

**Early Voting Comes to
Brooklyn / p. 2**

**Bernie Sanders' Brother Returns to BC
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THE BROOKLYN COLLEGE

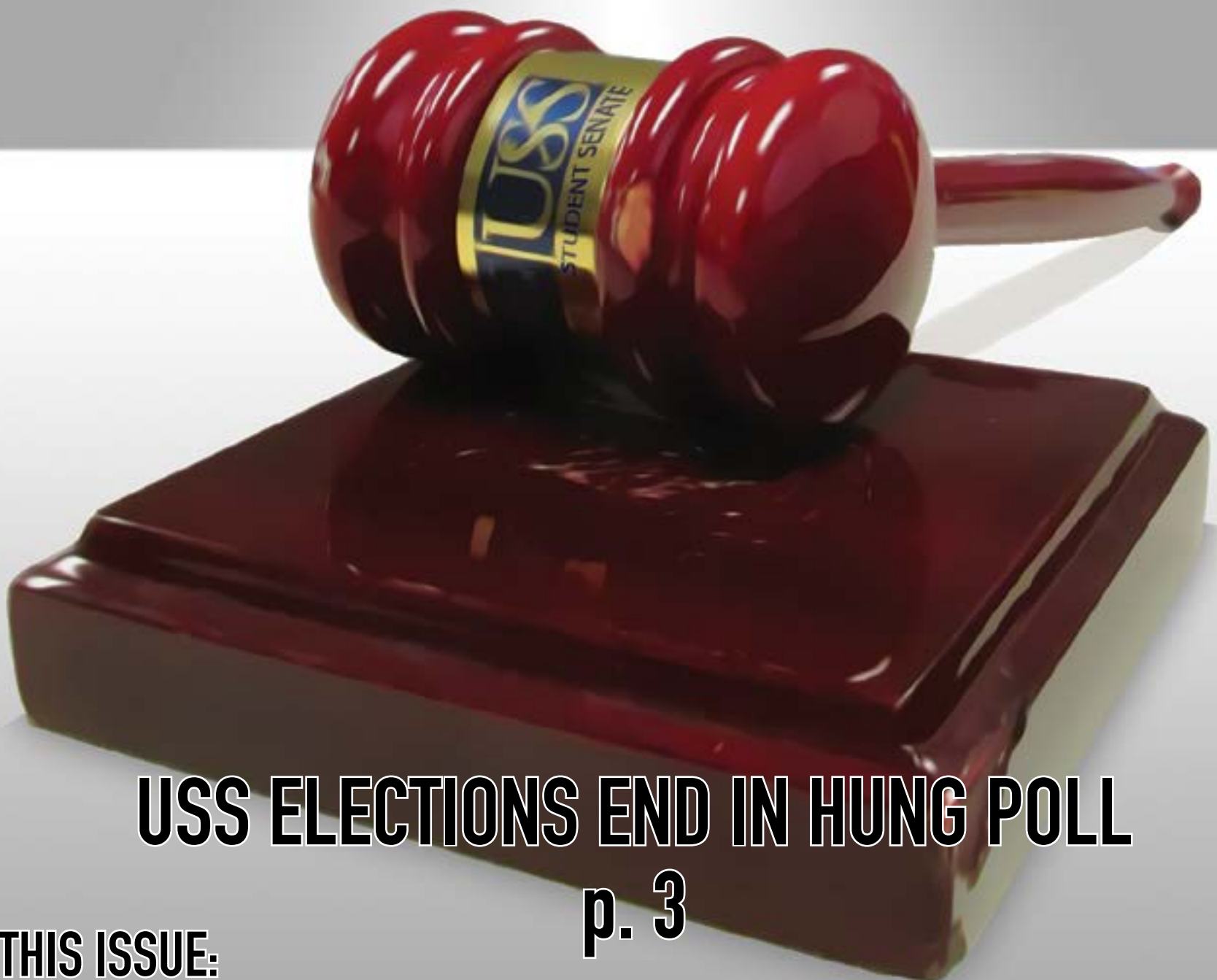
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WAITING FOR THE HAMMER TO FALL



USS ELECTIONS END IN HUNG POLL

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General Inquiries

THEBCVANGUARD@GMAIL.COM

Club Hours

118 ROOSEVELT HALL
MONDAY: 11 A.M.-3 P.M.
TUESDAY: 11 A.M.-6 P.M.

Editor-in-Chief

QUIARA VASQUEZ
QUIARA@ZOHO.COM

Managing Editor

RYAN SCHWACH
RSCHWACH11@GMAIL.COM

Business Manager

FARHAD RAHMAN
FARHADRAHMAN555@GMAIL.COM

Layout Editor

CAMILA DEJESUS
CAMILAWITH1L@GMAIL.COM

Digital Editor

MOISES TAVERAS
MOISES.T59@ME.COM

Section Editors

News: KEVIN LIMITI
KEVIN.LIMITI@HOTMAIL.COM
Features: M.A. RAHMAN
ABDURRAHMANGROUP@GMAIL.COM
Opinions: EDMUND ZHEN
EDMUNDZHEN91218@GMAIL.COM
Arts: JACK COLEMAN
JACK.COLEMAN05@GMAIL.COM
Sports: CONRAD HOYT
CONRAD.HOYT@GMAIL.COM

Columnists

MICHAEL CASTANEDA
RYAN GLEASON
RENDY JONES
MO MUHSIN
ALLISON RAPP

Staff Writers

TASHA BALKARAN
BOBBIE BELL
GABRIELA FLORES
ISLEY JEAN-PIERRE
CAROLANN LOWE
MILETTE MILLINGTON
CARMEN SAFFIOTI
MARTIN SAMOYLOV
MAYA SCHUBERT
ANNAH VALENTI
NATALINA ZIEMAN

Photographers

CHLOE ABOSCH
ARICKA M. DAVIS

Faculty Advisor

ANTHONY MANCINI

Early Voting Arrives In Brooklyn On Saturday

By Martin Samoylov
Staff Writer

After a change in New York State law, voters will be able to participate in early voting for the very first time in state history beginning this Saturday. Any registered voter will have the chance to go to an early voting poll site from October 26 to November 3 to cast their vote ahead of election day.

Not every voting site traditionally used on election day will serve an early voting site. For example, Brooklyn College's Roosevelt Hall has been a voting site for previous election days, but, based on current information by the Board of Elections, BC will not participate in this year's early voting. Instead, Midwood High School and James Madison High School will serve the nearby area.

General election ballots in New York City are often non-competitive due to winners being almost entirely determined during Democratic primaries. This year is no exception. On the ballot for all New Yorkers is the race for Public Advocate, which Brooklyn College-grad Jumaane Williams is almost certain to win.

Voters in the 45th City Council District (which encompasses Brooklyn College's campus) will also find Councilwoman Farah Louis on their ballot. Another non-competitive race, this is Louis' third election of 2019 after winning a special in May and runoff in June to replace the seat vacated by Williams.

"I need your support one last time," tweeted Louis.

There are also a few judges in similarly non-competitive races, as well as five ballot proposals. Ballot proposals are amendments to the city's charter, which is in essence New York City's constitution.

The most attention-grabbing of the five ballot proposals is Question 1, which asks people to vote "yes" or "no" on creating Ranked Choice Voting (RCV) for city-wide races. This would mean that for future races (including primaries) for City Council, Borough President, Comptroller, Public Advocate and Mayor, voters would be able to choose five candidates instead of one by "ranking" them from their first to fifth choice. If any candidate doesn't receive a majority (50 percent or more),

the candidate with the least votes becomes eliminated and that candidate's votes disperse to whoever those voters picked as their number two. This process would repeat until any one candidate has a majority and becomes the winner.

The intent of RCV is to prevent any candidate from winning without a majority of the vote. For instance, Jumaane Williams won his primary for Public Advocate with a mere 32%, because the rest of the field split the vote. RCV would also mean that candidates would have to campaign to voters in communities they wouldn't normally go to, as they now need people to pick them as their second choice.

"Ranked Choice Voting has been road-tested around the country in cities like San Francisco, Oakland, Santa Fe, and Minneapolis/St. Paul and in states like Maine," reads a pamphlet by the good government organization Common Cause NY. "Exit polling shows that voters find RCV easy to use by overwhelming majorities in jurisdiction after jurisdiction and election after election."

On the flip side, city politicians who managed

to win elections by "splitting up" voter bases will no longer be able to come out as victors that way.

New York's charter revision ballot proposals have a history of virtually always being successful. Last year, all three questions passed with over 60 percent of the vote. So whether one supports RCV or not, it is most likely to be in place as soon as June of 2021, in-time for the next primaries on city-wide offices.

While this November's races are non-competitive, the election will provide an opportunity for New Yorkers to try out early voting for the very first time. The system is expected to be significantly more important for high-turnout races, such as the Presidential primary next April. No special reason or circumstance is required to vote early. Voters must show up at their designated early voting site during early voting hours, which vary day by day.

Voters can find their designated early voting site, hours of operation and a sample ballot at <https://nyc.pollsitelocator.com/>.

A MESSAGE FROM THE EDITORIAL STAFF

Last week, on the cover of our sixth issue, we identified the students at the Oct. 14 Day of Dignity protests as "indigenous." We have been made aware that that is inaccurate. We regret our decision to use that as our cover headline, and sincerely apologize for our mistake. A similar error was made in an article in our second issue of this semester. We apologize for offending those involved, and for misinforming the public in both situations. We have already taken action in more thoroughly examining our covers and stories before going to print, and we encourage any students with grievances to reach out to us. We have a responsibility to do better.

University Student Senate Fails to Elect Vice Chair for Fiscal Affairs

By Quiara Vasquez
Editor-in-Chief

CUNY's University Student Senate (USS) held its internal elections for the 2019-2020 academic year this past Sunday, Oct. 21 at Guttman Community College. The 34 delegates and additional dozen observers who had showed up to Midtown expected a quick and punctual handover of power. What they got instead was four hours of deliberation, five rounds of voting, and a hung election.

Ten seats were up for grabs among the delegates of USS - including Brooklyn College's own Ethan Milich (running for chair) and Fay Yanofsky (running for Vice Chair of Fiscal Affairs). While nine of the ten seats up for grabs were filled - including USS chair, where Milich lost his bid - the position of Vice Chair for Fiscal Affairs remains unfilled.

In order to win an election to any position within USS, a candidate needs a quorum of 29 votes; with only 34 delegates in attendance, this made the path to victory difficult in competitive races. After the first round of voting, the four races where no one cleared 29 votes went into run-offs, where only the top two candidates were put on the ballot.

But after four



USS's Haris Khan (center) and Smitha Varghese (right) converse at their last meeting as USS delegates. / Quiara Vasquez

subsequent rounds of run-offs, the race for Vice Chair of Fiscal Affairs remains unresolved. Neither Yanofsky nor her competitor, Baruch delegate John Mondal, received the 29 votes necessary for a total victory; likewise, neither candidate chose to yield.

Even though Yanofsky trailed Mondal 14 to 22 at final count, she thinks she still has a path to victory.

"Usually there's a lot of pressure to yield and just hang over the nomination, but I looked at the numbers and it didn't make sense to do it," Yanofsky explained. She attributes her vote deficit to the low turnout at the USS meeting.

"I should have been much closer," she said. "There were six people who were supposed to vote for me but didn't

come."

Those delegates who were not in attendance - including BC delegate Gary Ortiz - were instead represented by their alternates, who Yanofsky did not communicate with while campaigning.

"I had a plan," Yanofsky said. "I didn't expect such low turnout."

Among Yanofsky's plans for the vice chair position are bringing participatory budgeting to USS and increasing transparency within the organization.

While Yanofsky chose not to withdraw her name from consideration, her fellow delegate Ethan Milich ended up removing his name from contention after coming in second place during the first round of elections.

"I did my best," Milich said. He got 12 votes to the

22 votes garnered by City Tech delegate Timothy Hunter.

Dannelly Rodriguez, who was also in contention, didn't get a single vote and was promptly eliminated from the running, as was Brooklyn College senior Corrinne Greene, who received a single write-in vote.

("USS must urgently re-evaluate their election procedures to make them more democratic," Greene told Vanguard in a statement. "We should never have another race for chair with only cisgender men in the field.")

Although Milich supports his fellow Brooklyn delegate, and encourages Yanofsky to continue, he argues that the system that allows her to refuse to yield is indicative of larger democratic issues within

USS and what he calls its "toxic political culture."

For now, the outgoing vice chair for fiscal affairs, Razieh Arabi, has been named interim vice chair by unanimous decision of the USS plenary, which allows the body to continue on voting and passing a budget for the 2020 fiscal year. Both Yanofsky and Mondal will work alongside Arabi for now, until one of them eventually takes the seat after a second round of voting that will occur at a yet-to-be-decided future date.

Until then, Yanofsky is holding out for a victory.

"I don't think anybody has the numbers to win, but I should have been much closer, for the work that I did and the people that I spoke to," she said. "Just, six people didn't turn out. I'm hoping next time they do."

USS 2019-2020 STEERING COMMITTEE

USS Chairperson:

Timothy Hunter (City Tech)

Vice Chair for Legislative Affairs:

Juwanie Piquant (City Tech)

Vice Chair for Fiscal Affairs:

no officer elected

Vice Chair for Graduate Affairs:

Dexter Roberts (Baruch)

Vice Chair for Senior College Affairs:

Natalie Segev (John Jay)



Vice Chair for Community College Affairs:

Celis Hinds (Kingsborough CC)

Vice Chair for Evening and Part-Time Affairs:

Ali Hassan (Queens)

Vice Chair for Disability Affairs:

Leonard Blades (School of Professional Studies)

Vice Chair for International Student Affairs:

Nicole Agu (College of Staten Island)

Vice Chair for Technology Fee Affairs:

Kesi Gordon (York)

Crash Landing: Saving the Birds on Campus

By Farhad Rahman and
Gabriela Flores
*Business Manager & Staff
Writer*

This fall season brings in a surge of migratory birds into New York City, with Brooklyn College inevitably becoming their nest.

But for some unlucky birds, BC will double as their grave.

Since April 2019, BC's Associate Archivist, Marianne LaBatto, has recorded thirty cases of bird-window collisions along the library's premises.

"There's a possibility there's more birds that I am not seeing," LaBatto said.

Without an indication, birds will see their reflection in the glass windows of a building and assume they're actually looking at another bird.

"They will accelerate to avoid impact," explained Associate Biology Professor Tom Wilson. "A simple Google search can show you the correlation between the light-glaring windows and collisions."

This matter is not only posing a threat to BC birds, but worldwide. According to The New York City Audubon



Northern Waterthrushes spotted on campus near the library./ Paul Tavares

Society, approximately 80,000 to 230,000 birds die yearly from their collisions with glass windows in New York alone. Annually, between several hundred million and one billion birds die globally.

In sharing her concerns with her fellow librarians and communicating with custodians that dispose of carcasses, LaBatto sparked the conversation of bird conservation.

Through her extensive research on the preventive measures against bird collisions, LaBatto came across decals. These patterned stickers warn flying

birds that glass is ahead, similarly to the exterior glazing that the NYC local bill entails. While these decals are in use

However, this solution is not in use campus-wide, meaning that the number of accidents happening along the West Quad or other buildings remain hazardous.

Professor Wilson states that decals are examples of "cost-effective" solutions that can be acted upon if BC is "willing to pay a couple of hundred dollars."

Prof. Wilson thinks it's unlikely that the busy college community is aware of the birds' plight.

"Most here are overworked," said Wilson. "They may be hearing a loud thump on the windows, but it's a matter of whether they are willing to go outside and see what it was."

Assistant Professor and Health Sciences Librarian Lee Ann Fullington was initially unaware of the issue before LaBatto informed her. She thinks that the current solution of decals is a positive step forward, but that more needs to be done. "It's a good start, but where will it go next?" Fullington

asked. "We [the BC community] should care for our feathered friends."

Luckily, birds on campus have friends in high places.

"Recently, there has been more political pressure to apply these measures," said Wilson. On March 28, 2019, NY City Council member Rafael L. Espinal Jr. introduced Int. No. 1482. This bill calls for a "new definition of bird-friendly glass" and demands that all glass exteriors standing 75 feet or below be glazed. As reported by NBC New York, these measures will end up costing investors 5 percent more spending as opposed to if they were to install standard glass.

Even without government intervention, LaBatto thinks the campus community can resolve this danger to bird life.

"If people are interested in helping these students, it can be an interdisciplinary project. I see that this can be a bigger project, and Brooklyn College can be a model for others in the CUNY system," she said.

With this in mind,

LaBatto filed a work-report for Facilities to aid the cause. Two weeks after filing, the Office of Facilities continues to review LaBatto's request. Currently, there is no budget dedicated to preventing or dealing with birds colliding with the windows on campus.

"We do not have a specific line item in our budget for this," said Alan Gilbert, the Senior Vice President for Finance and Administration. However, a Facilities representative stated that "there's a long list of other things in the process." In other words, no one knows when this project that requires the help of Campus Construction will happen.

Though there is currently limited awareness both on- and off-campus of bird-window collisions, LaBatto and other birdlife conservationists will continue their work and advocacy.

"The way I see it, we all live in this world together," LaBatto said. "We gotta help each other out, because everybody needs a little helping hand."



The decal on the library windows meant to help the birds./ Gabriela Flores

NYC Activists Urge Virginians to Vote Dem

By Shauna Carlos
Staff Writer

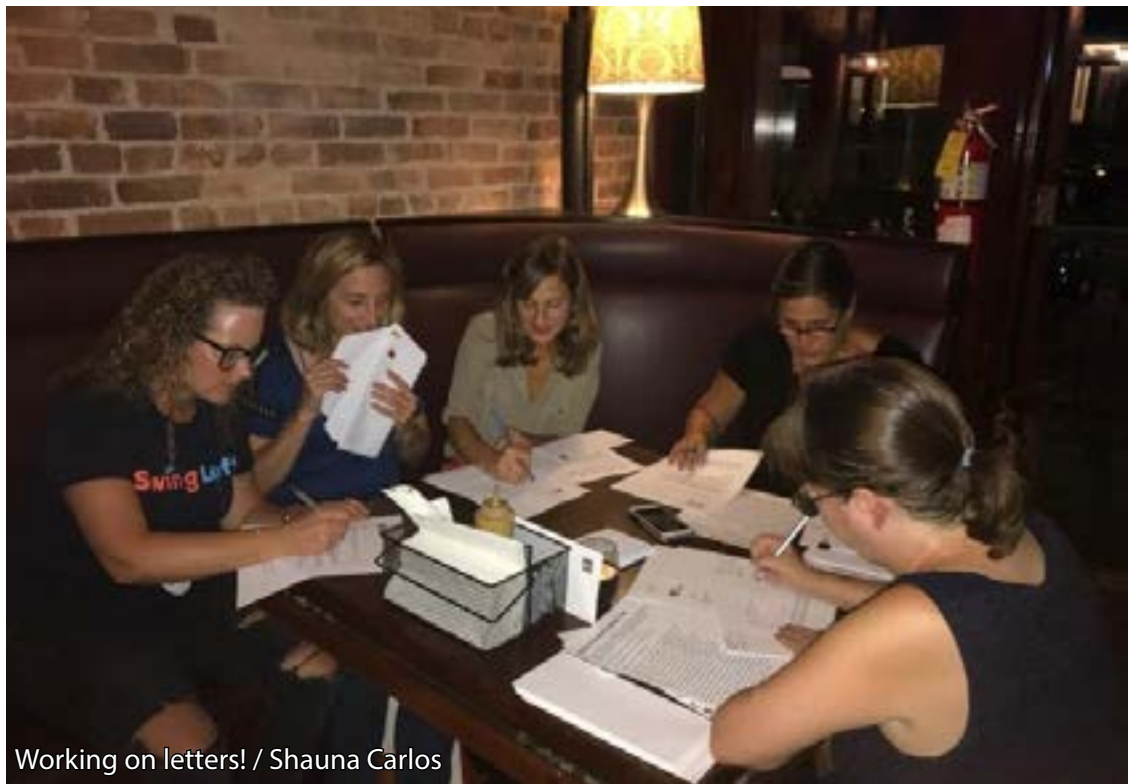
A place to congregate, a couple boxes of pizzas, envelopes and stamps was all that was needed for a group of New Yorkers to gather together for a common goal: flipping Virginia.

On a Monday evening in late September, a grassroots movement of New Yorkers met at a local ale house to write letters urging residents of the potential swing state to go out and vote.

With the upcoming presidential election and non-stop campaigning,

it is easy to overlook local politics; however, elections taking place in November are just as important. Virginia has gathered a lot of attention in today's electoral landscape. Both parties have an interest in maintaining or gaining the majority and constituents all over are doing their part to support their party.

"Swing Left," the organization hosting the event, was founded by Joshua Krafchin, Ethan Todras-Whitehill, and Miriam Stone in 2017 in the aftermath of the 2016 presidential election



Working on letters! / Shauna Carlos

with the purpose of galvanizing people, including those who don't live in swing states, to come up in support of the Democratic Party.

Katie Fuller, one of Swing Left's organizers, and resident of Park Slope, said she believes the family-oriented nature of this community will encourage people to join their electoral efforts.

Mary Ellen-Sullivan, a participant at the event, said she hopes her participation will "inspire leaning democrats." According to the two activists, letter writing has proven to be more effective than postcards and phone banking in reaching potential voters.

Participants of the

event were given a blank letter template to fill out with their own personal answers. The letter began with "I have pledged to vote in every election, because..." Participants filled in the blank in various ways, but they all shared a common idea: voter turnout is important.

Isabel Bryon, another participant said, "It is my civic duty. I can't complain if I don't vote." Bryon shared that she has experience in local grassroots movements as a member of Red 2 Blue, another organization that supports Democratic candidates across all governmental levels, both locally and nationally.

Sitting across from Bryon was Mark Johnson,

another participant. The two did not know each other prior to the event but worked on their letters together as if they were longtime friends. Johnson said a conversation he had with a friend inspired him to take part in activism. He said that he was advised to not let the perfect way of doing things stop him from actually doing things.

Events like this are continuously being hosted across the country, for both parties, in this election season.

"A couple hundred votes make the difference," Bryon added.



Katie Fuller (left) and Mary Ellen-Sullivan (right). / Shauna Carlos

Painting for Charity with Muslims Giving Back

By Kevin Limiti
News Editor

From a sun setting over ocean water, to the logo for the NBA, to Quran inspired imagery, Tuesday's Paint Night, hosted by three different Muslim student groups, combined artwork with charitable causes as part of the international Charity Week.

Charity Week, which was organized

by the Islamic Relief Organization, raises money for orphans and poor children every year at the end of October. This year, Charity Week falls between the 21st and the 27th. Other countries, including the United Kingdom, Germany, and South Africa, also participated.

Charity Week at Brooklyn College is a combined effort between the Muslim Women

Education Initiative, Muslim's Giving Back, and the Muslim Student Association.

In SUBO, participants of Paint Night paid ten dollars each in order to participate. They were provided with painting supplies, and allowed to let their imaginations run wild onto the palette. An assortment of treats adorned a table on the back wall which included cookies, cake, chips, and

sparkling grape juice.

Zainab Nathani, President of Muslim's Giving Back, said that painting was popular at other events which made them decide to try it for Charity Week. "A lot of people like to paint and those who don't have supplies at home can use them here," she said.

Noor M., who declined to give his full name, painted a sun over water with the word 'miskeen',

which means poor, written in Arabic over it. "I believe we are all poor or needy," he said of his painting, "yet we like to glamorize ourselves to pretend we are not."

This year's Charity Week also included a crepe sale in front of Whitehead, and an auction Wednesday in SUBO's Jefferson-Williams Lounge.

The Other Sanders of Brooklyn College Given Documentary Treatment

By John Schilling
Staff Writer

On Thursday, October 17, the Brooklyn College film department had the great privilege of screening the US Premiere of Larry Sanders -- Still Fighting, a documentary made by the Hoult brothers and produced by 3rd Strike Films about the brother of Presidential Candidate Bernie Sanders.

When you hear the name "Larry Sanders," many thoughts may come to your mind. Not only was there a sitcom called The Larry Sanders Show in the 1990s, but also an NBA player of the same name. Before them, however, there was Larry Sanders, the older brother of Senator Bernie Sanders and an alumnus of Brooklyn College.

While the attendance was small, the presence at the event was substantial. The screening room in the West End Building hosted a few students and alumni, as well as some Bernie Sanders supporters eager to learn more about Larry Sanders, a politician in the United Kingdom who currently serves as the Health Spokesperson of the Green Party in the U.K.

The film covers the life of Larry Sanders from the beginning and explains the journey that led him to a life in English politics. Sanders was born April 29, 1935, and he grew up in Brooklyn with his parents, Eli and Dorothy, as well as his younger brother, Bernard. In Junior High School, Sanders had a passion for poetry, and his interest in politics did not fully blossom until he attended Brooklyn College. While here in the 1950s, Larry was inspired by the student government which he says in the film was "left-wing dominated," at the time. When Brooklyn College shifted the student government from a focus on politics to a focus on clubs, he describes the anger he felt and the efforts he led to protest this change, including a pamphlet called "Common Sense" (inspired by Thomas Paine) that he handed out on campus with a friend of his.

After his time at Brooklyn College, Sanders went on to study at Harvard during a rough period of his life. After his parents both died, Sanders resorted to traveling to visit family and seeing the world.

It was during this time that he met his wife, Margaret, and his travels often involved going to visit Bernie after he would win an election. His decision to move to England came when his wife was pregnant with their first child so they could be closer to her family. From there, Sanders worked for Oxford, fought for groups like the Workers' Educational Association (WEA), and joined the Green Party when he resonated with their message. He became the party's Health Spokesperson in 2016.

Frequently throughout the film, Sanders' colleagues praise him by talking about how truly passionate he is for the issues that he fights for, including those rooted in healthcare and social work. Specifically, the film mentions his immense knowledge of healthcare, ideas for developing education for working-class women who had previously been denied access, efforts to save social services from budget cuts, warnings regarding climate change, and efforts to increase jobs and decrease poverty and homelessness. One of his colleagues from the



Larry Saunders

Larry Sanders' 1956 yearbook photo. / Broeklundian 1956

WEA even goes as far as to praise Sanders' ability to articulate information and "talk about things in ways people could understand."

After the screening, the film was met with thunderous applause, and Keith and Paul Hoult were gracious enough to sit down with Foster Hirsch, an author and film scholar, to discuss the film, respond to questions, and hear feedback. The audience did not hold back and suggested the addition of subtitles, a more informative introduction to English politics, and some

trimming to shorten the film. The Hoult brothers acknowledged and appreciated all of these suggestions.

When it came to the questions and answers, the recurring topics included Bernie Sanders, the Green Party, and some of the production choices that went into the film. On the topic of Bernie, Foster Hirsch drew an interesting comparison between the brothers by claiming Larry Sanders seems more "accessible" and that this film really "humanizes" Bernie as more than just "the person who is screaming and shouting and pointing." Keith Hoult revealed that throughout the production, "Bernie was the elephant in the room," but Larry felt it was necessary to talk about Bernie to talk about himself. Paul Hoult added that "he [Larry Sanders] is extremely protective over Bernie."



Filmmakers Keith and Paul Hoult. / Chloe Abosch

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The Other Sanders of Brooklyn College Given Documentary Treatment

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In terms of what drew the Hoult brothers to Larry Sanders, Keith revealed that he was in film school and frustrated with the lack of films he was making in the summer of 2015. Around the same time, they noticed that the videos on the U.K Green Party's website were "terrible" and first heard the name Larry Sanders after David Cameron resigned as prime minister, and the Green Party elected Sanders as their candidate for the position. From there, the Hoult brothers struck up a close relationship with Sanders and made clips for his campaign. The idea for the film came soon after, as the Hoult brothers wanted to do their first feature and found Larry's life to be interesting.



Foster Hirsch at the "Still Fighting" screening. / Chloe Abosch

When asked what they wanted audiences to take away after viewing the film, both brothers talked about Larry Sanders as an inspiration for us all. Keith Hoult spoke about his hope that audiences appreciate the life of Larry Sanders as "a life well lived."

"You get to our ages and you sort of think.. well, what's next?" Keith told the audience.

"When you see someone in their ninth decade being so passionate about very fundamental values and things that make real fundamental changes in people's lives and society, that excites the heck out of me, and it makes me think that the next 28 years for me could be interesting," he added.

As for Paul Hoult, he shared a memory with

the audience about filming Larry Sanders at a care home, a scene that did not make the final cut of the film.

"It's a beautiful piece, and he's probably older than a number of the people in the care home. But with the passion and the encouragement that few gentlemen give to these people, you can't help but love the guy," Paul said.

"He's just full of life and

positivity...and the whole time we have known him, it has just been consistent," he added.

Before the film screening, the Hoult brothers played a clip of Larry Sanders in which he wished luck to all the students of Brooklyn College in their studies and called his time at Brooklyn College, "the best experience of his life."

The 2019 Brooklyn College Job Fair Experience

By Edmund Zhen
Opinions Editor

Last week, I was able to visit over 30 tables and connected with 40+ employers and representatives during the Job Fair. Within three hours, my folder was densely packed with fliers of job listings, volunteering opportunities, and personal business cards.

But it wasn't as easy as it sounded. Despite all the practice and preparation, nothing readied me for the moment. All around, the sea of students was deeply engaged with their peers, employers, and administrators, seemingly unbothered by the prying eyes and barrage of questions.

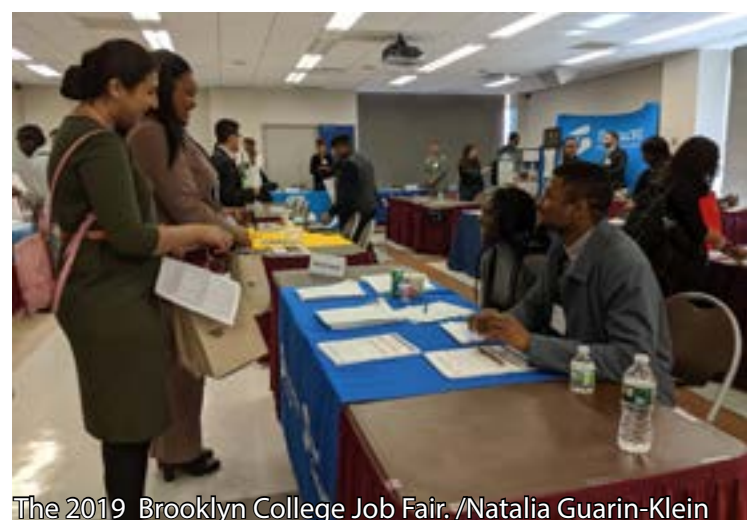
The atmosphere was invigorating and the level of efficiency fairly impressive. There were representatives from the Magner Career Center placed on most floors, welcoming students warmly. On some floors, I saw representatives helping students nonstop, guiding and answering questions.

One issue that confused many students was the placement of companies. I can't come up with an explanation of why companies in the same/similar niche would be on different floors/rooms. Would consolidating companies within the same major not be a more effective way? First, it alleviates the confusion in

students, saving time and effort for representatives. They could use this time to do more welcoming and overlooking rooms to make sure things run smoothly.

But that is also dependent on the employers, some of whom seem to have had time and attendance issues. A few tables were still empty at 12:30 PM, an impediment to students who were actually interested. I asked multiple representatives about their whereabouts with no concrete answer in the end. It was either they show up or they didn't.

To be clear, that's not the fault of the college or the event organizers. It is just a problem that needed to be voiced because many



The 2019 Brooklyn College Job Fair. / Natalia Guarin-Klein

people think it's workers who need employers when it is very much vice versa. Employers need employees just as much as the latter does. Common issues like time and attendance and being responsible are not things that are limited to only one party, so an issue like this does not put those companies in a good light.

Regardless, those issues did little to impact the overall success of the convention. The attendance rate of students was high, and lots of value and opportunities were happening in that building. Big applause to the Magner Center and its affiliating teams that made this possible for us.

Opinion: The Shocking Reality Behind “Joker”



“Joker” is not a call to do harm, but a call to do better. / Warner Bros

By John Schilling
Staff Writer

Warning: Minor spoilers ahead. Read at your own discretion.

On October 4, 2019, the long-awaited Joker film was released in the United States. Directed by Todd Phillips, the film stars Joaquin Phoenix in the title role and has left moviegoers uneasy with its dark, disturbing tone to the point where it has sparked a fear nationwide. In the wake of this turbulent political time, movie theaters across the country have taken extra security measures to ensure safe showings of the film and prevent any violence that some believe the film may encourage. Joker is a call to action, but not in the way people think.

Many people fear that the release of this film will inspire attacks across the country, and in the worst-case scenario, crumble society altogether. While the film is certainly divisive, the real message behind it seems to be of

a progressive nature that does not endanger society but holds it accountable. The shocking thing about the film is not how disturbing or violent it is, but how real it is. The film shines a light on mental illness, bullying, public humiliation, abuse, neglect, and political hypocrisy. Furthermore, it begs the question: Is society responsible for the creation of the Joker?

Surely, there is not a definite answer to this question, and it could be debated for hours. The film, however, seems to indicate that society is responsible for what it presents and how it enables the Joker’s actions. Through Arthur Fleck (the man who becomes the Joker), the film shows the audience a mentally ill man who was abused and neglected at a young age, bullied and assaulted constantly, publicly humiliated on television, and seen as less than human by Thomas Wayne, an uncaring, upper-class individual. Fleck seeks treatment for his mental

illness, but this is short-lived when he learns that the budgeting for the program has been cut. In this way, the character’s origin is so alarmingly real that it makes the audience forget that they are watching a comic book movie.

For so long, comic book movies have been laughed at and rightfully so. The plotlines are often outlandish and unrealistic. The origins of its heroes and villains require us to suspend disbelief. The origin story presented in Joker does not. The film does not have “a spider-bite scene” that turns Fleck into the Joker and enhances his abilities or makes him physically superior. Instead, the Joker is born from events that could happen to and/or be set in motion by anybody.

In the film, the creation of the Joker can be attributed to characters that all come from different walks of life. The bullying and harassment on the street gives Arthur his motive and his rage. The abuse and neglect

of his mother and her boyfriend at a young age gives Arthur his mental scarring that diminishes his sanity. The cutting of the funding for his treatment prevents Arthur from getting better and controlling his “negative thoughts.” The dismissiveness of Thomas Wayne dehumanizes Arthur and makes him truly realize how little the rich and powerful care about people like him. The abuse of power by Murray Franklin (Robert DeNiro) in the media sets Arthur over the edge and gives him a platform to become the Joker that society begins to idolize. Arthur’s coworker, Randall, literally puts the gun in the Joker’s hands. In many ways, society did create the Joker or at least the film makes it seem that way.

This film and its character shines a light on the cruelty of both those in power and those at the bottom, showing how anyone could be at fault. It is a wake-up call to not only support

efforts to provide funding for mental health but also to show basic human decency to everyone around us. The Joker is not a character to be glorified, but one to be remembered. Societal mistreatment and/or mental illness is no excuse to commit acts of violence, but it is a devastating explanation for why they may happen. If the problem is ignored, it does not go away. Instead, it progresses and those who ignored it are responsible for the horrors that may result.

Joker is not a call to do harm, but a call to do better. The film is not meant to promote violence, but to prevent it. For a long time, society has mistreated and/or ignored the mentally ill and in many instances, the results have been catastrophic. Therefore, it is our responsibility to take Joker as a warning and to pursue efforts that will ensure its events do not become a reality, especially in a world where there is no Batman to save us.

On The Record: The Notorious B.I.G., "Ready to Die"

By Allison Rapp
Columnist

The 2020 Rock n' Roll Hall of Fame nominees have been announced. This year's list features the Notorious B.I.G., Whitney Houston, Pat Benatar, Dave Matthews Band, Depeche Mode, the Doobie Brothers, Judas Priest, Kraftwerk, MC5, Motörhead, Nine Inch Nails, Rufus featuring Chaka Khan, Todd Rundgren, Soundgarden, T. Rex, and Thin Lizzy. Let the opinions fly.

I've never been to the hall. I've known a handful of people over the years who have had a hand in supporting the institution, either as contributors to their various programs or as fans heading to see what it was all about. Personally, I've never felt it worthy enough to travel to the relative ghost town that is Cleveland, I've spent plenty of time on the chilly shores of Lake Erie as it is. People don't go to Cleveland because they want to, they go because they're obligated by something or someone. Put bluntly, nothing about Cleveland screams "rock n' roll". (For their 25th anniversary in 2009, the hall hosted a massive concert event in...New York City.)

In addition, the rock n' roll hall foundation has only been around since the early 80s, a miniscule amount of time in comparison with the history of music. With only one nomination season per year, it will take decades to induct everyone who truly deserves a place in the hall.

Clearly, I have many of my own qualms with the rock hall, most of them revolving around the idea that it doesn't seem



possible to boil rock n' roll down to a building of photos and plaques. I'm also significantly put off at the lack of women on the list. It's true that rock n' roll has been male dominated for decades, but there's more than a few female artists who have been eligible for years.

There's a lot of things I am when it comes to the rock n' roll: opinionated, passionate, and dedicated. But one thing I am not is a purist, and it's why I think the Notorious B.I.G fully deserves this nomination, and I hope to see him inducted next year.

Purists will wail that Biggie Smalls is a far stretch from what many might consider "rock n' roll", and it's true that he's not famous for any ripping guitar solos or heart stopping drum fills, but the minute you attempt to shove rock n' roll into a box of definitions is the minute it isn't rock n' roll anymore.

Ready to Die, Biggie's debut record, was released in September of 1994, meaning this is the very first year he's been eligible for the rock hall. (The rules state that 25 years must have passed since the release of a nominee's first single or album.) The Brooklyn native was only 22 at the time, and a mere 3 years away from his murder.

His tracks are smoother than smooth. Rhythmically, it doesn't get better than this. He exercises an impressive level of control over his lyrics that sits on top of his added sound effects, and occasional guitar and horn riffs. If you enjoyed Kendrick Lamar's To Pimp a Butterfly, Childish Gambino's Awaken, My Love!, or even Gary Clark Jr.'s This Land, look no further than Ready to Die for their original influence.

Most rock fans agree, even the purists, that rock n' roll is about attitude -- a way of living life with your heart on your sleeve and presenting yourself

full force -- and also about telling your story with everything you've got. Biggie does this.

He sets the scene of Brooklyn in the 90's so well. It's like he's driving us around in his car and telling us about the street corners and alleys that go by. Ready to Die is a representation of life, complete with arguments, apologies, family memories, friendships, crime, girlfriends, and his music.

You could say it's about sex, drugs, and rock n' roll.

It's jazz, rock, hip-hop, and rap, all rolled into one brilliant portrait of what it's like to be from and of the streets of Brooklyn. His diction is crystal clear -- there's no mistaking the words he says. It's honest and in your face.

"If I wasn't in the rap game, I'd probably have a key knee-deep in the crack game. Because the streets is a short stop, either you're slinging crack rock or you got a

wicked jump shot," he says on "Things Done Changed". He never sugar coats the thug lifestyle. Things are hard, day in and day out, and yet it's with his music that Biggie is able to express what the streets of Brooklyn look and sound like.

"You never thought that hip-hop would take it this far

Now I'm in the limelight 'cause I rhyme tight," he raps on "Juicy".

Maybe it's my bias for all things Brooklyn that makes me such a staunch supporter for Biggie's rock hall induction, or maybe I just really want to upset the purists. Isn't that what rock n' roll is really about? Pissing off the establishment and breaking boundaries? What's more rock n' roll than bending the rules? The Notorious B.I.G. proved that you can come from anywhere and change the game around you.

Texas, New York, California: Garry Winogrand in Full Color

By Rachel Ninomiya
Staff Writer

Two standing figures, in one projection purchasing a ticket from a “Mad Mad World” box office, in another contemplating a Coca-Cola machine. Posing in front of a fountain, a mother wrangles one child as another runs off, while the father stands patiently holding the camera. A woman in a convertible smoking a cigarette, hair blowing in the air.

These are the snapshots of American life as captured by Garry Winogrand. Presented in a multi channel installation, the images flicker on and off, brief digital projections that give us glimpses into the lives of his subjects around the country. Up for only a few seconds, we see into the lives for about the same amount of time as it took Winogrand to spot and snap the image. In the few moments the image lingers on the screen, the man will purchase his ticket and enter “Mad Mad World,” the soda will roll out of the machine and pop open, the child will run out of the frame and the woman will finish her cigarette and flick the butt onto the highway.

In partnership with the Center for Creative

Photography, the Brooklyn Museum presents an exhibition of Winogrand’s signature American scenes. Cousins to the Great American Roadtrip Era photographs of Robert Frank or Stephen Shore, Winogrand’s photographs take on the Sisyphean task of surveying the United States and presenting it to us succinctly, to a jury of peers. In this exhibition, a fresh look is taken at Winogrand’s oeuvre. Rather than the black and white images that make his *Women are Beautiful* (1975) and *Public Relations* (1977) collections, this aptly titled survey *Garry Winogrand: Color* presents the little known color works Winogrand produced over two decades. These images possess the same framing and split second moments Winogrand is known for, but with a vivacity and boldness that makes them feel even more alive, and as a viewer, even more like you are in the moment. It is impossible to imagine the woman in the convertible without her California yellow hair whipping in the wind, or the mother without her slash of red lipstick against the bright white fountain and blue sky.

Shot throughout the 1950’s to 1960’s, these



Garry Winogrand Archive/Gift of the Artist

images have always been befuddling to me. Rather than the outsider looking in impression of Frank, or the rigorously sought and framed images of Shore, on first glance, Winogrand’s images are almost lackadaisical in comparison, capturing the magic and monotony of an era where anyone can own a camera.

In the first season of *Mad Men*, Don Draper is asked to pitch the Kodak Carousel. “In Greek, ‘Nostalgia’ literally means ‘the pain from an old wound.’ It’s a twinge in your heart far more powerful than memory alone. This isn’t a spaceship, it’s a time machine. It goes backwards and forwards. It takes us to a place we ache to go again,” he starts. As he delivers his pitch, he projects images of his wife and family, flitting in no distinguishable order beyond an emotional one. “It’s not called *The Wheel*. It’s called a *Carousel*,” he continues, “It lets us travel the way a child travels. Round and around, and back home again. To a place we know we are loved.”

For this presentation, the Center for Creative Photography and the

Brooklyn Museum resurrect the carousel to display these lesser known photographs of Winogrand. Upon entering the exhibition, visitors are confronted with the humble device, projecting vintage color slides on the wall. This sets the stage for the next room, a corridor of slideshows showing over 400 images grouped thematically, a sort of deified viewing experience that lifts Winogrand’s images higher—to the sort of nostalgia and child’s sense of home that Don Draper is selling to us.

There is a certain universality to Winogrand’s images, and that is what makes them so special. The most identifiable settings in *Color* are New York City, Los Angeles, and various Texan cities, but they seem so simultaneously familiar and foreign that it doesn’t really matter where these photos were actually taken. Our larger estrangement from the core of our country is therefore called out by Winogrand, who acts as neither sympathizer nor judge, just messenger. This is the strangeness of his photographs: the images are of an America

widely understood but narrowly experienced.

In the final portion of the exhibition, the Brooklyn Museum pulls from its own holdings of Winogrand’s black and white prints and selves into the Center for Creative Photography’s collection to pair color images related either directly or thematically. In the 1960’s, Winogrand started carrying around a color camera, and would often snap a color version immediately after taking the black and white one. Pairing some iconic black and white works with their color counterparts or others with compositionally linked images, the exhibition ties together Winogrand’s bodies of work, presenting his career as a cohesive journey rather than disparate practices. And isn’t that what America is all about?

Garry Winogrand: *Color* is on view through December 8th, 2019. The Brooklyn Museum is open Wednesday through Sunday 11am-6pm with late hours until 10pm on Thursday. Admission is free for CUNY students with ID.



Photo by Jonathan Dorado, courtesy of Brooklyn Museum

An Impressive, Delightful Close to the Composers' Collective Two Part Concert Series

By Jack Coleman
Arts Editor

On Thursday, Oct. 17, Marcello Di Russo, the president of the Brooklyn College Composers' Collective, scrambled to find more seats for the large crowd gathered in the atrium of the Leonard and Claire Tow Theater. Whether standing, seated in chairs, or on the ledge of the large north-facing glass window, it didn't matter. Audience members were met with the wildly impressive Afternoon Concert.

This second half of the Composers' Collective concert series was in direct stylistic contrast to last week's exhilarating concert, *Mirror*, a site-specific performance art-piece by Tiger West. Instead, this concert featured four scores, each written by members of the Collective. Fusing an assortment of classical influences, these composers tied their own voices and clever twists into genres which ranged from the romantic to the contemporary.

After a warm introduction by Di Russo, the show began with *Piano Fantasia* in D Minor, written and performed by Connor



Cameron Dale performing his Medley for Solo Piano. / Michal S.

Whelan. Described as "neoclassical", the piece was a clear blend of styles that would usually be lumped in the classical category. But I happen to be a true sucker for anything in minor key. The *Fantasia* was dramatic, gentle, and served to showcase the composer's studiousness as a classical musician. Whelan's set opened a show which was clearly not going to disappoint.

Next up was Cameron Dale's *Medley for Solo Piano*, a soft-spoken mixture of the composer's earlier compositions. With a horror vacui

yet somber quality, the medley's sparkling chord progressions were incessant without losing touch. Much more contemporary in form than Whelan's, with some clear jazz textures, this piece recalled the film scores of Ryuichi Sakamoto, or at times the movements of Maurice Ravel.

The standout piece of the show, *Chose(Thing)*, took as its conceptual and emotional core, as well as its title, a concept by Julia Kristeva, the renowned psychoanalytic philosopher. Interpreted by Gidong Kim in his

piece, *Chose* is explained by Kristeva as something unnamable, "a kind of archaic, preobject." The Korean-born composer conjured feelings that were stirring, affecting and sweet; something I wanted to gobble it up, store it in me for as long as possible. Perhaps it was the deep, viscous groans sighed from the cello, played by Kaylin Romero? Or maybe Benjamin Kotik's violin, as it sang its intense melody that rang boldly through the atrium? With Gidong grounding it all on the piano, the trio executed *Chose(Thing)*

with emotional gusto, making it all too easy to feel swept off to somewhere unknown.

The show closed with a reminder, in piano and flute, that warmer days are yet to come. *The Butterfly*, written by Andrew Porter, is part of a larger collection of movements which attempts to capture the essence of spring time. Eleni Kamaratou on piano provided the bloom, and Melissa Fishman on flute the breeze, invoking the fecund months with Porter's simplistic form and pleasant melodies.

These composers offered another thrilling assortment of concept, vision, and execution to a mundane Thursday afternoon. What was apparent in the two-part concert series is the Composers' Collective's eclecticism of interest, and their drive to push the arts community on campus. Whatever Di Russo and this ambitious collective have lined up is not to be missed.



Gidong Kim on piano, Benjamin Kotik on violin, and Kaylin Romero on cello performing Kim's *Chose(Thing)*. / Michal S.

BC Athletics Nominates New Hall of Fame Class

By Conrad Hoyt
Sports Editor

For just the second time in the last 28 years, the Brooklyn College athletics department is inducting a new class to the athletics hall of fame.

A new class of inductees will be honored in 2020, and the athletics department is urging students and former students to help make nominations. Nominees can be student-athletes, coaches, trainers, managers, staff members, or other athletic department administrators who have made “outstanding contributions” to the Brooklyn College athletics program.

After nominations are put in, a committee of college administrators, students, and former honorees will evaluate the nominations, ensuring that only the most deserving of candidates are inducted.

Between 1991 and 2017, the hall of fame was inactive. (That’s nearly three decades.) Now, the athletics department is looking forward to inducting a new class in 2020 to keep the tide moving.

“Inducting new classes to the hall of fame is a great way of honoring some very deserving



Brooklyn College's Athletics Hall of Fame. /Ryan Schwach

athletes, as well as a way to bridge some of our more recent alumni with some [of] those who are already in the Hall, dating back to the 1950s, 60s, 70s and 80s,” said Alex Lang, Associate Director of Recreation, Intramurals and Athletics, and Sports Information Director at Brooklyn College. Lang also is the head coach of the women’s basketball team.

He continued, “Many of these former student-athletes have strong ties

to Brooklyn College and take lots of pride in being alumni.”

On the Brooklyn College Athletics website, there is an option to fill out a nomination form. Those nominating others are required to give their name, phone number, address, and relationship with the nominee. Also included on the form are the graduating class year of the athlete, their affiliation to Brooklyn College Athletics, and

a list of the nominee’s accomplishments.

The 2017 hall of fame inductees are Tiffany Ellzy ‘94, a Women’s Basketball star who was the only 1,000-point scorer in the program; Pavan Khurana ‘02, a Men’s Tennis star who graduated with an overall regular season singles record of 30-0; and Andrew Woolward, ‘02, a Men’s Volleyball player and coach who helped the team secure the CUNYAC title in 1998.

Lang and the rest of the athletics department seem optimistic about the resurgence of the hall of fame and its future.

“It also allows our current student-athletes to dream of one day entering our hall of fame,” said Lang.

The current hall of fame is located on the second floor of the West Quad Building on campus.

Vinny the Goat by Mo Muhsin

