rock played over the speakers, and Geese fans sipped their drinks.

Racing Mount Pleasant commanded the stage, serenading the crowd with a set of energetic, melancholic love songs. The alternative indie band's performance was full of vulnerable lyrics and intense, slow buildups that climaxed in chaotic, screaming crescendos.

"Who's excited for Geese?" frontman Sam DuBose asked at the end of their set, garnering an eruption of shouts and applause from the crowd.

Thirty minutes later, Geese made their way from the greenroom and took the stage.

Frontman Cameron Winter — known for his deep, haunting voice and recent debut solo album, "Heavy Metal" — immediately had the crowd at his fingertips.

"We love you," one audience member exclaimed, breaking the momentary silence. "You guys fucking rock," said another.

Winter was joined onstage by bandmates Emily Green on guitar, Dominic DiGesù on bass and Max Bassin on drums. Touring keyboardist Sam Revaz rounded out the lineup.

Geese opened their set with "Husbands," an atmospheric, meditative track that layers sparse percussion, aching vocals and a jumble of metaphorical lyrics.

"There's a horse on my back / Gives me all that I need / Will it wash your hair

clean / When your husbands all die?" Winter sang.

The band then played "2122," an eruption of Led Zeppelin-esque noise from their second studio album, "3D Country." As soon as Winter belted the first word, the crowd went into an absolute frenzy.

A large group of moshers formed in the center of the venue, slamming and pushing into each other throughout the set. Several fans were lifted and crowd-surfed toward the stage, adding to the night's chaotic energy.

Following "2122," Winter paused to catch his breath and address the crowd in his trademark slurred drawl.

"I rode the Red Line to get here tonight," Winter said, then adding with a chuckle, "It sure beats that stinky Brown Line I've been hearing about."

Title track "Getting Killed" was third on the set list. The audience swayed and sang along to the sporadic rhythm and cathartic vocals, seemingly still recovering from the chaos of "2122."

"I See Myself" made its tour debut, immediately appearing to enchant the audience. Percussionist Sam Revaz rocked a keytar to a roar of applause as fans echoed the refrain, chanting "I see myself in you / I see myself in you" with hands raised.

Another tumultuous wave of roaring, thrashing, and body-surfing washed over the theater as the funky bassline of "100 Horses" kicked in.

Energy stayed high as the band launched into "Gravity Blues," a longing country-rock cocktail that climaxed as the crowd sang "You know I feel you, but I / Can't feel your pain."

Moshing reached a peak as "Mysterious Love" hit, with fans slamming, jumping and crowd-surfing in every direction. Utter chaos broke out as Winter screamed, jumping up and down with the crowd.

The band calmed the theater with another tour debut, "Space Race," which was the only track from the band's 2023 EP, "4D Country," to appear on the setlist.

"Suicide me take my money /

If you want me, you will find me," Winter sang somberly.

The mellow vibes continued into "Au Pays du Cocaine" ("In the Land of Cocaine") — a melancholy, reflective ballad exploring the pain of abusive relationships.

"You can change / Baby, you can change and / Still choose me," Winter sang.

"Taxes," the first single released in the buildup to "Getting Killed," was the penultimate track on the setlist, delivering intense emotional whiplash as its iconic drumline began.

Intense moshing resumed as fans cried out the lyrics.

"If you want me to pay my taxes / You better come over here with a crucifix / You're gonna have to nail me down," Winter sang.

One thing separating Geese from other performers is Winter's ability to improvise melodies live. The talent was on full display as he made his way to the piano and seemingly captivated the audience for all six minutes of "Long Island City Here I Come."

At the end of the ballad, Winter made his way back to the microphone, said a quick thank you and walked off stage to a roar of applause.

"Ten more songs," fans chanted, echoing through Thalia Hall for over three minutes until Geese finally emerged for their encore.

The final tune of the night was "Trinidad," an unhinged song featuring vocals that move between murmurs and impassioned yelps.

"There's a bomb in my car," Winter sang, as the crowd burst into mania.

Multiple people crowd surfed — supported by seas of flailing arms — toward the stage, and just before the second chorus, a giant, aggressive mosh pit opened in the center of the crowd.

As the last note rang out, Geese stood, drenched in sweat, with giant smiles on their faces. The band's Chicago stop proved not just another night on tour, but a testament to their growing following and ability to make live performances an unforgettable experience.

## No regrets for leads of 'Regretting You'

By **AALIYAH SOLANO,**  
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Lovegirls newest obsession arrives in the form of Colleen Hoover's latest book-to-film adaptation, "Regretting You," which features young stars McKenna Grace and Mason Thames in this melodrama surrounding first love, second chances and grief.

Fans have been blushing since the start of the film's production, with promotional TikToks and cast press interviews building anticipation for the chemistry between actors.

Directed by Josh Boone, the star-studded romance deals with the complexities of family and grief, emphasizing its slogan, "When life pulls you down, love lifts you up."

The film follows the emotionally immature Clara Grant (Grace) as she navigates a budding romance with popular sweetheart Miller Adams (Thames) amid the sudden and scandalous loss of her father and aunt that leaves her mother Morgan Grant (Allison Williams) and uncle Jonah Sullivan (Dave Franco) to speculate what the two were doing together at the time of their death.

In a roundtable interview with Grace ("Ghostbusters: Frozen Empire," "Gifted") and Thames ("How to Train Your Dragon," "The Black Phone") Grace told The Phoenix about the personal experiences she drew from and used for her first leading lady performance.

"Being a girl and having a mom, I feel like I could definitely relate to Clara and Morgan, and so I definitely pulled from that a lot," Grace said. "In Miller and Clara's relationship, it's two people that are going through a lot that are there for each other, and I've experienced that in my life, and I think that it's one of the most beautiful experiences that you can have."

Despite the tragic and steamy premise of the film, Thames said he didn't find any scenes too intimidating.

"Nothing was really too challenging, I think we all just had a lot of fun to be honest," Thames said. "I've always wanted to do a movie like this. I'm a hopeless ro-

mantic at heart, so the fact that I get to do something like this, and do it with McKenna, it was a lot of fun and I was living a little dream of mine."

Following the scandal and lawsuit that ensued involving actress Blake Lively and director Justin Baldoni after the release of the previous film adaptation of a Hoover book, "It Ends With Us," Grace and Thames said they weren't hesitant to take the film.

"Going into it, I didn't know it was a book," Thames said. "I got the script and talked to Josh Boone, our director, and I fell in love with the story. I knew McKenna was signed on, so it was kind of a no-brainer, and after that I read the book, and I thought it was fantastic and made me fall in love with these characters and the story even more."

Grace similarly said she hadn't read the book prior to signing on but was enticed by the dynamics the script provided.

"I was really excited at the aspect of getting to portray Morgan and Clara's dynamic, but also I was really excited about getting to do our stuff," Grace said, pointing to Thames. "I was really stoked to do Miller and Clara because I've never done a romance, and neither had Mase. It was such an exciting opportunity and then to get to do it together was just really special."

The genre is vastly different from what they typically star in, Thames having worked on horror films like "Black Phone" and Grace on action dramas like "Ghostbusters: Afterlife" and the upcoming "The Hunger Games: Sunrise on the Reaping."

Both stars said they learned how to navigate this new on-screen intimacy by watching rom-coms together for inspiration.

"We watched 'The Notebook,' we watched '10 Things I Hate About You,' 'The Fault in Our Stars,'" Grace and Thames said in unison.

Grace reflected on the intricacies of portraying characters in love and in intimate moments.

"With anyone else, it would've been a lot scarier," Grace said.

"Regretting You," rated PG-13, is in theaters Oct. 24.

# RePlay: Oasis' '(What's the Story) Morning Glory?' is still 'Madferit' 30 years later

By **KELSEY GARA,**  
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It's the Fourth of July. My family is outside enjoying their beers, BBQ and browning skin. They're laughing together, sharing stories and bonding.

I, however, was consoling my hysterically sobbing friend over a phone call. What happened? Is she okay? Do I need to beat someone up?

No. Oasis, her favorite band, had come back after a 15-year hiatus. As a lifelong fangirl, I knew only a very serious obsession necessitated this kind of reaction, and I wanted in.

So I did what any good fangirl-in-training does — I consulted the foundational texts. For me, this was Oasis's sophomore record, "(What's the Story) Morning Glory?"

The 1995 Britpop classic opens on the aptly named "Hello," a song without much meaning, but that sets the bar for the album's bold and energetic tone.

"Nobody ever mentions the weather / Can make or break your day / Nobody ever seems to remember / Life is a game we play," lead singer Liam Gallagher sings.

Liam Gallagher's iconic nasally delivery — supported by his brother, lead guitarist Noel Gallagher, and rhythm guitarist Paul "Bonehead" Arthurs' gritty guitar melodies — makes the song more blues-inspired than the Britpop sound Oasis carved out for themselves since their debut album "Definitely Maybe." However, it's this inspiration from other genres that gives the band their hodgepodge signature.

"Roll With It" is a pompous declaration of independence and staying true to oneself. It features one of many iconic Oasis guitar riffs and a lovely back-and-forth between the brothers during the pre-chorus.

After "Roll With It" the album launches into a monumental one-two punch of the band's most popular songs, "Wonderwall" and "Don't Look Back In Anger." It's poetic how the tracks that launched Oasis into worldwide superstardom stand back to back on the record — one of the many shadows of fate in the band's story.

For as much as "Wonderwall" has been meme-ified, it's a really, really good song. Like, randomly-stopping-you-from-your-doomscroll good.

"Wonderwall" is Noel Gallagher's lyricism at its best. It's simple and vulnerable but still carries that signature Oasis defiance. Noel Gallagher is able to take the most exhaustively written about emotion of all — love — and put it into terms people around the world can point to and say, "That is exactly how I'm feeling."

"I don't believe that anybody feels the way I do about you now," Liam Gallagher sings.

Love in layman's terms.

Just as I'm reeling from "Wonderwall" and its plucky piano outro, I'm smacked in the face with the Lennon-inspired, stadium-filling, intro to "Don't Look Back In Anger." Bloody hell.

In the 30 years since its release, "Don't Look Back In Anger" has become a de facto anthem for the city of Manchester, especially after the tragic bombing at an Ariana

Grande concert in 2017. The track is tailor-made for massive crowds, whether at an Oasis gig, a football match or even a memorial service.

Notably, this is the first Oasis song on a standard tracklist that features Noel Gallagher on lead vocals. It's these vibrant vocals that sell the sense of pride one feels while singing along.

"Stand up beside the fireplace / Take that look from off your face / You ain't ever gonna burn my heart out," Noel Gallagher sings.

A pre-chorus that feels like the moments before the marathon gun fires.

Steady rocker "Hey Now!" steps up to the plate next, its psychedelic lyrics and a mellowed Liam Gallagher quelling the flames of the giant tracks preceding it. A credit to the album's tracklisting, "Hey Now!" still feels at home.

"And as it fell from the sky, I asked myself why / Can I never let anyone in?" Liam Gallagher sings.

It's a quiet moment of introspection from the song's composer, Noel Gallagher, as he contemplates his use of drugs to escape the big questions about his future.

"Some Might Say" is perhaps the most quintessentially British song on the album. Liam Gallagher sings to the tune of his Mancunian peers, describing the troubles of the working class and their search for "a brighter day."

"Some might say they don't believe in Heaven / Go and tell it to the man who lives in Hell," Liam Gallagher sings.

Okay, so I might've lied when I said "Wonderwall" is Noel Gallagher's

songwriting at its best. On this album, that title belongs to "Cast No Shadow."

A song dedicated to The Verve's Richard Ashcroft, the song describes a man wandering through life, not knowing how to move forward. The instrumentation is lush, featuring a string section and twinkling jingle bells. Liam Gallagher's voice, as always, is top notch. He's emotional and sympathetic, but with a boyish hubris that seems to be inborn.

"Bound with all the weight of all the words he tried to say / Chained to all the places that he never wished to stay," Liam Gallagher sings, harmonizing with his brother.

As a side note, Richard Ashcroft left The Verve weeks after he heard this song. It seems Noel Gallagher's words of encouragement stuck.

"She's Electric" is a quirky, Beatles-inspired track describing a young woman in a "family full of eccentrics." Despite the song quite literally being a list of this woman's family members, I can't help but smile at its cheekiness, both instrumentally and in Liam Gallagher's vocal performance. It's short, sweet and straight to the point.

"There's lots and lots for us to do / She's electric, can I be electric too?" Liam Gallagher sings.

Speaking of electric, title track "Morning Glory" is the musical defibrillator after the preceding tracks. When I listened to the album for the first time this summer, its siren-like opening riff sent shockwaves through my ears, into my brain and subsequently the rest of my body.

It's powerful, it's buzzing, it's spir-



COURTESY OF CREATION RECORDS  
The classic Britpop album turned 30.

itually laced with every drug the Gallagher brothers were on at the time of recording. I can taste the flying pints every time I listen to it. "Morning Glory" is positively "madferit."

The album's conclusion, "Champagne Supernova" is Oasis at their most Oasis. Liam delivers a soulful vocal line, Noel Gallagher's guitar solo reaches the sky and the song's lyrics — despite their abstract nature — touch the lives of millions.

"How many special people change? / How many lives are living strange? / Where were you while we were getting high?" Liam Gallagher sings.

Great question.

And so, I find myself back in my cousin's bathroom, observing the awe on my friend's face via low-quality FaceTime call. She spurts out nonsense like "Noel looks so cute" and "Liam sounds so good, oh my god, I love him, I'm going to throw up."

Through this fangirl admiration, I saw a deep appreciation for the music. For the thousands of fans pledging allegiance to their favorite band. For the brotherly love healed after many years apart. Above all, I saw her appreciation for Oasis. That's when I knew — I was totally and utterly "madferit."

## Printing Prisoners: Incarceration in Conversation at The Art Institute

By **RAE STETTER,**  
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Through windowed gates, gaunt "criminals" call out to each other. With a hunger to be heard, the subjects begin to converse.

This August, the Art Institute of Chicago debuted two exhibits which radically center incarceration. Situated across from each other in the contemporary wing, "Night/ Crimes" and "Elizabeth Catlett: A Black Revolutionary Artist and All That Implies" appear to converse in their juxtaposition.

"Night/Crimes," featuring early works by artist Charles Gaines, opened Aug. 16 and will run until Feb. 1. He started the collection in 1994, debuting the first work "Night/Crimes: Aries" in 1995.

Signage next to the work explains how the pieces' materials crisp gelatin silver prints and silk-screened text decorate the acrylic medium with a delicious structuralism.

Curiously, the plaque discusses how the dates printed in silk-screen text could remind viewers of the Civil Rights Movement and the 1965 Watts Uprising in Los Angeles. The selection of highlighted dates and photographs is a key aspect of the project as Gaines' compositions attempt to move the audience to draw a correlation between the images on his acrylic medium, even if there might be none. Still, his selections are intentional and subversive.

Throughout the exhibit, Gaines' use of repetition to create meaning forces viewers to create a logic of empathy.

At first glance, every composition looks generally the same. The lower two-thirds of each piece depict an ink-black constellation while the upper third is split in half. A white rectangle with the location and date of a crime, the astronomical position of the pictured constellation and a date 50 years after the

first sit on top of the constellation.

The numeric values act as a barrier between the cosmos and the two-to-three pictures of criminals, crime scenes and victims.

The exhibition culminates in Gaines' newest work, "Night/Crimes 2: Cassiopeia." Created this year, the piece revisits the "Night/Crimes" project with eye-catching intensity. While the exhibit visually documents imprisonment and crime, it also conveys the suffocating experience of being deemed a criminal instead of a citizen. The suffocation comes from these silent yet frenetic images. They're tensely held together on their medium without context.

Gaines took photos from the Chicago History Museum's archives that capture Black men in the prison-industrial complex.

In "Night/Crimes 2: Cassiopeia" cosmic imagery perfectly captures that suffocating feeling of dehumanization while the upper left picture depicts an empty and bloodied bed with a note above it. Macabrely, it reads, "For heavens sake//eaten me// before I Kill more//I cannot control myself." The numbers, details and statistics with their small text, are composed to look pitiful against the gravitas of space. Constellations and the pictures of an imprisoned Black man contrast with the hastily scribbled text on the wall, and the minuscule text in the white space.

The imagery carries an emotionally raw, contextual void that seems to enhance its horror. Each print of the man captures a frenetic energy that matches the repetitive numerals and scribbled lettering. Its visual rhythm has a sense of rage and cosmic misalignment, as if this man is being assigned blame for a crime with no relation to himself.

He is cast as a criminal in a cosmic play without justice.

Across the hall "Elizabeth Cat-

lett: A Black Revolutionary Artist and All That Implies" screams for justice. It opened two weeks after Gaines' exhibit Aug. 30 and will run through January. The Mexican American artist's exhibit begins with her sensational prints and then offers a more physical experience with her sculpture and statuary. The museum-goer flows freely into the next gallery just across from it. The D.C. native's exhibit picks up where Night/Crimes leaves off.

Inside, viewers are greeted with a plaque stating, "Organized thematically and chronologically, this exhibition celebrates her abstract language of Black Pride, revolutionary change, artistic rigor, and the belief that everyday people deserve access to fine art."

The audience viscerally experiences both the thematic and chronological curation as they pass through. The first room transitions into a narrow hallway with a timeline of Catlett's life and achievements. Then, the audience is released into a massive gallery full of her organic sculpture and print work.

Through the glass doors on the one side, one can just barely make out "Night/Crimes." The exhibit looms over the visitor's back as they peruse the Howard University graduate's prints on the opposite wall, seemingly arranged around the theme of her Mexican American dual-citizenship.

A plaque next to the prints clues into another theme both artists grapple with. "When she became a Mexican citizen in 1962, the US immediately deemed her an 'undesirable alien,'" it reads.

As a result, Catlett was barred from entering the country.

These exhibits confront context directly, and their opening dates days after the declaration of emergency in Washington, D.C. reflect reality as much as they reflect each other.

While both pieces are thematically

similar, Catlett's "Chile I" is also compositionally akin to Gaines' work. The print depicts the faces of Black men behind bars while a figure seemingly writhes in agony at its center. With a predominantly ink black color scheme bisected by a large square of white, the piece strikes an analogous tune to "Night/Crimes: Cassiopeia's" rectangular space.

But, the Hall of Mexican Fine Arts member's similarities to Gaines don't stop at "Chile I." Catlett reused the piece's design in combination with "Central American Says No" and "Chile II" to create a collage of three repeated prints. The composition of the superprint is astonishingly similar to "Night/Crimes: Cassiopeia" in how it layers squares of black with photos in movement.

Repeated pictures, patterns and squares of both artworks create the sense that violence is repeated and universal. In her superprint, the predominant image is a man in military fatigue with hateful eyes and a dollar sign on his helmet. That kind of militarized surveillance forms the basis of what both artists critique.

Though Catlett's superprint might be seen in an anti-imperialist Central American context, citizenship and racial profiling inform both exhibits.

Before his exhibit opened, Gaines asked an ensemble of seven musicians to present his "Manifestos 4." This piece uses music and the extent of a gallery space to discuss the 1857 Dred Scott v. Sandford Supreme Court decision, which denied citizenship to people of African ancestry, again echoing Catlett's identity-based discrimination.

As Gaines wonders what it feels like to be called a criminal in a carceral system, Catlett responds. She knows intimately what it's like to be labeled a criminal and an "undesirable alien" And her answer is to fight against the systems of art, language, immigration, and justice she's confined in.



AIDAN MCNULTY / THE PHOENIX  
The exhibits compliment each other.



AIDAN MCNULTY / THE PHOENIX  
The exhibits depict imprisonment.



AIDAN MCNULTY / THE PHOENIX  
Catlett displays sculpture and prints.

## SPORTS

*Antonio Pinto finds first season success*

By **ALEJANDRA PINA,**  
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On a hot summer day in August, first-year forward Antonio Pinto stepped onto Hoyne Field to play his first Division I regular season match against Oakland University. Twenty minutes into the first half, Pinto recorded his first collegiate goal to assist in leading the Ramblers to a win — establishing his role as striker on the team.

Today, Pinto is ranked 56th of the top 100 freshmen in the country. With two games remaining in the season, he leads the men's soccer team in goals and has helped lead the Ramblers to victory — many times being the lone scorer in a match.

Going into the season, Pinto said he didn't expect to have the impact he's had thus far with the team and attributes his success to not only himself, but to his teammates and the coaches for believing in him.

"I think it's a great accomplishment, but also mainly focus on the team," Pinto said. "Without the team, I wouldn't have been able to get any of those goals, so I give a lot of credit to them because I'm getting a lot of great crosses from our teammates or great moments, chances, passes, so without them I wouldn't even be able to score those goals."

Among the teammates Pinto works with on the pitch is his older brother, second-year goalkeeper Frankie Pinto.

The pair officially joined the Ramblers this past January — with Antonio committing to Loyola February of his junior year of high school, and Frankie transferred from Augsburg University.

Head coach Steve Bode said on the field they compete hard against each other but come game day, they're also each other's biggest fans.

"They are quite the characters," Bode said. "Totally different kinds of personalities but Frankie being the older one, really does his best to help Antonio along and he's definitely the big brother looking out for him and wants to see him have success. So, it's a pretty sweet relationship that you can see between the two of them."

The Illinois natives grew up playing soccer together and with only a year difference between the brothers. Pinto

said prior to Loyola, they often played for the same soccer clubs and academies, such as Chicago FC United.

Although he started playing at four years old, Pinto said the reason he started playing was to follow in the footsteps of his older brother. It wasn't until he had been playing for a few years, he began to take the sport seriously.

When Pinto was 10-years-old, Chicago FC implemented a youth development academy program in August 2016. The start of this program and its tryouts were the start of Pinto's decision to take the sport more seriously.

"I didn't make the team," Pinto said. "So, then, after being cut I kinda started taking soccer more serious, and I realized I wanted it to be my desire. So, from 10-years-old on, I started working really hard, and then I made my way up to the academy when I was about like 12-years-old."

Pinto went on to play for the academy for six years and amidst these years, Bode said the coaching staff had been monitoring him since he was just 16-years-old.

Watching him at Chicago FC United, Bode recalled an event where Pinto scored seven goals, and he said his skills as a striker were evident as Pinto was consistently on the stat sheet.

"One of the things we saw in Antonio was, it was very clear that he was a natural goal scorer," Bode said. "He's the type of player that when you watch him, maybe he's not the biggest, maybe not the fastest, but he is a guy that knows where the goal is, and he loves to score goals."

During the recruitment process, Pinto said he wanted to stay near home, and he knew Loyola had a strong team. During his visit on campus, he was drawn to the welcoming nature as well as the intensity of the team, leading to his early commitment.

With Pinto's start in January, Bode said he was able to take more time to adjust to the demands of Division I soccer. Despite the success he's had on the field this fall, his first month was an overwhelming start, but he never complained and continued to show up and put in the work to settle in.

Pinto had also been dealing with a lower back injury at the start of

the preseason. It wasn't hindering his ability to practice or perform, but it did serve as a mental blockage for him. He said he was able to push past it before the season started.

Pinto's desire to continue to learn was a trait Bode saw in him during recruitment, and his ability to adapt has been what helped him overcome the uneasy start.

"He's not satisfied with the status quo," Bode said. "He wants to keep getting better, keep growing and keep learning. So again, in his time here, that's exactly what he's done, and I think he's just gonna keep continuing to do that. So that real growth mindset to adapt, improve, become a better goal scorer and forward for us was one thing."

When it came to settling in off the field, Pinto said some of the older players had been intimidating at the start, but he quickly became close to them once he got to know their personalities. They were able to help him out of his comfort zone, and they acted as a guide through this season by giving him advice on academics or the field, Pinto said.

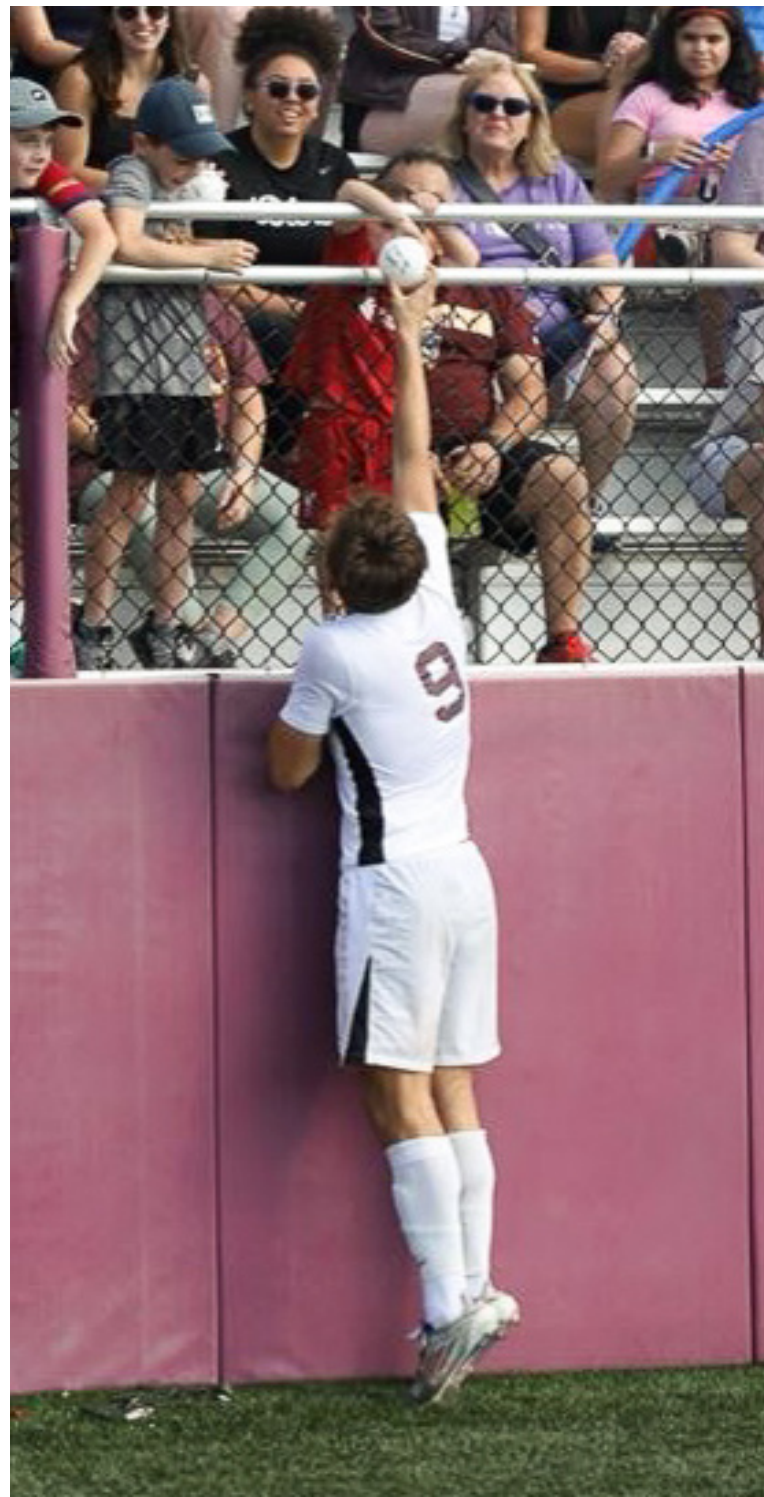
In particular, he said he's become close with his roommates, second-year midfielder Luka Ivancic, second-year defender Daniel Firs and his brother Frankie.

Bode said Pinto has an enjoyable personality to be around and is someone who is easy to talk to. His ability to joke around and talk smack has helped him build a rapport and connections with his teammates as well.

As his first season nears its end, Pinto said he's going to push as hard as he can in these crucial upcoming games. In reflection, he said he's grateful for his teammates for pushing him all season, and for the coaches for believing in him when times were hard.

"So far, my first season, I think it's everything I could've dreamed of," Pinto said. "Getting the opportunity to play the amount of minutes I have, score the goals that I have, get the assists in the key moments and just build the culture I have and build the friendships."

*Alejandra Pina is a staff writer for The Loyola Phoenix.*



TIZIANA MONGU / THE PHOENIX

Loyola first-year forward Antonio Pinto hands a signed ball to a young fan.

*'The ultimate competitor': Abby Sudkamp leads back line*

By **CLAIRE BOVINO,**  
cbovino@luc.edu

First-year defender Abby Sudkamp has started in every game this season — the only Loyola defender to do so. Along the way she has scored two goals — one against Central Michigan University and the other against Davidson College.

The Mokena, Ill. native grew up in an athletic household, noting how her dad played sports in high school, and her mom ran cross country at Lewis University for two years. As the oldest of three, Sudkamp said her parents threw her into soccer at a young age.

"I actually started off hating it," Sudkamp said. "I would cry at practice and games, but it turned out to be my favorite sport ever. I'm so grateful for them to put me in it."

At Lincoln-Way Central High School in New Lenox, Ill., Sudkamp was named an All-State Athlete of the Year, was a two-time All-Conference awardee and was named to Top Drawer Soccer's Recruiting Roundup. She was a member of both the National Honor Society and the Science National Honor Society and played club soccer at Windy City Pride Chicago.

Sudkamp lettered in both varsity soccer and basketball. She said her basketball coach wasn't the best, and she knew her soccer career was more suc-

cessful. Sudkamp said the decision to continue playing soccer in college was easy, but she still misses basketball.

During her unofficial visit to Loyola, Sudkamp said she liked how the team bonded, but she was also drawn to the new level of competition Division I athletics would bring.

"It's a completely new level of soccer coming from travel soccer, but I enjoy that," Sudkamp said. "I enjoy difficult things."

After fourth-year defender Emily Roberts exited the game against Fordham University Sept. 21 with a season-ending lower body injury, Sudkamp stepped up to lead the defensive line, a big responsibility for a first-year.

Head coach Jon Sandoval said Sudkamp has shown a lot of grace under the pressure of this responsibility, and it has made her an asset to the team. This responsibility isn't new, Sudkamp said, as she started as a freshman on her high school's varsity team.

"I also had that responsibility in high school, starting as a freshman on varsity in the back line at center back," Sudkamp said. "So I'm kind of used to it, but the college level is so completely different, and it's just amazing to get the chance to be on the field and play with these amazing players."

Sandoval and first-year midfielder Mary Fornelli both commended Sudkamp on how hard-working she



COURTESY OF LOYOLA ATHLETICS  
First-year defender Abby Sudkamp leads the Loyola defense.

is. Fornelli said whatever Sudkamp puts her mind to, she will do, and Sandoval applauded Sudkamp's competitiveness and bravery.

"One thing that I talked to our recruits about throughout the recruiting process is just, are you competitive?" Sandoval said. "Are you internally motivated? She was one that I can tell by the way she played, through her communication, you know, the way she organizes a back line as a freshman and how she competes on a daily basis."

When asked to describe Sudkamp, Sandoval said she was the "ultimate competitor." He said she's someone who wants to be coached and wants to be pushed. He noted the importance of having someone who's competitive and could handle the daily grind of the season.

Off the field, Sudkamp said she looks up to her mom and her dedication throughout life. On the field, Sudkamp said her biggest inspiration is her teammate Roberts, inspired by her passion and communication on the pitch.

"The way she vocalizes, her passion for the game, and how she communicates on the field with everyone, and off the field, how she has the ability to pick our heads up when we're down, is truly inspiring to me," Sudkamp said. "I hope to be like her when I'm a senior."

Sudkamp, an exercise science major, said it's an adjustment to handle classes and soccer at the same time,



NORMAN TIEDEMANN / THE PHOENIX  
Sudkamp runs back to the bench.

but she enjoys it. She said not having something to do frustrates her, and she likes to keep herself busy.

When she's not in classes or practice, Sudkamp said she enjoys sitting by the lake, admitting it's one of her favorite things to do on campus. On weekends and in her free time, she said she likes exploring the city with her friends and teammates like Fornelli, who said she felt like she clicked with right away.

Once she graduates, Sudkamp hopes to continue playing soccer.

"Soccer is definitely a passion of mine, and I would love to play for as long as possible," Sudkamp said.

*Claire Bovino is a staff writer for The Loyola Phoenix.*

# Hometown Sports: the Steelers have to end the drought

By **CLAIRE BOVINO**,  
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The black and yellow never disappoint.

This is what I thought growing up, and it's what many Pittsburgh sports fans still think. But it's not the case anymore.

The Pittsburgh Steelers are in their 19th season under head coach Mike Tomlin and haven't had a losing season in 22 years. Despite this success with Tomlin, the Steelers have only won a singular Super Bowl in 2008 and have yet to make any lasting impact past the regular season.

The Steelers' problem isn't with the talent on their team — it's with their consistency, and the only thing they're consistent in is letting down their fans.

Since Ben Roethlisberger retired in 2022, the Steelers have rotated through a carousel of six different quarterbacks — Mason Rudolph, Kenny Pickett, Mitchel Trubisky, Russell Wilson, Justin Fields and most recently, 41-year-old Aaron Rodgers.

After 18 seasons with the Green Bay Packers, Rodgers was traded to the New York Jets in 2023 in exchange for the Jets' first, second and sixth-round selections in the 2023 NFL Draft and their 2024 second-round pick, according to ESPN. In his fourth offensive snap on the team, Rodgers ruptured his achilles tendon and underwent surgery. The Jets released Rodgers after the 2024 season, where he completed 368 of 584 passing attempts for

3,897 yards and 28 touchdowns.

After a multi-month courtship, Rodgers signed with the Steelers for a one-year, \$13.65 million contract June 6. In his opening game against his former team, Rodgers completed 22 of 30 pass attempts for 244 yards and four touchdowns. The Steelers defeated the Jets in a 34-32 win.

In the 31-17 loss against the Seattle Seahawks Sept. 14, Rodgers completed only 18 of 33 attempts for 203 yards, one touchdown and had two interceptions. He played better in wins against the New England Patriots Sept. 21, Minnesota Vikings Sept. 28 and Cleveland Browns Oct. 12, completing a combined 55 of 75 attempts for 574 yards, five touchdowns to only one interception.

Rodgers is a good quarterback. He's got a strong arm, and he knows the game, but what happens when he follows through with his plan of retiring after the 2025 season? The Steelers can't rely on Rudolph to stick around for another eight years when he isn't getting the playing time he needs.

Rookie Will Howard is an option in the future years, but has been on injury reserve for a broken pinky finger since the summer and doesn't seem to be seeing the field anytime soon, according to SteelersNow.

The Steelers need to find a quarterback who will stick around, and they need to find him quickly.

Not only are the Steelers struggling with their quarterback, but their defense has been lackluster this season, especially in their Oct.

16 game against the Bengals. Cincinnati's newly acquired quarterback, 40-year-old Joe Flacco, completed 31 of 47 pass attempts for 342 yards and three touchdowns.

The Steelers' 396 total yards paled in comparison to the Bengals' 470, with Bengals wide receiver Ja'Marr Chase contributing 161 yards and franchise record 16 receptions. Pittsburgh's defense let receivers and running backs slip through their line the entire game.

The Steelers have the highest paid defensive players in the league, spending nearly \$158 million in contracts, according to the NFL. All that money spent, and the players aren't nearly as good as they should be.

When I was talking to my brother about the Steelers' season so far, he perfectly summed up how a lot of fans are feeling.

"Highest paid defense in the league for fucking what," he said.

If the Steelers want to bring back the iconic championship team of the early 2000s, they've got to improve their defense and finally find their franchise quarterback. Currently 4-2 and first in the AFC North, the Steelers are a team to watch after week seven. But they're going to choke — they always do, and the fans know this.

Last season, after winning 10 games, the Steelers lost 28-14 to the Baltimore Ravens in the first round of playoff games. The year before, after 10 wins, the Steelers lost 31-17 to the Buffalo Bills in the first round.

It's been eight years since the Steelers won a playoff game, and fans — like myself — are getting restless.



Lifelong Steelers fan Claire Bovino poses in a Pittsburgh sweater. **CLAIRE BOVINO / THE PHOENIX**

The Steelers used to be a team that was top of the league. Now, after getting the fans' hopes up all season, thinking, "Maybe this is the year we're great," the Steelers will lose.

The black and yellow? They're going to disappoint.

Claire Bovino is a staff writer for *The Loyola Phoenix*.

## Men's golf season ends in tough finish

By **MEGAN DUNN**,  
mdunn9@luc.edu

The Loyola men's golf team finished their fall season traveling to Dayton, Ohio, for the Flyer Invitational hosted by the University of Dayton Oct. 20-21. The team finished the 54-hole tournament in eighth place with a total of 888 (296-288-304) strokes.

Butler University took the top team spot with a total of 867 (288-283-296). Miami University second-year Liam Nelson claimed the individual first-place crown with a seven-under par score of 206 (66-70-70) strokes.

Fourth-year Charlie Kulwin led the Ramblers, finishing in a tie for 13th with 217 (73-70-74) strokes. Three birdies and two double bogeys in his second round led to his one-under par score.

Third-year Jackson Overton ended with 221 (73-72-76) strokes and a tie for 25th place. Overton started each of his three rounds in the tournament with a birdie.

Fourth-year Sebastian Kasun tied for 34th place with a score of 224 (75-72-77). A combined three birdies and four bogeys led to a second round score of one-over par.

Fourth-year Dori Lee scored a total of 234 (78-78-78) strokes and landed in a tie for 41st. A birdie on the first hole and five bogeys throughout the rest of the round sank his total to four-over par.

Last for the Ramblers, fourth-year Ryan Walsh finished in a tie for 67th with a final score of 234 (78-78-78). Walsh ended his third and final round with an even score over the last eight holes, after three bogeys and two double bogeys on the front nine led him to finish seven-over par.

The Ramblers swing into their spring season Feb. 9-10 at the Lake Jovita Invitational hosted by Ball State University in Dade City, Fla.

Megan Dunn is a staff writer for *The Loyola Phoenix*.



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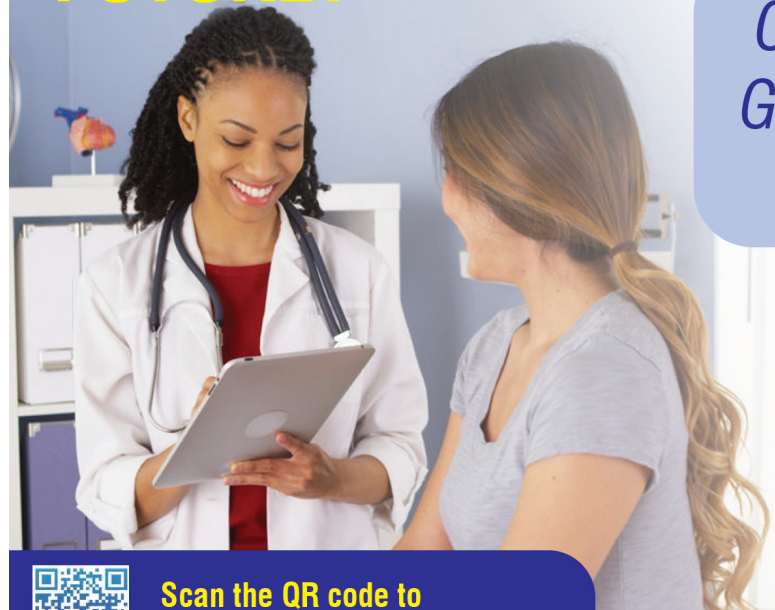
Fourth-year Charlie Kulwin hits a drive at the Flyer Invitational.

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## Sports

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## Fouls hit hard in Ramblers' 92-90 loss to DePaul

By ANDI REVESZ,  
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The Loyola men's basketball team lost in an overtime exhibition game against Red Line rival DePaul University 92-90 Oct. 19. A total of six players across both squads fouled out, prompting 82 free throw attempts between both teams.

Redshirt third-year guard Justin Moore led the Ramblers in his return, dropping 26 points and six assists, while DePaul's redshirt third-year guard RJ Smith scored 18 points, seven of which came from his trips to the line.

Third-year center Miles Rubin got the game started after winning the tipoff, giving the Ramblers possession. Moore scored the first points of the game with a jumper 15 seconds in.

DePaul's fourth-year guard CJ Gunn responded on DePaul's next possession with a jumper. After a foul was called on fourth-year forward Joshua Ola-Joseph, Gunn took the lead for the Blue Demons with a three.

Ola-Joseph evened the game at five with a three of his own, following a plethora of misses from fourth-year guard Kymany Houinsou. Gunn responded with another three, reclaiming the lead for DePaul at 8-5.

Third-year guard Deywilck Tavarez tied it at eight with a three with just over 16 minutes remaining in the first half. Moore gave the Ramblers the lead with a transition three at 11-8.

After a single free throw made by DePaul's fourth-year forward NJ Benson, Tavarez banked another three, which was combated by two free throws from DePaul's fourth-year forward Kaleb Banks. Second-year Daniil Glazkov built on the momentum, sinking a 3-pointer and putting the Ramblers ahead at 17-11.

A dunk from DePaul's second-year center Khaman Maker began a two-minute scoring drought for both teams. Moore ended the drought with a jumper to keep Loyola's lead at 19-13.

Glazkov and Smith each stole possession before Smith made two out of three free throws after being fouled by Tavarez. Tavarez and Smith traded threes before a Glazkov jumper. DePaul's second-year forward Theo Pierre-Justin made a 3-pointer, and DePaul's third-year guard Layden Blocker made one at the line to even the score at 25.

Pierre-Justin took the lead for the Blue Demons with a free throw. Rubin scored on a layup, and Blocker made a dunk to keep the DePaul advantage at

MEGAN DUNN / THE PHOENIX  
Rubin blocks a DePaul layup attempt.

28-27. Second-year guard Kayde Dotson gave the lead back to the Ramblers with two made free throws, which was short-lived as DePaul's third-year guard Ilija Milijasevic made a free throw, and Gunn sank a three for a 32-29 score with under three minutes left in the first half.

Fourth-year center Alexander Richardson made a free throw, and Moore made two himself, tying the game at 32. Third-year Blue Demon forward Jeremy Lorenz brought the lead back to DePaul for 20 seconds as Moore snagged the lead back with a 3-pointer. Banks tied it with a layup before DePaul called a timeout with a 35-point tied game.

Lorenz made one at the line after a foul by Houinsou. Two attempts by Rubin failed to go in, and Maker made a free throw for DePaul, giving the Blue Demons a two-point lead. A block from Maker ended the first half at 37-35 in favor of DePaul.

Rubin and Ola-Joseph started the second half with a pair of layups. Dotson attempted a three and missed, but Rubin was there to catch the rebound and lay it in for a 41-37 lead.

The Ramblers kept cooking with a 3-pointer by Ola-Joseph and two consecutive blocks from Rubin.

Gunn scored the first points of the half for DePaul off a second-chance layup at 44-39.

Ola-Joseph added two at the line before Lorenz added one, keeping a six-point gap between the two teams. Ola-Joseph and Gunn each received a technical foul off a deadball and Lorenz made a layup to close the gap to 46-42 at the first timeout.

After a travel by Banks, Moore and first-year guard Chuck Love III added five points with a mid-range jumper and a 3-pointer, respectively. Banks narrowed the Loyola lead to 51-44 after a layup.

Blocker made one at the line before a Richardson layup. Blocker was sent back to the line again — where he made one — after being fouled by Moore. Love was fouled on a 3-pointer attempt and made two free throws at the line for a 55-46 Rambler advantage.

Richardson drew a foul after blocking Banks' attempt, allowing him to score two free throws. Rubin counteracted with a layup but missed his and-one attempt after being fouled by Maker.

Banks made two at the line, which Rubin combated with a layup. Gunn was the first player to foul out of the game after interference with Rubin's make. He made the and-one and gave Loyola a 10 point advantage at 60-50 with 11 minutes remaining in the half.

Smith stole the ball out of Loyola's possession and found Milijasevic on a breakaway, who slammed a dunk, prompting a Loyola timeout.

Banks closed the gap with a layup, but Houinsou responded with a 3-pointer before a steal and a slam. Benson added a layup for the Blue Demons to make it 65-56.

Smith drained a 3-pointer and fourth-year Blue Demon guard Brandon Maclin sauced a pass to Benson for a dunk, inching closer to the Loyola lead. Moore failed to capitalize on a three-point play after being fouled by Blocker, and — not even 10 seconds later — Glazkov fouled out of the game, giving away two more points to DePaul off of Smith free throws.

DePaul stole the next two Loyola possessions, resulting in a dunk by Blocker and a three from Smith, giving DePaul the lead and prompting a Loyola timeout.

Tavarez reclaimed the lead with two free throws, and Smith tied it at 69 with a free throw. Ola-Joseph made two on his trip to the line, and Moore made a jumper to give the Ramblers some breathing room at the final timeout, up 73-69.

Just over a minute of misses occurred for both teams before Rubin broke through with a layup. Tavarez drew a foul, resulting in two made free throws by Smith. A missed attempt from Houinsou was picked up by Ola-Joseph, who slammed it in for a 77-71 Loyola lead.

Rubin drew a foul on Benson as he was driving for a layup and completed a three-point play. Rubin hit a jumper and — with a minute left to play in regulation — Houinsou fouled out. Maclin wasn't able to capitalize on each of his attempts, but Moore was on the following possession, giving Loyola an 80-74 lead with 35 seconds left.

Following a Blocker dunk, DePaul called a timeout down by four. Dotson turned over the ball, giving Blocker an open layup chance, where he was fouled by Rubin and made the and-one. Rubin gave the Ramblers an inch of comfort, making one of two at the line.

Moore fouled Blocker, who gave DePaul the two points to tie the game

MEGAN DUNN / THE PHOENIX  
Fourth-year Kymany Houinsou slams a dunk despite Blue Demon defense.

at 81 and send it into overtime.

Maclin scored the first points in overtime with two free throws. Moore tied it after making two free throws after being fouled on a 3-point attempt. Blocker and Moore traded jumpers before Blocker fouled out of the game on Moore's attempt. Moore made the and-one, giving Loyola an 86-85 lead.

A Smith layup switched the lead to DePaul before Dotson fouled out of the game. Ola-Joseph slammed a dunk before drawing a foul with 58 seconds left. Benson made his two attempts, and Lorenz made one on his trip, leaving DePaul ahead 90-88.

Moore scored the final Rambler

points with 18 seconds left with a layup. Benson added two at the line after being fouled by Love to take the advantage.

With the clock ticking down, Tavarez threw in the ball for the last Loyola possession right into the hands of Lorenz, ending the game 92-90 as the Blue Demons ran out the clock.

The Ramblers continue exhibition play against St. Francis Tuesday, Oct. 28, with a 7 p.m. tipoff. There is no streaming available for the game, due to it being an exhibition match.

Andi Revesz is the sports editor for The Loyola Phoenix.

MEGAN DUNN / THE PHOENIX  
Tavarez helping Moore off the court after being fouled against DePaul.

First-years Antonio Pinto and Abby Sudkamp make their marks on Loyola soccer

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Staff writer Claire Bovino laments about the Pittsburgh Steelers' failures

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Men's golf concludes their fall season with an eighth place finish in Dayton

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Claire Bovino and Rania Woodward debate football's entertainment

ONLINE EXCLUSIVE