

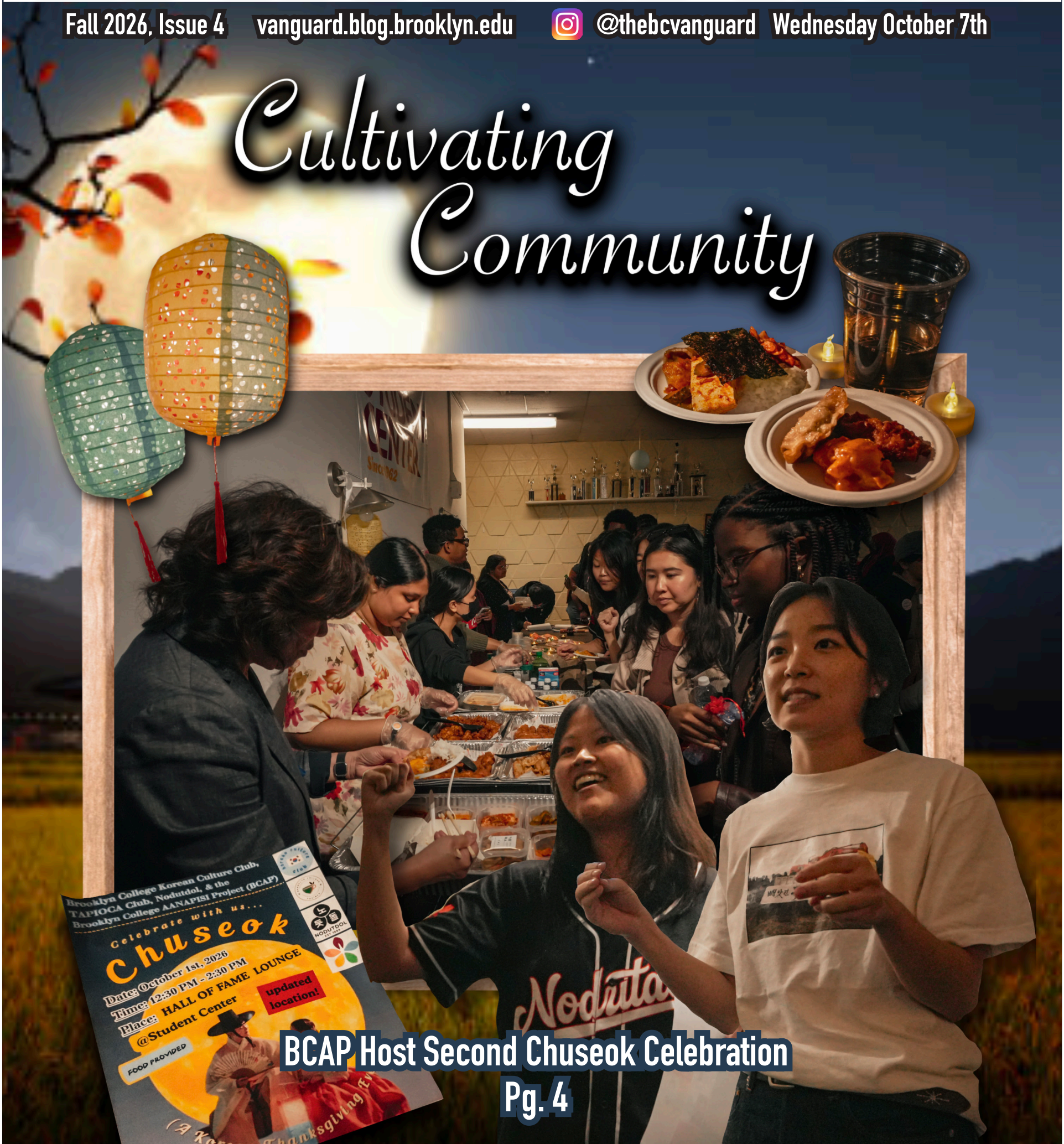
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THE BROOKLYN COLLEGE VANGUARD

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Pied-à-Terre To Be Redone After Multiple Legal Challenges

By Emily Nixon
News Editor

In response to multiple legal challenges, New York City (NYC) Mayor Zohran Mamdani has been ordered by New York (NY) State Supreme Court Justice Wayne Ozzi on Sept. 29 to redo the “pied-à-terre” tax, which taxes non-primary residence properties by an additional percentage based on their value.

“The city’s notice process was inherently defective and misleading,” Lawyer Randy Mastro told Pix11. “The judge’s decision couldn’t be clearer on how to do that.”

Justice Ozzi found that the NY Department of Finance (DOF) mishandled the rollout of the new tax plan during its notification stage, and must reform the identification process for each property before sending new notices to the properties that will be subject to the tax.

The tax law itself has not been changed by the ruling, only how the new surcharge will be distributed to those fined.

As part of the rollout of the new tax, the DOF published a list of properties, including the property owners’ names, on their website via a portal, in addition to mailing notices to properties that might be subject to the new charge.

A group of homeowners from various counties who either appeared on this list or were sent notices by the DOF sued NYC, DOF, and Mayor Mamdani, claiming that the list contained, and notices were sent to, properties that were not subject to the new tax.

One of the main contentions in the lawsuit was whether or not the homeowners, also called the petitioners, had proper justification to sue the city.

In the lawsuit, NYC defended its notification practices, claiming the lists were built on 2024 tax returns to determine whether or not the property was a primary residence. This list is referenced in the lawsuit as a “supplemental roll,” according to court documents. In addition, the information published has an extensive history of being considered public information, and “caused no harm” to the homeowners published within it.

“The published roll included over 900,000 distinct properties, including effectively all 1-3 family homes,

residential condominiums, and select cooperatives. As part of the publication of the Supplemental Roll on its public page, DOF noted that the publication was ‘related to’ the new surcharge/pied-a-terre tax,” stated the document. “It is not disputed that 98-99% of the properties on said Supplemental Roll are not subject to the surcharge.”

The group of homeowners alleged that this list counted as “doxxing” the owners and “increased their exposure to harassment and other unwarranted intrusions,” according to the court documents.

Regarding the mailed notices, NYC claimed that because the petitioners challenged the notices as granting exemptions to the charge, or as not subjecting them to the charge at all, the lawsuit is “moot,” or not legally justiciable.

The homeowners alleged that the DOF “conveniently focus[ed] on each individual petitioner after bringing this [lawsuit]” to weaken their legal standing, while continuing to issue new notices to other property owners who may or may not be subject to the charge.

“The issue is likely to be repeated as respondents [NYC, Mamdani, and DOF] are still sending surcharge notices to over 10,000 property owners: that time constraints and respondents’ continual changes to status will make it easier for their actions to evade review; and the issue as novel as the pied-à-terre tax is new, the product of original statutory provisions that have



NYC Mayor Zohran Mamdani./
Couresty of Wikimedia Commons

never been subject to review,” stated the ruling.

NY State Supreme Court Justice Ozzi wrote that it was “better to address the issues [with the pied-à-terre tax] now rather than later,” in the document.

Ozzi ordered the DOF to remove the list of properties from its website, and can only replace it with properties that are proven to be subject to the surcharge. Ozzi also ordered that DOF must cancel all previous notices about the surcharge, and only issue new ones once “individualized initial determinations, utilizing any and all resources and information available to DOF, and other factors identified by its rules” are done.

In the new notices, DOF must identify which documents or records were used to make the

determination of whether or not the property is or is not a primary residence, as well as advise property owners of their right to challenge the determination by DOF.

After the ruling by Ozzi, NYC immediately appealed the decision, “triggering a stay that allows the Finance Department to continue the existing rollout while the Appellate Division reviews Ozzi’s decision,” according to LawCommentary.com.

During a press conference announcing the modernization at Nostrand Houses, Mayor Mamdani shared his sentiments about the new ruling.

“I do believe that it is legal, and it is right to have a surcharge on the taxation of those homes, so we can provide for everyone in the city,” said Mamdani. “Because when I look at the residents of Nostrand Houses, when I look at the residents of NYCHA across our city, I see people who have poured themselves into this city, but they often haven’t received that love back.”

Mamdani doubled down that this new tax was the next best move for NYC.

“Raising 500 million by taxing those who can afford a second home worth more than 5 million, to then put that money back into every New Yorker’s life,” said Mamdani. “I think that’s not only the right thing to do – it’s the thing that we have to do.”



Seal of the Supreme Court of the State of New York’s Appellate Division./*Courtesy of Wikimedia Commons.*

Trump Administration Files New Lawsuit to Ban Journalists From White House

By Hailya Jooda
Staff Writer

On Oct. 2, the White House filed a court filing, arguing that its move last month to bar CNN, MS NOW, and Politico from its grounds was squarely within the bounds of presidential authority and asked a federal judge to deny a motion from the media outlets for a court order extending their access, according to the New York Times (NYT).

The government’s filing on Friday said the “decision to deny special, privileged access to the press pool or to the White House complex would not deter a reasonable reporter.”

This all comes in response to CNN, MS NOW (former name: MSNBC), and Politico being banned from the White House by the United States (U.S.) President Donald Trump on Sept. 18.

“I am proud to announce that, effective immediately, I am banning Fake News CNN, MSNOW, and Politico...from the White House as a result of their constant ‘reporting’ FAKE NEWS!” wrote Trump on Truth Social.

On Sept. 19, when MS NOW reporter Akayla Gardner, CNN reporter Betsy Klein, and Politico reporter Cheyenne Haslett reported to the White House for work, they were denied entry, with credentials confiscated or denied, according to NBC News,

Afterward, each network released a statement condemning the ban.

“MS NOW intends to take any and all steps necessary to defend our First Amendment rights and the essential role of independent journalists

in our democracy,” said the network in a post on X.

CNN called the ban “an illegal assault” on its constitutional rights, while Politico said it would “vigorously defend” its journalists and its First Amendment rights.

On Sept. 21, the three outlets moved to file a joint lawsuit against President Trump and his administration, stating that the ban violated the First Amendment and should be revoked immediately.

“Without notice or process, the White House revoked our journalists’ credentials because it objected to our reporting, left unchallenged; this threatens press freedom and the public’s right to independent journalism free from government interference,” wrote the news outlets in a joint statement on Sept. 21.

Ahead of the ruling on Sept. 23, more than 50 media organizations signed an amicus brief, an unusual display of solidarity across the industry in calling for the immediate reversal of the media ban, according to Politico. These organizations included Fox News, the NYT, the Associated Press, and many more. It was also signed by the Reporters Committee for Freedom of the Press and the White House Correspondents’ Association.

In response to the lawsuit, President Trump denied accusations of trying to limit free speech on Truth Social.

“The White House is not instituting an assault on the Free Press, something which I cherish. It is instituting an assault on the FAKE NEWS, something that has grown like Cancer in our beloved United States of America,” wrote Trump. “It is corrupt,



First Amendment to the U.S. Constitution on a plate./
Courtesy of Crawdad Blues via Wikimedia Commons

purposeful, pervasive, fully coordinated, and totally out of control. It is a threat to our National Security, and must be stopped, NOW!”

US Vice President J.D. Vance supported the president’s decision to ban the news outlet, telling reporters on Sept. 21 that it was “totally appropriate” and that the outlets are “far-left propaganda.”

The outlets filed the lawsuit in the U.S. District Court in Washington, with the case assigned to Judge Timothy J. Kelly, a Trump appointee.

Judge Kelly ruled on Sep. 24 that the White House had not given the outlets proper notice of the ban and issued a two-week order (set to expire on Oct. 8) restoring their access to the White House grounds.

He ordered that the White House “i m m e d i a t e l y return, reinstate, and restore” the press credentials held by employees of the three outlets.

CNN, MS NOW, and Politico were then allowed back at the White House to begin reporting. However,

on the morning of Sept. 24, reporters from all three news outlets were still barred from entering the White House, according to NBC News.

MS NOW, CNN and Politico filed a notice of noncompliance after their reporters were denied access, and they asked Kelly to set an immediate hearing, according to MS NOW.

Judge Kelly then ordered the administration to respond in writing by 12:30 p.m. after journalists from the outlets were still turned away. After receiving a filing from White House Press Operations director Micah Stopperich, the judge denied the news organizations’ request for an emergency hearing.

It was not made clear why the journalists were initially still barred from entering. The White House did not immediately respond to NBC News’ request for comment, according to the news outlet.

In the administration’s court filing shortly before the assigned deadline, Stopperich presented a timeline of the administration’s activity to reinstate the journalists’ access.

Stopperich said her team was told shortly after 7 a.m. to restore access “to affected reporters by turning on

their hard badges” and that soon after, it began to do so. The Secret Service indicated shortly after 9 a.m. that the journalists’ passes were “back on” and that they were dropped off at the entry gate for pickup within the hour, according to CNN.

In the evening of the same day, the White House denied two CNN journalists from covering Chinese leader Xi Jinping’s arrival back at the White House for a state dinner, according to CNN. MS NOW was banned shortly after, reported Forbes.

President Trump had a different view on the ban.

“CNN and MSDNC, to show you how fake they are, today refused to cover one of the Biggest and Most Beautiful Events to take place in many years, the arrival at the White House of the Highly Respected President of China, Xi Jinping, and his beautiful wife, Madam Peng,” wrote Trump on Truth Social. “The event was magnificent — Actually made for Television but, because they’re Fake News, and because they knew how good it would be, they didn’t want credit to be given to ‘TRUMP,’ they refused to be there.”



CNN HQ./Courtesy of Wikimedia Commons

Puerto Rico: An Island Caught Between Autonomy and Authority

By Mars Marte
Content Creator

Caribbean history is riddled with strife, as many nations fought foreign rule to establish independence. This cycle of fighting is not only reserved for the history books, as many countries such as Puerto Rico continue to struggle against external powers. Since 1952, Puerto Rico has been an unincorporated territory of the United States (U.S.), meaning the island belongs to and is subject to the U.S. Constitution but is not a part of the nation.

Federal control over Puerto Rico’s political status has left Puerto Ricans with limited influence over decisions that directly affect their communities, contributing to the island’s continued challenges.

The U.S. acquired Puerto Rico in 1898 via the Treaty of Paris, which ended the Spanish-American War. Nearly two years later, the U.S. implemented a state-appointed governor and executive council, subjecting Puerto Ricans to U.S. rule while denying those on the island citizenship. Islanders wouldn’t be granted citizenship until the passage of the Jones Act in 1917, which came into effect during World War I and qualified Puerto Ricans for the draft. These earlier decisions



La Placita de Santurce, Puerto Rico./Courtesy of Šarūnas Burduli via Wikimedia

by the U.S. government regarding Puerto Rico were made out of convenience of the mainland, not for those who call the island home. The neglect Puerto Rico initially faced during its acquisition has only increased as government officials both on and off the island prioritize economic growth over the people. This theme was displayed this past summer as the island faces a long-standing drought, partially caused by government neglect of the public water system.

The drought has left islanders with an unstable source of clean water for months, with no plan to end it in sight. As locals suffer from a lack of water, the island government has just approved the development of a \$2 billion luxury building, known as Escenia, that’ll occupy 20,000 acres across the coast of Cabo Rojo. The approval from the government has sparked public

outrage amongst Puerto Ricans on the island and mainland. Many worry about the impact Escenia will have on the already fragile water system. As many worry about what this project will mean for the future, others are angered by the precedent the approval has set.

With the entire island facing a humanitarian crisis, government officials are focused on pushing a luxury development that’ll boost the growth of companies on the island while further pushing islanders off their land.

The disregard for Puerto Rican citizens will only continue to grow as the island has little say over policies set by Congress, which is compounded by a local government that favors monetary growth over community support.

Since its conception, Puerto Rico has never had the right to vote in U.S. general elections despite being subjected to federal laws. In an attempt to remedy the

lack of representation in Congress, Puerto Rico was granted a single member of the U.S. House of Representatives, known as the Resident Commissioner, who represents the island’s interests but has no voting power. Although Puerto Rico’s Resident Commissioner can introduce legislation, participate in committees, and advocate for the island’s interests, the position does not include a vote on final House legislation. The representative can speak and advocate for the island’s needs but lacks the power to bring it to fruition, underlining the island’s lack of authority.

A decade ago, Puerto Rico declared it was unable to pay its accumulated debt of \$72 billion, thus establishing the Puerto Rico Oversight, Management, and Economic Stability Act known as PROMESA.

The legislation created a Financial Oversight and Management Board responsible for overseeing Puerto Rico’s finances. The U.S. president appoints board members, while Puerto Rico’s governor serves as a nonvoting member.

Initially created to cushion the collected debt, PROMESA limits Puerto Rico’s political presence, as major financial decisions on the island must be approved by the board first. With this structure in place, Puerto Rico’s elected government remains subject to decisions made by a federally appointed board.

Puerto Rico’s current struggles cannot be separated from its political relationship with the United States. Those on the island have sought to rectify the strife plaguing the land but, with their decisions under the control of the U.S., the process of change lies in the hands of Congress, not the community. Puerto Ricans deserve greater autonomy and meaningful representation in the decisions that determine their future. Whether that future ultimately takes the form of statehood, independence, or another form of self-government, the people of Puerto Rico should determine it rather than have an outside force maintain it indefinitely.

Brooklyn College Hosts 21st Annual BMI Conference on Campus



Dr. Jeffrey Gardere speaks at the morning keynote before his panel./*Courtesy of Igor Pavlenko*

By Josiah Sanon
Staff Cartoonist

On Friday, Oct. 2nd, the 21st annual CUNY-wide Black Male Initiative (BMI) conference was held at Brooklyn College (BC) for the first time in the Claire Tow Center. Students, educators, guest speakers, and 200 high school students from across New York came together for open, honest discussions on topics like masculinity, self-love, professional development, finance, and teaching.

The opening keynote was filled with greetings from multiple speakers, who all talked about the importance of celebrating the community and security that BMI aims to provide black men and students of all other marginalized communities.

Charles Barron, one of the keynote speakers, is a CUNY graduate from Hunter College with a degree in sociology, a former NYC politician, and a veteran Black Panther. He emphasized the importance of young black men to focus on

the collective success of their peers and their communities rather than their own individual ambitions.

When asked why it was so important to come talk at the conference, Barron shared his wish for empowerment.

“I feel these are the world’s present and future leaders and I wanted to deliver a revolutionary message that we shouldn’t focus on our individual motivations but instead focus on uplifting each other.” Setting the tone for the rest of the conference, a message of collectivism echoed throughout the morning breakout sessions, where attendees were given safe spaces to discuss their emotions and feelings regarding their identities.

The six morning sessions included a fireside chat where different perspectives on masculinity were shared, a discussion on maintaining and safeguarding immigrant rights on campus and in different communities, and how to effectively maintain wellness and self-love. After these starting breakout sessions,

non-BC attendees conversed with the campus’s various clubs at the resource fair, which was held at the cafeteria.

The afternoon sessions were career-focused, aiming to give younger BMI members spaces to engage with and talk to experienced professionals from many different fields.

The Careers in Content panel featured content creators in areas such as finance, community service, music commentary, and much more.

One of the panelists was Shadiq Williams, the Program Coordinator for BC’s Black Latino Male Initiative (BLMI), who has been making videos before YouTube was even on the map.

After the panel, Williams shared his thoughts with the Vanguard on how people are viewing content creation as a stable career.

“I see it going back to longform since people are getting tired of short bursts of content and that makes it harder to actually build connections and community.”

Williams said.
The Careers in Content

panel gave attendees across CUNY different perspectives on more unorthodox careers like content creation while maintaining the conference’s overall message of fostering community and giving back.

After the afternoon sessions, the conference concluded back where it started: the Claire Tow Center, where BMI thanked everyone who came together to make this conference a reality.

Following the excitement of a step performance by Nu Omega Chi Fraternity Inc., the organizers of the conference made sure some particularly outstanding BMI members did not leave the conference without getting recognition for their commendable work.

Jonathan Rivera, Ron West, and Jay Hershenson were given the Humble Hero Awards for upholding the same values of compassion, authenticity, and giving back to their community that were being discussed all throughout the Panel.

Christopher Rodriguez, the Program Director of BLMI, had a few parting words on why

the conference is so important for the BMI.

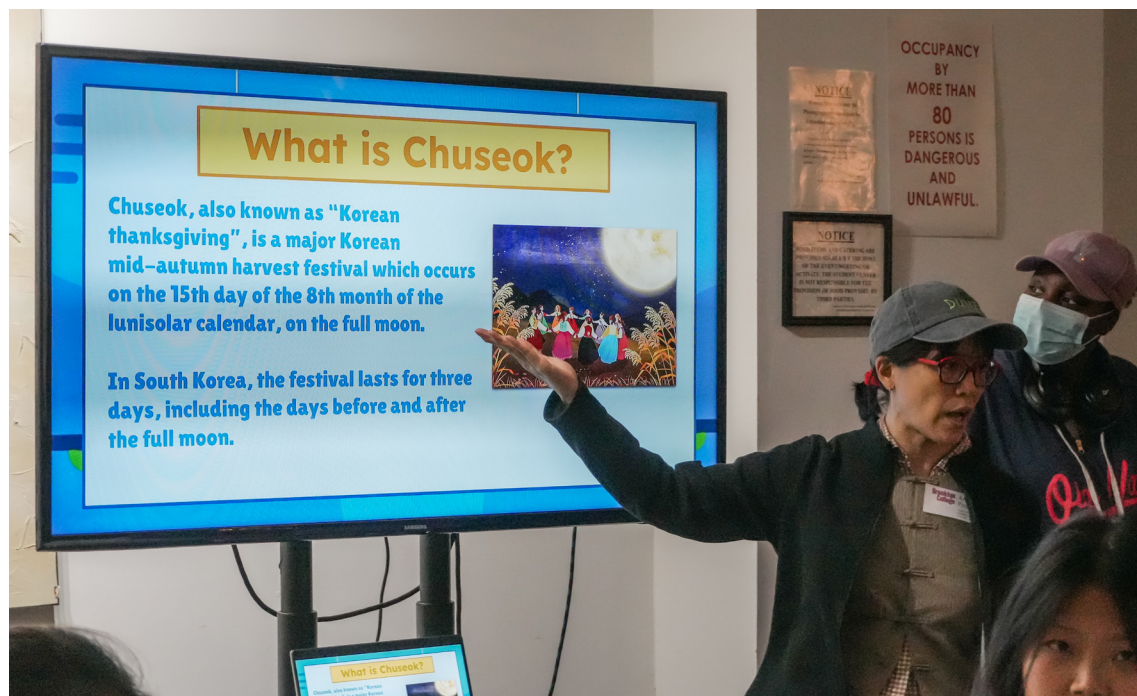
“In this current social climate, we are more divided than ever. Conferences in places like Brooklyn College help us maintain community as well as build up a sense of legacy. There’s many individuals who graduated from the program and came back to mentor, which not only helps our younger members, but gives them a great example of a community that gives back.”

For more information regarding Brooklyn College’s BMLI, visit their instagram: @bcblmi



Christopher Rodriguez delivers his closing remarks./
Courtesy of Igor Pavlenko

Brooklyn College Celebrates Korean Mid-Autumn Festival With Chuseok



BCAP Program Coordinator Jamie Chan delivering opening remarks about the meaning behind Chuseok./ *Courtesy of Olive Treadwell*

By Renae Visico
Features Editor

The summer heat has officially faded into autumn winds, bringing about new seasons and new celebrations. On Oct. 1, the Brooklyn College (BC) Asian American and Native American Pacific Islander Serving Institution Project (BCAP), the Korean Culture Club (KCC), The Asian Pacific Islander Organization/Club Alliance (TAPIOCA), and Korean non-profit "Nodutdol" hosted the second Chuseok celebration at the Hall of Fame Lounge in the Student Center.

Chuseok, which translates to "autumn eve" in Korean, is typically celebrated in the eighth month of the lunar year when the moon is at its fullest. With a similar framework to Thanksgiving in America, Chuseok is a mid-autumn Korean festival centered around gratitude and honoring their ancestors.

"This time, we focused more on the political dimensions of what it means to celebrate Chuseok in America today," BCAP Assistant Director Jamie Chan told the Vanguard. "We combined that with the celebration aspect with prizes and games, just to create a general mid-autumn celebration."

The Women's Center has a history of collaboration with BCAP, with Director Sau Fong Au taking part in organizing Chuseok. Staff members have noticed the growing population of Asian Americans and Pacific Islanders (AAPI) in BC and wanted to honor the campus's community.

"While we appreciate each other's cultures, we also appreciate the culture within the structure of this country," Au told the Vanguard. "The lack of access for many of us to Korean culture, or any 'modernized' culture, is a deliberate decision made by the system. So the more we actively engage with those cultures that we are deprived of, those attitudes are going to be universal all across."

The presenters from the Korean non-profit Nodutdol provided some insight into the political context of celebrating Chuseok. As representatives of a non-profit that seeks to end American militarism in Korea, they wanted to inform students of the deeply interconnected history Chuseok shares with the United States.

"We really wanted to emphasize that Chuseok is a celebration of agricultural culture and the harvest moon," said presenter Danbi. "However, these [farming] struggles continue in this very area in Korea today. It kind of speaks to how it's very difficult not to politicize things in this day and age."

They spoke about America's influence on the Korean economy and military after World War II. This included the military bases built on Korean land, as well as the unfair trade deals that threatened Korean farmers' livelihoods by replacing their goods with cheaply imported American goods.

"In my mother's hometown, where apples are very famous, we have these things called honeyed apples because inside, there's a little bit of honey," Danbi described. "Now, they're

fighting for the right to sell their apples at a normal price without competing with U.S. goods that have been imported cheaply."

Many students who attended the Chuseok celebration felt empowered by Nodutdol's presentation, especially those who weren't previously aware of America's history of political power within Korea.

"I was so interested because I didn't know that the U.S. military takes the land of the farmers," said junior Angela Zapata. "[I learned that] as always, our voices matter. We can make a change."

Expanding on Nodutdol's message, KCC members wanted to use this opportunity to celebrate a Korean holiday and raise awareness of Korean culture and history beyond popular media.

"It's not just about the K-dramas, and it's not just about the good stuff," KCC Event Coordinator Anuska Akter told the Vanguard. "Korea is just like any other country, and we really want to show that they have their history. [...] It's not just a fantasy."

"Now in America, with Korean culture being so popular, people pick and choose what they want across Korean culture," added KCC President Leslie Hunter. "[Americans] don't really know Koreans' struggles, daily lives, or their hierarchical systems.

So we want to highlight that Korea is a society."

The importance of their goals is reflected in how many students who came to the Chuseok celebration are people who are fans of popular Korean media and want to learn about the culture being represented.

"I have been watching K-dramas on Netflix lately, and some of them have Chuseok as an episode plot," said senior Genna Ayyad. "I've seen K-pop idols celebrate Chuseok, so I looked into it, and it's a pretty sacred holiday. [...] I wanted to know more about it and not just see it as Thanksgiving in Korea."

Additionally, members of TAPIOCA emphasized that celebrating Chuseok celebrates the BC community's diversity and honors different cultural traditions.

"At Brooklyn College, we actually have 20% Asian students [on campus]," TAPIOCA Secretary and BCAP staff member Nikeisha Paul told the Vanguard. "A lot of people actually don't know about TAPIOCA, and most of the Asian clubs. Hosting these events actually makes sure everybody knows what we're doing, and they know they're all welcome."

BC students also learned about Korean culture through fun, interactive, traditional games, including yutnori and tuho. Tuho is a game where players throw arrows or sticks at a canister from a distance. Yutnori is a board game where players throw wooden sticks to be the first person to move their piece around the entire board.

"The animal names were on this sheet in Korean, and I thought that it might be a nice

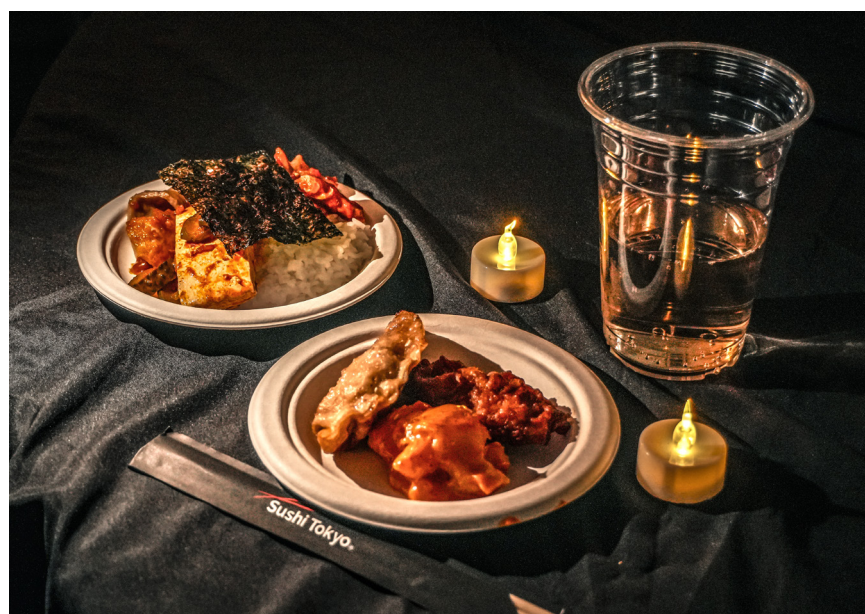
way for people to also learn some of the language," Chan said, describing the setup for yutnori.

Ultimately, the organizers of this year's Chuseok wanted students to walk away knowing a little bit more about Korean culture and history, especially as it relates to their own experiences living in America.

"That's the nice thing about our events: we can always take some of it back to our office and keep the momentum going."

said Chan. "I know that students will come back and they will remember their experience."

For more information on the event organizers (BCAP, KCC, TAPIOCA), visit @bcap.brooklyn, @kcc.bc, or @bc.tapioca on their respective Instagrams.



A view of one attendee's full plate of authentic Korean food at the Chuseok Celebration./*Courtesy of Olive Treadwell*

“Art of Manga” Exhibit Opens at Brooklyn Museum

By Margot Dragos
Arts Editor

On Oct. 3, Brooklyn Museum transformed its Great Hall into the “Art of Manga” exhibition. The collection, organized by Fine Arts Museums of San Francisco and curated by Nicole Coolidge Rousmaniere, serves as the first large-scale exhibition in the Americas that explores manga as an art form. Featuring over 600 drawings by influential manga artists, the exhibition provides a vast analysis of the global phenomenon.

Manga is a style of graphic novels and comics that originated in Japan. “Art of Manga” begins with an introduction to this art form and explains how it is created and enjoyed by readers. Visitors are guided through the galleries from right to left, similar to how manga is read.

With millions of global readers, manga is a multi-billion dollar market with beloved fans. These fans could purchase a Manga Fan

Pass through the museum’s website and at the Anime NYC convention, granting fans unlimited access to “Art of Manga” through its run and exclusive presale access to “Art of Manga” events.

Due to manga’s popularity, the museum aims to represent manga in a way its fans appreciate.

“So many of these world subcultures, like jazz or ballet, if you come into them without the expertise, it’s going to be readily apparent,” Joan Cummins, Curatorial Chair and Selz Senior Curator, Asian Art, told The Art Newspaper.

Brooklyn Museum ensured that all visitors can enjoy the exhibition regardless of their knowledge of manga. A friendly frog mascot called Beshi, designed by foundational manga artist Akatsuka Fujio, frequently appears throughout the gallery walls with instructions on how to view pieces and walk through the sections, making the exhibit accessible to those not as familiar with the art form.



Installation view of Art of Manga, Brooklyn Museum./
Courtesy of Paula Abreu Pita

Additionally, Japanese bookstore chain Kinokuniya provided a dedicated section for reading manga, allowing visitors to sit and browse on comfortable benches in a dedicated space.

The exhibit highlights eight manga artists, or mangaka, whose work creates supernatural worlds and action-packed narratives.

These artists have individual sections throughout the exhibition: Araki Hirohiko, Oda Eiichiro, Tagame Gengoroh, Takahashi Rumiko, Taniguchi Jirō, Yamazaki Mari, Yamashita Kazumi, and Yoshinaga Fumi. Notably, Hirohiko and Eiichiro are the respective authors of the beloved manga series “Jojo’s Bizarre Adventure” and “One Piece.”

The museum gave artists “the ultimate say on if and how their work is displayed,” according to Rousmaniere.

“The show’s focus on artists is what makes it so special,” said Cummins via

press release. “US audiences almost never get a chance to see original drawings for Japanese manga, let alone such an extensive selection.”

Visitors were pleased by the inclusion of original drawings by mangaka.

“I didn’t want to see a whole lot of digital [drawings], I wanted to see hand drawings,” Jersey City resident Allison Thornton, 56, told The Vanguard. “I know they have some pieces in here that are really unique, and so it was interesting for me to see historic versions of these books. I was kind of curious whether or not they would do that.”

“Being a person of color, [I know that] you want to be represented in the right way, and I didn’t want [the manga exhibit] to just be a fad. But hopefully, and so far, they represent the [Japanese] culture on top of the art.”

Long-time manga fans were excited to see the hand-drawn panels from their favorite manga series.

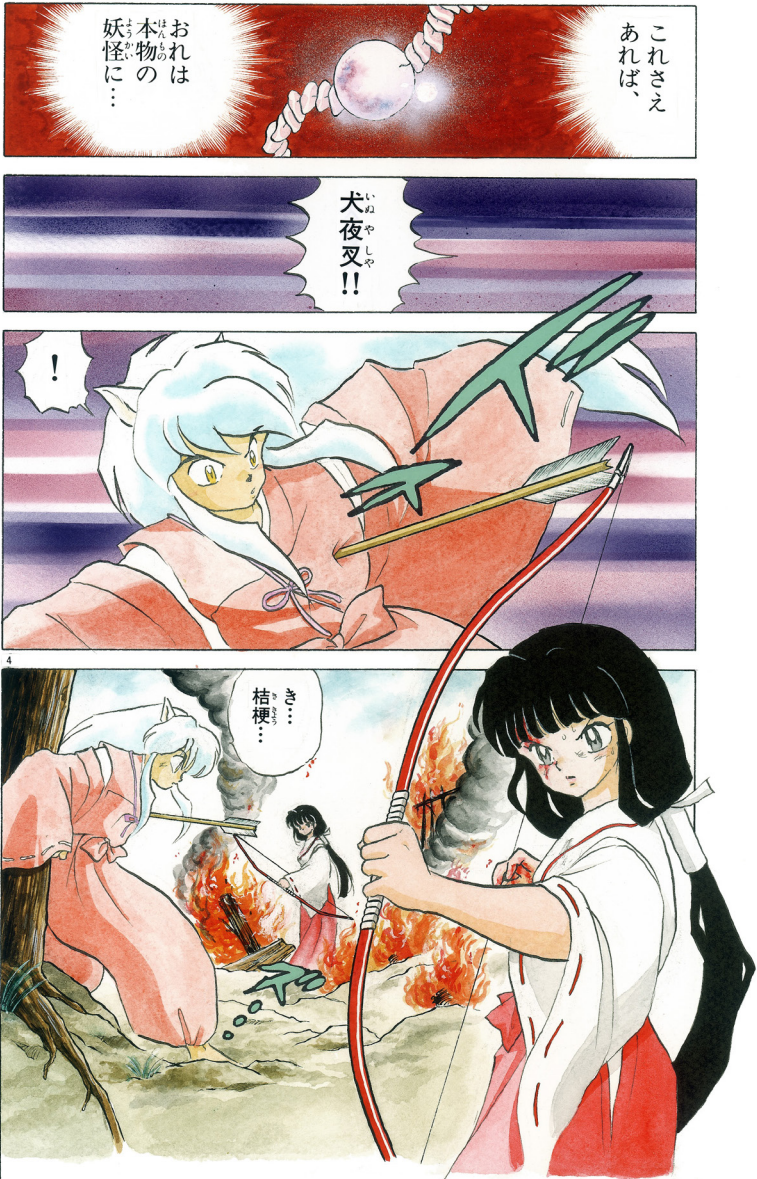
“I never expected myself to actually see their works in person,” said Alasdair Scevning, a 19-year-old Pratt Institute student who has loved manga since middle school. “[Or] to see this many original documents before they were published into the book. So cool!”

According to Rousmaniere, including these original

drawings “allows the viewer to be immersed in each manga title, becoming fluent in the form by the end of the exhibition.” Thus, both mega manga fans and casual readers can enjoy Brooklyn Museum’s “Art of Manga.”

“Even just one page of the drawing, it’s a piece of art.” Mika Furuya, a 43-year-old Manga Fan Pass holder from Manhattan, told The Vanguard. “I want [more] people to see how amazing manga is, because I think people underestimate that.”

“Art of Manga” is on display at Brooklyn Museum through Jan. 31, 2027. To learn more, visit www.brooklynmuseum.org/exhibitions/manga.



Page of Takahashi Rumiko’s “Inuyasha”./
Courtesy of Brooklyn Museum Press

Liberation, Solidarity, and Diversity: South Asian Representation in American Media

By Aameena Khan
Content Creator

South Asia consists of India, Pakistan, Bangladesh, Sri Lanka, Bhutan, Nepal, the Maldives, and Afghanistan. To expect a single film production to accurately represent all of South Asia’s unique cultural identities and communities is unrealistic.

However, what is lacking in South Asian representation isn’t accuracy: It’s seeking liberation, solidarity, and diversity in the stories we share.

“Best of the Best” is a film directed by Lena Khan and co-written by Hasan Minhaj and Prashanth Venkataramanujam. An American dance and coming-of-age comedy film starring Maitreyi Ramakrishnan and Priyanka Kedia, the film follows two childhood friends as they enter their freshman year of college at the University of California (UCLA) and join their school’s “competitive Bollywood-fusion dance team,” exploring themes of friendship, rivalry, and South Asian diasporic identity in the West.

“We thought [Best of the Best] could be a love letter to this seminal moment where many people from the South Asian community go to college, and they have this coming-of-age experience where not only their culture is celebrated, but a specific homage to Bollywood dance is celebrated,” says Minhaj, according to the Netflix Tudum website.

Yet, there has been a discourse among South Asians about whether “Best of the Best” accurately represents South Asians or not. Especially given its controversial line, “Guys throw themselves at you like you’re the last flight out of Kabul,” referring to the Kabul evacuation and airflow in 2021, following the U.S. military withdrawal from Afghanistan and the Taliban’s takeover of the capital. This joke at the expense and trauma of



Character stills of Edwina Sharma, “Bridgerton”; Kamala Khan, “Ms. Marvel”; Devi Vishwakumar, “Never Have I Ever”./Courtesy of Screenrant

many Afghans affected, who classify as South Asian, is inappropriate for “so-called” South Asian representation.

There is another scene in particular from “Best of the Best” that ruffled some feathers.

In this scene, Beta Sigma Eta, a fictional Greek Life at the school, holds a “Blackout with the BIPOCs” event, referring to Black, Indigenous, and People of Color. UCLA Agni, the film’s fictional Bollywood dance team, encounters a rival group visiting and intimidating them at the campus event.

As the two dance groups fight, a white student appears and states, “I didn’t pay you to fight. I paid you to dance so the university thinks we’re welcoming to students of color.”

I understood the film’s intentional, satirical humor, poking fun at systemic and institutional racism of universities perpetuated by their students. Yet, instead

of confronting the box the South Asian students are placed in by white students, the South Asian characters instead embrace it.

I expected more for a film directed, written, and casted by a predominantly South Asian team.

Durba Mitra is an American historian, author, and professor at Harvard University whose work focuses on feminism and postcolonialism in South Asia, as discussed in her essay revisiting “Mississippi Masala”, the significance in “authoritarian times.”

Directed by Indian-American filmmaker Mira Nair and based on a screenplay by Indian screenwriter Sooni Taraporevala, “Mississippi Masala” is about the “[...] love story that unfolds in Greenwood, Mississippi, between Mina, daughter of Ugandan Indian exiles and Demetrius, a young Black man, son of a restaurant worker who owns his own

small business cleaning carpets in Indian-owned motels,” according to Mitra.

“The film offers a story of how we might nuance our understandings of the new diasporas of South Asian America: how we might empathize with the immigrants who faced xenophobia and antibrown racism, the people crushed under endless labor and the weighty expectations of the Model Minority myth, while also confronting racism and structures of domination within the South Asian diaspora.”

My issue with “Best of the Best” isn’t whether its representation of South Asians is accurate or not, it lies within introducing a surface level understanding and presentation of South Asian identities; reducing our identities rather than challenging the systemic boxes South Asians in the United States both experience

and perpetuate.

That is not to say South Asians must be restricted to only tell stories regarding their identity in a political context. Popular television series, such as “Never Have I Ever,” Season 2 of “Bridgerton,” and “Ms. Marvel,” all feature South Asian women protagonists, each with their own unique narrative emphasizing South Asian identity while also engaging in a diversity of narratives, as highlighted in Screenrant. These stories range from Devi Vishwakumar’s high school social struggles and ambitious goals to attend Princeton, Edwina Sharma’s balance of royal duties and pursuit of romantic love, and Kamala Khan’s life as a superhero and fangirl.

Yet, are these stories enough?

“In the current state of our world, confronting society from our perspective as South Asians should require us to interrogate where we sit along the spectrum of power,” Lina Srivastava, a writer for The Conversationalist expresses.

“What is our collective responsibility? Where do we have social power, and where do we use it for good? We need rich, complex stories that explore these questions. We need more than a few of these stories every decade.”

As a Pakistani-American woman, I constantly ask myself: what can we, as South Asians, do better in terms of representing our communities in mainstream American media? What are measures we can take to maintain authenticity in our stories without having to compromise identity in exchange for approval from Western audiences?

The answer lies not only in supporting South Asian creatives, but to engage with the media made by South Asians critically and not being afraid of sharing our honest opinions. We don’t need to strive for accuracy; we need to strive for accountability.



Maya and Anjali from “Best of the Best” dancing in crowd./Courtesy of Netflix

South Brooklyn Needs More Trains

By Samantha Colon
Staff Writer

The term “South Brooklyn” has historically referred to the old Italian district in the borough of Brooklyn before it was incorporated into New York City. That includes Park Slope and other neighborhoods closer to central Brooklyn.

Today, South Brooklyn is geographically defined, including the neighborhoods that line the borough’s coast. This includes: Bay Ridge, Fort Hamilton, Dyker Heights, Bath Beach, Coney Island, Sheepshead Bay, Brighton Beach, Manhattan Beach, Mill Basin, Gerritsen Beach, and Marine Park. Here, the streets resemble suburbia more than a typical city; houses with white picket fences sit on tree-lined streets. Despite its suburban detailing, transit hubs of Sheepshead Bay and Coney Island, which are served by the D, N, F, B, and Q train lines, there is a scarcity of public transportation. In fact, the neighborhoods of Mill Basin and Marine Park do not have any train stations within their boundaries.

This creates an inconvenient commute for students, especially those without access to a car (including many at Brooklyn College), since available buses are often much slower than trains. To solve this, the train lines that serve Coney Island and Sheepshead Bay should be routed to underserved parts of South Brooklyn.

Shehzil Awan, a Brooklyn College student from South Brooklyn, described her daily commute on “crowded, slow buses that are subject to traffic” and remarked that she has to transfer to the

”B or Q to go [out of her neighborhood which] is insane, especially [since] the transfer from a bus to the train isn’t free!” It is clear students like Shehzil would benefit from the added train lines, both in the time and the money they would save. Even in neighborhoods such as Bay Ridge, Dyker Heights, and Bath Beach, which already have train stations, residents are still underserved compared to the rest of the city because they have a single train line in their area. If that train is delayed or the station is closed for repairs, there is no alternative subway option for leaving the neighborhood. While there may be a shuttle bus following the train’s route, shuttle buses cannot be tracked like

the subway and, in my experience, have not been reliable.

South Brooklyn’s lack of public transport

is not a problem that developed overnight; it is the result of more than a century of history and innate geographic obstacles. Until the mid-20th century, South Brooklyn did not have the population to justify a subway line according to the Rapid Transit Act of 1894, and by then the city’s subway routes had mostly been solidified. Furthermore, the soft sediment making up the coastline, a tendency to flood, and continuous erosion make it difficult to build underground subway lines, according to NYC GOV.

All these factors have contributed to the

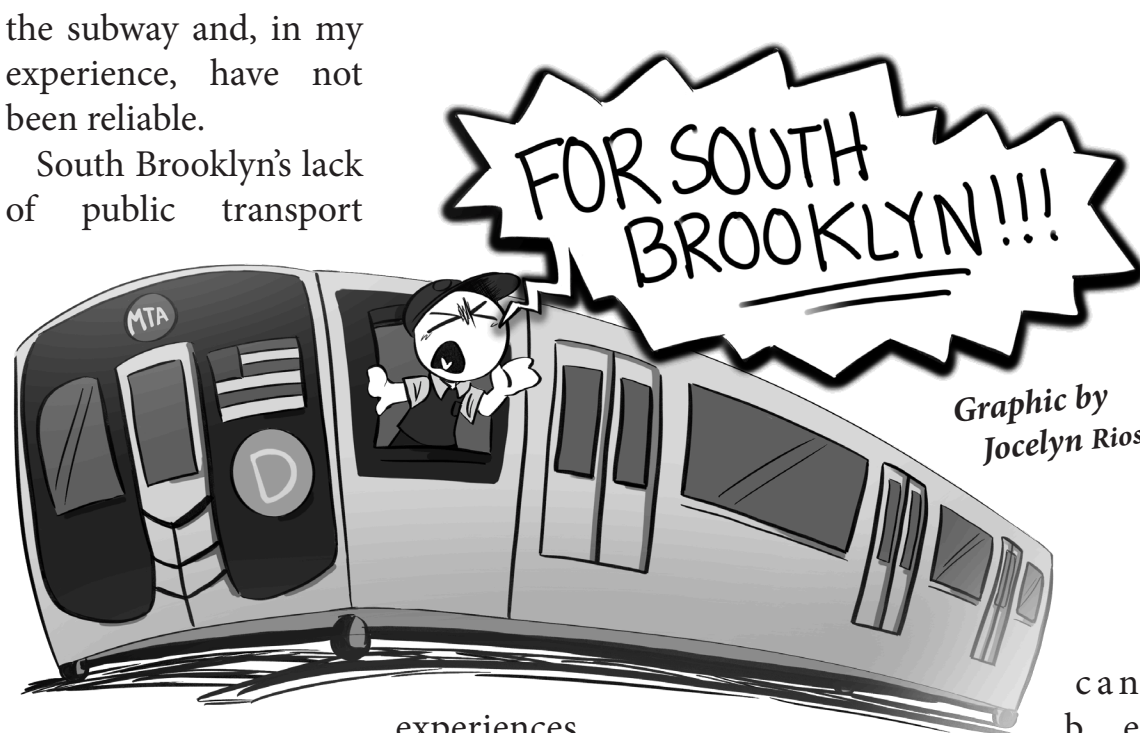
experiences Shehzil and others have had with public transport. In fact, this summer, during weekend repairs, a shuttle bus replaced the R train in Bay Ridge, and at times I spent so long waiting for the bus that I chose to walk even amid the record-high temperatures this summer. If other train stations had at least one different train running through them, others like me wouldn’t have to be stranded waiting for a shuttle bus that might not even arrive.

It is still possible to build and expand subway lines despite geographic challenges. Elevated subway lines

can be built to avoid unstable ground in coastal areas, which has already been done in Coney Island, proving it is possible.

South Brooklyn’s subway woes may soon be coming to an end with the MTA’s proposal for the Interborough Express line, which has proposed stops in parts of South Brooklyn. This is not the first time the MTA has proposed a subway extension to underserved parts of the city. The Utica Avenue extension, which has been repeatedly promised to bring service to transit deserts in South Brooklyn, still hasn’t been built.

The Interborough Express Line, however, seems more promising as it is progressing through the design phase. The extension’s construction might spell the end of South Brooklyn’s subway woes, but we’ll have to wait to see what happens.



MTA Subway Cart./Courtesy of Rafael Hoyos Weht on Unsplash

A Review Of “Primetime” (And How “Primetime” Reviews Us)

By Samuel Mortel
Opinions Editor

We’re now a few weeks removed from the premiere of “Primetime.” Directed by Lance Oppenheim, the film is a dramatization of the height and tragic end of the Dateline NBC series “To Catch a Predator” (TCAP), with Robert Pattinson playing the iconic host Chris Hansen, along with Skylar Gisondo and Merritt Wever co-starring as one of the show’s decoys and the show’s producer, respectively.

The film has been the center of some controversy, including from the real-life Chris Hansen, but Oppenheim uses TCAP and its host to delve into several complicated societal issues and force the viewers to have an uncomfortable conversation about ourselves.

The events of the film are based on a true story, chronicled in the 2007 Esquire article “Tonight on Dateline, This Man Will Die.” The article details an infamous botched sting operation led by TCAP’s vigilante group Perverted Justice and the police department of Murphy, Texas, resulting in the suicide of assistant district attorney Bill Conradt. After this fatal investigation, the show would only last six more episodes.

Oppenheim has had to clarify in numerous interviews that the film isn’t intended as a hit piece. Still, there’s this idea (most likely shared by people who didn’t see the film) that “Primetime” paints Hansen as some sort of villain. Even the real Chris Hansen has been vocally against the film and Pattinson’s portrayal of him.

In reality, the depiction of Hansen is not flattering, but he’s no villain. At the end of the day, he and the team at Perverted Justice were still shining a light on some of the most disturbed members of society and preventing them from committing one of the most despicable acts possible. Even if one single child was saved from

being predated on because of TCAP, that’s immensely commendable. This movie shouldn’t make us hate Chris Hansen. If we want to look at him and his whole operation a bit more cynically, that’s fine, but the real subjects of interrogation should be ourselves. Hansen is only human, after all. What’s the real difference between him and the countless copycats on the internet who do their own version of TCAP?

Is it really much more than the fact that the imitators don’t have a suit, a cool voice, and the budget of a TV studio behind them? The original show is far less trashy and sensationalist than the online influencers that it gave birth to, but they come from the same compulsion: the desire of the creators to prop themselves up in the name of righteousness (even if their cause is truly righteous), along with the morbid curiosity and mob mentality of the audience to see someone face the ultimate punishment. It’s something shared by all of us, including Hansen. In the end, that compulsion is the real “villain” at the heart of the film.

This is a post-9/11 world. The era of “Friends” and “Seinfeld” is far gone. The American public has been robbed of a certain innocence. The only thing on the minds of many is vengeance. These themes are explicitly conveyed in the film, with constant allusions to the War on Terror and the hunt for Saddam Hussein. There’s one scene at a police department that features printed-out pictures of Hussein and Osama Bin Laden taped to targets in the gun range. The country is still reeling from the pain of the most devastating terrorist attack to date, and is willing to hurt anyone or sacrifice anything (including our privacy and humanity) in order to release our collective anger.

Hansen is a man who lacks a certain amount of control. There are numerous people and things in his life that he’s beholden to: his wife, his producer, NBC, the media,

his own feelings of inadequacy as a journalist, the millions of people who have to pick between watching TCAP or “Lost.” But when he steps out of a door frame and sees the terror on a would-be predator’s face, that’s when he’s in control. For a brief moment, in that decoy house, Chris Hansen is god.

One of the film’s most illustrative scenes is when Hansen is on a plane and has a brief interaction with a fan. The conversation has a very dark tone, with the fan asking Hansen if he ever feels like murdering the predators he confronts. Hansen replies that what he does on the show may actually be even worse.

Oppenheim analyzed this scene in an interview with GQ.

“I do think one of the things that made [Hansen] and the show so successful is that it’s like a new form, version of the pillory or like a whipping post. And specifically in 2006, there was so much rage and anger, and there still exists that very thing in society today. The show proved to be this amazing receptacle for all of that. In a weird way, if you go back thousands of years, the pillory, there was always someone that was administering the blows to somebody that was at the whipping post. And Chris Hansen is that person. And I think like in this scene, he’s talking to someone that would’ve been in the audience of that a thousand years ago.”

Near the end of the film, Hansen pressures decoy actor Dan Plum to call Conradt. The seriousness of the situation is weighing

heavily on Plum, and he’s gotten to the point where he wants to relinquish any involvement. Then, Hansen draws a line in the sand. “You’re either with me or him.”

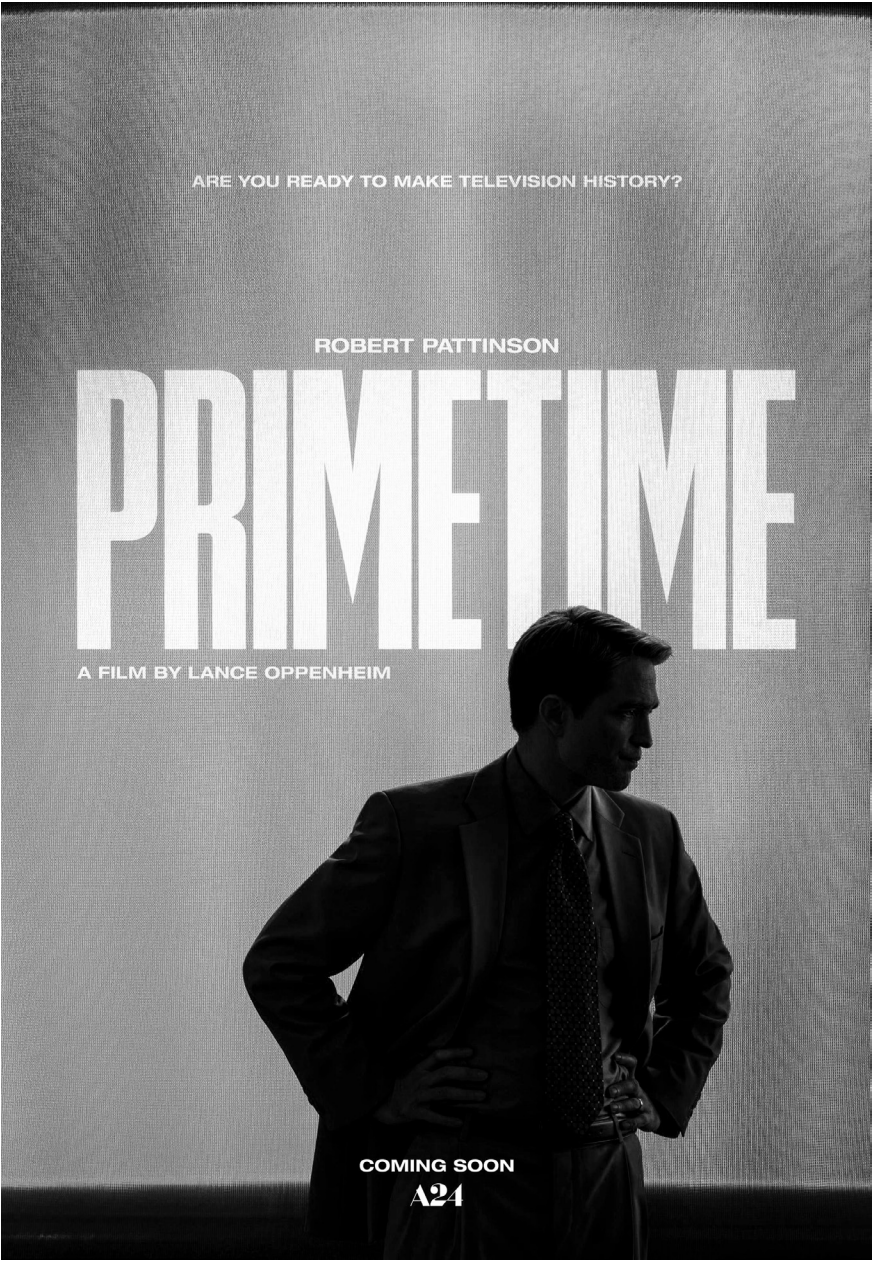
At that moment, Plum’s mental state or personal principles are irrelevant. There are only two sides: good and evil. If you’re on the side of good, you must do whatever it takes to eliminate evil, at all costs, even if it eats away at your moral fiber or pushes you beyond what you thought you were capable of doing to another person.

It’s an incredibly uncomfortable, complex topic, but at the same time these conversations are often the most important. It must be nice and stress-free to not have to consider the complexities of life. Why not just make the world simple and put everything in black and white? There is only good and evil. It’s the responsibility of the good people to go on a

rabid hunt for evil (without addressing any root problems), and if you’re not actively a part of that, you might as well be one of them. But that’s just not the way life works. We can’t allow ourselves to regress and think of things in reductive, simple ways.

We can’t allow ourselves to lose our humanity and turn into hordes of vultures. Even if we’re angry with the world and frustrated in our personal lives, we shouldn’t use that as fuel to unload onto other people, submerging ourselves in darkness that corrupts our souls and destroys our integrity.

In a way, the film is about more than Chris Hansen. It’s about me and you.



“Primetime” Promotional Poster./Courtesy of A24

New York Liberty Defeats Minnesota Lynx and Advances to the Semifinals

By Reagan McLean
Staff Writer

After a historic 30th season of the Women’s National Basketball League (WNBA), the playoffs officially kicked off on Sunday, Sept. 27, 2026.

After a devastating first-round loss in the 2025 playoffs, the New York Liberty fired their previous head coach Sandy Brondello on Sept. 23, 2025. Less than a year later, they hired Chris DeMarco as their head coach and won the Commissioner’s Cup against the Las Vegas Aces on June 30, 2026.

After the International Basketball Federation (FIBA) World Cup break, the Liberty finished off their season with everyone on the roster healthy and as the eighth and final seed heading into the playoffs.

On Sept. 26, 2026, ESPN journalists predicted whether the top seed, the Minnesota Lynx, or the Liberty would win this playoff series. The Lynx were the favorite n because of how they played during the regular season and being the top seed entering the playoffs; however, the Liberty showed that they aren’t your average eighth seed.

Despite torrential rainfall in New York City, the Liberty made a splash at the Lynx’s home arena, Target Center, in game one of the WNBA playoffs. In the first quarter, the Liberty went on a 15-0 run, forcing Lynx head coach Cheryl Reeve to call a time-out.

As the second quarter progressed, the Lynx slowed the Liberty’s production. Great second-quarter defense held the Liberty to just 15 points and a four-point lead going into halftime.

After halftime, the Liberty came out with momentum on the court. They were on an 11-2 run. Veteran players Breanna Stewart and Sabrina Ionescu were the two heads of the same snake and made their presence known, scoring 9 out of 11 points.

At the end of the third quarter, the Liberty outscored the Lynx 25-16, taking a five-point lead into the fourth quarter.

This lead gave way to the Liberty’s comeback, as they won 91-75.

Stewart ended the game with a game-high 34 points, 12 rebounds, six assists, two steals, and two blocks. Receiving recognition, Stewart also became the fourth player in WNBA history to record 30+ points, 10+ rebounds, and 5+ assists in a

game, joining Candace Parker (2012), Cappie Pondexter (2007), and Tamika Catchings (2007). Leonie Fiebich ended with 16 points, and Ionescu ended with 13 points.

Ionescu praised Stewart’s performance and her impact on the court.

“I mean, she’s everything. Obviously, her ability to do what she does offensively, but defensively as well [...] she’s everywhere. She keeps us poised out there, and her versatility, her ability to score from really anywhere on the court, just helps, especially me as a guard.” Ionescu said.

For the Liberty, Game two of the first round against the Lynx played a significant role in how the rest of their postseason was going to look. Would they advance to the semifinals, or, as Stewart said, “get smoked” at home?

Game two of the first round kicked off at the Barclays Center on Sept. 29, and the crowd

was ecstatic. As the ball tipped off in front of a sold-out crowd, the Liberty went on a 9-1 run within the first three minutes of the quarter. Jones scored the first 7 points of the night.

Although Ionescu and Stewart are off to a slow shooting night, they put in work on the court by facilitating shots and making important plays, ending the first quarter with 26-21.

In the second quarter, with 6:25 remaining on the game clock, Ionescu made her presence known with a deep three-pointer. As the quarter progressed, Stewart facilitated the ball and made plays; however, the Liberty outscored the Lynx 44-28 in the paint and went into halftime up 49-37.

Fans were in for a special treat during halftime. Brooklyn native and rapper Young M.A. performed her hit song “OOOUUU” alongside Liberty mascot Ellie the Elephant.

As the second half began, the Lynx slowly started to come back,

especially in the third quarter. However, the Liberty played smart. With 8:50 remaining in the third quarter, Leonie Fiebich made her presence known with a three-pointer.

For the Lynx, rookie Olivia Miles committed a flagrant foul on Stewart, hitting her in the face while coming down from a shot attempt with 6:26 on the shot clock. At the end of the third quarter, both teams scored 19 points each, with the score being 68-56.

In the fourth quarter, the Liberty’s “French Connection” in Pauline Astier and Johannes shone the most. With Astier’s lockdown defense and Johannes’s quick thinking on the court, they helped push the lead to 19 points and finish 87-71.

After the final buzzer, the Liberty became the first team in WNBA history as the eighth seed to make a clean sweep and eliminate the number one seed. Stewart and Jones ended the game with 21 points each, and Ionescu ended the game with 13 points.

The Liberty continue their journey to the WNBA championship in the semifinals, where they face off against Angel Reese and the Atlanta Dream on Sunday, Oct. 4, 2026.



Liberty group huddle after winning Game 2 of WNBA playoffs.
Courtesy of The Free Press

Kalshi, Polymarket, And The Death of Sports Authenticity



Polymarket logo./ *Courtesy of Cryptoninjas.net*

By Manuel Polanco
Sports Editor

When disgraced Cincinnati Reds player and manager Pete Rose received a lifetime ban from MLB for betting on games, this established a no-tolerance standard in sports for many years to come. But it seems like the worlds of online prediction markets, Kalshi and Polymarket, have been integrated into not just baseball but every major sport as well.

Prediction markets are websites where people can trade or bet on any real-world outcome, whether it be sports, politics, or financial investments. To put it simply, if you were to put money on the question, “Is my friend going to get dumped on Saturday at 7 pm?” People could bet on the predictions of yes or no, and whichever event comes true, bettors get a nice win or a payout if things don’t go their way.

Popular markets such as Kalshi and Polymarket have created a normalization of gambling addiction, while setting a dangerous precedent for world events.

Kalshi is a New York-based prediction market. Founded in 2018 by Tarek Mansour and Luana Lopes Lara, the market quickly took off and received CFTC (Commodity Futures Trading Commission) approval and is allowed to regulate and let people bet on whatever. But what’s the limit on what one can bet on? And how have they infiltrated sports?

Kalshi couldn’t do it without its right-hand website, Polymarket, another prediction market. Polymarket is a private American cryptocurrency-based prediction market where users can bet on future outcomes like sports, the weather , and

military conflicts.

Kalshi and Polymarket are two unregulated businesses that let users freely bet on anything, including military conflicts, and shouldn’t have as many athletes cosigning them as they do, yet that is not the case.

If you’ve been paying attention to the sports world in the last four years, then you know the platforming of sportsbooks like DraftKings and Underdog spread like wildfire and ultimately opened the door for the prediction markets to swoop in. You can’t escape Kalshi ads or Polymarket ads in sports media now; when scrolling on TikTok, you’ll be hit with fake sports videos that are disguised as an ad for Kalshi or Polymarket.

The authenticity of sports continues to go down the drain, and the viewers are being bombarded and brainwashed into thinking this is okay. But has any athlete openly supported these markets? You may ask, and well, the answer is yes; a lot of them have.

From NBA stars like Giannis Antetokounmpo and Ajay Mitchell investing in Kalshi as holders, you also had actor Timothée Chalamet doing an ad for Kalshi this year. But none of these top future Hall of Famer and NBA legend, LeBron James cosigned Polymarket and did a big ad campaign for them.

James’ contract with Polymarket is worth \$15 million dollars per year, while he gets paid \$3.9 million from the Philadelphia 76ers. Not to mention that James has a net worth of a billion dollars; why would he co-sign a prediction market that has been well documented for war profiteering? And does he really need \$19.9 million dollars a year as well?

Letting people bet on military conflicts has led Polymarket into hot

water after it was discovered users were placing bets on the Iran war and on the assassination of then-leader Ayatollah Khamenei; a topic covered by Sam Yehia from Orato First-Person News.

“Polymarket saw more than \$529 million wagered not on diplomacy or peace talks, but on when bombs would hit! One trader, ‘Magamyman,’ turned \$87,000 into \$553,000 just an hour before the news broke, betting on the strikes and the killing of their supreme leader, the Ayatollah Khamenei.”

These types of bets can sometimes come from insider trading and people who already have first-hand information on these kinds of ordeals. Human suffering turned into a get-rich-quick scheme, and our own athletes promote the businesses that do so.

“In January, an anonymous Polymarket user made a \$400,000 profit by betting that Venezuelan leader Nicolas Maduro would be out of office, hours before Maduro was captured. In the hours before the start of the Iran war, another account made roughly \$550,000 in a series of trades effectively betting that the U.S. would strike Iran and that Ayatollah Ali Khamenei would be removed from office,” reported NPR.

My goal isn’t to preach any holier-than-thou message,

but to show that when they see their favorite player do an ad for a prediction market, they’re indirectly supporting others’ suffering while also contributing to the further degradation of sports authenticity.

Gambling and sports have forever been intertwined, but allowing prediction markets into the fold leads to uncertainty about whether or not the product we are viewing is authentically happening or rigged from the start, filling someone else’s pocket.

Cinnamon Apple Chai Recipe

By Ameena Khan, *Content Creator*
Graphic and Layout by Jocelyn Rios, *Layout Editor*



Cinnamon Apple Chai

Ingredients

- 1 cup milk
- 2 black tea bags OR 2 tablespoons of loose-leaf black tea
- 1/4 of apple (recommended: honeycrisp)
- 4 tablespoons of water
- 4 tablespoons of brown sugar
- 1 cinnamon stick OR dash of ground cinnamon

Optional

- drop of vanilla extract
- whipped cream
- caramel sauce

Instructions

1. Begin chopping 1/4 of an apple into pieces.
2. For the cinnamon apple syrup: In a small saucepan, place the chopped apple pieces with brown sugar, water, and cinnamon over medium heat.
3. Simmer the mixture until the apples are soft and the liquid turns syrupy. (Recommended: 8-10 minutes)
4. To make the chai: In another pot, heat up milk over medium-low heat. Place your tea directly into the milk. Bring the milk slowly to a gentle boil, and stir occasionally.
5. As your chai begins to bubble, lower the flame. Stir frequently and watch so it does not overflow. (6-8 minutes)
6. Strain your cinnamon apple mixture through a strainer into a small jar.* You now have cinnamon apple syrup.
7. In a separate glass or mug strain and pour your chai.**
8. Add your cinnamon apple syrup into your chai.***

Optional

*Before straining, add a drop of vanilla extract to your cinnamon apple mixture.

** Line caramel sauce inside glass, then pour chai.

***Add whipped cream and drizzle caramel sauce on top.

Enjoy!

