

Tuition Increases by \$200
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“Drinking Jack Daniels with Jimi Hendrix”
The BC Alum Who Rocked Woodstock, p. 6–7



THE BROOKLYN COLLEGE

VANGUARD

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We publish today, what we hope to be the first of many issues published weekly of the Brooklyn College Vanguard student newspaper. It is in this publication we promise to represent the student voice and body of Brooklyn College.

We borrow our name from the publication that informed students at the inception of this institution, and hope to be the newspaper that leads the way into the future.

We promise to publish the truth and nothing less, and to print all the news pertinent to the students and faculty of Brooklyn College through honest and balanced reporting reflective of our college's motto: "Nothing without great effort."

—The Vanguard Editorial Staff

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CUNY Board of Trustees Approves Tuition Hike

Students Protest \$200 Increase, Call for Renewed Public Funding

By Ryan Schwach
Managing Editor

While CUNY students were enjoying their summer, the CUNY Board of Trustees voted to increase senior college tuition by \$200, adding to other increases over the past view years.

“The core issue is underfunding,” said Corrinne Greene, student activist and delegate-elect to the United Student Senate (USS).

The July increase is part of a deal between New York State and the CUNY board called the “Rational Tuition Plan” signed into law by Governor Andrew Cuomo in the summer of 2011. The plan was intended to move away from a system of sudden and unpredictable changes in tuition so that “students and parents will be able to reasonably plan for college expenses instead of being subject to the dramatic tuition increases and uncertainty of the past,” as per an article on the Governor’s website from August 2011. The plan was initially meant to last only five years, but tuition increases have increased every fiscal year since then.

Greene seconds a sentiment from Haris Khan, the only student who sits

on the Board of Trustees. Khan calls Cuomo’s deal the “Irrational Tuition Plan,” as it continuously puts financial pressure on CUNY students who already have issues paying for their education.

“We are set up to be disenfranchised,” said Greene, who helped organize a protest on the day the board voted 9-2 to enact the \$200 tuition increase for four-year colleges.

The rally was small and ultimately unsuccessful, with only a few dozen students taking part.

“CUNY students have gotten tuition freezes in the past, but it requires mass mobilizations and coalitions,” said Greene.

The major student coalition intended to fight for CUNY and SUNY funding, as well as halting tuition increases, is the New York Public Interest Research Group (NYPIRG), which hosts annual student mobilizations to Albany to lobby state officials.

“This is the most important time for activists and students want to make their voices heard in 30 years,” said Jon Gaffney, one of NYPIRG’s BC organizers, to the now-defunct Kingsman newspaper in February of this year.

That February’s event was ultimately cancelled due to winter storm issues and never rescheduled.

New York State’s declining higher education budget and rising tuition are part of a national trend where public college budgets are being slashed all across the United States. Most recently, Alaska’s public university system faced a 41% budgeting slash this summer.

CUNY underfunding is a long and well documented issue, not just by politicians and journalists, but also by the sorry state of many CUNY campuses. Brooklyn College is light years away from an exception to that. With adjunct professors continuing their campaign for higher salaries, among many other structural issues, it may wind up being students who are hit with the bill.

“CUNY needs more public funding, not endless tuition increases,” said Professional Staff Congress (PSC) President Barbera Bowen in a statement following the BoT’s decision.

Despite the rationale for the “Rational Tuition Plan” being to standardize tuition increases, the tuition increase still came as a surprise to many. With only an e-mail sent mid-

summer break to inform students that they and their parents would once again be adding a few hundred dollars to their college tuition payments.

“Accountability extends to student leadership,” said Greene.

“It’s shameful @CUNY to raise tuition & for the State decrease per student funding by 18% since 2008,” tweeted Haris Khan. Khan, alongside de Blasio appointee Michael Arvanites, was one of only two no votes to the tuition hike. Khan was not available for further comment before press time.

It is unknown for certain whether there will be any further tuition increases for CUNY students in the coming years. Specific alternatives to students paying the tuition have yet to arise, although Corrinne Greene references the state and city plan that would have helped Amazon.com open offices on Long Island City, a plan that fell through after intense opposition, as an example of funding that should be reallocated to higher education.

“Our schools should be quality, and they should be funded,” said Greene.



Students protest outside the Board of Trustees meeting. Rafael Espinal (center) addresses protesters. . / Ian Boyd

In Hiring Blitz, CUNY Chancellor Appoints Interim Prezzes at York, Lehman, LaGuardia

By Quiara Vasquez
Editor-in-Chief

This summer, CUNY’s new chancellor Felix V. Matos Rodriguez appointed three new interim presidents at York, Lehman, and LaGuardia. These appointments are just the latest in a series of recent faculty shake-ups initiated by the new chancellor; however, they also raise questions about CUNY’s commitment to faculty diversity at the highest levels.

CUNY Central announced the appointments on July 15. Berenecea Johnson Eanes, John Jay’s former

VP for Student Affairs has been named interim president of York; CCNY professor emeritus Daniel Lemons will serve as interim president of Lehman; and LaGuardia’s former provost Paul Arcario will be promoted to President, replacing departing President Gail O. Mellow.

These three appointments are not the only presidential appointments of the past academic year. On September 1, 2018, interim president Karrin E. Wilks replaced BMCC President Antonio Perez; on the same day, Timothy Lynch took the post of

interim president from Queensborough College President Diane Call. On May 1, 2019, shortly after being appointed chancellor, Matos Rodriguez appointed former Brooklyn College provost William Tramontano as his successor as interim president of Queens College.

Matos Rodriguez, who was born in Puerto Rico, is CUNY’s first chancellor of color, and his administration has made diversifying CUNY’s faculty a priority. But this past year of presidential appointments has made CUNY’s presidential roster

more white and more male.

Prior to these six appointments, seven of CUNY’s eighteen presidents at undergraduate institutions were women, and nine were people of color. One year later, those numbers have gone down: from seven women to six, and from nine people of color to six.

It should be noted these are just interim appointments, and there will be a search to fill these positions; that being said, there is precedent for at least one of these appointees getting the full-time position. In 2017, Vincent Boudreau was named interim

president of CCNY after his predecessor resigned in a finance scandal; a year later, he became CCNY’s president. Community representatives savaged CUNY for putting Boudreau, a white man, in charge of a college located in the historically African-American neighborhood of Harlem.

Whether or not these presidential searches will result in a more diverse presidential roster remains yet to be seen.

Mahlet Tsegaye, CUNY’s Director of Executive Search, did not respond to Vanguard’s request for comment by press time.

This past year of presidential appointments has made CUNY’s presidential roster more white and more male.

Three head-and-shoulders portraits of the newly appointed interim presidents of CUNY colleges. On the left is Daniel Lemons, a man with grey hair and a beard, wearing a blue suit and tie. In the center is Berenecea Johnson Eanes, a Black woman with short curly hair, wearing a red blazer and a pearl necklace. On the right is Paul Arcario, a man with glasses, wearing a dark suit and tie.

From left to right: Daniel Lemons, Berenecea Johnson Eanes, and Paul Arcario. The three were appointed interim president over the summer. / CUNY.edu

Water Problems in Ingersoll Hall

By Kevin Limiti
News Editor

The water supply on the east side of Ingersoll Hall was shut down for a short time on Thursday, Aug. 29 because of a broken water line that flooded the courtyard between Ingersoll Hall and Ingersoll Extension, according to the Office of Facilities Planning and Operations.

An e-mail announcement warned of possible air or sedimentary discoloration of running water, but assured Brooklyn College

students that the water was safe and would be clean and colorless within a few minutes of it running.

Brooklyn College students were advised in the same e-mail to notify the college by phone extension x5885 if any problems, such as no water service or continually low water pressure, occurred. They also warned that there may be some interruptions in water service while the college conducted its repairs.

The water supply issue in Ingersoll adds to the

long list of structural issues plaguing our campus, and the second water issue in

a year after a water main broke in Boylan Hall which subsequently shut down

the water supply in that building temporarily.

A photograph of the entrance to Ingersoll Hall. The building is made of red brick. Above the entrance, the words "INGERSOLL HALL" are mounted in large, light-colored letters. The entrance features a set of double wooden doors with a transom window. Two ornate, black metal light fixtures are mounted on the brick wall on either side of the doors. A small plaque is visible on the brick wall to the right of the entrance.

Ingersoll Hall. / Kevin Limiti

NYC Educators, Once More Left in the Dust

Adjuncts Still Struggle to Make Ends Meet

By M.A. Rahman
Features Editor

CUNY adjuncts are calling the University administration “exploitative” following the finalization of the 2019 NYS Budget, which makes no mention of pay increases for the adjunct professors that overwhelmingly constitute the University’s workforce.

Part-time educators within the CUNY system say that their current contract does not adequately compensate them enough to make a basic living.

“With all my classes I make about \$24,000, so really I make enough to be below the poverty line,” said one anonymous English adjunct.

Facing stagnant salaries and ever-rising living costs in NYC, CUNY adjuncts say they have been forced into a position where they have to voice their discontent for their present circumstances.

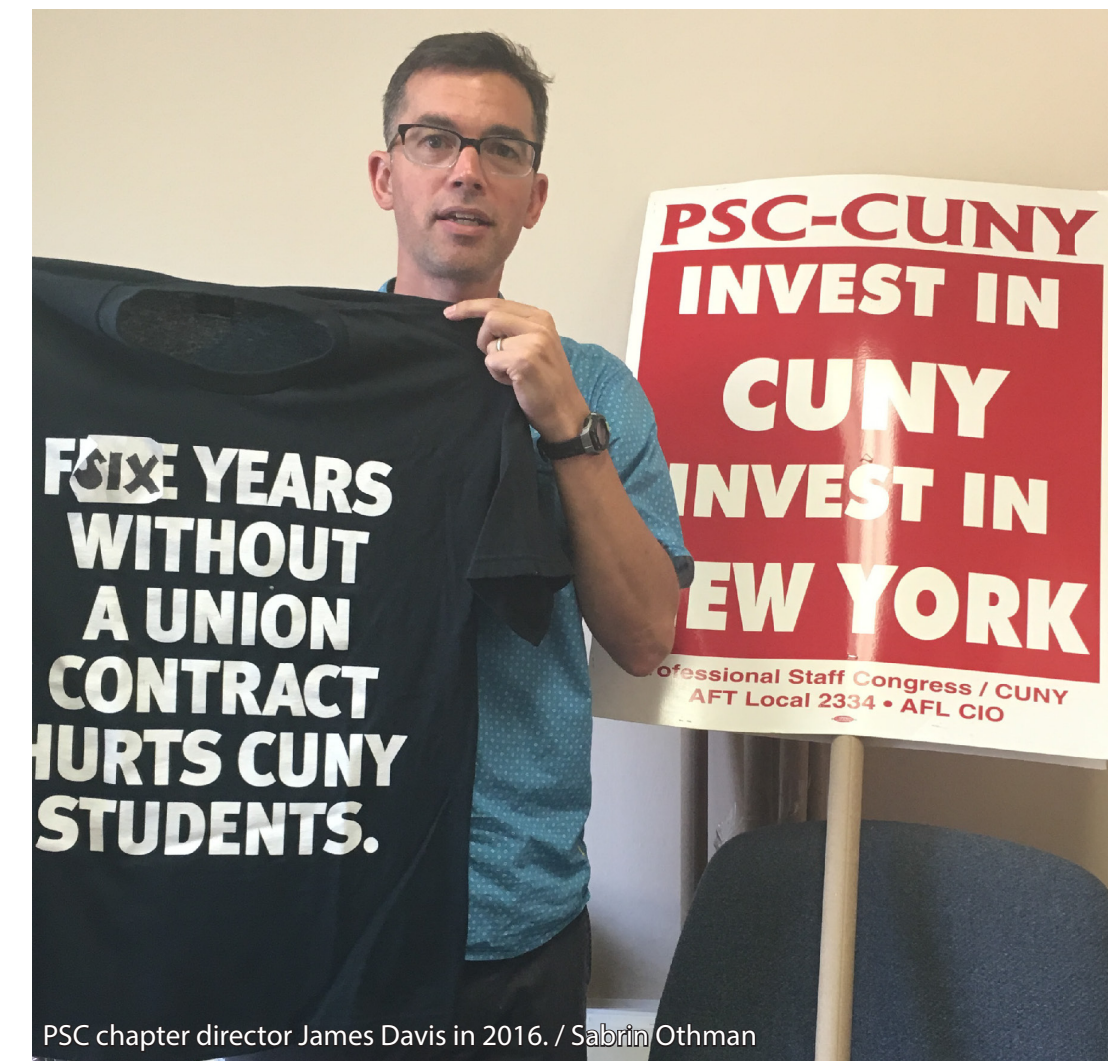
Their main point of contention is their current fixed salary of \$3,500 per 3 credit course, with many organizing and calling for said salary to be doubled.

“We’ve joked about how you could become the ‘super adjunct’ going campus to campus just to make due,” said Tom Watters, English adjunct of seven years and an active member of CUNY’s staff and faculty union, the Professional Staff Congress (PSC). “After a while you just can’t do that anymore.”

Watters explained the rationale behind the \$7K figure per three-credit course, saying it’s based on the least amount that current starting assistant professors are entitled to and agreed upon to be enough to cover the basic cost of living for a single person.

According to the website Investopedia, to comfortably live on one’s own in NYC requires one to earn roughly \$40,000 annually after taxes per year - an unlikely prospect for the average adjunct, who makes between \$20,000 to \$25,000 a year on average teaching a total of six courses between two semesters.

Elaborating on the impracticalities of embracing adjunctship as a full-time job, Watters



notes that there are further restrictions and caps on how many given courses they can teach per campus.

Supporters of the \$7K increase insist that they just want to keep their education career path in NYC secure.

“I didn’t get into this job to make lots of money,” said adjunct Drew Pham. “I don’t think anyone here

has.”

Still, adjuncts expect and demand a living wage for their work.

Across CUNY, this situation has drawn many adjuncts to organize against New York State Governor Andrew Cuomo, who they believe is culpable for this predicament.

Throughout the year, members and supporters of

the PSC have held a series of protests throughout the city in an attempt to raise awareness of the plight of CUNY adjuncts. These protests have taken place before the offices of public officials like the mayor, the newly-elected CUNY Chancellor, the CUNY Board of Trustees, and the administrations of various campuses in the CUNY system. These protests have largely been met with little response from said authorities.

Brooklyn College English professor and PSC chapter director James Davis claims that part of what has stymied the State from allocating greater funding to CUNY is an ongoing bureaucratic battle between Governor Cuomo and Mayor de Blasio on how much New York State should be involved in the funding of higher education in NYC.

The PSC’s website accuses Governor Cuomo of effectively causing CUNY to “cannibalize” itself by opting to withhold some of the State funds ordinarily allocated to the CUNY system that would pay for the cost of hired educators, including adjuncts.

CONTINUED ON PAGE 5



Protesters literally trumpet the PSC-CUNY cause at a Labor Day march in 2018. / Dave Sanders / PSC-CUNY

NYC Educators, Once More Left in the Dust

Adjuncts Still Struggle to Make Ends Meet



PSC-CUNY advocates and their supporters play kickball on the East Quad to raise awareness of their adjuncts' plight. / M.A. Rahman

CONTINUED FROM PAGE 4

As a result of this constriction on a vital source of payment, CUNY has had to turn to relying on the ever increasing tuition students pay to compensate for this predicament, while neglecting other essential campus related costs, thereby adversely affecting students quality of education and the infrastructure and services afforded to them.

“What do you do when the revenue that comes into the operating budget starts to dry up from the state?” Davis asked, rhetorically. “You have to figure out where else to save or where else to get more revenue.”

“From the student they [CUNY] increased tuition to generate more revenue, and on the savings side they hire a few full-time and staff more classrooms with adjuncts that are paid low wages,” Professor Davis added.

He estimates that for every tenured professor at Brooklyn College, there are at least two adjuncts.

In their defense, one anonymous member of the CUNY Board of Trustees inferred that adjunctship has been traditionally viewed as the kind of job not intended for persons to reliably earn a living wage from.

As ten of the seventeen trustees are appointed by the governor, adjuncts and 7K organizers have taken to strongly pushing back against this condescending sentiment regarding adjunct work. They assert that the volume of work they do and the consideration they put into it is not unlike that of the tenured counterparts, with the additional expectation of working with fewer resources.

“It’s exploitative,” contended Heidi Diehl, an adjunct of 9 years.

“Over the years, CUNY has hired more and more people on these lines that were never intended to be a living,” said adjunct and partially-disabled single mother Meg Feeley, rebutting the argument

that adjunct positions are strictly supplementary.

As evidence, Feeley pointed to the ‘over-reliance’ of health insurance provided by CUNY that many adjuncts are entitled to, to add credence to her argument that most adjuncts generally depend on such work as the primary means of income now.

For members of the PSC, the combined pressure of organized demonstration across campuses has yet to be met with any form of acknowledgement.

Even after the union took a vote for strike authorization, trying to emulate the successful push for renegotiations in California, the PSC has yet to hear any response from the CUNY Board.

Speaking with some senior representatives of the PSC, full-time tenured professors and adjuncts alike, members have indicated they hold an increasingly dim outlook towards seeing the CUNY administration increase

their pay to the PSC’s desired amount (\$7,000 per course) anytime soon.

Some adjuncts, like Tom Watters, have grown increasingly frustrated by the lack of discernible change in their present circumstances. He says that his faith in the very union he has been actively involved with for four years is beginning to waver.

“It quite clearly has not worked,” Watters said in reference to the effectiveness of organized demonstrations. “This strategy won’t get us close to \$7K. They [union leadership] sort of just don’t talk about the next part of that.”

“There is no hope that collective bargaining would work,” Watters continued. “We would actually have to go on strike.”

This grim attitude has spread among the ranks of the PSC, even at a modestly-sized rally on Brooklyn College’s campus.

A 12-year-long adjunct lecturer from Kingsborough and

General Officer of the PSC Executive Council, Feeley noted that she herself lacked the confidence that anything beyond a strike authorization vote would be effective in improving adjuncts’ circumstances.

“I wish I were more optimistic,” Feeley reflected, insisting realistically that attaining ‘7K’ was unlikely to happen anytime soon. “I think we will get something. I don’t know what we will get. Politically, it’s just a bad situation.”

[EDITOR’S NOTE: Vanguard provides a space in which students and faculty of Brooklyn College may express their opinions and air their grievances to the public. Adjuncts are not exempted from this forum! Please send an e-mail to Vanguard’s general inquiries line at theBCvanguard@gmail.com, or directly contact Vanguard editor-in-chief Quiara Vasquez at quiara@zoho.com for more details.]

Gro



Convin' with Gross

Fifty years ago, Henry Gross '72 got his diploma from Midwood High School, just before opening for Jimi Hendrix at Woodstock. Vanguard's Allison Rapp sat down with him to discuss his career.

By Allison Rapp
Columnist

"How's Nashville?" I ask Henry Gross, Brooklyn College alum of '72 when I call him on a Friday afternoon. He's been working all week with fellow musicians, cutting his newest album.

"Oh, it's great," he says. "Wrote a good song today, almost finished, only have one verse left to do. It's always a good day around here, life is good."

Henry Gross, now 68 years old, has devoted his entire life to the music scene. He's best known for being the lead guitarist of Sha Na Na, who took the stage just before Jimi Hendrix at Woodstock in 1969. And as if that wasn't impressive enough, Gross holds the title of youngest person to perform at the festival at age 18. At the time, most everyone believed Santana's drummer, Michael Shrieve, was the youngest due to his youthful appearance.

"He looked like he was 12 years old," said Gross. "I felt old compared to the way he looked."

But it was Gross who set the record, having only graduated from Midwood High School in Brooklyn seven months prior.

"When people ask me if I'm from Brooklyn, normally I say, 'You got a problem with that?'"

Gross grew up at 28th St. and Avenue N with his parents and older sister. As a kid, Gross would frequently tune his transistor radio to stations in Buffalo, Chicago, and others, attempting to absorb as much sound as he could. He discovered that he could sing along with the stair-stepping

vocals of gospel singers, and, of course, fell in love with the records of Little Richard and Elvis Presley.

His father hoped he would head for medical school, but his mother, an alto with the Metropolitan Opera Chorus, encouraged his passion for music.

"She knew what was going to come after that," he said.

By his early teens, Gross was playing with older kids in bands at colleges upstate, and then Eventually he did gigs at clubs in New York City, including the famous Steven Paul's Scene, where major artists like Eric Clapton, The Doors, and Jimi Hendrix

after weeks of successful gigging, Gross would run into Hendrix again, but this time it would be on the day of one of the biggest performances of his career: Woodstock.

"I got there at 9 in the morning, I was drinking all morning, drinking Jack Daniels out of a bottle with Jimi Hendrix," he recalled. "I went in the car with Jerry Garcia, which took us about an hour to get to the backstage area from the hotel, which was only a minute away because there were hundreds of thousands of kids in the way."

"And Jerry got me so

hundreds of thousands?

"I was never nervous," he said. "I've only ever been nervous that a check wouldn't clear."

The check from Woodstock did indeed bounce.

But it was that festival that presented the launch pad for the rest of Gross's career.

"I remember being on stage after we played at Woodstock, watching Jimi Hendrix play the Star Spangled Banner, and what crossed my mind was very simple," Gross said. "I thought, he's making music only he can make. I need to make music only I

the road company of the hit Broadway musical, "Pump Boys and Dinettes" in 1981. Later, in the mid-2000's, he wrote his own one-man theatrical show called "One Hit Wanderer" which he toured with extensively. He has worked with artists like Dion, Jim Croce, and The Beach Boys, and created his own label, Zelda Records.

These days, Gross splits his time between Nashville and Naples, Florida, but continues to write songs and plans on releasing his new album by the end of the year. He's currently working with Roger Cooke, who wrote songs like "Long Cool Woman in a Black Dress" for The Hollies and is the only British songwriter to be inducted into the Nashville Songwriters Hall of Fame.

"It's been a wonderful life, to know all these great artists and to be involved at the renaissance of songwriting," he said. Though he laments that music festivals are sometimes all about the money, he still credits Woodstock with being "a triumph of hope for the young generation."

"If you said to me, a dopey kid, a chubby kid from Brooklyn was gonna have hit records... the idea that these things would be possible for me, to have this life I've had, only happened because I was a fucking idiot with no sense of reality," he said. "Because I believed I could will anything to happen."

You can keep tabs on Henry Gross and his ever-growing body of work by visiting his website, www.henrygross.com.

"People say if you remember Woodstock, you weren't *really* there. Well, baby, I was *there*."

were playing regularly. It wasn't long before Gross fell in with musicians from Brooklyn and Columbia and formed the band Sha Na Na, which he described as their "love letter to the 50s." The group functioned as a song-and-dance doo wop band, covering hits like "Heartbreak Hotel," "Rockin' Robin," and "Splish Splash."

One evening, leaving the Waverly Theatre, Gross ran into his high school choral friend, Velvert Turner, the lone understudy of Jimi Hendrix. The trio headed back to Hendrix's apartment and jammed until the early hours of the morning.

Several months later,

stoned. I didn't remember that I spent the entire day before the concert started at night with Jerry. When Jerry Garcia got you stoned, you were ready for surgery."

It wasn't for another several years that a security guard who had been present that day reminded him.

"People say if you remember Woodstock, you weren't really there," Gross joked. "Well, baby, I was there."

Gross hit the stage Monday morning with Sha Na Na just before Hendrix, playing a set that included "At the Hop" and "Earth Angel". Was he nervous, playing in front of

can make. I'm leaving the band."

Gross left Sha Na Na a few months later in 1970, citing his desire to work on original music.

"In life, we all copy, when we're young. And then one day, we realize that copying will get you a job in a cover band. If you ever wanna be who you are, you have to find yourself."

Still enrolled in Brooklyn College and well-known on campus, Gross received his degree in political science and theatre in 1972. He would go on to write and record hundreds of his own songs, including the 1976 hit "Shannon". Putting his theatre degree to work, he performed in

What I Read This Summer

By Michael Castaneda
Columnist

OK, we are back for another semester at Brooklyn College, the Harvard of Flatbush. Hope that most of you had a great summer of changing the world, getting that record deal, breaking those hearts and overall killing it. I don't think I will ever forget this summer, but I also read a few books. Let's get started.

1. Flash Boys: A Wall Street Revolt by Michael Lewis

Who should read Flash Boys? Anyone majoring in business, economics or computer science. Wall Street is paradoxically opaque in its public perception. It is both very transparent in its motivations and obfuscatory in its methods. Even people who work in the industry don't understand how their company works and that is by design. The book carefully illustrates how trading works in this decade: it is very fast and it's an arms race. High-speed connections and unethical trading practices rule the day, because if you can't see it, can't be illegal.

2. Normal People by Sally Rooney

This is a relationship

book. It follows two teens, Connell and Marianne, from high school to college, and is written from both of their perspectives. Their relationship shifts from toxic to idealized and back again a few times. I understand that many people will get frustrated by this interplay. Many want a more direct love story. However, there is truth in the story. Something feels right. Their deeper unspoken feelings are explored and that is where the book excels.

Sally Rooney has been touted as the first great Millennial author. She is under 30 and her characters are young too. Their motivations make more sense to a younger audience. So, just because your mom and aunt don't like this book doesn't mean that you won't love it.

3. Turtles All The Way Down by John Green

This should be required reading for anyone majoring in psychology, or anyone wants to work in the helping profession. This is, of course, John Green who writes YA books, including The Fault in Our Stars, the book/movie that has made someone you know cry a lot. Unlike that book, this one is not tragic at all. Like most John Green books, it focuses on really smart

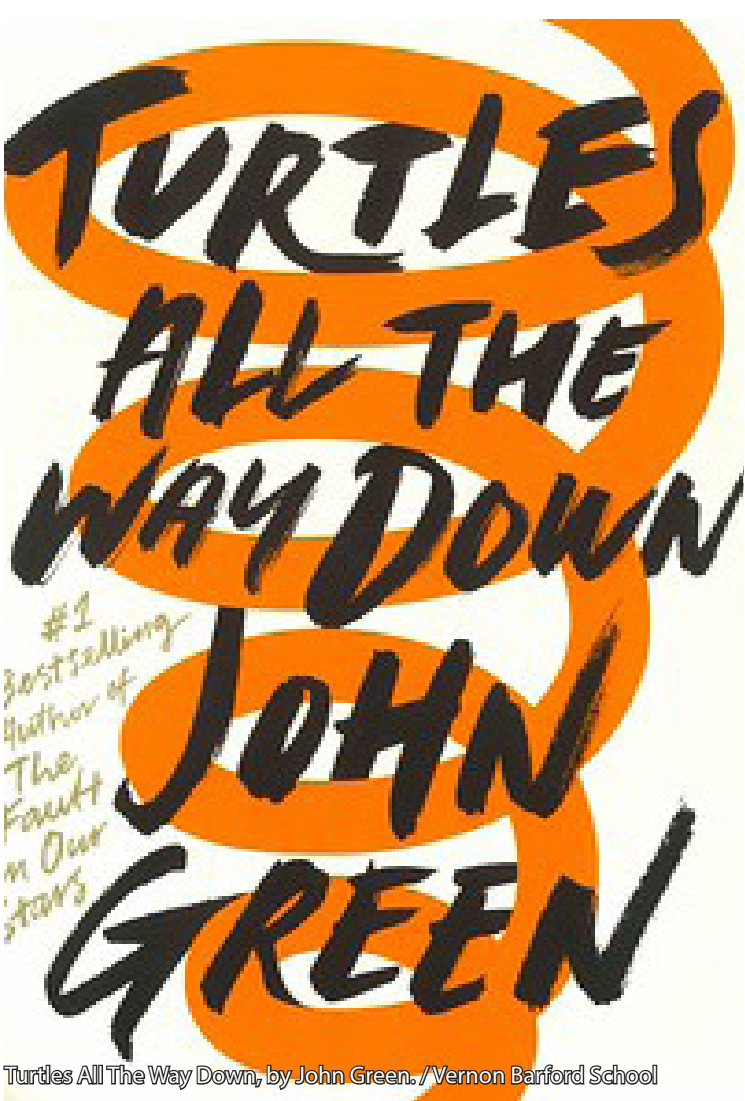
teenagers; like, Ph.D level teenagers. The dialogue-heavy book sounds just like Green if you ever saw him on Mental Floss or Vlog Brothers on YouTube. This book is an exploration of the experience of having OCD, but it can be easily extended to any functional mental disorder. The story is wrapped in a bit of a murder mystery, and it has a romance that doesn't feel quite right. Nevertheless, it has a humanity that will make a powerful impact.

4. Educated by Tara Whitehead

This is a difficult book to read. Educated follows Tara's journey to adulthood, living in Idaho with an anti-government Mormon family. Her father and brother are physically and mentally abusive, and that is part of the family dynamic. The mother feels for her daughter, but always remains loyal to her husband and her family, no matter how much harm they do to anyone who steps out of line; even intentionally. Tara eventually makes it out and gets a Ph.D at Cambridge. This book is not for the light of heart.

5. All-of-a-Kind Family by Sydney Taylor

Sydney Taylor is actually a woman (Sarah Brenner). This book follows a bunch of sisters living on the Lower East Side around the turn of the century. It is mostly a true story. Taylor would tell these stories to her own daughter, and



Turtles All The Way Down, by John Green. /Vernon Barford School

people would tell her that she should write them down. Her husband then went behind her back at had them published.

This is the first time that an American book was published about a Jewish family actually being Jewish. They celebrate Shabbat, Pesach, Purim, and all the good stuff. The Eldridge Street Synagogue gives a great walking of this book.

6. After Dark by Haruki Murakami

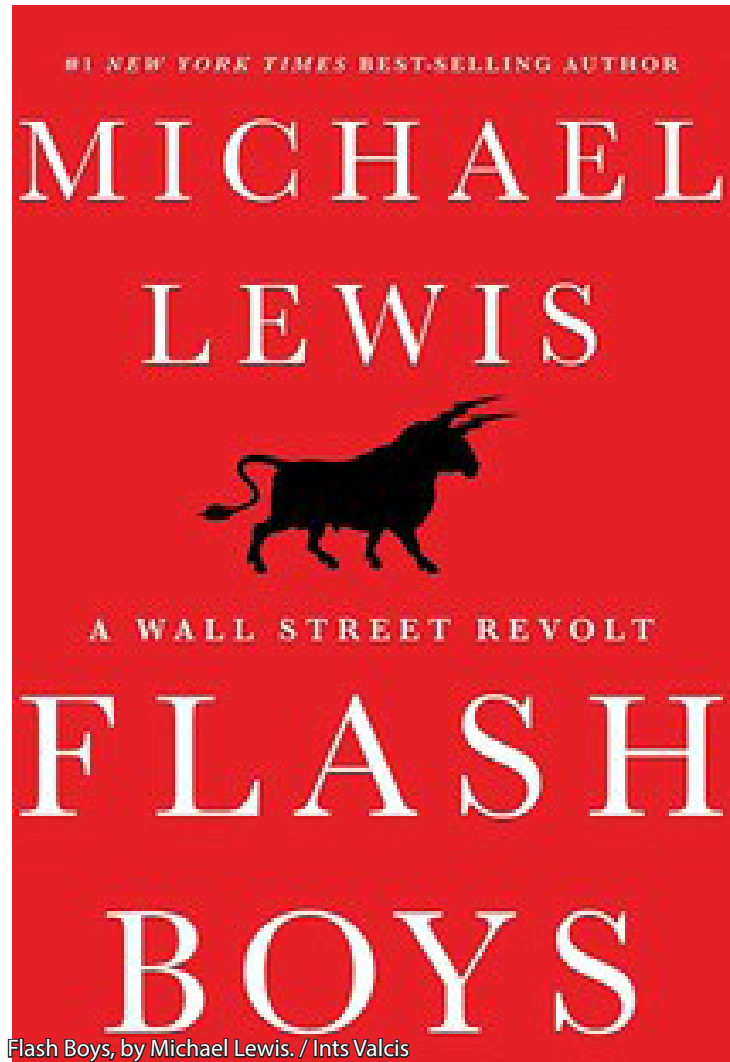
Like going on a drug trip without taking any. It's a classic.

7. The 37th Parallel by Ben Mezrich

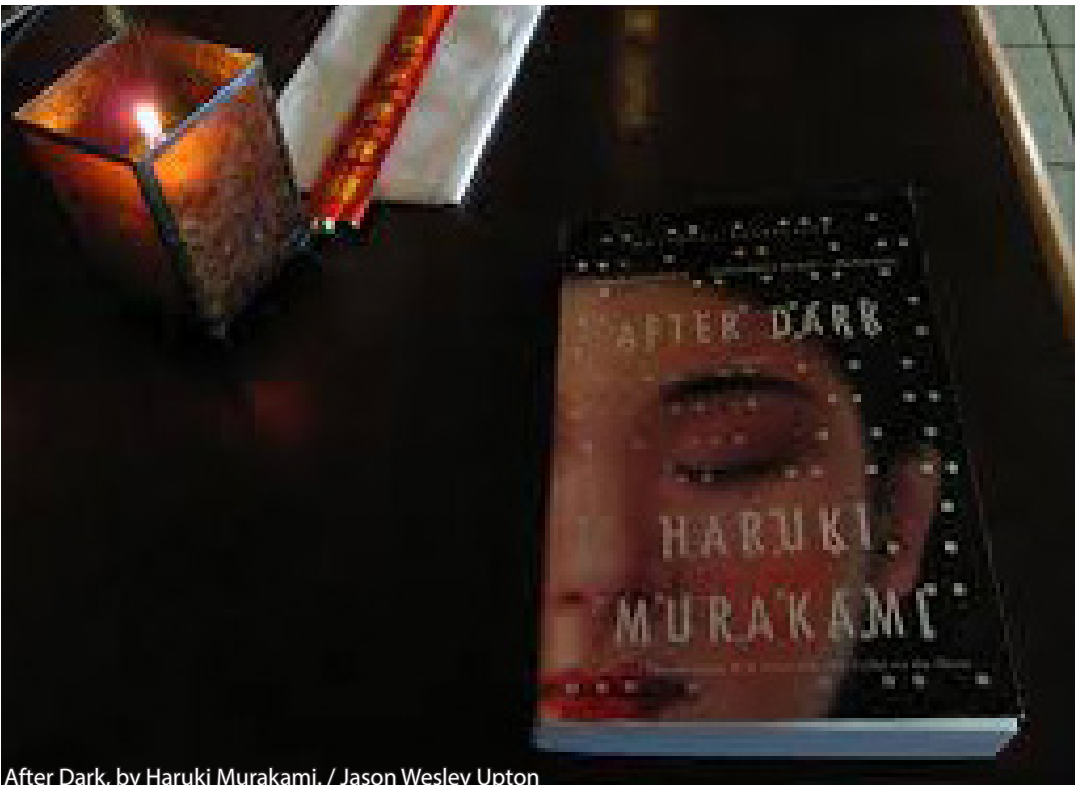
Kind of a waster of time. All you need to know is this: most UFO sittings, secret military bases, and cow and horse mutilations occur on the 37th parallel in the United States. The manual for airline pilots has a section on where to report UFO's to a private company. If you are planning to storm Area 51 anytime soon, this one might be worth a read.

8. Apologies That Never Came by Pierre Alex Jeanty

Read this if you ever had a relationship that ended, leaving you thinking back on the relationship and saying, "What the FUCK just happened?"



Flash Boys, by Michael Lewis. / Ints Valcis



After Dark, by Haruki Murakami. / Jason Wesley Upton

On The Record: Tanya Tucker

By Allison Rapp
Columnist

Hello and welcome to On the Record! Thank you to those returning readers who picked up copies of Kingsman and/or Excelsior every week. We were truly sad to see the two names disappear from the campus, but their legacy will live on. We are utterly thrilled to be back as The Vanguard and we hope to continue to serve the community of Brooklyn College for years to come.

This column, On the Record, is a brand new experiment written by yours truly, Allison Rapp, former digital editor of The Kingsman. I'm spending the fall 2019 semester studying abroad in Glasgow, Scotland, and will be writing about some of my experiences while attending classes and traveling: the good, the bad, and hopefully a lot in between. In addition, this column will function as a weekly album review station. Each week, I'll be spinning a new record,

front to back. (Digitally, of course: they won't allow me to bring my turntable in my carry-on.) We'll talk old music, new music, and my e-mail inbox will be fully open for suggestions. Thanks, as always, for reading our paper -- we wouldn't exist without the support from Brooklyn College students and faculty. Without further ado, let's dig into it...

Though classes officially began several days ago, this week I am home in Buffalo. I am, in fact, part of the very small population of students who came to Brooklyn College from outside the city. I am sad to be missing the first few weeks of the fall semester, when it still feels like summer on campus and the quads are full of fresh faces.

In less than two weeks, I'll begin my junior year of college studying abroad in Glasgow, Scotland, a place I've never set foot in. I'm set to be a full time student at Glasgow Caledonian University and will be

away until late January, just in time for the spring semester in Brooklyn. The planning process has been lengthy, but the people who work in the international education office on the BC campus are remarkably helpful and efficient. Speak with them if you have even the faintest itch to study abroad. My biggest advice is to seek them out early.

My friends and co-workers are a bit shocked at my total willingness to up and leave the country for multiple months, but with this administration, can you blame me? I've never been one to shy away from doing the most, it's now or never.

Speaking of those who have always put everything on the line: this week I'm spinning Tanya Tucker's new album, *While I'm Livin'*.

Tanya Tucker got her first hit, "Delta Dawn," in 1972 at age 13. At 15, she appeared on the cover of Rolling Stone with a title that read: "Hi, I'm Tanya Tucker, and you're gonna

hear from me." Talk about badass. She hasn't stopped since.

I'll come right out and say it: *While I'm Livin'* sounds like what Springsteen's Western Stars should have sounded like. Western Stars was good, but Tucker's record feels infinitely more like she sat down with her guitar one day, asked "Who am I?", and then wrote the record. Springsteen feels like maybe he's trying just a little bit too hard to be a cowboy while still living in New Jersey. I suppose if you want something done right, ask a woman to do it.

Tucker's vocals are deep, muscled, and almost a little bit masculine – this is what proper country women sound like. There's a no-nonsense sort of attitude, the kind that so many other female musicians embody when they hit the stage or the studio, like Joan Jett, Chrissie Hynde, or Janis Joplin. They could easily kick your ass; they just choose not to.

A large part of why the album is so good is due to

another kick-ass woman who is finally getting some of the recognition she deserves: Brandi Carlile. I've adored her for years, and to see her name as a producing credit is a real treasure. It's clear that Carlile wants to dig into Tucker's personality in the same way Rick Rubin did with Johnny Cash. Tucker is a legend, but you know you're doing something right when a young person says "Hey, I see something of myself in you."

If you like classic country or just feel like kicking up your boots, give *While I'm Livin'* a spin.



The Ultimate Guide To Success in College

By Edmund Zhen
Opinions Editor

Your summer break drew down its curtains and the second your alarm intruded your world with its obnoxious blares. As you sit up on your bed and reminisce back to the longer days and shorter nights, you realize that the freedom you thought was everlasting has come to an end. School is back in session.

Nonetheless, welcome to the Fall Semester of 2019! Brooklyn College's 35-acres-long campus welcomes you to your new home. It will lead you down a path of self-discovery to uncover your strengths, opportunities and many more. But trying to configure your mindset

back to an academic one can be hard, especially when you are already accustomed to the free-flowing ambiance of summer break. But that doesn't have to be painful; the key lies in the balance. One tip would be to slowly ease into the work; studying ahead of time so that there would be no room for any procrastination in the future and still being able to have time to fulfill other obligations. So in the entirety of it all: how can you make your college career a success story?

For one, it's very important to have a clear goal. Whether it's your first year in college or your last, a clear structured plan will serve you well in the long run. It should be articulate and meaningful enough

to help you surmount the obstacles to come. Another would be to prep your schedule. Looking and planning ahead for your classes will increase your chances of securing a spot in popular classes, having a clear idea of what classes to take in the following semesters and possibly even graduating early.

Speak with your advisors about your schedule and goals to get an understanding of the amount of time you'll have to devote to study and class. While speaking to them, don't be afraid to actually get to know them. Making connections in college is one of the most important things you can do as a college student. Find outlets to connect with people, whether they may

be classmates, instructors, administrators or alumni. Ask to grab coffee with them or meet them during their office hours. After graduation, you will realize that they might potentially be the ones who will land you the dream job you've always wanted.

Last but not least, have a positive attitude. Students' optimism often fades quickly as the reality of going back to college sets in. This is perfectly normal if we take into consideration how changes can be tough. But it's very important to keep your eye on the prize and pull through no matter what. A positive attitude will go a long way towards having an outstanding college experience and even building up your capabilities for bigger and

better things in the future. That said, it's also important to look out for your own mental, physical, and emotional health. Burning out is one of the epidemics plaguing students globally and taking time off from school and work to do what you love is crucial to your success. I like to put it as, take a step back in order to take three steps forward.

Following these steps are some of the ways to make your college experience fruitful and rewarding. By understanding the why's and how's in these methods, you will surely go a long way past your college careers and into your professional ones. Bon voyage.

Keunmin Lee Provides Something Special

By Jack Coleman
Arts Editor

Late August to early September is typically when galleries shut their doors and take a break to get ready for the fall season. Finding an open gallery during this time is like finding a public bathroom in Manhattan: difficult, risky, but at times necessary. It's relieving, then, that Shin Gallery in the Lower East Side is providing a stellar show during this off-season from Korean painter Keunmin Lee. As you walk into the Grand Street gallery, three smaller-scale oil and graphite works, Media System, Dialogue, and Organic Plate (2019), offer a glimpse into the pastel colored, semi-abstract and psychologically driven visual space of Lee's latest. The handling of the canvas space is organic. Layers of amorphous forms and

nebulous brush strokes build, yet are fused and natural. Here, Lee offers the taste of another brain; another mind; another world. These little pieces have the same ability to engage as the other, much larger, works, and in the corner of the gallery space, these glimpses become a whole, enticing, trance. The Refining Hallucinations (2019) series looms and breathes over you. In the corner of the gallery, these larger scale works mingle with bodily forms. Suspended in soft pinks, reds, yellows, greys, and whites, these anatomical clouds float and morph, at times resembling teeth, intestines, or faces. At times, both the distorted innards and treatment of space can read as quite similar to some famous Francis Bacon works like Study for Portrait (1992), but Lee's freshness is seen in a poetic, rather than unrelenting, signaling of



Keunmin Lee's paintings team with life. / Photo: Jack Coleman

pain. This signaling is at the crux of these deeply personal mindscapes. The artist's mental illness is often highlighted as a source for what we see on these canvases; whatever it is, I'd urge anyone to fall into these song-like retellings of hallucinations. "Redefining the Undefined" is up until September 15th at Shin Gallery, 68 Orchard St.

RENDY REVIEWS: THREE DOCS

Vision Portraits, American Factory, and Cold Case Hammarskjöld

VISION PORTRAITS

One of life's greatest idioms is, "Beauty is in the eye of the beholder," meaning that beauty cannot be judged objectively, for what one person finds beautiful or admirable may not appeal to another. That phrase usually applies to a person's perception of others, but in the case of the poetic experimental doc Vision Portraits, it's a reflection of the many artistic subjects of themselves in their blindness. The film was made by Sundance award-winning independent filmmaker Rodney Evans (Brother to Brother, The Happy Sad) as he embarked on a personal journey of restoring his vision through international travels to areas breaking scientific grounds. Aside from that, it also focuses on portraits of various blind subjects in the field of visual art turning their impairment into their creative triumph. Vision Portraits is a feature where what you see is what you get. The title alone encapsulates what the entire film is about and it's very moving. You're set with all these creatives living in New York

City trying to navigate through the mold in a contemplative manner that is so engaging to watch. As you watch the persistent human spirit triumph through the darkness, you're completely invested in these people and their personal breakthroughs. Since this is director Rodney Evans's personal journey, it's also his cathartic release — he finds hope through the lens of his subjects. For 75 minutes you're completely enthralled by these inspirational stories that boast nothing but hope, especially if you're someone that is visually impaired.

Rating: ★★★★★

AMERICAN FACTORY

During Sundance, I saw the award-winning Knock Down the House, an inspirational and moving doc Netflix picked up that was undoubtedly a five-star movie for me. But what I didn't get to see was American Factory, another award-winning documentary that Netflix picked up. While I missed it at Sundance, I caught it at Tribeca and by God is it the total emotional antithesis to Knock Down

the House. Yet... it's also a five-star movie — a five-star movie that makes you go "fuu-u-u-u-u-uck me!" I'm not going to reveal much about its premise or even try to give you any details because it's just a movie that you need to see to believe. The film synopsis is above the photo for a reason. All I will say is that it's a powerful observation of the working class difference between the east and the west. Truly, it is cinéma vérité at its finest as you're observing this slow burn of a collaboration between the working class of America and the Chinese, which starts off as a compromise that just gets downright frightening due to the disparity of their respective working practices, cultural values, and the inhumane working conditions that are normalized by the Chinese who rule the factory. The longer the film goes on, the more the film goes on, the more the poor working conditions escalate and it would make Upton Sinclair roll in his grave. American Factory is one of those soul-crushing docs that both fascinated me and fucked me up, making me question what exactly counts as a human

rights violation, and if our American eyes perceive it differently from the Chinese who dedicate their lives to working nonstop without any social life whatsoever. It's all about observing culture and how sometimes there are fields where co-productions don't work at all. Check it out on Netflix. It's one of the most powerful, thought-provoking documentaries of this year. **Rating: ★★★★★** COLD CASE HAMMARSKJÖLD Another documentary I wanted to briefly discuss was Cold Case Hammarskjöld. It's centered on the death of a UN representative that became one of the biggest unresolved mysteries of the 20th Century. Naturally, two filmmakers have attempted to dissect it themselves... nearly 50 years later. Danish director Mads Brügger and Swedish private investigator Göran Björkdahl are trying to solve the mysterious death of Dag Hammarskjöld. As their investigation closes in, they discover a crime far worse than killing the Secretary-General of the United Nations. Early on, a fellow passenger in



Brügger's cab asks him, "Why so long?" As in, how come this mystery took as long as it did to be resolved? As you watch this six-year-long journey of a mystery unfold, you begin to question the same. Watching real life mysteries unfold in feature form is undoubtedly an enticing experience. The level of excitement elevates as you're provided provocative clues and details that make you want to sip your tea, and Cold Case Hammarskjöld excels at that. It's like the visual form of the podcast series Serial, but in a documentative feature form with personality and wit. In an unconventional light, the doc is often meta/self-referential where the director describes his project to subjects in his travels. He verbally notes how he wants the format of the film to be displayed, followed by those notes coming to fruition. An

aspect that is enjoyable given its dark subject is the documentarian and the private investigator's sense of humor. Brügger's persona is lively and he has a fun time getting to the bottom of the case at hand. They weren't just filmmakers looking for a project; this was more of a curiosity that they just kept diving into, and you're right in the passenger's seat with them. The film has a bit of a pacing issue where some extended sequences linger on repetitive information, but the majority of the mystery is engaging and always holds your interest. **Rating: ★★★★★** Rendy Jones has been self-publishing film reviews since the age of 13. He's now the youngest African-American featured film critic on Rotten Tomatoes - and a BC student. You can read more of his reviews online at rendyreviews.com.

Midsommar: The Director’s Cut Isn’t Worth It

By Carmen Saffioti
Staff Writer

Ari Aster’s *Midsommar* was one of the most anticipated films of 2019, and this past weekend it had the privilege of releasing a director’s cut across the nation for one weekend only.

The puzzling yet symbolic film takes place in the village of a Swedish pagan cult, where American students come to participate in the cult’s midsommar festival. At its center is the crumbling relationship of American couple Dani (Florence Pugh) and Christian (Jack Reynor), a young long-term couple who find themselves drifting apart as the film progresses. Slowly, the rituals become more hedonistic and Dani and Christian find their relationship blowing up

amidst it all.

While critics enjoyed the almost three-hour slow burn of the film, many regular moviegoers were left confused. After watching the theatrical cut twice, I fell in love with the film’s symbolism and themes of fate, family, trauma and grief. I hoped that the 30 minutes of extra footage would deepen the film’s themes, or perhaps confirm some of my theories. It did neither.

At its core, *Midsommar* is a breakup film. The director’s cut confirmed that fact even more, with its most substantial scene being another ritual and a confrontation between Dani and Christian. In the extra scene, which comes shortly after the iconic and horrific cliff scene, Dani and Christian are invited to a night ritual of another sacrifice. This is an unusual

and standout sequence, as most of the film takes place in bright sun-kissed rural Sweden, where the sun only sets for an hour. This, visually, is the darkest scene set in Sweden– but it is also the darkest point of Dani and Christian’s relationship. We have Dani, who is still very much in love with Christian, and we have Christian, who does not love her but cannot bring himself to break up with her. After witnessing a child about to be sacrificed, the relationship explodes, and, somehow, Christian is revealed to be an even more awful boyfriend than previously shown. However, his flaws are still displayed in a tasteful and humane manner. Christian’s guilty conscience is put on full display, and his fading love for Dani is obvious (forgetting her birthday,

not telling her about his planned trip to Sweden, etc). I appreciated how much further their relationship was fleshed out. Yet, I can easily see why it was not necessary in the normal theatrical release.

What I was hoping for, and did not get in the director’s cut, was a more sophisticated development of the overarching themes. The deaths of Dani’s family in the film’s prologue were one of the most deeply disturbing elements in the film. Tragically, the event was not further developed. I was doubly disappointed that Dani’s trauma is not further reconciled. While present throughout the film, the new cut simply offers more scenes of her in private, breaking down and crying. Dani’s trauma could have run far deeper than her boyfriend’s reluctant

attempts to comfort her. Even moreso, I was hoping for a scene that confirms the predetermined fate of the characters. In both the director’s cut and the theatrical cut, the film shows a mural of Dani’s fate. I was hoping for a confirmation that the cult was responsible for the tragedy that bought Dani to Sweden. This would’ve made for a tragic and horrifying conclusion, similar to Aster’s previous 2018 work, *Hereditary*.

While the director’s cut offered some more insight into Dani and Christian’s relationship, it really did not feel necessary. Meanwhile, there were other themes that could’ve been more fleshed out in the almost 30 minutes of extra footage. The director’s cut is worth a watch if you are a fan of the film, but do not go into it with high expectations.

Andrew Luck Announcement Shocks NFL

By Conrad Hoyt
Sports Editor

In a move some have described as one of the most bizarre sports decisions within the last decade, the Indianapolis Colts’ star quarterback, Andrew Luck, announced his retirement from the NFL last Saturday, Aug. 24. The news shocked the football and sports worlds, as Luck had shown now indication he was even considering hanging up his cleats. With the NFL season is just days from kicking off, Luck was present at the Colts’ preseason game against the Chicago Bears when the news broke on the Internet, resulting in a cascade of boos as Luck was whisked off the field, probably for the last time in his life. Luck had already informed Colts management of his decision and was in the process of letting his teammates know. His initial plan was to announce the news in an official press conference the next day.

One reason this move was so bizarre is because Luck is only 29 years old. As current hall-of-fame-bound quarterbacks still

playing into their late 30’s and 40’s have recently shown Luck could have been successful in the league for seasons to come. While the quarterbacks’ strength and speed may deteriorate, their awareness and experience can overcome this. Just look at Tom Brady and Drew Brees, both passed 40 and still earning success on the gridiron.

But the most surprising thing is that Luck just came off his best year as a pro. The Stanford graduate and former number first overall pick of the 2012 draft put up a QBR of 98.7, a completion percentage of 67.3, and 430 completions last season, all career bests. After missing the entire 2017 season due to injury, Luck worked his way back to health and into the MVP conversation.

The Colts have a great Head Coach in Frank Reich, one of the smartest General Managers in the game in Chris Ballard, and their draft picks from 2018 have really panned out. Quenton Nelson is a beast at protecting Luck, and Darius Leonard embodies the new, strong, young defense the Colts

have assembled. After a successful 2018 season, the team looks to go into September strong, healthy, and deeply optimistic about their chances at a Superbowl run. This news cuts deeply for Colts fans. Luck was drafted by the Colts in 2012, and was brought into the team with little help. His offensive line was consistently among the worst in the league, causing him to take hits that would give most of us nightmares. It was no wonder that Luck was constantly injured or in concussion protocol. Among other things, Luck also endured torn cartilages in two ribs, a partially torn abdomen, a torn labrum in his throwing shoulder, and a lacerated kidney that left him peeing blood.

Luck still has two years left on his deal, and Colts owner Jim Irsay said Luck is walking away from 500 million dollars by retiring now.

But for Luck, an intelligent, charismatic man adored by his wife and family, the money surely isn’t everything. We all know the deep-rooted effects of CTE (Chronic Traumatic Encephalopathy), even if the NFL tries to hide them.



Andrew Luck playing in 2018. / KA Sports Photos

It’s no exaggeration to say he is risking his life by stepping foot on that field every game. And at what point are extra millions of dollars worth risking your life, when you’re already a multimillionaire?

Luck has been described by many teammates as one of the smartest people they have ever been around. Other sportswriters and fans have also described him as one of the nicest people they have ever had the pleasure to meet. There are other projects in Luck’s future, ones that needn’t be burdened by further head trauma. When everyone else in the world wrote his

future for him, Luck took it back into his own hands. With his decision to step away from football, Luck is showing the world he is more than just an athlete. I commend Luck for making this decision. Even though the outcome embodied lots of grief and anxiety, it was a noble one considering how he went against the grain and left on his own terms.

Sports are a wonderful way for everyday people to relax and forget about their problems. But it’s important to remember that sports are not everything in life, and that athletes are humans too.

SCHMEN-KEN

(the trademark-ducking logic puzzle)

Each row and column contains the numbers 1 thru 4 (or 1 thru 6), with no repeats.
Each outlined set of boxes must combine to reach the number in the top left corner using the operation in the top left corner.

5 +		8 ×	
2 ÷	2 -	9 +	
			2 -
4 ×			

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	11+		1-		
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		11+		2÷	
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10×				1	

WHERE'S VINNY?

(the GOAT scavenger hunt)



Meet the Vanguard's very own Vincent Vangoat! He loves to go exploring the Brooklyn College campus and then take selfies there. How he does this with no arms, we don't know. Today he's just chilling in our office, sitting in a nice comfy chair.

Think you know where Vinny is in this photo? (Hint: the location of our office is printed elsewhere in this paper.) Take a selfie there and post it on Twitter or Instagram, tagged **@TheBCVanguard**. Do it fast enough and you'll be featured in next week's issue!

Bull & pit!

by Ryan Gleason

As I entered my senior year at Brooklyn College, I made a self-pact to not repeat the same mundane routine I have followed the last three years. I wanted to do something different, I wanted to do something new, and I wanted to stand out.

Here are some things I did that made my senior year more exciting.

1. Sit at the teacher's desk and set up shop.
I walked straight into my kinesiology class 15 minutes early and parkoured my way over to the teacher's desk. I sat down, pulled out my books and writing utensils and waited for my Professor to show up. He did show up, and he was NOT ready for the old switcheroo I pulled

on him. He not only now knows who I am, but he is also now constantly on his toes. I am an enigma he cannot comprehend.

2. Take the elevator and don't let anyone press their floor.
This one is easier said than done. People HATE elevators. They hate people on elevators. They hate slow elevators. They hate people making their elevators slow.

So by blocking the floor buttons, you are inherently becoming the worst part of those peoples' days. What better way to be known all over campus? I spent all of Wednesday in James Hall ruining everyone's hump days.

3. Walk all the way through the cafeteria asking people for a bite.
No one on a college student's budget would

give away food for free. I understood that. But that didn't stop me from going to each table, booth, and bench asking strangers for a little nibble. I met a cool guy named Damien. We shared a soup. I think he is going to be my first child's godfather but it is too early to tell.

THE BROOKLYN COLLEGE

VANGUARD

is looking for writers, photographers, and illustrators!

For more info, contact us at TheBCVanguard@gmail.com
Or stop by during club hours: 11-4 Mondays/Tuesdays in 118 Roosevelt