

VANGUARD

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VANGUARD

HE WAS JUST A KID FROM
BROOKLYN... NOW HE'S AN
OSCAR-WINNING ANIMATOR!



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Jessica Johnson Appointed USG VP

By Ryan Schwach
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USG President Alyssa Taylor has appointed Jessica Johnson as her new Vice President after the surprise resignation of her running mate, Ethan Milich, in late October.

USG announced the appointment via an executive order on Thursday, Nov. 7 after a brief search for a replacement carried about by Taylor and the USG Senate.

"I look forward to serving the Brooklyn College community," commented Johnson on the Instagram post announcing her selection as the new Vice President.

Johnson, a double major in Business and Business Administration with aspirations to enter law school post-graduation, was a recent addition to the USG Senate, taking one of the positions vacated by the large number of resignations the body so far this semester. Johnson is a senior at BC, a transfer from Borough of Manhattan Community College (BMCC), the President of the National Black Law Student Association's BC chapter, and the current Vice President of the NAACP on campus.

"I have a feel for just wanting things to go in the right direction," she

said. Johnson found out about the opening as a Senate member, and put her name in for consideration. "I said I was interested and was nominated by a fellow senator," she explained.

She found out about her appointment via an e-mail to the USG senate in advance of the public announcement.

"I was happy," she said. "I am excited to be in the position."

As Vice President, Johnson hopes to bring student wishes to fruition and promote harmony between the branches of USG and the administration.

"It's all for the good of the campus community," she said.

Her appointment comes after now former Vice President Ethan Milich resigned his position, saying that he was "no longer the best person to be serving as Vice President" in an e-mail sent to the USG body on Oct. 23. Milich's resignation is just the marquee name on a long list of departures within the government. At least seven senators have vacated their positions since the start of term, along with most of Taylor's original executive board, and at least two senators have been expelled from the body for not attending senate meetings.

"Sometimes people bite off more than they can chew," said Johnson. "That's not indicative of what they



Jessica Johnson on Instagram.

are capable of."

Amidst the resignations, some take issue with the process in which the VP appointment was made, criticizing it for lacking transparency.

"It is absolutely ridiculous that the student body was informed of the vacancy almost two weeks after Ethan resigned, in the same article that announced a new VP had been chosen," argued Corrinne Greene, a vocal activist in the BC community and former President of BC's Young Progressives of America chapter. Milich's resignation was made public last week in the Nov. 6 issue of Vanguard, and was not directly acknowledged on any of USG's social media pages.

"I should know a lot more about what's going on in USG than I do," said Greene.

Hamza Khilji, a

former CLAS Senator and USG Presidential candidate was one of three candidates in contention for the VP position. Although he spoke before the Senate, he feels wasn't given a fair chance.

"I entered a race I was never considered for, so that was always a factor against me," Khilji told the Vanguard.

He also agrees with Greene that the entire process could be more clear. "The process of the resignation and the opening for the position could have been far more transparent," he said.

"I won't say the public doesn't have the right to know," said Jessica Johnson, "But we have a set of by-laws we follow."

Regardless, barring any other resignations, Johnson will hold the VP position until the end of the spring semester, when a new ticket will be voted in.

"I entered a race I was never considered for, so that was always a factor against me." -Hamza Khilji

Immigrant Student Success Office Holds Open House



Jesus Perez, director of the program, in the new Immigrant Student Success Office. / Maya Schubert

By Maya Schubert
Staff Writer

The newly minted Immigrant Student Success Office located in Roosevelt hosted an open house Tuesday, Nov. 12 to showcase the services they are providing to students.

“This is your home,” said Jesus Perez, director of the program, as he greeted a student. “This is for everybody.”

The Immigrant Student Success Office opened in early

September with the goal of providing help to immigrant students by offering services like counseling or recommending financial and legal aid.

Now, a little over two months after its opening, the program has expanded accordingly, with between twenty to thirty faculty members on its committee, and about a dozen faculty members on staff. The program has partnered with CUNY Central to bring in immigration

attorneys, as well as counselors and mentors.

Tuesday’s open house was the first day of work for Ana Bartolome, a certified consultant for Teaching English to Speakers of Other Languages (TESOL), and a new part-time assistant to Perez.

Bartolome, who will assist Perez with opening and closing the office, and handle the program’s social media page, wants the office to “be a place for students to have a

voice.”

Alexis Perez, a junior, is one of those students. After immigrating to Brooklyn from Panama at age five, Perez has found a community at ISSO, where he volunteers several hours a week, taking phone calls and messages for Jesus Perez. Since spending time in the office, he feels he has connected more with a community that shares his background and experiences.

“It’s not just an office where people come in, get help, and leave,” Perez said. “He [Jesus Perez] actually cares about everyone.”

Recently, ISSO took in a collection of student artwork to decorate the office. On Saturday, November 9, ISSO hosted a kick-off ceremony to celebrate the selected pieces, which were part of the Open Studios initiative by MFA and BFA art students. The artwork

represents the diverse voices of the school’s population, each piece a contribution to a larger story.

The day of the event had an added importance nationally as the U.S Supreme Court readied to vote on whether to repeal the Obama-era immigration policy Deferred Action for Childhood Arrivals, a fact not lost on Jesus Perez, who himself came from Mexico at a young age.

“I want to say to the Brooklyn College family that we’re building community,” he said. “We’re building a place of trust, and all people are welcome.”

ISSO is open to students during class hours. Individual staff hours are posted on the office’s door and listed under Student Support Services within the Student Affairs tab on Brooklyn College’s website.



Goretty Dejesus’ “Me and the Forest” was one of many paintings hanging in the ISSO. / Chloe Abosch

BC Historical Society Sees New Dawn



The Brooklyn College Historical Society. / Grace Paré

By Ian Ezinga
Staff Writer

Tuesday, Oct. 12 marked the first meeting of the newly resurrected Brooklyn College Historical Society. Excited about much more than just the free pizza, a diverse and lively body of students gathered in Boylan Hall's History Lounge for the club's first meeting of 2019. The meeting served primarily as a forum to share ideas about how the club will operate in the coming semesters and elect a new set of leaders.

The revival of the club came about largely

from the work of Grace Paré, who is currently interning for the history department, managing the department's various social media pages.

"I wanted to see the Historical Society develop into something bigger and better," Paré said.

Her work to get the club up and running began with encouragement from department faculty such as co-chair Philip Napoli. This encouragement was built on Napoli and other faculty's lasting enthusiasm for getting students involved in the department outside of

the classroom.

"We think that an active historical society can be a plus for student learning and engagement," Napoli said.

The Historical Society has had a long-standing tradition of going in and out of operation. This nature, Grace Paré told the Vanguard, had become a familiar aspect of the club due in part to a poor circulation of new underclassmen. "It needs to be restarted every few years because all the people involved in it graduate and move on," she said.

The new leadership of the club, headed by

junior Stephanie Fuentes and senior Nolan Frontera, aims to change that. Part of their plan is to extend an invitation to join the club to all majors as well as to encourage underclassmen to come and check it out.

"I want to reach out to people who aren't history majors," said Paré. "I think that we could really benefit from the involvement of related majors."

In years past, the Historical Society has been an integral part of history majors making their way through Brooklyn College. The club used to serve as a space to digest the latest contributions in the field of history by inviting lecturers and publishing students' writing in the student-run journal CLIO (named for the Greek muse of history). Prof. Napoli stressed the importance of publishing material, giving students experience in submitting to and editing in a journal.

The basic function of the club is straightforward - to provide a space for any students interested

in history to explore that interest outside of the classroom. Paré provided a compelling case for the club's existence and why students should join.

"I think too many history majors are experiencing the department in the way that I used to, as just a collection of classes and professors, rather than as a dynamic educational experience where new developments in the field are constantly being presented for our benefit," she said.

This club's revival may pass beneath some students' radar, but the great determination required to revive a club is clear. Professor Napoli, the elected leadership, and the rest of the newly regimented club are hoping that any interested students feel free to get into contact with the club and see what it has to offer. Going forward they are hoping to implement events, guest speakers, and museum trips. So to all who are interested in history, now is the time to write yourself into it.



Students pondering historical aspects of society. / Grace Paré

BC Welcomes Artists to Campus for Digital Careers Night

By John Schilling
Staff Writer

On Thursday, Nov. 8, the Brooklyn College Art Department and the Magner Career Center hosted Digital Careers Night in the Jefferson Williams Lounge of the Student Center. The workshop included presentations from three panelists: Michael McGetrick, Richard O'Connor, and Tyquane Wright. Each of them discussed their unique career paths, the people that inspire their work, and what exactly they do as digital artists.

The first panelist was Michael McGetrick, the founder/co-president of Spark451 who has worked on motion graphics at Disney Television. McGetrick reminisced about his time as a student at Brooklyn College where he “didn’t have a lot of direction in life,” but knew he loved to create. After dreading some “heavy-duty” math classes and enjoying some of the art classes, McGetrick soon realized what he wanted to do. As he continued his journey, McGetrick revealed it was essential for him to know more about business, since his job as a designer meant making marketing decisions that could impact companies. This prompted him to take management courses at NYU, which proved to be valuable to him even as a designer.

McGetrick’s turning point in his career came 15 years into his job at an agency where he enjoyed what he was doing, but “didn’t like the direction of the company” or what the management stood for. His desire to make a change led him to make an offer to buy the company. He jokes that this offer threatened the company, and this resulted in him being fired. With nowhere else to turn, McGetrick started Spark451. Since



(l-r) Richard O'Connor, Michael McGetrick, and Tyquane Wright preparing to speak at Digital Careers Night. / John Schilling

then, McGetrick has worked on websites, digital campaigns, and fundraising for higher education.

The next panelist was Richard O'Connor, a current adjunct professor at Brooklyn College whose first credit as an animation producer was Sesame Workshop’s “Troubles the Cat,” which aired on Cartoon Network in 1996. In his presentation, O'Connor took a different approach and focused on three artists that were very important to him in his career.

O'Connor never met artist Fred Mogubub, but felt inspired by his work on “The Pop Show” (1963) to not be “limited” just as an animator, but to be many things and use all of it in his work. O'Connor was influenced by Tissa David’s emphasis on the power of contact saying, “Animation isn’t really real. Characters aren’t really interacting or human until they touch one another.” This was something she once said to him that inspired his work going forward, such as “A Certain Kind of Love,” an animated film for StoryCorps. Lastly, O'Connor credited Kelsey Rose Stark, describing her as one of the most “brilliant” people he knows and “possibly the best artist” he has ever worked with.

The last panelist was Tyquane Wright, a BC alumnus from the class of

2006 and the Senior Look Development Technical Director at Sony Pictures Imageworks. Wright started by crediting his Brooklyn College professors that encouraged him to “expand” on his thoughts and point him in the “right direction.” It was at Brooklyn College where Wright was able to “integrate” what he learned and combine it with his own experiences as inspiration for his work.

The turning point for Wright was an e-mail from someone on LinkedIn asking if he would be interested in working for SONY, which he jokingly said he thought was spam. Wright had sent various art submissions to competitions, and although he did not win any of them, various people saw his work, including Stan Lee. One of Wright’s most recent credits is “Spider-Man: Into the Spider-Verse,” which premiered last December and won him an Academy Award and Golden Globe Award for its visual effects. Wright, however, revealed that he did not get to work on the film as much as he wanted because he had to leave to start working on “Spider-Man: Far From Home,” which premiered this summer.

Similar to O'Connor, Wright revealed he does not like to say that he only does “one thing,” but acknowledged his

specific role as an artist using computer graphics for lighting, composition, and look development in various films. These roles require him “add the assets to a movie” from “a long laundry list of items” by creating shaders, making “recipes” to create images, and working to replicate glass, skin, metals, etc. Specifically, Wright mentioned Spider-Man’s web being slightly refracted and how it was his job to make sure that shaders were assigned to all assets so that the image would look good when rendered. Currently, Wright is working on an animated film for SONY called “Vivo,” which is scheduled to be released sometime in 2021.

After the presentations, the panelists answered questions and offered career advice.

O'Connor shared a story about how he got a job interview from going to school with the interviewer’s son.

“You get work to pay off your loans and pay off all your debts through relationships you had, and very often as an artist, those relationships are people that you meet in school,” O'Connor said. “You could be the most talented person on Earth, and if you’re a jerk, it makes it harder to get a job than just being a mediocre talent like me and get along with people,” he joked.

In terms of what they

look for when hiring as employers, emphasized a focus on having the skills and being a team player - but made clear the value of having experience.

“Don’t worry about getting paid that much early. Go out and get that experience. There is nothing more valuable than that,” McGetrick advised.

As for Tyquane Wright, he revealed how introverted he was as a student, but encouraged students like him to express themselves more openly.

“You are contributing personally your life experiences to their production. I am still learning to do that and try to include myself into my work pretty much as much as I can,” Wright said. “Make sure you show yourself your personality.”

Before the presentations, Mona Hadler, Brooklyn College’s Art Department Chairperson, handed out fliers with information about a new minor being offered to non-art Majors in Digital Design and Production. According to the flier, the minor aims to “prepare students to pursue promising careers in fields such as Animation, Web Design, Interaction Design, Product Design, and Digital Fabrication.” This is a definite consideration for those who wish to follow in the footsteps of McGetrick, O'Connor, and Wright.

Tyquane Wright: From Brooklyn to the Spider-Verse

By Quiara Vasquez
Editor-in-Chief

Last year, moviegoers and critics alike were thrilled by the high-flying adventures of Brooklyn teen Miles Morales in the animated hit “Spider-Man: Into the Spideverse.” But for BC alum Tyquane Wright, an animator on the Oscar-winning team that created the film, “Spideverse” was a return to the borough that nourished his creative spark.

Wright was born in Brooklyn and raised in the nabe of East New York. It was a rough place and time for Wright, but he didn’t mind it.

“I remember being poor, but then again, those were some of the funnest times in my life, Elementary school was such a blast. I went to P.S. 159, and they had an after-school program where I learned to draw,” Wright reminisced.

When it came time to head off to middle school, Wright went to the now-defunct I.S. 166 George Gershwin, where he studied theater and learned to play tenor sax. He even acted, albeit in a non-speaking part, in the school’s production of “The Wizard of Oz.”

“I was just an elf, but that was the start of me putting myself out there. I was super happy being around other people that were creatives,” Wright said

That may be why he took such a liking to his years at Edward R. Murrow High School, an art school a mile southwest of Brooklyn College. Wright describes Murrow as a creative mecca where students had flexible schedules, and were free to pursue their

artistic interests - music, darkroom photography, life drawing classes - with minimal adult supervision. It was a period of great joy for Wright - but alas, it would not last.

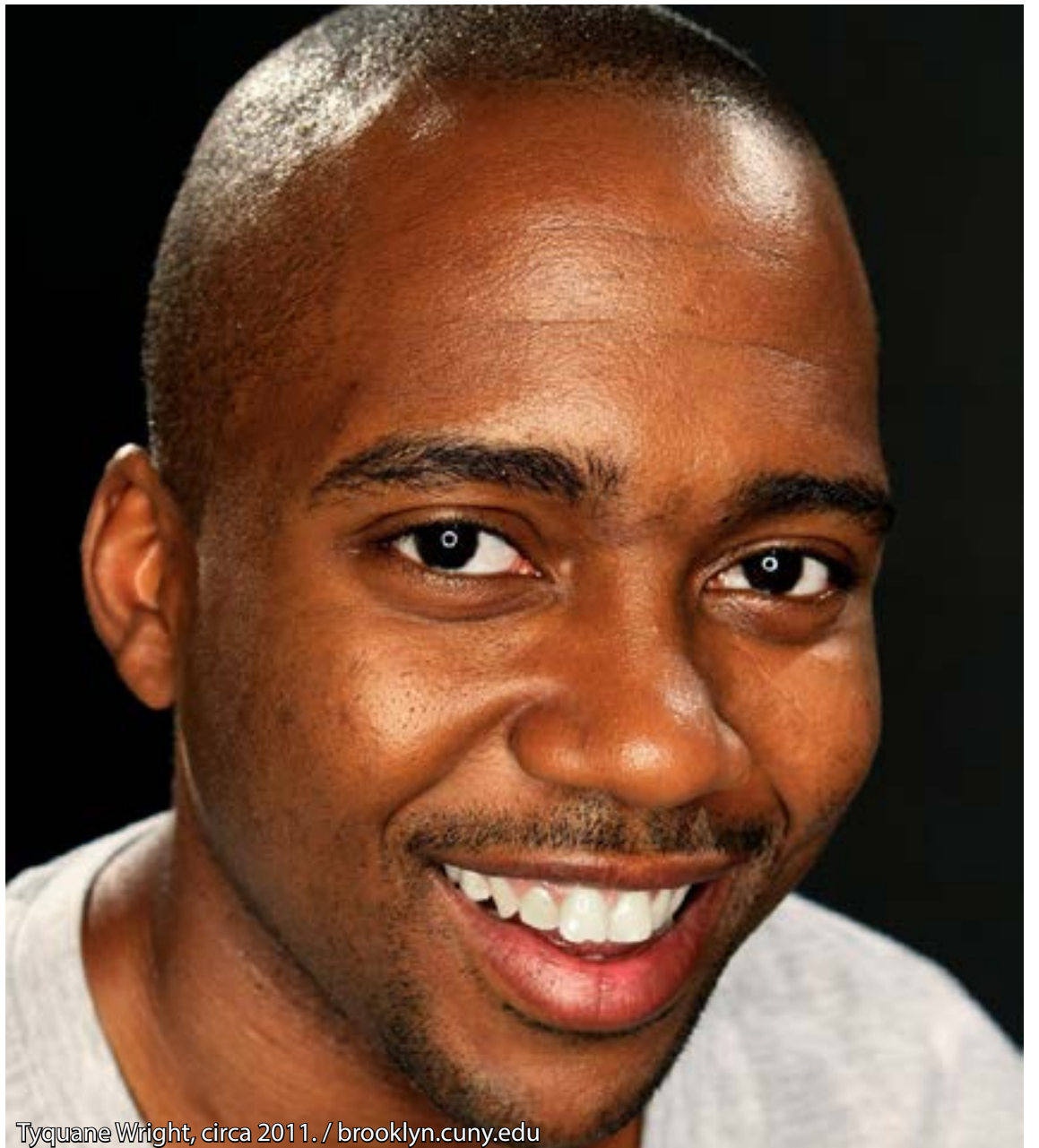
“When I left Murrow there was pressure not to do anything artistic,” Wright told Vanguard. “I thought I’d be a doctor or something.” He tried majoring in science at St. Johns, but he wasn’t feeling it - plus, it was a two-hour commute from his new home in Crown Heights. Rather than wake up at 5 AM to take a biology class he didn’t care about, Wright took the spring semester off to work with his uncle, an interior designer. It was then that Tyquane’s father made the suggestion that changed his life.

“By the time summer came around, that’s when my dad said, why don’t you just try a class at Brooklyn College?” Wright recalled. “So I took a life drawing class.” He loved it.

“And from that the professor advised me, just stick around at Brooklyn College and take an art class every semester.”

Wright majored in Computer Science, but his real love was art. He started taking traditional art courses like sculpting and printmaking, as well as painting classes where he’d spend hours working on assignments in Boylan Hall. But by his final year, he began to focus on the burgeoning field of digital art, up to and including learning the 3D animation program Maya. He worked with BC art professor Ronaldo Kiel, for whose class Wright animated a 3D character learning to dance.

“If I had too many



Tyquane Wright, circa 2011. / brooklyn.cuny.edu

complicated lights in my scene, or too many unnecessary data in my scene file, [Kiel] taught me how to save a file to move it along,” Wright remembered. “We managed the scenes efficiently enough that by the time the end of the semester came and I had to prepare my other thesis show, I was able to quickly and efficiently render my final piece.”

Wright was so focused on his work that he says he “took that whole process of graduating for granted until the very day it happened.” That was a big day for him, celebrating his achievement with his whole family and his then-girlfriend (now wife). But then it was back to applying for jobs, and for grad school. He took a job at Cablevision, cutting up trailers for Bollywood films they owned the rights to and then seeing them on

TV a week later. And he applied to grad school, ultimately deciding to go to NYU.

“Their orientation was awesome,” Wright remembered. “For the first thirty minutes at NYU, people would come in slowly, and they’d play the credits for Star Wars [Revenge of the Sith]. After the credits, [the dean] said, ‘see these credits playing the whole time? My job is to have you guys as one of these credits.’ I thought, I could be one of the 45 minutes of people.”

Wright had always taken his class assignments seriously - especially at Brooklyn College, where his homework doubled as portfolio fodder - but at NYU, the professors really pushed them to take their work seriously. Early in the semester, he took a class with Carlos El Asmar, who worked at NBC. Dissatisfied with the quality of the student

work, he tore into the class - ‘this s--t is easy,’ he said, ‘I do this in forty minutes!’

“He told people to drop out of the program if you couldn’t do better than this in six days,” Wright remembers. “Best speech ever. Once he said that, that’s when I really honed in.”

It was here Wright began to specialize. He took a liking to lighting - managing light sources in a digital environment, and learning how to apply textures and “shaders” to 3D objects so they reflected that light in a realistic way. The final product of these two years of work was a short film called “Dive,” an animation representing his creative process. In the film, a pencil falls to earth, interspersed with drawings Wright made over the past two years. And when the pencil makes impact at the end, there’s an

Tyquane Wright: From Brooklyn to the Spider-Verse

explosion - something Wright included at his professors' suggestion.

Perhaps the most important suggestion Wright's professors made was to take care of himself. In addition to his assignments at NYU and his work at Cablevision, Wright spent weekends at 1 Police Plaza, training to become a cop. The police program he was in paid his bills, but it didn't nurture his soul.

"That's a chunk of my life that I ignore because I was just there for the money," Wright said. "I wanted to make money being creative!"

The stress got to him, and he began to doubt his life path - but his advisors told him to not spread himself so thin. "Try to maintain a normal life," they told him, "and then once you finish the thesis you can say, oh s--t, I maintained a normal life while doing this project."

So Wright quit his jobs at Cablevision and the NYPD, and focused on himself, both physically (exercise and nutrition) and artistically (seeing films with his classmates). He also took the time to network, meeting fellow artists at the Apple store on Houston Street. In one class, the professor brought in someone Wright had already met at one such event!

It was while networking that Wright had his first big break - a guy he had met at a bar for an event called "PSST! Pass it On" called him at 9 AM on a Saturday and asked if Wright wanted to work on a music video. 24 hours later, Wright was at the guy's apartment, doing graphics for "American Idol" winner Fantasia Barrino. The job took under a week. Wright thought he was



Tyquane Wright holds his Golden Globe and his Oscar at Sony Pictures Imageworks in Vancouver. / brooklyn.cuny.edu

just doing the contact a favor, but soon afterwards he was handed a check from the video's director for \$2,500.

"I cried in the bathroom," Wright said. "I was like... 'oh my gosh.'"

Newly armed with the knowledge he could make money doing digital art, Wright started freelancing while he finished up "Dive." His work caught the eye of a rep from Sony Imageworks, who sent him an e-mail two weeks before graduation. Wright couldn't believe his eyes; he was certain he was being punked.

"I thought it was spam!" Wright laughed. "So I replied, 'is this spam, or a joke?' But it became serious very quick."

He ended up taking a job with Sony in LA with just his hopes and three outfits worth of

clothes. From there, he was offered a job in Albuquerque, testing out "remote workflow" (read: outsourcing work to other studios in real time). The experiment was a success, prompting Sony to open up a second HQ in Vancouver, Canada to take advantage of tax credits. Wright followed suit, and he works in Vancouver to this day.

Wright's worked on dozens of projects for Sony, some more successful than others. His big success story was "Spider-Verse," where his Brooklyn roots proved useful when creating a 3D facsimile of the borough.

"There's one scene where [Spider-Man]'s saving cars from falling off the Brooklyn Bridge. During that scene, my supervisor said, 'hey

Ty, you grew up in New York, does this look like the Brooklyn Bridge?'" Wright said. "And I said, 'yeah, but what about the wood in the center?'"

"Spider-Verse" was a hit both with critics and the public, but some of the films he's most happy with fell under the radar. He felt especially proud of "Storks" (2016), which he thinks is a "really great movie storywise."

"It's kind of a play on Amazon - how Amazon ships things - so they'd rather ship things for profit, rather than ship things that make us more wholesome [babies]," Wright said.

The film was a huge challenge logistically as well. The fictional stork headquarters in the movie is supposed to be three miles long, with a million boxes on screen, requiring exorbitant

amounts of data. It's a far cry from his days at BC, struggling to render relatively simple movements of a single figure in Maya - but advances in software made it possible.

Just as the software he uses has grown, so has Wright - from an excited little kid playing the recorder in East New York to an Oscar-winning animator. He credits his growth to perseverance, and taking advice from his mentors, but also to his self-assurance.

"The film industry is very weird," Wright said. He says he knows people who worked on the Harry Potter films who made \$13 an hour - far less than he did splicing foreground photos into a Fantasia video in grad school. "At some point? Have confidence in yourself."

The Perfectly Imperfect Campus Life at Brooklyn College



Photo Credit: LinkedIn Sales Navigator on Pexels

By Edmund Zhen
Opinions Editor

The 2020 rankings from U.S. News & World Report reported that for the second year in a row, Brooklyn College secured #1 among North Regional Universities for student ethnic diversity. Spanning over 130 countries, many of the 18,000 students enrolled at Brooklyn College are fluent in more than one language, elevating Brooklyn College to not just be a home for the host, but also for their culture.

“We are especially proud of our #1 ranking for campus ethnic diversity because it is a reflection of our mission to educate immigrants, first-generation college

students, and others who represent the diversity of this great borough,” said BC President Michelle Anderson in one interview.

The enthusiasm President Anderson has is rightfully felt. The diversity in our campus is beneficial in that we are presented with an opportunity to explore the variety of cultures and ideologies that are often absent at other schools. That’s why when I hear whispers of how our school lacks a vibrant campus life, I can’t help but think some of the instigators to be those accustomed to things being handed to them in life.

Let us try to define what a vibrant campus life is. Is it public school events

welcoming matriculating students? Bodies of young adults strewn across open spaces or playing catch during club hours? Competing with others to book a room in SUBO at a convenient time? Truth is, those examples are the realities of our campus life.

That’s why I believe that many people who perpetuate this misconception are those too lazy to take action. It almost seems like they expect every club and organization to constantly reach out to them every time, everywhere. It’s like the feeling of importance is so crucial to their identities that because they might be shy or disinterested, it’s the jobs of those who took

actions to accommodate and cater to their needs. If that may be the case, maybe being an outlier from the campus life is appropriate. People whose laziness dictates their lives do not carry an overall good work ethic, nor possibly the drive to instill value in their work and themselves. It is likely that if they become a part of something bigger, laziness will drive them to let others do the work and then take part-ownership of it.

But that is just one segment of a whole and does not go to say that our campus life is perfect or that all lazy people are unproductive. There are possibilities where certain clubs or organizations just simply do not exist or

communities too toxic to stay, so there is some validity in saying a vibrant campus life is lacking. My resolution would be to try and do further research in finding them, and if unsuccessful, create them. Most of our tuition money goes towards the abundance of administrators, so use them to your cause. Be a pioneer of something unheard of and enrich your college career with it because if college is a place where people garner knowledge and experiences, being a founder of something or even taking part might be more captivating to employers than a 4.0 GPA.

 **THE BROOKLYN COLLEGE**
VANGUARD

is looking for writers, photographers, and illustrators!

**For more info, contact us at TheBCVanguard@gmail.com
or directly contact Quiara Vasquez at quiara@zoho.com**

On The Record: Primal Scream, “Screamadelica”



By Allison Rapp
Columnist

A recent report from the European Commission has dubbed Glasgow the top “creative and cultural” center in the UK, followed by London, Bristol, Brighton, and Manchester. 190 cities in 30 EU countries were ranked on the basis of “Cultural Vibrancy,” “Creative Economy,” and the city’s “Enabling Environment.”

“Glasgow was one of the first European capitals of culture, in 1990,” the report states. “Known as an industrial city, it has now gained recognition as a creative and cultural centre of European importance.”

It seems that I may have inadvertently moved to the New York of the UK! In the report, Glasgow was praised in particular for its “openness, tolerance, and trust” - Never mind, that doesn’t sound like New York at all.

In reality, Glasgow has proven it’s more than just talk. The list of small, club-type venues is endless, with live music scheduled every night of the week. King Tut’s on

St. Vincent Street once hosted bands like The Verve and Radiohead before their incredible stardom. It’s also where Oasis is said to have been discovered and picked up by their record label. The Barrowlands in the east end of the city first opened its doors in 1934, and has hosted nearly every genre of music you can think of. The Scottish Opera, Scottish Ballet, and National Theatre of Scotland all call Glasgow home, and the chancellor of my university is none other than former Eurythmics member, Annie Lennox. Even walking around the town in the daytime, you’ll see dozens of public murals, small basement art galleries, and plenty of buskers. This city thrives on art.

But it doesn’t gloat. The people here are just as comfortable gazing at mid-century paintings as they are slugging back a pint in a pub with a local band playing, and they’re remarkably friendly to outsiders. In fact, the city’s current slogan is “People Make Glasgow”, alluding to a survey from a few years ago that asked participants “what

makes Glasgow great?”

In honor of that, this week I listened to a band that any self-respecting (or over the age of 35) Glaswegian will know: Primal Scream. They formed in Glasgow in the early 80s, and became famous for their signature psychedelic-rock-meets-electronic-alternative style. This week, I spun what many people consider to be their best album, *Screamadelica*, released in 1991.

The opening track, “Movin’ On Up”, will deceive you, with its organs, piano, and gospel backing vocals. It sounds like a classic Rolling Stones tune, and that’s because Jimmy Miller, the producer behind iconic Stones albums like *Beggars Banquet* and *Goats Head Soup*, lends his talents to *Screamadelica*. This isn’t your average early 90s indie dance band, and the album immediately shifts.

The rise of the house music scene in the last decade of the 20th century did not pass over Primal Scream, but this may be the album for those who want to dip

their toes into it, without losing sight of the core values of rock’n’roll. Take, for example, the second track on the record, “Slip Inside This House.” The lead vocals from frontman Bobby Gillespie are gritty enough without being overbearing, there’s a house beat with a fat, funky bass line, some sitar for the acid hippie in all of us — but there’s still the Stones-esque piano to bring it back down to the ground. You don’t necessarily need to listen to *Screamadelica* high on acid, but my best advice would be to listen with your best headphones or stereo equipment — you’ll want to hear every detail.

A flute melody on “Inner Flight” has a Beach Boys tone to it — and indeed *Pet Sounds* served as an inspiration for Gillespie. There’s jangly elements, akin to The Byrds, and there’s a funky R&B feel similar to The O’Jays. *Screamadelica* seems to be a record full of influences, and yet it sounds like nothing I’ve ever heard before.

“I have this big thing about the fact you should be able to dance

to rock’n’roll,” Gillespie told *LouderSound* in 2018. “What I liked about the whole acid thing was that you were dancing. Maybe you were dancing because you were on MDMA, but nevertheless there were a lot of electronic funk rhythms going on.”

Clearly, there’s a lot of experimenting happening, with layers of sounds on top of each other, and yet it feels calculated. A little overwhelming and weird at times, but captivating. Each time I thought I had a song figured out, something new switched. It’s not about the vocals or the lyrics, or even the melody — it’s about the whole picture that the song creates, even if that picture leads to a sensory overload. I read one particular *Pitchfork* review that described it perfectly as a “kaleidoscope”.

The city of Glasgow seems to be similar — a diverse conglomerate of music, art, and theatre — but culturally vibrant, creative, and now officially recognized by the EU for everyone to enjoy.

Motherless Brooklyn: A Quick Review

By Ryan Schwach
Managing Editor

Motherless Brooklyn is a blatant attempt at Oscar glory, but still manages to be a riveting noir film for the 21st century.

The film is marked by the writing and directorial effort of already accomplished actor Edward Norton, who is probably most well-known for playing the lead in *Fight Club*, *Birdman*, *American History X*, and the vast majority of Wes Anderson's colorful filmography. It's fair to say that you can tell a lot about a person from where they know Ed Norton from. *Motherless Brooklyn* is his first attempt at a screenplay, and his second time in the director's chair (he directed a movie called *Keeping the Faith* in 2000 I don't think anyone has ever heard of). Norton adapted it from a 1999 novel, but chose to swap out the book's contemporary setting with the 1950s and also added its main villain.

The film follows Lionel Essrog (also played by Norton), a P.I. who struggles with Tourette's Syndrome who works to solve the murder of his boss and hero Frank Minna (Bruce Willis), and in the process uncovers malpractice in the city's industrial sector.

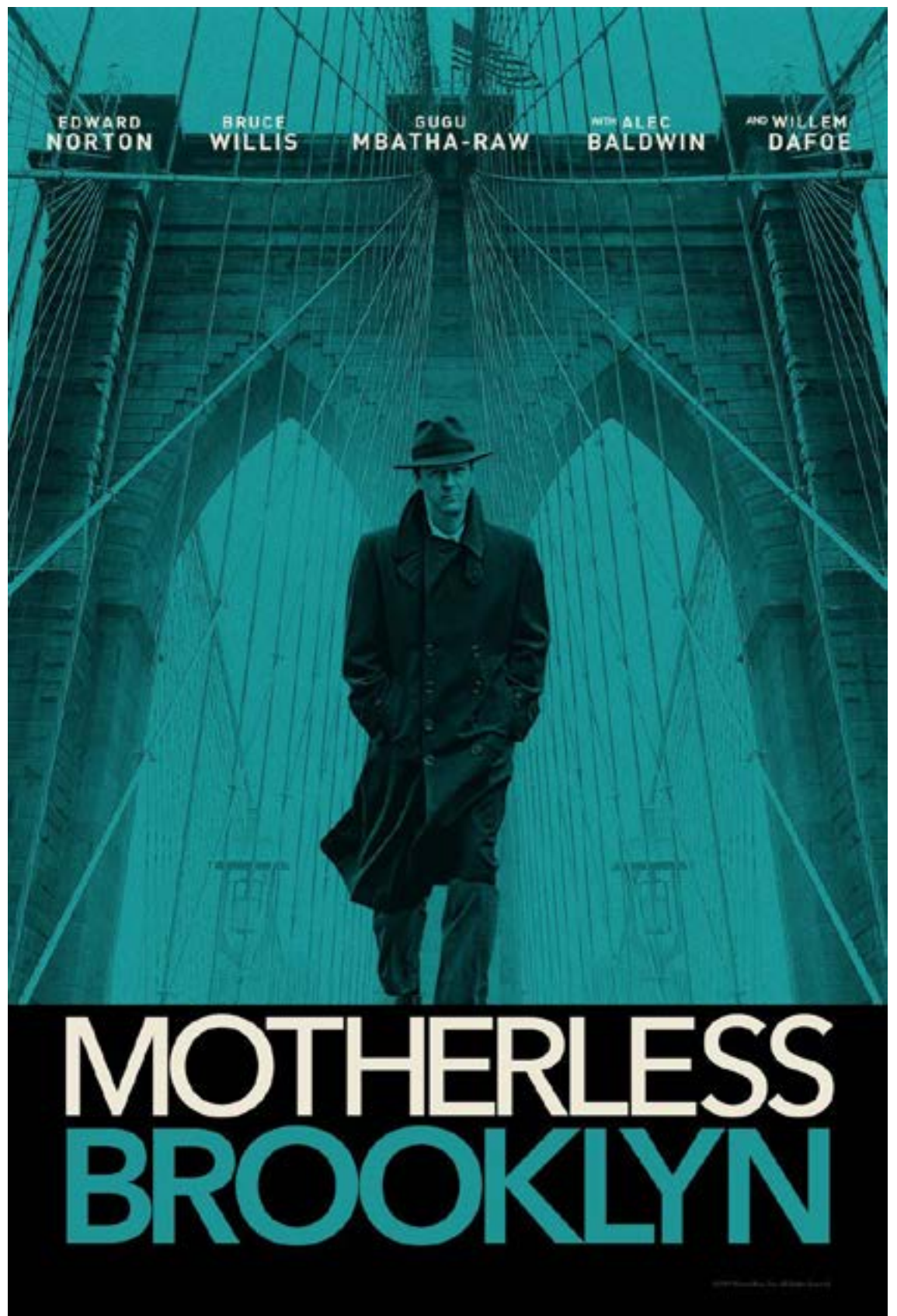
Although Norton writing himself a role so that's blatantly Oscar-bait

may seem egotistical, it's fine because he knocks it out of the ballpark. Throughout the entire film he twitches, shouts, and tries to push past his obsessive tendencies that he is tortured with everyday. I was worried going in that this would get unfortunately bothersome throughout the two-and-a-half-hour runtime, but it slides pretty seamlessly into the narrative and I was just amazed he continued it so consistently throughout his entire performance.

Norton is aided by a hand-picked supporting cast filled with actors who he has worked with previously in film and on stage. Willem Dafoe, Alec Baldwin, Bobby Cannavale, and Gugu Mbatha-Raw all bring to the table really incredible performances that really make the 1950s setting come alive. Baldwin is particularly interesting as the film's main villain Moses Randolph, a fictional version of American industrialist Robert Moses.

I saw the film in the theater with my grandfather for his 80th birthday. He grew up loving noir films like *The Maltese Falcon* and *The Big Sleep*, which were characterized by a gritty lead, dark lighting, and monotonous narration - all features Norton employed to great effect in *Brooklyn*.

There were moments I felt the film dragged a little bit, but it almost



seems warranted as the characters dredge through the weeds and all the moving parts of the conspiracy they are all unknowingly a part of.

There were also points I felt some of Norton's directorial choices were strange - for instance, a portion of conversation

between him and Dafoe's character was shot from behind in a wide shot - but for the most part I didn't find anything too distracting.

If I had to guess, I would say the Academy will take the bait and probably throw an acting nomination Norton's way. The film may even

make the race for Best Picture, although with a good field this year, I am not sure that is a guarantee.

I'd recommend *Motherless Brooklyn* to anyone who is a fan of either hard-boiled noir or great performances - or at least just has an 80-year-old to entertain.

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is looking for writers, photographers, and illustrators!

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Or stop by during club hours: 11-4 Mondays/Tuesdays in 118 Roosevelt

Art All Day Event Held Across Campus

By Jack Coleman
Arts Editor

The Brooklyn College Art Department hosted the expansive and all encompassing Art All Day on Saturday, November 9th. The event, which played out as a festival of sorts, included open studios on the fourth, fifth, and sixth floors of Boylan, as well as performances and multiple exhibitions across campus.

In keeping with its title, the event was open from 12-8pm on the brisk fall day. Family members, friends, alumni, and professors gathered in the studios to see the lively studio spaces of our BFA and MFA students. Many of the artists stayed put for the duration of the event, inviting onlookers and those wandering the halls to come in, chat, and enjoy the work. And in keeping with the general inviting and homey air of the department, small tables with assortments of cheese, crackers, and fruit, were graciously provided by students and

staff.

On the fourth floor of Boylan Hall, MFA student Paul Carney's studio showcases many artforms more than just painting.

"Many of my pieces are done in a reductive painting style, where much of the paint is sanded down or thinned out," says Carney.

For his recent work, the artist paints on a glass palette which is live-streamed on a monitor which he paints from. As he paints, he records himself on a VCR recorder. This process is included in a video piece, projected in his spacious studio, where the footage of the actual paint done on the palette is manipulated and superimposed onto the artists face and body as he paints.

In the studio of Ak Jansen, loosely stitched flowers on small squares of fabrics are draped from the walls surrounding an old sewing machine. On the other side of the studio, amorphous red clay sculptures sit

on a long table. These clay "vessels," as Jansen calls them, are part of a larger project which means to explore queer bodies, community and care. Jansen, an MFA student originally from the Netherlands, studied textile design in undergrad, and wishes to explore these concepts using fabric, while expanding it to sculpture.

"The queer club scene and nightlife is a place of care and community for so many of us. For a long time I was exploring these ideas with my own body, but I've moved on to these vessels," says the artist.

In a typically cramped BFA studio (many of them host up to three students), artist Robert Beauvais creates sculptures and paintings based on Haitian imagery. These works feature strikingly saturated colors and carefully rendered male forms. On a small table in Beauvais' studio sits a self-drying clay sculpture of a salve with broken shackles at his ankles, blowing



Ak Jansen's vessels and fabrics in the studio./ Jack Coleman

triumphantly into a conch shell. This image is borrowed directly from Haitian imagery, called Le Marron Inconnu or the Unknown Slave, and is mirrored in a painting, which hangs on the wall perpendicular to the sculpture table.

Art All Day offered visitors a look into the wonderful polyphony of artmaking that Brooklyn College has to offer. While it is a bit disconcerting to see the tightly packed

spaces that some of the BFA students work in, these young artists still bring wonderful and engaging work to the table. Hopefully next semester's event is just as engrossing, and just as well conducted. If you missed out on this event, keep your eyes peeled for other open studio, performances, and events from the Art Department here on campus.

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IN COLLABORATION WITH:



Women's Volleyball Falls Short of the CUNY Trophy



The Brooklyn College Bulldogs in action during the CUNYAC championship. / Damion Reid

By Conrad Hoyt
Sports Editor

The Brooklyn College Women's Volleyball team's season came up short of the CUNYAC trophy after falling to no. 1 seed Hunter College in the finals, despite making an incredible comeback against Baruch in the semifinals. This was Brooklyn's first appearance in the CUNYAC Championship since 1992, and it capped off a successful season for the Bulldogs.

In the semis against Baruch, the Bulldogs were down 0 sets to 2,

but rallied to win the next three and pull off the miraculous comeback. The Bulldogs' depth was on full display as they chipped away at leads and used their momentum to overcome deficits. The set scores were 6-25, 21-25, 25-21, 25-19, and 15-9.

Brooklyn had 63 points in total compared to Baruch's 73; 53 kills to Baruch's 56; and 5 aces to Baruch's 11. Ashley Fung led the way for Brooklyn with 17 kills, and Madison Cronk and Alejandra Chen contributed with 14 and 9 kills themselves, respectively. Sophomore

setter Ezri Shor finished the match with a match-high 41 assists.

Every time it looked like Brooklyn was down and out, they found a way to come back. In the third and deciding set, Brooklyn trailed 17-13, before rallying off five straight points, taking an 18-17 lead, and eventually winning the set 25-21.

After the thrilling come-from-behind victory, the Bulldogs were set to go up against the mighty Hunter College squad, a team that assistant coach Michael Pratt told the Vanguard earlier in the season were the heavy

favorites this season and a mighty powerhouse.

The Bulldogs fought valiantly, but ultimately it was not enough, and they fell to Hunter 25-12, 25-19, 25-16. Brooklyn had 30 points to Hunter's 51, and 24 kills to Hunter's 42. Both teams had 5 aces.

The Bulldogs finished the season with a 16-14 overall record, and were 5-2 in conference play. Freshmen Ashley Fung and Madison Cronk were standout performers all season long.

Fung specifically was named 2019 CUNYAC Rookie of the Year.

For the season,

Brooklyn tallied 1,038 kills to their opponents' 1,030, 588 errors to their opponents' 633, and 313 aces to their opponents' 236.

For a young team, the level of resilience and camaraderie shown were extreme bright spots on an already-successful season. The comeback victory against Baruch and toughness shown against Hunter only serve as further evidence of this, and are positive notes with which to go into the off-season.

Vinny the Goat by Mo Muhsin

