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Passing On



BC Mourns the Loss of Four Staff Members
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New Grading Policy, Commencement, Summer Classes, CUNY Funding (Rundown of the Past Two Weeks)

By Ian Ezinga
Staff Writer

With the rescheduled spring break coming to a close and classes resuming this week, Brooklyn College has enacted a number of changes that will affect students going forward. Here is everything that has happened over the past two weeks.

In an email from the CUNY Chancellor’s office that went out Wednesday, March 25th, students were informed of a new grading policy for the remainder of the semester. The policy is designed to give students the choice whether or not to receive credit for courses they’ve taken. “All students shall have the option to convert any or all of the (A-F) letter grades they earn in their classes, during the spring 2020, to Credit/No Credit grading,” the new policy states.

This new policy, designed to accommodate students who are struggling during the transition to online classes, does not

stipulate any refunds for the courses in question. This policy is targeted strictly at the students’ concern over maintaining grade averages that could be at stake because of the transition.

Following the news about the new grading policy, students were informed through another email from President Michelle Anderson that all CUNY Spring Commencement ceremonies will be postponed.

“Rest assured, Brooklyn College will confer all degrees as regularly scheduled. However, the diploma itself will not soothe the pain of not being able to celebrate in person,” wrote Anderson on Monday, April 6. This announcement was coupled with an assurance that the Senior Class Gift Committee will “assess options for an alternative celebration for May 28.” A week since this news, there is still no word as to what the alternative celebration will look like.

In the same announcement

that CUNY Chancellor Félix V. Matos Rodríguez informed the student body that Spring Commencement would be postponed, he also gave an update on Summer 2020 classes.

“I also want to share that after careful consideration and consultation, CUNY’s Summer 2020 course offerings will be exclusively conducted via distance education format,” wrote Rodríguez. The decision is in accordance with the New York State Education Department’s April 2nd update which extends approval for all online courses, which are still not officially registered as such, through Summer 2020.

A final piece of news is the launch of another CUNY wide initiative that extends relief to students who are in urgent need in the midst of COVID-19. \$1 Million donations from the James and Judith K. Dimon Foundation as well as the Carroll and Milton Petrie Foundation

kickstarted the fund. An additional \$1.25 million was compiled through donations from the Robin Hood Relief Fund and a number of other donors.

“Students will begin receiving emergency grants of \$500 each the week of April 20. The recipients will be chosen by lottery from a group of about 14,000 students who have been identified as meeting financial-need and academic criteria.” CUNY hopes to reach more students if they are able to obtain more funding.

It was also announced on Monday April 13, that the Undergraduate Student Government election will be continuing online via BC Webcentral on May 4 through May 6.



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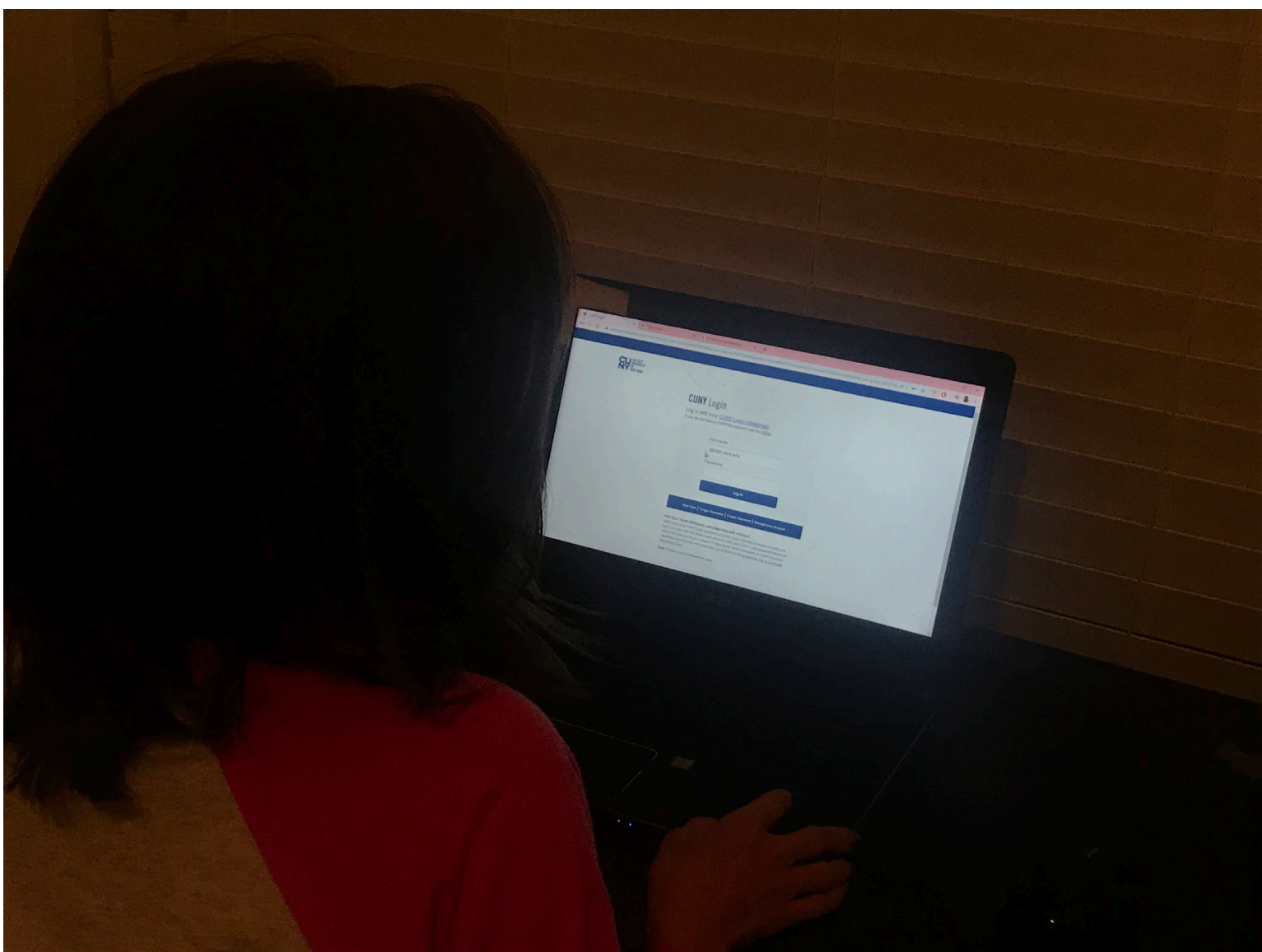
Adapting to Distance Learning

By Natalina Zieman
News Editor

Distance-learning has been a complicated transition for the Brooklyn College community, working to substantially replace our normal educations having been given only one week to switch to online learning and adjusting their curriculum accordingly. The faculty have overcome many challenges during this difficult time of abruptly switching over to online classes.

Professor Meral Kaya from the Childhood, Bilingual and Special Education Department had contacted each of her students and their school partners to make sure they had easy access to their virtual classrooms, since under normal circumstances, teaching students are required to complete field work in real-life classrooms.

“I got in touch with the public schools immediately,” said Kaya. “I asked about the possibility for our teaching candidates to continue their clinical experience online platform alongside their mentor teachers. They provided a positive response. Once their online classroom platforms are up and running principals that I work with connected with me and provided



A student distance learns. / *Diana Martinez*

access for my students to be working with their mentor teachers.”

Kaya also attended meetings with the NYC Department of Education to adapt and begin novel approaches to student teaching.

“I had virtual meetings with a DOE representative to discuss more about the ways clinical experience can fit in the online teaching,” she continued. “DOE provided resources about Google classroom platform as well as web resources to support online teaching,” she said.

More faculty members that went above and beyond for their students’ sake were Professors

Kerstin Musolf and Theodore Muth of the Biology Department. These instructors developed new online labs for their students; while also organizing adjuncts, finding resources, developing lesson plans and assessment modules for the labs and accomplished a new delivery system for the new curriculum.

“I went through the remaining lab exercises and experiments and I assigned one or two labs to each of the labs to the Micro 3004 lab instructors,” Muth explained. “Each instructor developed an online adaptation of the material that would have been covered in lab, and then an assessment for

that material.”

Professor Musolf mentioned the transition to online learning was surprisingly smooth, considering Biology is a hands-on subject where students learn best in a physical learning environment. “Some of our adjuncts knew that a lot of video material was already out there; and what was missing, a few of my colleagues started to film themselves and created wonderful visuals that go along with our labs,” Musolf said. “Additionally, publishers have been very helpful in offering their services and their material for free, which allowed us to get all our lab topics covered.”

Remote learning is not ideal for many students, and may even be more of a challenge for faculty, considering they had to adjust their syllabi accordingly. The Brooklyn College staff is working hard this semester to provide the best remote form of education for the students.



Free CUNY Organizes Aid For Students Amid Pandemic

By Maya Schubert
Staff Writer

Free CUNY, a grassroots movement of students and CUNY workers, is organizing a mutual aid network for CUNY members during the COVID-19 crisis. The network is designed to connect those in need of counseling, legal representation, and social services guidance, among other things, with qualified providers.

In the announcement of the network on its website, Free CUNY emphasized solidarity across campuses in the face of what it believes is lacking on CUNY's

part.

"CUNY has failed in its response to COVID-19," the group wrote on their website. "The conflicting, vague, and alarmist information coming through what few channels of communication CUNY has set up for students, faculty, and staff has caused more harm than good."

The group criticized CUNY's actions and inactions in dealing with individual needs during the crisis.

"The CUNY administration has shown time and time again that their idea of what care looks like—an emergency fund lottery,

evicting students from dorms, providing no relief to families of students, staff, and faculty who have lost their lives due to COVID-19," said Hailey Lam, an organizer for Free CUNY.

The group also denounced state resources and charities. They attributed inspiration for their efforts to local, independent groups like Mutual Aid NYC, a resource network, and Corona Couriers, a citywide, free grocery delivery service.

As coronavirus numbers have swelled in the past few weeks, many New Yorkers have

joined relief efforts by forming independent resource groups, known as mutual aid networks. The networks connect those in need to volunteering providers online.

Corona Couriers, founded by a librarian now working from home, now has close to 300 volunteers, according to CityLimits. Free CUNY, a group of students, teachers, and community members, advocates city funding for higher education in NYC. The group has held rallies and protests, including a speak-out late January

on over-policing on CUNY campuses. Their website now

includes a COVID-19 solidarity tab, which links to their new network. The network consists of several Google spreadsheets, including a document for submission as a provider, a list of providers, and a list of needs.

"Mutual aid is not charity work," said Lam, "It is people pooling resources together and redistributing them. It's building these relationships and learning to trust one another."



Will be publishing every other Wednesday for the duration of the semester.

Depending on how the coronavirus pandemic pans out, and whether summer classes are cancelled, our final issue may receive a limited print run; if we do we'll keep you posted via social media. Our Twitter and Instagram handles are @TheBCVanguard.

Our last two issues will be:

April 29th

May 13th

Petition Created to Stop Asian-American Bigotry

By Quiara Vasquez
Editor-in-Chief

As the coronavirus rages on in New York, another, less obvious epidemic runs in parallel to it - a rash of prejudice and even hate crimes perpetrated against Asian and Asian-American communities.

In an attempt to raise awareness of growing anti-Asian prejudice in New York and across America, CUNY's University Advisory Council on Diversity released a petition calling on state and local officials to condemn racist words and actions taken against Asian-Americans, who have been falsely and unfairly accused of causing or spreading the coronavirus.

The petition notes that while COVID-19 is only months old, the language of disease being weaponized against Asians and Asian-Americans is a tradition that stretches back for centuries.

"The stereotypes of the Chinese in particular and Asian Americans in general as dirty, sickly, and prone to

spreading disease is part of [the] United States' racist history," the petition reads, going on to trace the history of viral metaphors from the early days of Chinese immigration to San Francisco in the late 19th century to the 2002 SARS epidemic. "The very language of viruses as pathology, uncontrollable and dangerous, is being used to mark people as the problem. It is a dangerous discourse that puts Asian Americans in precarious situations."

Perhaps the largest obstacle to overcoming this prejudice is that one of the largest culprits in spreading this prejudice has one of the largest pulpits - the presidency of the United States.

"A lot of it has been fueled by the current administration, who have essentially branded China as an enemy," said Joyce Moy, the executive director of CUNY's Asian American/Asian Research Institute and one of the petition's signatories. "Trump's language, calling this the 'Chinese virus,' has only heightened people's

focus [...] Things like that heighten people's xenophobia that you're seeing perpetrated against Asians."

Another factor negatively affecting Asian-American communities has been media coverage. In particular, the petition singles out news outlets which "constantly [depict] the spread of the virus and its impact by using images of Asians with face masks" for unintentionally making Asians and Asian-Americans into the "face" of the epidemic.

Moy notes that the use of face masks predates the coronavirus, and has been common in Asia and in Asian-American communities as a means of self-protection for decades.

"The use of masks is something very familiar to this community," Moy said. "Part of this is that there was tremendous pollution in countries like China; also, particularly among East Asians, you wear the masks in winter to keep the air that you breathe in warm, because there's a belief that cold air can damage your lungs."

Ignorance of this context has led to a spike in hate crimes against Asian-Americans in New York - including, Moy says, against those who have been going above and beyond to help mitigate the effects of the virus.

"There was a police sergeant of Asian heritage who was found dead on the street an hour after he was diagnosed positive," Moy said. "There was an MTA worker who was punched in the face on the front lines. There are small Asian-owned grocery stores that stay open and serve the community at the cost of their own lives."

"I worry that if one of my grandchildren step out, they will be attacked, simply because they're Asian."

In recent weeks, city officials have denounced bias crimes and anti-Asian hatred, in part due to pressure from groups like the University Advisory Council on Diversity. Moy points to an April 6 press conference from Mayor Bill de Blasio as one fruit of her community's labor.

"There's been in the midst of this crisis, another crisis that we've all seen and we've all been disgusted by it, which is discrimination and hatred directed at our Asian-American communities, particularly our Chinese-American community," de Blasio said. "We want to find the perpetrators of these crimes. We want to find anyone who's discriminated and throw the full weight of the law at them."

The CUNY petition ends on a simple plea - "don't be racist, wash your hands instead" - but scrubbing our country of racism may be easier said than done. Still, Moy doesn't let anti-Asian prejudice dissuade her.

"People are attacking us as if we are the virus, or because they think we brought the virus here," Moy said. "My family's been here six generations. I don't see a need to prove I'm more American than anyone else after that."

"Trump's language, calling this the 'Chinese virus,' has only heightened people's focus [...] Things like that heighten people's xenophobia that you're seeing perpetrated against Asians." - Joyce Moy

BC Prof. Tanya Everett's Journey to Playwright and Actor

By Gabriela Flores
Staff Writer

For Massachusetts-born Brooklynite Tanya Everett, being an actor, playwright, and Brooklyn College professor has enabled her to live her life's purpose. However, her development into becoming the multidisciplinary creator she is today has spanned years of teachable moments, writing through a handful of "terrible plays," and overcoming self-doubt.

"A lot of times, we can get out of alignment because we don't sit and wait for our real purposes. Sometimes it takes a long time to figure that out, time just listening," said Everett.

As a BC English Composition and Creative Writing professor, Everett continues her long-time vocation as a teacher. After graduating with an MA in playwriting from The Graduate Center at Brooklyn College in 2019, Everett intends to extend her knowledge of theater and writing to MA-seeking students of color. In recognizing this difference between the

racial and ethnic diversity in undergraduate and graduate programs across colleges like BC, Everett aims to create a Master's Program that is available to all artists of color.

"I want to teach other young writers to hone their craft and access themselves through their art. Eventually, I want to run my own Master's Program in my fifties or sixties. I want to see how a program looks from the inside, and I want to see that especially people of color can have more access to it," said Everett. "I see that a Master's degree, even at Brooklyn College, is very marginalized. The undergrad seems to be so diverse, maybe seventy-five percent or something crazy, yet the graduate degree is very white."

As a child, Everett demonstrated an innate knack for creative writing through her series of short stories. She was encouraged to hone her craft by her parents and teachers, but Everett's nine-year-old self was set on becoming an actor after playing Pocahontas in a local children's theatre show.

"The lights went on, I



Tanya Everett in The Classical Theatre of Harlem's *Tempest*./ Jill Jones

went on stage, and I had my lines, and then--I lost my line. I forgot my line. My scene partner picked up the scene, and he adlibs for a while," recalls Everett. "Then we kept going, and I was like, 'What is this magic and sorcery? What just happened?' We did this thing in front of people, and it felt very magical."

Eventually, throughout her years as an anthropology-major at Columbia University, Everett began delving into a new role: playwriting. Despite the criticism of her writing professors and overall competitiveness at Columbia, Everett continued to pursue her newfound interest. However, she admits that she did not recognize her talents until earning her fellowships at Labyrinth Company in 2011 and Wright Club in 2016.

"I think finally I got to a place where I could write plays and start to believe in myself as a playwright. It was a long journey. (...) I don't love that you have to have accolades to believe you are something, but that's what happened," said Everett.

By gaining experience as both a playwright and an actor, Everett has found that "plays can be very issuey," or be heavy-handed on political matters. Though Everett

appreciates kitchen-sink dramas, a British cultural movement that adopts social realism to depict social and political controversies, she argues that these works tend to overshadow the minutiae and internal conflicts that exist in real-life. To Everett, character-driven "high stakes" plots are more interesting.

"Issues like the prison industrial complex are about how everything we do is related to commerce. A lot of what we do is based on human labor and forced labor," said Everett. "But if we can think about that as a person, there's a person behind the insoles of our sneakers, right? And if that person has a name, a first and last name, I think it is much more interesting to me than this issue-based drama that is removed from the people that it's actually about."

To underscore human experiences in her plays, Everett's work titled "A Dead Black Man" comments on the degradation of the black male body through a series of vignettes. As a mixed-race woman, with a family history connected to Black America, Everett felt a need to create a piece that strips away America's projections against black men. The play, which led Everett to become a

finalist for the Dramatists Guild of America and a fellow at Playwright's Realm, explores who black men can be without discriminatory labels.

"I have black men in my family, and I have deep friendships and deep love for black men. Writing this play became a love letter to them. All how we don't see them, all how love is complicated with them, all how we project upon them a series of things that have nothing to do with them," said Everett. "Loving them looks like giving them more space and giving them more freedom. Showing them that they matter, that they are valuable--not in a 'protesty' way, but in a 'be yourself' way."

Through her versatility, Everett has demonstrated her dedication in fulfilling her real purpose: serving others through her own creativity and guidance. No matter what task or responsibility this emerging playwright and actor must take on to achieve her aim, she will persevere.

"If writing is what gives people jobs, and creates opportunities through me, then I'll write. If I have the opportunity to act, and acting is of service, then I'll do that," said Everett. "If one day I find social work is a new purpose, then I will do it."



Tanya Everett./ Instagram

Supreme, A Cult-Like Clothing Following



Supreme Logo./ *Wikimedia Commons*

By Lorenzo Davies
Staff Writer

On any Thursday afternoon during “season,” it is not uncommon to find teenagers and young adults lined up for hours outside one of the Supreme stores on Grand Street in Brooklyn or Soho in Manhattan. As a matter of fact not only do these people spend their time waiting in line to buy clothes, they’ve also entered a lottery a couple of days prior to even have the right to wait in line. This scene is common not just in New York, but worldwide at the other 11 Supreme stores located in cities such as Los Angeles, London, Tokyo, and San Francisco. Supreme obviously understands how to run a successful business, and has developed somewhat of a cult-like following.

Understanding the reasoning behind that following is a harder task. According to Supreme fan Ryan Hund of Fort Salonga, Supreme’s business model works primarily to drum up excitement and anticipation. “Each season starts with the release of the look book. Items included in the look book are released in very limited quantity throughout the season on Thursdays (one of each item per customer). This allows the hype to build for select items based on both stock and style. The hype results in prices to skyrocket once stock runs out,” Hund said. As a result of these limited quantities, as well as the fact that Supreme is only sold physically at 11 stores around the world, a sub-culture of reselling Supreme has emerged. This is why



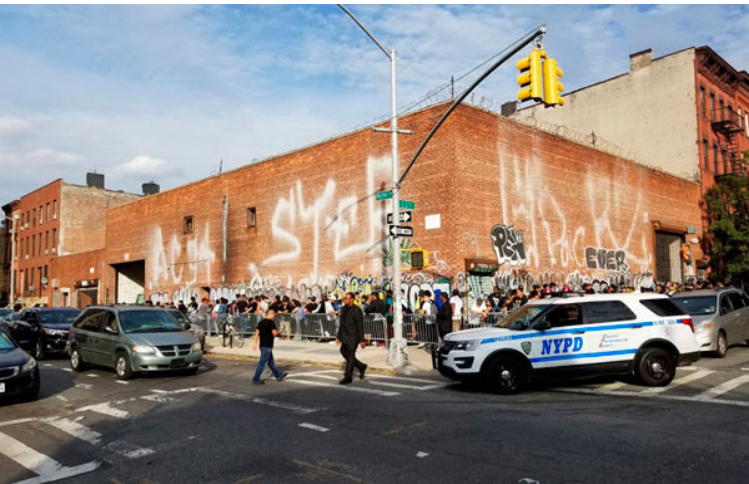
Supreme Nike Air Force Collab./ *Supreme*

many of the people on line show up: to buy rare or limited products to resell, as opposed to wearing it themselves. “I personally stand on line for Supreme or anything that is hyped because it’s all about the idea of investing money into something that holds a higher value,” said Anthony Allman of Brooklyn, who spent almost three hours waiting on line for Supreme, all while skipping class. He has good reason to believe it is a sound investment. The Supreme Airforce 1 sneakers he bought for \$95 later sold on sneaker website “stockX” for \$250. And that’s just one item from the drop...

What about the clothes themselves? As

much as Supreme does a good job creating artificial rarity and hype, many celebrities can be seen wearing the skateboard companies clothes, many, allegedly, without any paid endorsement. Supreme has also paired with several other clothing companies such as North Face, Nike, LV, Bape, Gucci, and Timberland to name a few. Supreme even releases items that aren’t wearable such as Supreme snow tubes, Supreme candles and even Supreme Oreos (Yes, really). “I wear Supreme because the brand is one of a kind. Supreme’s ability to partner with celebrities and other brands is unmatched by almost any other

clothing company,” said Hund. However, people wear the brand for different reasons. “What I like about Supreme is that due to the rarity of the items, I am able to have a completely unique outfit that other people cannot copy. The price is a little steep sometimes but I like knowing that my look is completely my own,” said Supreme fan Cassidy Zhang of Manhattan. Although some look at it with a more cynical eye. Allman simply thinks it’s all hype; “People would pay anything for something with a name and hype around it. It doesn’t matter how it looks as long as its hyped people will buy it.”



Line outside Williamsburg Store./ *Lauren Gill*

BC's Coronavirus Chief: Carrie Sadovnik

By Ryan Schwach
Managing Editor

Over the past several weeks, Americans have looked to people for answers on the coronavirus pandemic, and for people to help manage our world through these confusing times. For Brooklyn College, which has a total of four confirmed coronavirus related deaths and an unknown number of infected, one of those looking to provide some of the answers is Carrie Sadovnik, the head of BC's COVID-19 Response Team.

She was given the job in late February, having previously served as Director of Environmental Health and Safety and chair of the sustainability committee at BC since 2015. Sadovnik described her work at BC as pertaining to a rather "broad field."

"I helped implement environmental compliance into day-to-day business," she said over the phone. Sadovnik had previously spent 13 years with the New York City Department of Health, arriving there just after 9/11, where she helped to test the air quality at Ground Zero. Later, Sadovnik oversaw a team of 50 that helped to handle the swine flu epidemic of 2009 and Legionnaires' disease in 2015; she even helped to keep city health officials safe during the Ebola outbreak of 2016.

"She brings extraordinary expertise, and we are lucky to have her here," said President Michelle Anderson during a live Instagram Q&A she held with Sadovnik on Mar. 31.

"I love the college [...] it is such a pleasure and I cannot wait to see

you guys on campus," Sadovnik said on the Q&A. Before and after the Q&A, Sadovnik figured out how the Instagram filters worked and was putting on virtual bunny ears and noses.

From the moment she was appointed, Sadovnik and her team made sure the campus was already buying health equipment and things like hand sanitizers for bathrooms on campus. Overall, she says, the campus has been managing their response quite well,

"We haven't been in crisis mode," she said.

Sadovnik has outlined a multi-pronged effort to BC's outbreak response, each with its own group of administrators and faculty, that meets as a unit via the Internet everyday. Other members on the team include the Provost Anne Lopes, SVP Alan Gilbert, and VP for Institutional Advancement Todd Galitz. The multifaceted approach included not only the continuation of student learning, but also maintaining the campus has the most up-to-date and accurate information on the pandemic, and maintaining facilities on campus.

Each day, other than meeting with the various groups in charge of different aspects to the coronavirus response, she also works to draft guidances for faculty and staff on how to stay safe during the pandemic. (For instance, one document was on wearing masks while working on campus.) She also spent a recent Sunday helping to gather and deliver Personal protective equipment and other equipment to those still working on campus.

"It's a skeleton crew,"



Carrie Sadovnik./ *Linked In*

she said, referring to the few essential workers still working on campus each day, including engineers working on "essential services and utilities" such as the boiler systems.

The most complicated and hardest part of the overall response however, has been the transition from classrooms to online class. "There is a steep learning curve to understanding academic continuation's needs," Sadovnik said in a phone call with the Vanguard. "There has been a lot of talk of academic accountability."

During the March Q&A, while answering a question about the CUNY grading policy, Sadovnik acknowledged the anxiety many continue to face during the pandemic. "This is the most stress many of us will hopefully face in our life," she said. "This is incredibly stressful."

One of the key issues

with maintaining the continuity of students' education has been that many students lack access to Wi-Fi and devices. This was the main purpose behind the Chancellor's "recalibration period" at the beginning of April, which provided time for campuses to deliver devices to students who need it.

"We got the opportunity to plan," said Sadovnik, "As of April 10, a combination of 306 devices — mostly laptops, along with Chromebooks and tablets — have been distributed to students through social distancing best practices and mail," she said. That process is still ongoing.

Regardless of the challenges, Sadovnik praises the overall campus response to the pandemic, applauding the team as well as President Anderson on their actions thus far.

"There have been great success stories among

faculty and staff, and how they are continuing on," she said, "tapping into the resiliency we naturally have as a community."

As for when we may hope to return to campus in the fall, Sadovnik says that much of that is in the planning stages, but for the time being, we have to continue working.

"We all want to be back on campus," she said.



Queens, The Epicenter of City Outbreak, Continues to Struggle

By Gabriela Flores
Staff Writer

Since the passing of Governor Cuomo's "The New York State on PAUSE" executive order, essential workers on the frontline of combating COVID-19, manufacturing face masks, providing food and services to all New Yorkers, have been running the risk of virus contraction. For many in Queens, the epicenter of New York City's coronavirus cases, the choice to continue working comes from the pandemic's high demands.

"Sometimes working there is like being in a nightmare," said Mount Sinai Hospital Nurse Assistant Carmen B., who did not want to share her full name. "I feel scared to bring the virus to my family, but I like to help--to take care of the patients and assist the patients with the nurses."

To increase social distancing by closing non-essential institutions like schools and clothing stores, Cuomo implemented "PAUSE" when only 5,707 New Yorkers had tested positive for COVID-19. According to the NYS Department of Health, there are now (as of press time) a total of 180,458 confirmed cases. Approximately 17 percent of the statewide count, or 31,291 of those known to have contracted the virus, are living in Queens.

"It's difficult. It's sad. You see people dying, and you can't do anything about it sometimes. Sometimes you feel like you're on a battlefield," said Carmen.

In recent weeks, the Mount-Sinai hospital system has been under fire from its West Manhattan branch, where employees used Hefty trash bags as personal protective gowns. However, for Carmen and her colleagues in Astoria,



Dollar General placing plexiglass barriers on cash registers to protect employees during checkout./ Edith Gonzaga

they are disinfecting and reusing their protective gear, including face shields, N-95 masks, hair nets, and shoe covers.

Despite these measures, Carmen knows that virus contraction is still possible. "I don't really feel protected because I'm inside of the patients' room, you never know even when washing your hands," said Carmen. "I try to protect myself as much as I can, but you never know. The hospital is doing as much as we can."

Before the CDC urged Americans to wear face masks while out in public, many consumers began to buy out medical necessities, including three-ply surgical masks and N-95 respirators. Golden Fleece Manufacturing Company, a Sunnyside-based factory that made men's and boys' sportswear before the pandemic, decided to repurpose their equipment to supply protective gear for hospitals. After momentarily closing their doors, the company gave their machine operators the option of joining the fight against COVID-19.

"With all that is in the news about NYC Hospitals having a lack of protective equipment, I decided to go

back to work," said sewing machine operator Maria A., who did not want to share her full name. "So many people are dying, and I thought I could at least help the people on the front lines with essential material."

As of now, in New York State, 9,385 people have passed away due to coronavirus complications. In Queens, more than 1,600 residents have died. Unfortunately, for retail stores like Dollar General in Jamaica, the option of closing their doors to reduce the spread of COVID-19 is not possible.

"We do have some concerns because you never know who enters the building, they might be COVID-positive. But, all these families rely on us to put food on their tables," said store manager Michael Gopee. "Whatever essentials they have to buy, they all depend on us. If we close there would be nothing."

Gopee's store is one of the handful of businesses that remain open during this pandemic, which consequently has led to more shoppers and less space for social distancing. In response, Dollar General

has implemented a 50-customer limit, constant loitering announcements, plastic screens on registers that shield cashiers during checkout, and personal protective equipment for employees. Though these new protocols are intended to ensure the safety of associates and customers alike, many Dollar General workers believe they are not entirely effective.

"I do not feel safe because most people do not respect social distancing or necessary precautions," said Assistant Manager Edith Gonzaga. "We have customers who tell others to follow the 6-foot distance rule; some of them do our job for us. Others do not care and are taking it as a joke. It is frustrating."

In contrast to retailers, catering service CXRA in Woodside has applied distancing regulations very strictly. Prior to the pandemic, over a hundred kitchen staffers worked in close range with one another. Today, only 20 percent of the entire staff has decided to continue preparing packaged meals for large-scale corporate groups. Staff members have their temperatures checked daily, their hand washes

supervised, and are asked if they exhibit common preliminary symptoms of COVID-19 like coughing or a sore throat.

"Our head chefs think of all of us with every opportunity we receive, but many of us are afraid to work," said chef's assistant Rosalba Gonzalez. "They gave us the option of coming into work or not, and I accepted. I'd rather work than see the news about death, suffering, and all the terrible things that are going on right now."

Though Queens remains the epicenter of the country's epicenter, essential workers borough-wide are devoted to not only serving their neighborhoods but all New Yorkers during this pandemic.

"In general, New York is a place where we are united, very united as people. As I walk to work each morning, I do not think to myself that Queens is the borough with the most coronavirus cases," said Gonzalez. "No, I think the whole city, no matter where you go, the virus is there and that together we just have to think positive."

My Father, The Undertaker

By Chaya Gurkov
Staff Writer

My father's day has begun long before I pull myself out of my bed in the morning. His departure from my home in the wee hours of the morning means a day filled with exertion, physically and emotionally. Yet when he comes back home, exhaustion imprinted on his face and posture, his tenor remains resolute. Only when he makes his way over to sit down, to review the day and to catch up with his family, does he let himself sigh.

"Today, we buried five," he says.

Five might not seem like an exorbitant number, but for the Crown Heights burial organization, the Chevrah Kedisha, that figure hints towards the incredible number of burials done in these past two weeks alone: a number which has superseded what the organization usually takes care of within the span of a year.

I barely see my father, Rabbi Levi Gurkov, at home nowadays, during a time when everyone is seeing too much of their families. If he's not out, seeing that the bodies of the deceased are prepared for burial according to the proper Jewish customs, he's pacing my house on the phone, arranging for the next one.

"Everyone wants a normal burial but these are not normal circumstances," he tells me.

Whittled down to just seven members out



Chevrah Kedisha digging at the Ohel Lubavitch.

of its original 50, the members of Chevrah Kedisha that are still active are overburdened with having to tend to all the steps of the funeral, which have become increasingly tedious and harder to carry out because of COVID-19, instead of their normal posts.

According to Jewish law, having a proper burial is of optimal importance, and every step is laboriously detailed: arranging for the pick-up of the body, purifying the body, dressing it in its proper garments, leading the funeral, and of course, actually burying the body. Among these, my father added, are new measures now added because of coronavirus, like driving through the streets of the community so people can pay their respects without having to break social distancing.

"Sometimes, we are the only people at the levayah (funeral) of the deceased," Rabbi Gurkov says with a

heavy heart, "and we have to set up a virtual meeting so that the family could watch their grandfather, their father being buried."

This marks Rabbi Gurkov's 27th year as a part of the Chevrah Kedisha. He joined at the young age of 22 when it was educating young future rabbis to train in kosher burial, looking to fulfill the directive from the Chabad leader and Rebbe Menchum Mendel Schneerson, to help people in any way you can.

But speaking to my him, I noticed that as he told me about the hours he has to wait to pick up the body from the makeshift morgues in the back of hospitals, or the lines he has to go through to get the proper paperwork signed, it was nothing compared to the pain he felt for the suffering families.

"The family can't see their loved ones who are sick in the hospital, which makes them feel like they were robbed

of their obligation to be there for their family members during a time like this, and the community can't pay their respects at Shiva - only virtually which loses the personal touch," Rabbi Gurkov said. "This virus is stealing the dignity of the dead and the dignity of the living."

Despite the unprecedented hardships coronavirus is wreaking across Jewish communities, my father is never one to revel in the negative. Moving to Long Island when he was newlywed to build a Chabad house with little more than the clothes on his back and the hope that people will reciprocate, the goodness of people never ceases to amaze him.

"People have been reaching out to us more than ever before, giving us whatever they can for the families that are suffering," he told me, "so we find ourselves becoming a kind of life support for the families

after the tragedy of a death."

The interview was interrupted by the shrill ringing of a cell phone. My father had received a phone call from a member of the Chevrah Kedisha. He answered, of course. I heard him tell the person on the line that no matter what the hour is, he's available to do whatever needs to be done. That is when it crystalized that this man is one of the most inspirational people I have the honor of knowing, especially as he finished our conversation with this.

"Sometimes, we just relent to the way G-d does things. There's no blaming anyone for what's going on, there's no pointing fingers, so we just have to surrender to the way G-d is running the show, and do what we can to help."

Ak Jansen's Solo Show at Ivy Brown and his Striking Personal Protective Sculptures

By Jack Coleman
Arts Editor

Last November I interviewed Ak Jansen in his studio on the fifth floor of Boylan Hall. There was a small crowd of clay vessels, some painted and glazed with delicious blues and golds, some not yet at their full potential for fabulousness. They loomed over their smaller, hand-sewn, quilted, pillow-like siblings who slunked around and about. With that same quilted textile, a few larger than life-size pillowy hands were tacked to the wall next to the many sewn drawings of wildflowers on layered panels of mesh, which, before getting close, resembled textured watercolor sketches. All this, as well as a few colorful canvas tops and jumpsuits which Jansen designed and sewed himself, mingled with queer histories like David Wojnarowicz's *Close to the Knives*, and art books like Joseph Albers' *Interaction of Color*.

We spoke about his move from a small town in the Netherlands to New York, and about the work that he was currently making as a first semester MFA student at Brooklyn College. At the time of the interview, Jansen was thinking about sculpture and craft in the context of communal care, how to fuse this with his background in textile design.

"I've been looking for a way that a sculpture community could exist on terms where they take care of each other," Jansen told me in November.

On Wednesday, Mar. 4, I skipped my last class of the day to head over to the Meatpacking District. Just before I was about to make my third lap around the triangular brick building which separates 9th Avenue from Hudson Street, I spotted an eccentric older couple on the sidewalk calling an elevator car. I

figured they were going where I was trying to go. Some people got out, we got in, and the three of us made our way up to Ivy Brown Gallery, where Ak Jansen was having his first solo show, entitled "WE'RE HERE."

The show functions as an active reminder of the deeply historical, fervent and still very much present queer sensibility in an age of white-washed gayness. In the center of the gallery space, on three wooden tables (their legs carved by Jansen), a posse of those familiar vessels flaunt their delicately textural and vibrantly painted outer layers. Those patchwork textile forms tie themselves around their clay counterparts like cock rings, and emerge from their orifices like fabric ectoplasm. Together, these ceramics have attitude; they power-clash in style and form.

On the concrete wall opposite the sculpture display, thirty-six pillowy-hands are tacked on the wall and hung like a shower of invitations in a deconstructed homage to the AIDS memorial quilt. Appearing at the other end of the space are a number of those sewn drawings of wildflowers, some with a quilted frame, others left bare and skeletal like the dainty stems and petals. Lining the adjacent wall is an array of small watercolor anatomical studies of the show's sculpture work. These are (of course) adorned with glittery threads which weave in and out of the painting.

Each piece interacts differently with its own composite set of materials, seamlessly imparting the conceptual and historical frameworks that Jansen had been ruminating on since the previous semester. As a community of their own, the collection supports one another, and in that way they are present, as subjects with their own, playful,

volition.

On March 11th, exactly a week after the opening, all classes were moved to an online format in response to COVID-19's rapid spread in and around New York City. Jansen and I had scheduled an interview for the following day to discuss the show, but that was tabled for a later date, perhaps in a few days, I thought. I ended up being "one of those" and headed to Jersey to quarantine with my family, while Jansen got to work and began sewing face masks to be used as personal protective equipment.

We were finally able to catch up and chat about his newest work, a collection of vibrant anamorphic masks made in response to the novel coronavirus. Over the weekend, pictures of the artist wearing these masks were posted on the Instagram page of 601 Artspace, a non-commercial gallery in the Lower East Side which hosted the 2019 MFA end of year show. Under the working title of "Extravagant Hiding," the masks were chosen for an online exhibit, a practice which is becoming ubiquitous as galleries try to adapt and strategize in this time of social distancing.

"As soon as you wear a face mask, so much of your identity is taken away. I'm surprised at, say, not being able to recognize people who I know," said Jansen from his Park Slope apartment, where he and his husband, Sunder, are staying quarantined.

But the endeavor is not necessarily to make oneself recognized, the nine or so (and counting) ruched and draped assemblages of red and green plaid, blue and white gingham, iridescent and shimmery pink polyesters and silks cover the face entirely, leaving only the eyes visible.

"A lot of communication is lost, so it was important for me to put identity as well



AK Jansen and his mask./*Courtesy of the Artist*

as emotion into the masks," he told me. "And they are emotional, some are happy, funny, or joyful, some of them are even crying."

Despite the glittery, tear-like tubes streaming from their eye-holes, and the semi-apocalyptic circumstances which prompted their creation, these masks resist despair. Embedded with the long history of queer craft-making, and in Jansen's play with proportion and stylistic textile hodge-podgery, the masks assert themselves. They wear the face.

"This all helps me to stay sane with all of these feelings and pent up emotions," said Jansen. He tells me that art is always important, not just now, and that his masks, which he refers to as "characters" can offer much respite. "It always reflects the political, social, mental period that we're living, and it allows for a different road map, different ways of perceiving things, than you

might get in something like a dry news article."

As we spoke over our screens, I didn't realize how optimally quiet our surroundings had been for an interview. Then an ambulance with its sirens blaring drove by his apartment. In any other instance this would have been New York normal, but the searing high-end of my laptop speakers served as an urgent reminder of the circumstance of the world.

College life – life in general – has changed, especially for BFA and MFA students. For Jansen, there's no ceramics kiln, no Boylan Hall studio, and there's no telling what the MFA end of semester reviews will look like. It sounds like small fish compared to the suffering of many, but these are the fibers which make up the threads of our day-to-day lives, and while they're fraying at the moment, Jansen continues to sew the seams.

Prof. Jeffrey Biegel Performs #StayAtHome Concert Featuring David Foster

By John Schilling
Staff Writer

On April 4, Brooklyn College piano adjunct professor Jeffrey Biegel performed his fourth #StayAtHome Saturday Concert, a series of weekly performances live-streamed via YouTube.

Beginning on March 14, after CUNY moved classes online for the rest of the semester due to the spread of COVID-19, Biegel started the concert series as a way to comfort people stuck at home during this time.

"What can I do? I can play piano! I can make music!" Biegel said.

Most recently, Biegel, a longtime pianist, performed as a soloist in Kenneth Fuchs's "Spiritualist," a piano concerto which won a Grammy for the Best Classical Compendium.

Unlike his previous three concerts, this one was different. Biegel set out to play new music from "Eleven Words," an album released on April 3 by David Foster.

Foster, a Canadian musician, composer, and music executive, has been active in the music business since 1971. As the producer of stars like Celine Dion, Whitney Houston, and Barbra Streisand, Foster has been nominated for 47 Grammy Awards, winning 16 of them.

Before the concert began, Biegel decided to make a switch. Instead of performing Foster's music at the beginning as planned, Biegel decided it would be best to save it for later on -- a decision that proved to work out in the end.

Instead, Biegel began the concert with "Hymne a L'amour," a song written



Prof. Jeffrey Biegel and David Foster performing together./ YouTube

by Marguerite Monnot and popularized by Edith Piaf. This song was one of many included in Josh Groban's "Closer," released in 2003, and produced by David Foster.

"Josh [Groban] did a fabulous recording of this piece," Foster revealed. "I decided to turn it into a piano solo piece."

Soon after, Biegel performed pieces by George Gershwin, such as "Novelette in Fourths," "Rubato," and "Prelude: Melody No. 17." Following the Gershwin was a four-hour compilation of music that he loved playing when he was younger, called "A Pianist's Journey," which are selections from a Spanish set.

From this, Biegel performed "Spanish Dance No. 5" by Granados, "The Maiden and the Nightingale" by Goyescas, and "Dance of Spain" by Jose Iturbi.

The piece that stood out the most, however, was Biegel's performance of Chopin's "A-Flat Polonaise." Unlike the pieces before, Biegel was

quick to toss the sheet music aside and played it from memory.

While the piece carried on for nearly seven minutes, Biegel did not miss a beat, playing with passionate and swift movements, but also with careful and exacting technique. With fast shifts in dynamics and repetition, Biegel established a theme in the piece that allowed for a strong finish. If it was not obvious in his performance, Biegel expressed his love for this piece with a simple line after finishing.

"That's why I play piano," Biegel said smiling.

The real surprise of the concert, however, came just moments after as Biegel was beginning to play "Song of Hope," and his phone went off.

"No way!" Biegel said as he answered the phone.

Biegel pulled the camera closer to introduce viewers to his friend, David Foster, who had called him via FaceTime to say hello and discuss the release of his album. Initially, Foster only had

one concern.

"I wasn't watching. Did I interrupt you in the middle of a piece?" Foster said.

"It doesn't matter! It's David!" Biegel replied.

"Jeffrey, you play the music so beautifully," said Foster, who at first apologized for interrupting, but went on. "We love you, and we love what you're doing. I'm a fan. I am such a fan of yours!"

Biegel said the feeling was "mutual" and referred to Foster as "the greatest." Despite his busy schedule, Foster agreed to stay on the phone with Biegel to listen to him play "Everlasting," a piece from Foster's album.

In its entirety, the piece is soft and beautiful, like the opening of a movie. With a peaceful melody, it acts as a reflection of the passing of time and the feelings of both happiness and sadness that come with it.

After Biegel's strong finish, Foster had to leave, but Biegel stuck around for one last piece. He

concluded the concert with a performance of his "Song of Hope," which was written on March 27 and has not been recorded yet.

Similar to Foster's "Everlasting," this piece was true to its title as the melody started softly, but progressed in strong dynamics waves, like an allegory of hope, coming and going.

With a soft finish, the piece made clear that there is still uncertainty and hope is dwindling, a relevant message in today's world with the spread of COVID-19. Despite this, however, Biegel's music serves as a reminder that despite social distancing, the Brooklyn College community is still connected.

Biegel was gracious towards everyone that tuned in and ended the live stream saying, "God Bless you all. Stay well. Stay safe."

On the Record: Pat Irwin of the B-52s

By Allison Rapp
Opinions Editor

For Pat Irwin, music has always been about exploring the unconventional.

“When you’re a kid, all you wanna do is make a record,” he told me over the phone recently. “You wanna be in a band.”

And be in a band he was. Brooklyn College graduate students might know him as their music composition professor at the Feirstein Graduate School for Cinema, but before that, Irwin spent nearly 20 years touring with The B-52’s, the iconic new wave group with hits like “Love Shack” and “Roam.”

“They just defied all odds, yet they are one of the most soulful authentic bands I’ve ever heard,” he said of The B-52’s.

Irwin, it seems, has always been drawn to those who defy the odds. After graduating from college, he spent time in Paris studying under the legendary avant-garde composer, John Cage, an experience he called a “life changer.” Though it instilled a conviction in him, it was the music scene in New York that called his name.

“The coolest stuff was being done in New York as far as I was concerned,” he said. “There was a lot of crossover... painters made movies, and moviemakers formed bands.” He moved to New York around 1979. His ultimate goal? To play the stages of CBGB’s and Max’s Kansas City.

“I didn’t even think further past that, which I think was helpful.”

At the time, another avant-garde artist was pushing the boundaries of what music could sound like. Brian Eno’s compilation album “No New York” featured The



Pat Irwin (second from left) with the B52s.

Contortions, a band that was bringing to light an experimental genre of music that would become known as “no wave.”

“It broke down all that was left of a conventional rock ‘n’ roll sound,” Irwin said of the genre, who was also paying attention to bands like Teenage Jesus and the Jerks, DNA, The Talking Heads, Lounge Lizards, and Mars. “They [the bands] had nothing to do with commercial appeal. It was brutal, and awesome. I was ready for that. That’s what I wanted to be a part of.”

Through the ‘80s, Irwin played in a handful of new wave bands of his own, including 8-Eyed Spy and The Raybeats, which played regular gigs at some of the city’s most popular music clubs like Tier Three, the Mudd Club, and Danceteria. Though the city was large and the music scene was even larger, Irwin began to rub shoulders with the band that would become a major part of his life for almost two decades.

“We were part of

the same scene... Kate [Pierson] and another mutual friend came to see The Raybeats at the Mudd club,” he said. “I ran into Ricky [Wilson] at the Peppermint Lounge and then I ran into Ricky again at a Mexican restaurant down in Tribeca, the only one south of 14th Street.”

Wilson would sadly die from complications of AIDS in 1985, but a few years later, thanks to a mutual sound man, Irwin wound up a touring member of The B-52s in 1989.

“We didn’t audition or anything,” he said, “we just started to play.” The rest, as they say, was history. Irwin joined the band the same year that their hit single “Love Shack” was released.

“I think it’s an incredible song,” he said. “I mean, can you imagine? Writing a song that brings that much joy to so many people around the world to this day?”

With The B-52’s, Irwin played with countless A-list acts like the Pretenders, the Allman

Brothers, Blondie, ZZ Top, and the Go-Go’s. Yet, he always kept his options open, and when a producer from Turner Broadcasting asked if he might like to write music for an upcoming documentary, he naturally gave it a shot.

“It kinda just unfolded,” he said of his composition work, “but it was something I really wanted to do, no question.”

His resume of work for film and television includes shows like “Nurse Jackie,” “Feed The Beast,” “Rocko’s Modern Life,” and, yes, “Spongebob Squarepants.” He recalls initially not quite grasping the show in the early days, when Stephen Hillenburg, the creator of the show, called him up saying he wanted “the sound of a bunch of musicians in a room who can’t really play.” But to this day, several episodes of Spongebob still include Irwin’s musical work.

Now, he teaches music composition for film and television at Brooklyn College’s Feirstein

Graduate School of Cinema, where he says the students are diverse and imaginative. He plays regular live music with a handful of local people, and has plans to work on a new album featuring instruments he finds himself, including an organ he came across on the LIRR tracks and a synthesizer he picked up from the street curb.

And though he stopped performing with The B-52’s in 2008, Irwin looks back on those days with admiration.

“They had everything I wanted in a band,” he said, “they were just so cool.”

For Irwin, the whole funky shack is still shimmying.



Obituaries

Mark Blum, Actor and Theater Professor

By Michela Arlia
Staff Writer

Brooklyn College theater professor and accomplished theatre actor Mark Blum passed away late last month after a fight with coronavirus. He was a loved professor within his department, and he will be mourned inside and out of the campus community.

Mark Blum, born on May 14, 1950, in Newark, New Jersey, was an American actor who worked in theatre, film and television. His most notable credits on Broadway include *Twelve Angry Men* and *Lost in Yonkers*. Some off-Broadway credits include *The Overwhelming*, and *We Live Here*.

His breakout role on screen was his leading role in the 1985 film *Desperately Seeking Susan*. In the later part of his career, he was probably best recognized for his role of Union Bob on the acclaimed Amazon Prime series *Mozart in the Jungle*.

Apart from being a well established actor both on screen and on the stage, Mark Blum was one of BC’s own, serving as an adjunct professor for the M.F.A. Graduate Acting program on campus. In an email sent out to the BC community announcing his passing, President Michelle Anderson described Blum as a beloved professor and actor.

“He enjoyed a long and distinguished career as a character actor, and was beloved by all who learned from him,” Anderson wrote. “His former students, many well-known actors among them, attest to Mark’s extraordinary work as a teacher.”

“I am saddened by this tremendous loss to the college, which leaves his colleagues and students in shock. Unfortunately, Mark Blum is unlikely to be the only one this horrible virus takes from us.”

Serving as an adjunct at Brooklyn College for

the last 15 years, Blum taught and connected with his students in the most memorable ways. His students past and present have taken to remembering him.

“He was an incredibly warm, intelligent, sharp and often hilarious curmudgeon,” said M.F.A. alumnus Jorge Sánchez-Díaz. “He talked SO much. A comically exhausting amount, but he spoke from a place of deep knowledge, passion, and respect for the craft.”

According to his students, Blum had a lot of knowledge on the craft and had a lot to teach his students. He was always committed to the craft.

“Mark was a wizard of encouraging us to bring ourselves to the character while separating criticism of the art from criticism of the artist,” said Michael Magliocca, a second-year M.F.A. candidate. “He encouraged us to be dangerous, be specific, and to honor the hard work



Mark Blum./ *HB Studios*

that comes with the calling of being an actor. I’ll never forget that.”

His colleagues and students have taken the news hard and have found it difficult to cope with the fact that they will never be able to see their dear teacher and friend again.

“He was an excellent human being, a consummate professional and artist and our world is less than without him,” said Judylee Vivier, the director of BC’s MFA Acting program. “The gaping hole left by his passing will take a very long time to heal.”

Mark Blum was a talented

actor and teacher, whose methods of teaching reached his students in ways that seem they will carry with them through life. His accomplishments in his time with us allow us to enjoy everything he has done for the entertainment industry, and for the Brooklyn College community of Graduate students in the M.F.A. His contributions will last a lifetime.

Blum is survived by his wife Janet Zarish, who is the head of the M.F.A. Acting Program at NYU. He was 69 years old.

Moshe Augenstein, Comp Sci Deputy Chair

By Michael Castaneda
Columnist

Moshe Augenstein, Undergraduate Deputy Chair of Computer and Information Science, died of complications from COVID-19 on April 7. He was the second of four within the BC community claimed by the disease as of today.

Professor Augenstein was an institution at Brooklyn College in his own right. He graduated from Brooklyn College in 1969, and served the college as a professor for 45 years, and was among the comp sci department’s earliest members. Moshe Lowenthal, a computer science professor who currently teaches at BC, believes that he might

have taken an honors class taught by Professor Augenstein in the 1970’s.

“He was a wonderful, wonderful guy,” Lowenthal said of Augenstein. “Loved to help students.”

In addition to teaching, Professor Augenstein was an accomplished author. He wrote books in advanced topics in the art of Computer Programming by himself and with Brooklyn College professors Aaron Tenenbaum and department chair Yedidiah Langsam. The books have a five-star rating on Amazon.

We contacted Professor Langsam but he was not yet ready to share his thoughts with us.

Social mediasites following the announcement of his death amassed an

outpouring of grief.

“... he made an otherwise dreary course an intellectually turning point for me. He was Flexible, thoughtful and knew when and how to challenge,” said fellow Professor David Arnow.

“I am so saddened by this news,” former student Ali Rishty Cohen said. “I just have to say that Professor Augentein taught me my first ever programming course and it was one course that pivoted my entire career toward[s] computer science.”

As individuals and as a community we have lost so much in these past weeks. However, we feel confident that while the contributions of Professor Augenstein will be missed, he will very much live on forever in the



Moshe Augenstein./ *Brooklyn College*

countless students whose lives he helped shape over the past four decades; the skills he gave them; and the opportunities those skills

created.

Augenstein is survived by his Midwood family. He was 73 years old.

Obituaries

Juliet Manragh, Alumna and Human Resources Manager

By Gabriela Flores
Staff Writer

To those who knew her, Juliet Manragh was one of the trusted individuals one could confide and rely on to complete any task. As a Brooklyn College alumna and Human Resource Manager for Recruitment and Employee Relations, Manragh played several critical roles in the BC community. On Wednesday, April 8th, 2020, Manragh passed away in her native borough of Brooklyn due to COVID-19 complications.

From aiding job searches across several BC departments to sharing her knowledge and wisdom with friend-colleagues, Manragh was a beloved and admirable woman with an immense drive to help others.

“Juliet was quiet but real. We would speak at

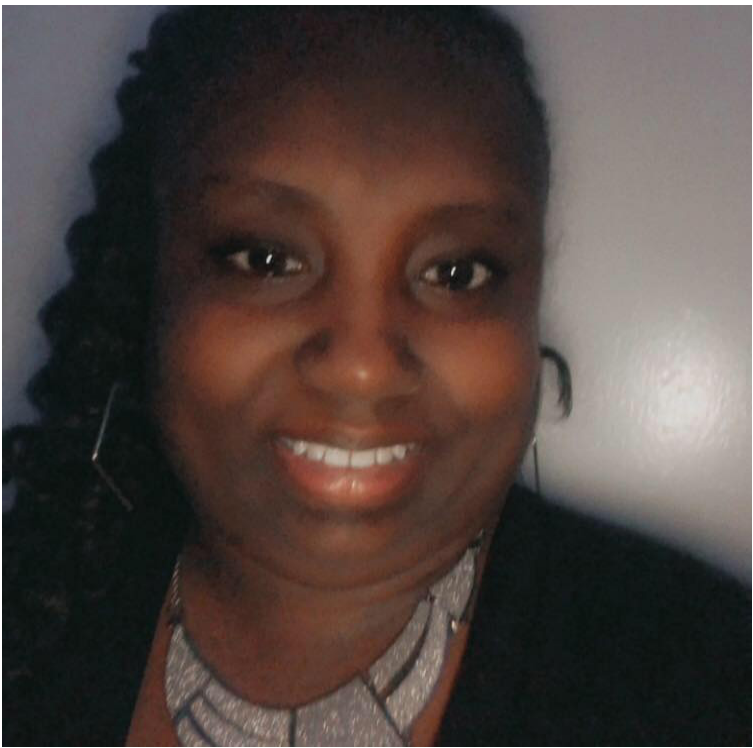
least a few times a week to check in on one another, she’d ask for advice; I’d ask her how to do the most basic HR things multiple times over, and she’d just laugh and say that it was her job,” said BC Director of Media and Communications Anita Bulan. “She was like that — a hard worker, a strong shoulder, a true woman who spoke her mind and laughed ferociously.”

The proud Jamaican-rooted Brooklynite was active in her community, donating to the BC student pantry and joining causes like UAE Healthy Kidney 10K. As an undergrad majoring in Africana Studies, Manragh earned a position as a College Access Manager and Recruiter for the Research Foundation of CUNY, where she implemented educational internships in five NYC public schools. After that, Manragh

pursued her Industrial and Labor Relations MS at Baruch College, continuing her career in human resource services as a CUNY Recruitment Coordinator. Eventually, with her strong work ethic and unshakable focus, Manragh achieved her long-time goal of being an HRS manager.

“Ms. Manragh’s expertise, patience, and professionalism in the dozens of faculty searches she supported were essential contributions to the academic quality of a Brooklyn College education,” said BC Professor of Education Leadership, Law, and Policy David Bloomfield.

For nearly 18 years of her life, Manragh had devoted her time building the CUNY community with her can-do attitude and demeanor to succeed. In doing so, Manragh gave her unforgettable



Juliet Manragh./ Facebook

guidance and warm-heartedness to everyone she met.

“As an HR professional, colleague, and friend, Juliet consistently went above and behind to support everyone she’s encountered. Offering a plethora of ideas and suggestions, her knowledge and expertise have always shed light

on those who thought an impossible task was possible,” said Manragh’s recruitment partners Jennifer Tsui and Patrick Croff III. “Despite her role as a manager, Juliet never liked being addressed as ‘HR Manager’ or ‘Ms. Manragh.’ ‘No, you can call me Juliet,’ she said as we teased her.” Juliet was 41 years old.

Jay Jankelewicz, Alumnus and Philosophy Dept. Staff

By Quiara Vasquez
Editor-in-Chief

Jay Jankelewicz, the erstwhile office manager for Brooklyn College’s Philosophy Department, died of complications of COVID-19 this past Thursday, Apr. 9.

Jankelewicz graduated from Brooklyn College in 2013, but he had become a College Assistant for the philosophy department a year prior. He stuck around long after graduating, becoming the philosophy department’s office manager, where he made department affairs run smoothly. As the de facto face of the department, he advised students and organized various academic, social,

and holiday events.

To his colleagues, however, his accomplishments and work in the department came second to his boundless enthusiasm and good-natured humor.

“He was warm and generous with time and assistance for faculty, students, and staff,” philosophy professor Samir Chopra wrote on his blog in remembrance of Jankelewicz. “He infused our workplace with a warmth all his own.”

Chopra was not alone in his praise; in the hours after news of Jankelewicz’s death broke, tributes to his memory poured in from his colleagues and from students he had over the years. Those who knew



Jay Jankelewicz ./ Twitter

him mentioned his good humor, his efficiency, and his devotion to the wellbeing of the people around him. A GoFundMe page established by his colleagues described him as “the loveliest of human beings.”

“If you ever had the

chance to interact with this beautiful person,” the page reads, “you know how special he really was.”

During his too-short lifetime, Jankelewicz was named Employee of the Month by BC President Michelle Anderson in June of 2019. In addition

to his work with the philosophy department, he held a Masters in Library Information Sciences from Simmons University.

Jay Jankelewicz is survived by his parents, Howard and Sylvia. He was 31.

Three-Sport Athlete Anna Curran Deals With Season Cut Short



Anna Curran playing softball./ *Damion Reid*

By Conrad Hoyt
Sports Editor

All CUNY athletics have been cancelled for the spring, and for seniors, who will never get the chance to compete for their schools again, the pain stings even harder. Anna Curran of the Brooklyn College softball team, is one of those seniors.

Curran's operative sport athlete, but word for describing softball is where she how she felt when really excels. Last year,

she found out the season was cancelled: “devastation.”

“Going through the entire soccer and swim season, I was particularly looking forward to the softball season because it was going to be my fourth and last time on the team,” she said.

Curran, who plays first base for the Bulldogs, is a three-

she won player of the week at Brooklyn College, and was excited about a final year trying to lead the softball team to prosperity.

“Each team has its own vibe, but the softball team is something special,” Curran said. “We had been putting in the work all February in preparation for the season.”

Curran told the Vanguard that after a number of players

from the women's basketball team returned from the NCAA tournament, the softball team had their whole squad.

“Everything was starting to come together,” she said.

But then all non-conference games were cancelled for the season, and then not long after the entire season was axed due to coronavirus.

“It was a huge shock and heartbreaking to hear,” Curran said. “I

never got the chance to put the number four jersey on for the last time, or go to battle with the people who have been there since my first day.”

However, amidst all the devastation, Curran is still happy she was able to make the memories she did. “It’s a real bummer I won’t be able to have a senior night, but I’m glad I was able to play with the future of the program.”

Vinny The Goat

by Mo Muhsin and Gabrielle Toro Vivoni

