



SPECIAL ONLINE-ONLY "DISTANCE-REPORTING" EDITION
THE BROOKLYN COLLEGE

VANGUARD

Spring 2020, Issue 8

thebcvanguard.com

Wednesday, March 25

SPRING BROKE

**ONE WEEK SLICED OFF APRIL
VACATION FOR "RECALIBRATION"
PAGE 2**

**PLUS: HOLOCAUST SURVIVORS IN SHANGHAI... NO REFUNDS
AT THE REZ HALL... THE STUDENT PARENT'S PLIGHT...
AND MORE!**

GENERAL INQUIRIES
THEBCVANGUARD@GMAIL.COM

CLUB HOURS
INDEFINITELY CANCELLED
(THANKS, COVID-19!)

EDITOR-IN-CHIEF
QUIARA VASQUEZ
QUIARA@ZOHOCOM

MANAGING EDITOR
RYAN SCHWACH
RSCHWACH11@GMAIL.COM

BUSINESS MANAGER
FARHAD RAHMAN
FARHADRAHMAN55@GMAIL.COM

LAYOUT EDITOR
CAMILA DEJESUS
CAMILAWITH1L@GMAIL.COM

DIGITAL EDITOR
CARMEN SAFFIOTI
CARMENSAFFIOTIO@GMAIL.COM

SECTION EDITORS
NEWS: NATALINA ZIEMAN
NATALINAZIEMAN@GMAIL.COM
FEATURES: MOISES TAVERAS
MOISES.T59@ME.COM
OPINIONS: ALLISON RAPP
ALLISONRAPP22@GMAIL.COM
ARTS: JACK COLEMAN
JACK.COLEMAN05@GMAIL.COM
SPORTS: CONRAD HOYT
CONRAD.HOYT@GMAIL.COM

COLUMNISTS
MICHAEL CASTANEDA
RYAN GLEASON

CARTOONISTS
MO MUHSIN
GABRIELLE TORO VIVONI

STAFF WRITERS
NASRA ABDALLA KHAMIS
MICHELA ARLIA
LORENZO DAVIES
MAYA DOWER-JOHNSON
IAN EZINGA
MAKEET FINCH
STACY FISCH
GABRIELA FLORES
CHAYA GURKOV
ZAHRA KHAN
QICHELLE MAITLAND
CARLOS DANIEL MARTINEZ
KENDRA MARTINEZ
MILETTE MILLINGTON
KWAME PEREZ
PAOLA SACERDOTE
MARTIN SAMOYLOV
JOHN SCHILLING
MAYA SCHUBERT

PHOTOGRAPHERS
CHLOE ABOSCH
CHRISTIANNA COX
ARICKA M. DAVIS

FACULTY ADVISOR
ANTHONY MANCINI

Spring Break Shortened as Online Transition Falters

by Ryan Schwach
Managing Editor

Less than a week into distance learning, CUNY is already adding more changes to the spring semester schedule, taking four days off of next week and shortening spring break.

The changes were outlined in a routine coronavirus update from CUNY Chancellor Felix V. Matos Rodriguez on Tuesday, Mar. 24, in which Matos outlined the changes, motivated by shortcomings in the transition to online classes so far.

“The nationwide move to distance education necessitated by the coronavirus crisis has served to spotlight disparities

that stratify the higher education landscape,” he wrote.

The first step is to cancel classes between Friday, Mar. 27 through next Wednesday, Apr. 1, turning it into a period of “recalibration.” Called “CUNY’s Recalibration Period for Educational Equity,” the four-day span will allow more time for campuses to hand out technology to students who need it for electronic learning, and to help professors get on the same page with how they are carrying out online learning.

“We are making this move before we get deeper into the semester, to ensure that we are upholding the University’s mission and giving each and every CUNY

student an opportunity to thrive,” wrote the Chancellor.

In order to make up for the school days lost by this change, and the initial transition to online learning two weeks ago, CUNY has decided to cut short spring break. The break, which would normally run from Wednesday, Apr. 8 through Friday, Apr. 17, will now go from Apr. 8 to Apr. 10. The update also states that you can ask for an extension into the week of Apr. 13 if you celebrate Passover during that time.

It is unknown at this time what the recalibration period will mean for how online classes will be carried out. Some students took to

Brooklyn College: In the Know 2 on Facebook to voice their feelings about the further schedule changes.

“I feel bad for the professors because they literally just fixed their schedules to accommodate online teaching and changed dates for midterms,” said Djavva Winter.

Although the frustration was apparent, many of the students who commented admitted that, all in all, the changes won’t have much of an impact.

“I don’t think it really matters. We’re mostly quarantined so it is what it is. The situation is tough all around. We have to do the best we can,” wrote Suri Wolf.

Weekly Campus COVID-19 Recap: Student Hospitalized, Election Delayed

by Ryan Schwach
Managing Editor

We are now just short of a week into distance learning, and campus has transitioned to only essential workers. Here is everything that happened in the past week.

Not long after the update was published last week, on Wednesday, Mar. 18, President Michelle Anderson sent out a bulletin that going forward, students should only come to campus if they absolutely have to, after a student was hospitalized with symptoms

of COVID-19, although they were awaiting test results. The student was symptomatic on campus Wednesday, March 11, in both Ingersoll and James, and those they had close contact with were notified.

As a precaution going forward, and continuing with government guidelines, BC closed most of the campus buildings, leaving open essential services such as the Child Care Center and allowing for the Food Pantry to be available by appointment.

Going into what she called our “new normal,”

President Anderson thanked the continuing work of faculty during the transition.

“Faculty have been preparing for this moment, and I want to thank them for their extraordinary and creative efforts to complete this transition, which involves not only a change in modality, but a profound change in how they conceptualize their classes,” she wrote.

In other news, with campus events and most club operations going on hold indefinitely, it appears that the Undergraduate Student Gov-

ernment will be delaying its spring elections.

Initially planned to take place next Monday through Wednesday, in an e-mail sent to USG President Alyssa Taylor from CWERC, the elections will be held sometime after spring break. Before a screenshot of this email was posted by USG, none of the three presidential candidates (Ethan Milich, Michael Davis, and Dapo Ibrahim) had yet to hear any information from anyone within the CWERC.

Performance-Based Classes Go Online

by Michela Arlia
Staff Writer

Since the CUNY- and SUNY-wide shutdown two weeks ago due to the spreading COVID-19 global pandemic, many performance-based majors have been wondering what is to happen to all of the courses being taken this semester which rely on physical attendance and assignments for passing grades.

Few details from the theatre or music department was given to students during the academic recesses, but starting March 19, the first day of online instruction gave students some information on the still-evolving and hectic syllabi and department guidelines for the remainder of the semester.

The big question leading up to the first day of online classes was, how were these classes to go on? Will students still get credit and learn something about their craft from the comfort of their homes instead of in a studio or rehearsal room?

Before the conversion to online classes, acting courses were in the middle of scene studies with two or more scene partners,

and music courses were preparing for multiple showcases and concerts for the Brooklyn College community.

“It is extremely important to be physically present in class because sometimes the course work requires physical contact,” said Owen Alleyne, a student in the BFA Acting program.

It is an added challenge for students within the arts programs on campus to receive and succeed in the training of their craft, as it is much different than sitting in a typical lecture styled course twice a week.

“I feel like for my basic gen-ed courses, I’ll get the same outcome that I would have if I was in class. In my acting class I will not,” says Alleyne.

These students depended on physically showing up for class every week in order to receive any type of grade for their courses. What is unique about these classes is not just the physical attendance, but the issue that it is close to impossible to have these classes function the way they were originally intended to while online.

“The transition to online classes has been detrimental to my experience in the

class,” said Alleyne. “All of my acting classes, such as movement, voice, and scene study were affected when transitioning to online courses. There is an essence, or should I say energy, that actors obtain while physically in class that is not received or given online.”

A professor in the Theatre Department who will remain anonymous said in an online class meeting last week that items in the syllabus such as projects, papers, and daily quizzes will be altered significantly to fit the challenges at hand.

The said professor told their class, “Attendance online is no longer something we need to worry about, because hey, there’s a pandemic going on. It’s totally understandable.”

Meghan Fawcett, who is on track to graduate in 2021 from the BA Theatre program hops on the attendance bandwagon saying, “Most of my classes were very strict on attendance policy, so this online thing has kind of uprooted that. I usually prefer in person classes anyway.”

Some professors and students also worry about the lost resources and campus space that they had to say

goodbye to so suddenly and without any notice.

“The biggest transitional issue has been the loss of access to materials,” said Emily LaRosa, a student in the BFA Technical Theatre program, “All of my classmates and I used paint, paper products, and other tools that were provided by our professor. We can no longer access these materials since campus is locked down, and not all of us can afford to buy even cheaper replacements for these things,” she said, specifically referring to her class in costume design. Fawcett even says that her transitions from classroom work to living room work were stressful, but staff were able to be very comforting about it.

“Jolie Tong and Laura Tesman (the professors of the course) made it their number one priority to make sure no one was panicking and that they were there to help us,” she said. While everyone is adjusting to the new criteria and way of life for the coming weeks or months, shows that were on track to production by the Theatre Department are still running rehearsals virtually.

Zoom has been a very

handy tool for various classes, casts and production meetings that still may be going on in hopes of the return to normal and everyday life.

Rehearsals for the Theatre Department’s One Act Festival that was set to go up in Mid-May will still rehearse scene work in the coming days and weeks. Should the productions be cancelled, they will use the exposure to their scripts to practice the craft and receive more training for future auditions.

When contacted for any additional comments or concerns regarding the matter, a handful of music conservatory students who would like to remain anonymous say they were advised to not speak on behalf of the matter until the department settles on what the final courses of action will be.

There is still no official word from the music conservatory and department on what their procedures will be going forward in terms of productions and concerts. All that the student body knows for the moment is that all shows across all departments are postponed until further notice.

Rez Hall Remains Open, But Students Won’t Stay

By Maya Schubert
Staff Writer

For students living at the Residence Hall at Brooklyn College, the college’s move to distance learning entails an additional adjustment.

As cases of COVID-19 in NYC grow and online classes remove required access to BC’s campus, most students at the dorms at One Kenilworth Place are moving out.

“It’s super disorienting,” said a student, who moved out over the weekend, after staying at RHBC for over a week after the college announced its move to distance learning.

After packing and driving seven hours back to her parents’ home in Buffalo, the student, who preferred to remain nameless,

is readjusting to a new residence as well as a new form of education.

“It’s a new experience for all of us, being on online classes,” said another student, who moved back to her home in Staten Island last week. “But it [the move] really changed my entire mood for the semester. As for RHBC, no parents want their child staying in an apartment complex in Brooklyn, however far away they are from them. They want to take their child home.”

Home, however, is the exact reason some students wanted to stay at RHBC, despite its reputable poor conditions, including pest infestations and frequent flooding.

“There’s no way I’m going back home and being quar-

antined there,” said one resident from Hyde Park who is still living at the residence hall. “It’s [RHBC] still a shit place to be, but it’s at least quiet.”

“I told myself that I would stay because I couldn’t see myself going home,” said the student from Buffalo. “Home isn’t a place where I feel like I can be myself.”

For most of last week, students remaining at RHBC at least had access to BC’s library, cafeteria, and college labs. However, the campus shut down on Mar. 13 and 18 after two students tested positive for COVID-19. On Mar. 21, President Michelle Anderson sent an email to students announcing the campus’ complete closure until further notice.

“Starting Monday, all Brooklyn College build-

ings will either be closed or require pre-authorized access,” the email read.

On Friday, Governor Cuomo signed the “New York State on PAUSE” executive order, a statewide issue to close in-person functions of non-essential businesses, including libraries. Like students living at home, students at RHBC have nowhere else to go, and New York City, with now over 15,000 cases of COVID-19, according Governor Cuomo, is now a hotspot for the virus. Fears of the virus and/or parents’ orders have sent most home.

The student from Hyde Park described the nearly empty residence hall as “nice and secluded.”

“It’s like a fortress of solitude,” he said.

Students who have moved

back are also worried about the financial ramifications of moving out early. The resident from Staten Island hoped for “some sort of deal” but, according to Joann Johnson, the manager and bookkeeper at RHBC, staff hasn’t “received any command from higher management” regarding compensation for students who have left.

“At this time, we’re not issuing refunds,” said Johnson.

“I think it’s pretty unfair,” said the student from Buffalo, “considering we’re in the middle of a global pandemic, and some kids had no other choice but to leave.”

The Life and Times of the Student Parent

By Maya Dower-Johnson
Staff Writer

Earning a degree is more crucial now than ever, but many students lack the proper resources and find that going back to school isn't as easy as it may seem.

As if the struggle of attending college isn't hard enough, imagine being one of the nearly five million undergrad students who also have to raise a young child. Of those student parents, only a little over a quarter are able to earn their degree within six years.

Many others find that they have to put their education on hold for a plethora of reasons. These reasons can vary, from not having a strong enough support system, to being unable to juggle the financial burden of paying for college while raising a child. These demanding circumstances often lead to a load of stress that makes graduation seem near-impossible.

All too often, this tremendous cluster of students are overlooked and under-resourced, as they are forced to choose between their education and their children.

"I have to choose taking them with me to class or sending them to school and missing class so I can be available to pick them up," said Jennifer Ocampo, a double major Early Childhood/

Special Education and Psychology student at Brooklyn College and mother of six.

"I wish that Brooklyn College had more classes offered at different times for every degree and department," Ocampo said. "Some classes are only during school pick up hours. How can we take it if it is not being offered [... or shoved] over to the weekend when we definitely cannot take a course if we have more than one child?"

Ocampo says she misses out on workshops for programs she is in due to the hours the events are held. With such a large number of students also being parents, CUNY could be doing a lot more to help give this population a fighting chance for success. Deciding and actually following through with going back to school is a major step in the right direction for anyone, especially once you become a parent, so it's disappointing to face even more barriers made by the school.

Undergrad and mother of two Meriem Chetoui is one of many international students who attend Brooklyn College. She moved to New York from Dubai in 2016, with hopes of earning a degree in International Business.

One of the biggest challenges Chetoui has faced has been "being

able to do homework in the end of the day when I am tired." Thankfully though, she's been able to secure spots for both her two-year-old daughter as well as her eight-month-old son in Brooklyn College's Early Childhood Center located on campus.

"I would love to have the kids go to the daycare at least three days a week," Chetoui said.

Managing schoolwork while also being a parent is a recurring theme for student parents, many of whom aren't afforded the luxury of a strong support team that could step in and help when they need to stay late on campus, or when their child isn't feeling well.

"There was constant struggles to manage school work combined with motherhood and family," said Rose Addo, a recent Brooklyn College Psychology graduate. "There's no time to join any groups on campus. I wish the college offered support for student parents, like parent clubs that were held to support parents exclusively."

A major plus for Brooklyn College would be the on-campus daycare which offers a lactation room, but, unfortunately, is only located in James Hall, which means it isn't always so easily accessible for breastfeeding moms who have to pump milk between classes. Having

at least one other location on the other side of campus designed specifically for these moms would definitely be ideal.

In fact, one thing Ocampo claimed she couldn't do without "is the lactation room." The downside side for her is that there is "only one location and I wish it was in more buildings."

"The one that is there has a roach that was killed at least two years ago so I'm not sure how often it gets cleaned," Ocampo continued.

While there's a lack of resources, student parents haven't been left entirely adrift. Instead, programs have been instituted that have aided them. "CUNY Edge and Men Teach programs have been the best blessings for myself and some of the department chairs for advisement," Ocampo said. "I would dislike to only have one person looking out for my degree or for them to rely on DegreeWorks, which has messed up a few times already."

Despite this support, student parents are facing a new threat, as the coronavirus has now become the latest mountain that they have had to figure out how to overcome. With daycares regulated by the Department of Health closing until April, a lot of student parents have witnessed their available resources effective-

ly slammed shut.

"With the kids staying home, I am not able to do anything," Chetoui said. "I have no help since I am an immigrant and no family here."

Unfortunately, with the CUNY and SUNY college closures, the on-campus daycares have also shuttered, leaving student parents at those schools unsure about their future. The daycare closed after the second week of March before temporarily opening back its doors on March 19.

"They opened after that but no one took their kids," Chetoui recalls.

Currently, the daycare is closed again until further notice.

The COVID-19 pandemic now leaves a lot of student parents hopes of graduating soon on the line as they weigh their options of possibly having to continue classes online with the reality of childcare.

"I wouldn't be able to concentrate on my own studies as taking care of the kids will be my priority," Addo said. "If kids are in the house, learning will be close to impossible because they want a lot of attention."

"I was planning to do summer [semester], but if things will be still online, I don't think I will do it," Chetoui said.

There were constant struggles to manage schoolwork, motherhood and family.

The Music of Anne Frank

By John Schilling
Staff Writer

When you think of classical music, the likes of Brahms or Beethoven may come to mind. On March 11, Dr. Deborah Nemko visited Brooklyn College's Tow Center for a lecture recital based on what some may consider an unlikely source of music.

Co-sponsored by Brooklyn College's Judaic Studies department, the Wolfe Institute, and Hitchcock Institute for Studies in American Music, Nemko treated students to both a discussion and recital of "Music in the Time of Anne Frank," a project that Nemko has been working on for quite some time. Nemko's performance focused on the Nazi occupation of the Netherlands during World War II and the Holocaust in the 1940s.

"We talk about the Netherlands as a place of hope for these Jewish people," Nemko revealed. "It just so happens that the Nazis were incredibly effective and efficient at killing Jews because 75-80% of these Jewish souls were murdered by the Nazis as a result of their terrible occupation."

Anne Frank, known for her diary, was among this group as a German-born Dutch-Jewish girl who hid from Nazis during the German occupation of the Netherlands. After two years of hiding, Frank was eventually found and killed, posthumously becoming one of the most notable victims of the Holocaust.

Despite the Anne Frank namesake, this lecture recital was more general, focusing on various composers from this time in which they all faced persecution. This included the works of Frid, Bosmans, Belinfante, Chapiro, Brickman, Smit, and Kattenburg.

Dr. Deborah Nemko, a distinguished scholar and pianist, is credited as "an interpreter of twentieth- and twenty-first-century music," as well as a dedicated educator, who often records music and offers clinics, master classes, and lecture recitals. This lecture recital, however, was personal to Nemko.

As a student at the University of Illinois, Nemko was inspired by her mentor, Dr. Alexander Ringer, who was a survivor of the Holocaust and "a brilliant, brilliant man."

"There are very few days that go by where I don't think about him. He has influenced my life as a musician and my life as a thinker," Nemko said. "I think that all of us need to find a person like that in our lives. It changes you and it molds you."

From her studies with Ringer, Nemko came to learn of his story as a concentration camp survivor and German Jew who hid in the Netherlands during the invasion. In the lecture recital, these stories of hiding and fighting for survival are a common theme among the composers Nemko has studied.

The recital began with Nemko performing different pieces from Frid's "12 Caricatures musicales." Geza Frid, a Hungarian Jew and musician, joined the resistance movement and forged identity cards to help others avoid Nazi surveillance. He ultimately survived the war.

While playing Frid's music, Nemko established a theme using repetition and created tension with strong dynamics and a faster melody. It was obvious that this piece required a lot of technique, as Nemko often shifted between playing with one hand and both hands. Throughout, Nemko expressed an intense focus, but eased up with a satisfied smile upon a strong finish to the pieces.

Next, Nemko played "Six Preludes for Piano" composed by Henriette Bosmans. A child prodigy, Bosmans was half Jewish and considered the most important Dutch woman composer of the 20th century. Like Ringer and Frid, Bosmans survived the war.

Bosmans' preludes date back to 1917-1918, which is about 20 years before the war began. As Nemko played them, however, their overwhelming relevance to the war became very apparent. Her first prelude was very gloomy, expressing a feeling of intense sadness



Deborah Nemko at the piano. / John Schilling

and audible despair. The second prelude, however, sounded gloomy but much more celebratory. With a louder, faster, and more upbeat approach, it was almost as if there was a sense of hope in face of all the sadness and trauma during the time period.

After Bosmans, Nemko shifted to "Lento Mystiek" by D. Belifante, which she referred to as "the big focus" of her research. Nemko revealed that Belifante's music is actually not published, and she hopes it will be within the next year. Unlike the others, however, Belifante's story does not end happily.

Belifante, a Jew who lived in Amsterdam, went into hiding and moved from place to place, which separated him from his wife. He assumed various aliases and continued to compose, but was eventually discovered by the Nazis while giving transmissions to warn people. As a result, he was sent to Auschwitz where he endured hard labor and grew very ill. In 1945, when the Nazis knew they would be caught, they decided to destroy the evidence, which included burning down a hospital-- the hospital Belifante and many others were residing in. They were all murdered that day.

Like Grid's music, "Lento Mystiek" builds tension by progressively getting faster and utilizing repetition. Similar to Bosmans' preludes, you could hear a

somber tone in the music, promoting feelings of pain and despair.

Similar to Belifante, Nemko expanded on the various works of F. Chapiro, another composer whose music is not published nor finished. A child prodigy like Bosmans, Chapiro had a Russian Jewish father and refused to join a club that promoted Nazi culture. Unfortunately, Chapiro's early compositions were lost when she was forced to flee from her home due to a fire.

The first piece Nemko played by Chapiro reflected her life after the war in which she moved to the United States, but didn't fall in love with it like everyone else did. This led her back to the Netherlands where she spent the rest of her life.

Chapiro's compositions were straight forward with occasional changes in the pacing. These changes, however, often simulated what typically sounds like a dream sequence. As a result, the piece created this feeling that she was recalling a memory or reminiscing about the past.

Pressed for time, Nemko quickly summarized the last three artists, but still managed to play their works with great impact. This included "Girl Dancing in a Meadow" by S. Brickman, a recent release based on a drawing done by a child in a concentration camp and sounded free of any specific form with a changing meter,

as well as shifting dynamics and speed in the music.

This was a shared quality with "Suite pour Piano" by L. Smit and "Deux Valses" by D. Kattenburg, the pieces that followed. With an American Charleston feel, Smit's piece was very upbeat and played fast, but it also shifted from high to low and changed speed from time to time. Kattenburg's piece also utilized shifting dynamics, but started off slow and built up to it with what sounded like moments of improvisation.

After a strong finish, Nemko thanked the audience for attending and was happy to answer questions and hear some feedback.

"It was very meaningful," one student said. "A great entrance into understanding what happened in the Netherlands with the Nazi occupation."

Unbeknownst to both Nemko and the audience, Governor Cuomo in that moment had announced the plan for CUNY and SUNY schools to move to distance learning for the remainder of the semester in response to the Coronavirus. This meant "Music in the Time of Anne Frank" was the last arts event to happen on campus this semester... for now at least.

A Hidden History of Jewish Refugees in Shanghai



Professor Frank Xu (standing) explains that Jews fleeing Nazi Germany found refuge in Hongkou, a region of Shanghai, China. / Paola Sacerdote

By Paola Sacerdote
Staff Writer

In what no one suspected would be the final We Stand Against Hate event of the spring semester, the Brooklyn College library held a panel for the Jewish Refugees in Shanghai exhibit at Woody Tanger Auditorium.

Brooklyn College Professor Frank Xu made the exhibit, located at the entrance of the library, to expand the awareness of this secret history.

"Anti-Semitism seems to be in certain areas like New Jersey and New York, an issue spoken weeks ago at that press conference," said Xu. "People should go against anti-semitism."

Vanessa Perez Rosario, chair of the Modern Languages and Lit-

eratures Department, introduced the panel. Rosario informed the audience that Professor Xu would host the panel in its entirety since speakers Lily Blake, Aileen Jacobson and Fredy Seibel could not appear due to the then-emerging threat of the spreading novel coronavirus.

Professor Xu was born in Hongkou, the Shanghai district where Jews and Chinese lived together back then. Xu explained the history of how the Jewish migrated to Shanghai.

On the night of Nov. 9, 1938, "Kristallnacht" (also known as "The Night of Broken Glass") took place, an event in which Nazis in Germany ignited synagogues, vandalized Jewish homes, schools and businesses, killed close to 100 Jews, and sent 30,000 more

to concentration camps overnight. Fleeing from Adolf Hitler's dictatorship, about 18,000 European Jews migrated to Shanghai, the last place where they took Jewish refugees.

Arriving with just the clothes on their back, Jewish refugees lived an impoverished life but were able to exercise their beliefs and find labor to build a comfortable life amongst the Chinese.

"Most cultures respect natural law and ancestors, follow the ruler and obey the orders of seniority, maintain a harmonious relationship with wife and children and make friends with your neighbors," said Xu. "Those cultures share those similarities and reduce the emotional distance and force a mutual under-

standing".

Observing the unusual and unexpected Chinese-Jewish bond in Shanghai, Xu decided to share this unknown history to inspire a feeling of responsibility to refugees and show how different cultures help each other in a time of urgency.

Students seemed surprised to learn of this unknown excerpt of the Jewish history in Shanghai.

"It was very touching. It also had a lot of information that I didn't know about," shared Rivka, a Computer Science major. "Shanghai specifically and especially keeps open about that part of the community here in Brooklyn College. I look forward to more events such as this one in the future hopefully."

"I thought it was interesting because I'm Chinese and I didn't know this existed and they talked about how it's similar to migration. I understood that," says Megan, a multimedia computer student.

In 2007, to commemorate the Jewish refugee migration, a historical museum was built in Shanghai by the Tilanqiao Historic Area of the Hongkou district, where the Jewish found refuge all those years ago.

The exhibit is also located through the Brooklyn Public Library in collaboration with the Amud Aish Memorial Museum. Location and dates are listed on the Brooklyn Public Library website.

On the Record: R.E.M., “Document”

By Allison Rapp
Opinions Editor

I write this from the sunny living room of my parents’ home in Buffalo. After many tears and frustrated phone calls, I made the choice to leave New York City and hunker down with family upstate. Or rather, COVID-19 made that choice for me.

I consider myself remarkably lucky, having the ability to flee the city to what’s thought of as a safer place to ride out the storm. There are thousands upon thousands of New Yorkers who simply have no other option but to stay where they are, and I hope that those folks are able to take comfort wherever and whenever they can. There’s a certain morbid sense of solidarity in knowing that we’re all in this terrifying boat together, and yet it’s hard to see the silver lining these days.

I’ve had plenty of time to keep tabs on social media and the Internet in general, and what I’ve seen has been a mixed bag of successful efforts to stay sane and productive as well as some fantastically stupid results.

Take, for example, the recent video from a group of celebrities who “came together” to sing a snippet from John Lennon’s “Imagine.” Stars like Natalie Portman, Will Ferrell, and many others each cut clips singing a line or two, and the end product was intended to be some sort of uplifting message of hope. See? Celebrities: they’re just like us. They too power through pandemics from their multimillion-dollar mansions. The ac-

tual result of the video was, frankly, insulting. Each of the highlighted celebrities very clearly has enough money to help those in need in a matter of minutes, and instead they’re (poorly) singing a tune from their expensive living rooms. There is nothing uplifting or hopeful about that. Not to mention, John Lennon, perhaps the world’s most prolific cynic, would undoubtedly be disappointed, and would be the first to call those celebrities out.

It’s difficult to find the good news throughout the day. I’ve been paying close attention to the music industry and how it’s handled the sudden dismantling of everything it was. Ironically, despite the various ways the Internet has helped artists make music and create a name for themselves, the majority of musicians still get their income from playing live shows, something that’s

obviously been slashed for the foreseeable future. Many bands have turned to live-streaming performances from their home studios or living rooms, attempting to give fans a musical experience despite social restrictions.

Yet, I can’t help but think of an interview with David Bowie from 1999, in which he discussed his thoughts on how the internet will shape the coming years. “I don’t think we’ve even seen the tip of the iceberg,” he said. “I think the potential of what the Internet is going to do to society, both good and bad, is unimaginable.”

I fear the impact this time period will have on the music industry for a whole host of reasons, but mostly because forcing something to exist online-only when it isn’t designed to work like that is... unnerving. It’s like asking the NBA to switch to operating in an exclusively

virtual capacity: not at all feasible. Things will change and the industry will hopefully adapt as needed, but for now it’s a fluid situation, as is everything else.

I’m not the only one, but I find myself humming R.E.M.’s “It’s The End Of The World As We Know It.” It comes off one of the band’s most praised records, Document.

“Team by team, reporters baffled, trumped, tethered, cropped

Look at that low plane, fine, then

Uh oh, overflow, population, common group

But it’ll do, save yourself, serve yourself

World serves its own needs, listen to your heart bleed

Tell me with the Rapture and the reverent in the right, right

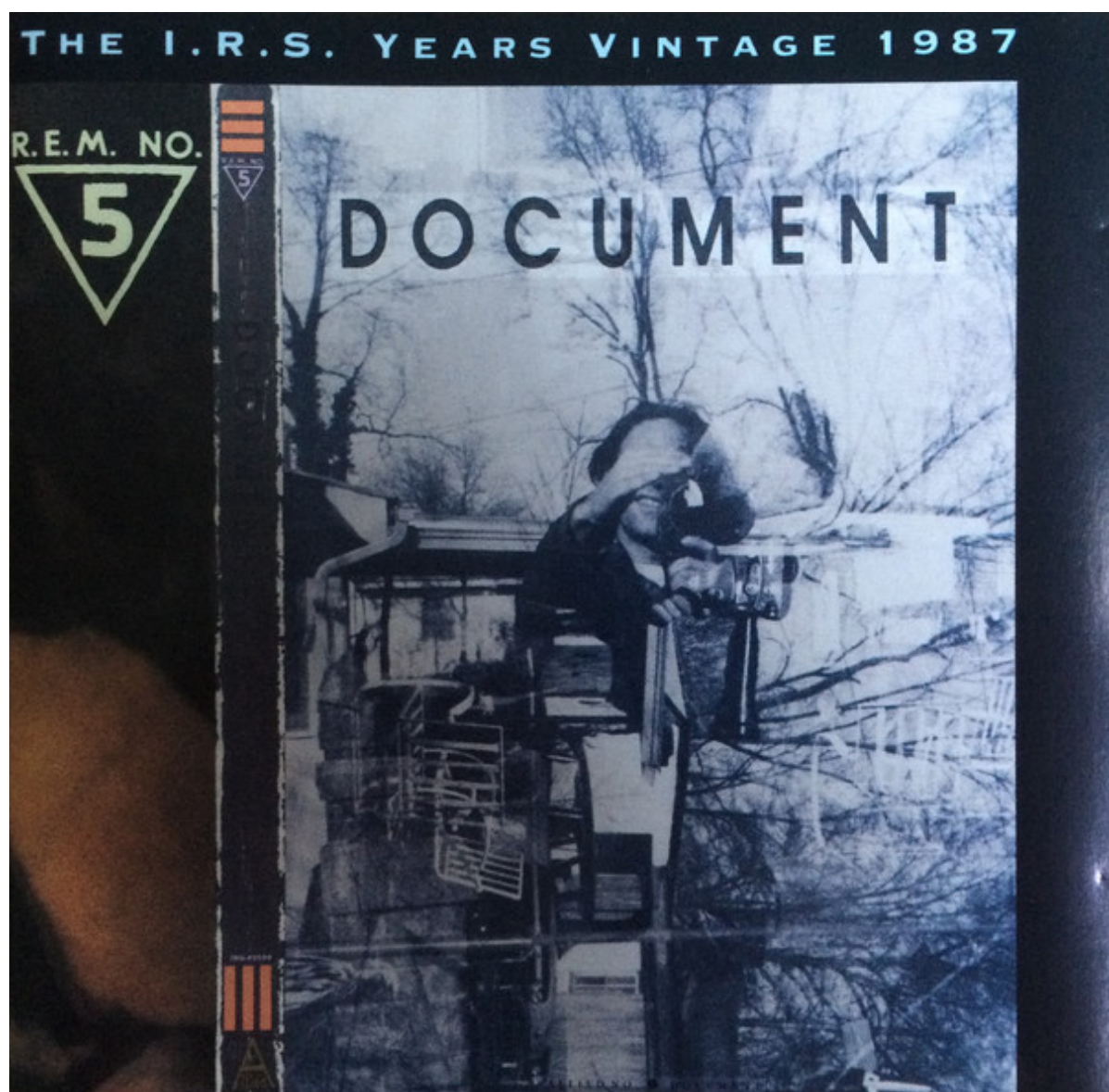
You vitriolic, patriotic, slam fight, bright light

Feeling pretty psyched.”

Document touches on

dozens of topics, with plenty of political lyricism. It can be noted that it came out in 1987, practically smack in the middle of the AIDS epidemic - another global health crisis sweeping the country that was poorly managed by Washington. When Americans are dying, there is no time for anything else other than help. Haven’t we learned that by now?

Living in an era that’ll be written about in textbooks sounds interesting on paper, but it’s exhausting in real life. Most of us want this historical period of time to be over with as soon as possible. This is the end of the world as we know it, in a sense. Life after this pandemic will inevitably look different than it did before, as it should, and we can only hope that we’re better people for it after it’s over.



On Being a Parent During an Epidemic

By Makeet Finch
Staff Writer

On March 16, I took my daughter to an appointment at The Joseph P. Addabbo Family Health Center because her info needed to be updated for blood work, height, and weight. As we were approaching the clinic, I saw police cars and the clinic appeared crowded. I second guessed going in. I was immediately given a paper that asked if me or my daughter had any symptoms related to COVID-19. I checked no. I practiced social distancing and only took my daughter out for early mornings on the boardwalk. I was told to stand in line with many others wearing face masks and gloves. I watched staff constantly spray pens down with Lysol.

When we finally got in the room, my one-year-old started screaming. I ended up taking her temperature, followed the same procedure for myself, and sanitized my hands. We were told we could proceed into the building and the pounding in my heart started to fade as we left the crowded area.

My work schedule has changed drastically, going down to one day per week, as well as losing hours due to lack of foot traffic in the store. I received constant email updates that said Banana Republic would close at 7 pm and anyone scheduled outside of that time frame would be compensated. On March 18, I received an updated email saying the store will be closed as of March 19. Employees would be paid for

two weeks and we were advised to download an app called “Zipline” to follow up for updates but they had no plans on when they would open.

I felt my heart drop because I have a one-year-old. A box of Pampers is 45 dollars and if jobs are closing, income stops. I immediately called my boyfriend and he said we would be alright financially and confirmed both of his places of business were still open and not cutting hours.

I immediately began to search for size four Pampers in our local supermarket. At that point it didn’t matter, and I settled with size five. Although it would be a bigger size, I would have some type of security. I searched Buy Baby, BJ’s, Target, Costco, CVS, you name it. I’ve looked in stores

and online. People are buying because they are panicking, so someone like me who only works one day a week and is getting paid bi-weekly couldn’t afford to pick up a box of Pampers for 45 dollars.

This week has felt uncertain and I have not felt like that since my mother passed in 2013.

I’m finding a new routine until the end of the semester: staying up till 3 am to make sure I study for midterms that were postponed, setting my alarm to 7 am so I can have a head start before my daughter wakes up, and ultimately finding time to get back to my work if she decides to go down for a nap. A mother’s job is never done.

My boyfriend eased my mind making it to BJ’s before clocking in and

making sure he picked up Pampers and wipes to hold us for a month, as well as a few smaller packs so I could continue to practice social distancing but remain aware that there are others who may need Pampers so buying as we need. This pandemic has shown how selfish people can be in a very trying time when we should be sticking together. I’ve seen people fight over toilet tissue or a place standing in line.

School has always been my outlet to escape the real world no matter how much was on my plate. I figured out a routine being a mom, and no matter how early my day started, Brooklyn College has always been there.

Vinny and Buster by Mo Muhsin and Gabrielle Toro Vivoni

