

SPECIAL ONLINE-ONLY "DISTANCE-REPORTING" EDITION



THE BROOKLYN COLLEGE

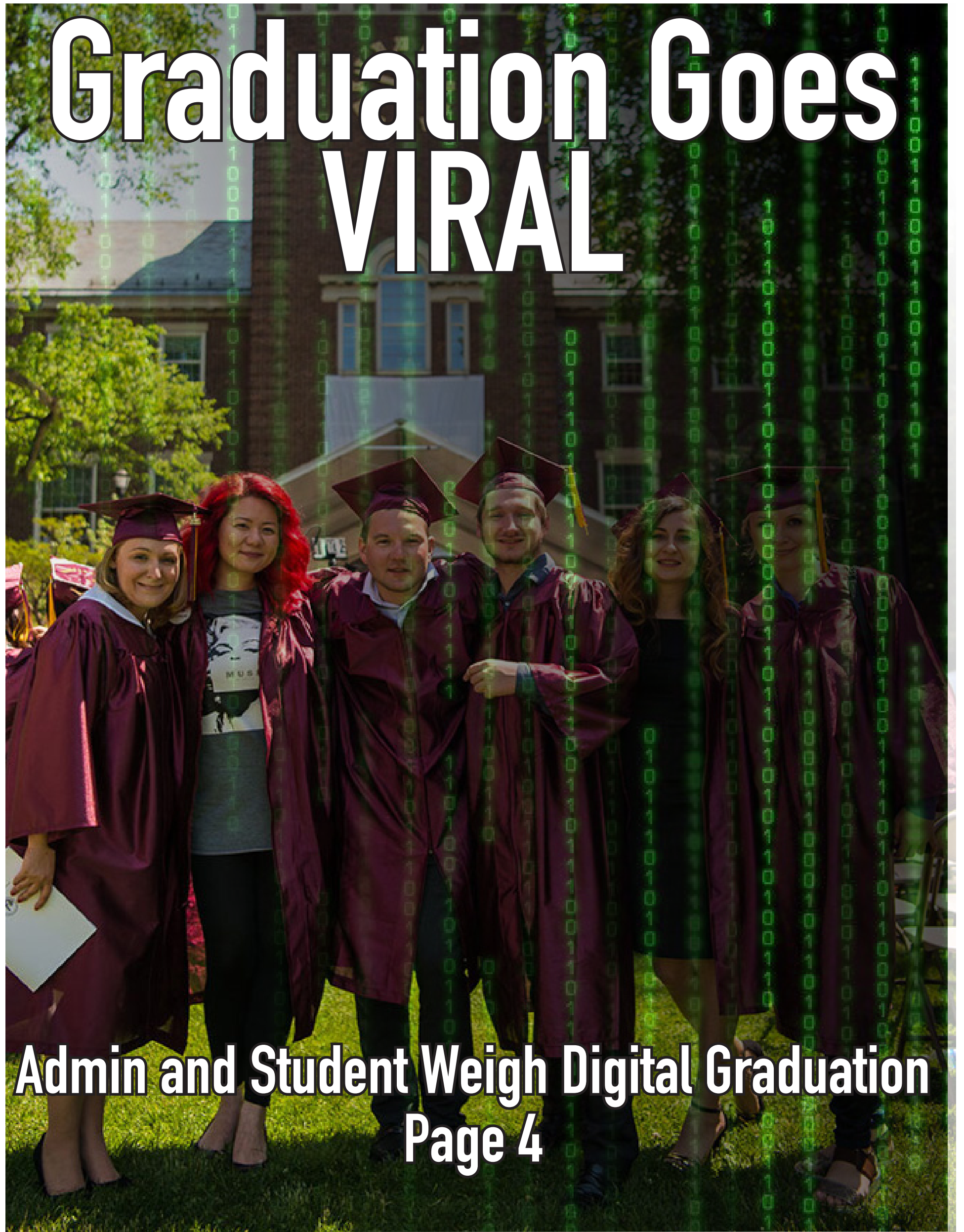
VANGUARD

Spring 2020, Issue 11

thebcvanguard.com

Wednesday, April 29

Graduation Goes VIRAL



Admin and Student Weigh Digital Graduation
Page 4

GENERAL INQUIRIES
THEBCVANGUARD@GMAIL.COM

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

EDITOR-IN-CHIEF
QUIARA VASQUEZ
QUIARA@ZOHO.COM

MANAGING EDITOR
RYAN SCHWACH
RSCHWACH11@GMAIL.COM

BUSINESS MANAGER
FARHAD RAHMAN
FARHADRAHMAN555@GMAIL.COM

LAYOUT EDITOR
CAMILA DEJESUS
CAMILAWITH1L@GMAIL.COM

DIGITAL EDITOR
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
QICHELE 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

Student Government Election To Be Held in May

By Ryan Schwach
Managing Editor

After initial election dates in late April were cancelled, Undergraduate Student Government (USG) has rescheduled their elections. The elections will now be held from Monday, May 4 to Wednesday, May 6. Undergraduate students will be voting to fill both branches of USG, as well as Brooklyn College’s two seats in the Undergraduate Student Senate (USS), the student-based governing body for all of CUNY.

The top of the virtual ballot will be for President and Vice President of USG. Three candidates are vying for the presidential slot: former USG Vice President and current USS Delegate Ethan Milich and his VP Candidate Samuel Ganthier; Student Advocate Michael Davis and VP Vanessa Collazos; and USG Senator Dapo Ibrahim and his VP candidate Chika Otisi. Profiles on all three candidates are available on the Vanguard website.

Students will also vote to fill BC’s two seats in USS,

one main delegate and one to serve as alternate. There is currently no full confirmed list of candidates for the USS, but three candidates have told Vanguard that they will seek a delegate position: Ethan Milich, LGBT Resource Committee student representative Kyle Reese, and Aharon Grama, a USG Senator.

Students will also be voting to fill the USG Senate, but in previous years this process was largely a formality; voters could vote for more candidates than were running, so every

candidate was eventually elected to the body. The Vanguard currently has no information that this year will be any different.

Once again, the election will run May 4 through 6 on BC Webcentral. As always, students can vote via BC Webcentral during this time.

Four BC Profs Win Literary Awards

By Maya Schubert
Staff Writer

In the past few months, a number of Brooklyn College faculty and alumni have received honors for their work in literature. On April 17, President Michelle Anderson sent out an e-mail to students highlighting the recent literary achievements in BC’s community.

“Brooklyn College is a literary powerhouse,” Anderson wrote in the email.

In early April, Helen Phillips, associate English

professor and BC graduate of 2007, won a Guggenheim Fellowship for her work, including her recent thriller novel, *The Need*. Adjunct English Professor Sigrid Nunez, author of National Book Award for Fiction winner *The Friend*, also won a Guggenheim in April. In February, English Professor Ben Lerner’s novel *The Topeka School* won the Los Angeles Times’ prize for Best Fiction.

Anderson’s email also called out several BC alumni for literary honors. Graduate of 2011 and 2013 De’Shawn

Charles Winslow won the Center of Fiction’s First Novel Prize for his book, *In West Mills*.

“Brooklyn College alums and professors have received so much recognition for literary accomplishments, and I feel profoundly honored to be in such spectacular company, particularly with my former student De’Shawn Charles Winslow,” Professor Phillips told the Vanguard. “As an alum of Brooklyn College myself...I am grateful for all of the ways that this community has shaped my

creative journey.”

2012 graduate Ocean Vuong also won the Mark Twain American Voice Award in Literature for his novel, *On Earth We’re Briefly Gorgeous*. Vuong, whose debut novel was a New York Times bestseller and the 2019 winner of the New England Book Award for Fiction, was awarded the day before Anderson sent out the April 17 e-mail.

“We can all be proud of the excellence of these writers,” Anderson wrote.

THE BROOKLYN COLLEGE VANGUARD

is looking to fill two editorial positions for the fall semester:

Sports Editor – Oversees our coverage of campus sports, and also writes themselves. Paid \$80/per issue for 12 issues.

Photo/Graphics Editor – Oversees and organizes the photos that are to go into the issue every week, and will make graphics for articles if need be.

Currently unpaid (subject to change).

Email thebcvanguard@gmail.com if you are interested in either position.

Qing Hu Named Business School Dean

By Nasra Abdalla Khamis
Staff Writer

Dr. Qing Hu, Ph.D., will be starting his new post on July 1, 2020 as the new Dean for Brooklyn College’s Murray Koppelman School of Business.

Dr. Hu comes to BC from within the CUNY system, having previously served as Baruch College’s dean of academic affairs. Before that, he taught in the information systems department at both Baruch’s Zicklin School of Business and Iowa State University’s Ivy College of Business.

At the Zicklin School of Business, which has over 11,000 students, Dr. Hu supervised academic affairs and guided strategic initiatives for developing innovative academic programs. In addition, the new Dean led the development of the MS in Business Analytics and the online MBA programs at Baruch.

The cybersecurity scholar has over 140 research articles in academic journals, conferences and books.

“I am thrilled to have this opportunity to lead the Koppelman School of Business to its next level of excellence,” Dr. Hu told the Vanguard.

“My academic and administrative experiences in public universities over the last 25 years have prepared me well for taking on this biggest challenge of my career.”

The new Dean rattled off his many goals for the business school, with the long-term objective of turning it into “a premier public business school” and “an inspiration to the world.”

“Transformative and unique business education that inspires students and attracts employers,” he said. “Cutting-edge and innovative business research that provides thought leadership and attracts and retains faculty. Unparalleled and proactive local and global engagement that positively impacts humanity.”

He adds, “I believe the business school should and will play a significant role in the mission of Brooklyn College - to provide a transformative, distinctive, and affordable education to students from all backgrounds.”

Among his priorities is upping enrollment in the business school at both the undergraduate and graduate level.

“We must develop new programs, revamp

existing programs, hire new faculty, and improve the quality of all of our programs,” Dr. Hu said. “[We will] grow the resources of the school through fundraising and revenue-generating graduate degree programs and global collaborations. With these additional resources, we will fund our strategic priorities such as student academic advising, career and placement services, and faculty research.”

“Dr. Hu’s experience is truly exceptional,” said Anne Lopes, a Brooklyn College provost and a Senior Vice President for Academic Affairs. She continues, “His background in business education, engineering, and technology, will build on the School’s recent AACSB accreditation and advance its reputation for innovation and excellence.”

“Koppelman and Brooklyn College have become a destination for students from New York City and beyond to study business, as measured by an increasing number of freshmen who intend to major [in] business and transfer to study business at Brooklyn College,” said Dr. Hu. “I believe that success for the business school



Qing Hu./ CUNY.edu

will be demonstrated ultimately in the metrics of student success in their placement and careers, faculty success in their intellectual contribution and recognition, and organization success in its reputation, ranking, brand, and resources.”

According to the Brooklyn College website, the Koppelman School gives access to affordable and outstanding undergraduate and graduate degree programs, and offers majors in Accounting, Business Administration, Economics, Finance, and Information Systems. The Koppelman School

is the only business school in Brooklyn accredited by the AACSB, the largest global accrediting body for business schools.

“I am committed to do whatever I can to provide a transformative business education to students from low income, working class, immigrant families, and other socially and economically disadvantaged groups,” said Hu. “I believe these values are well aligned with the mission of Brooklyn College and the Koppelman School of Business.”

Graduation 2020

By Quiara Vasquez &
Zahra Khan
*Editor-in-Chief & Staff
Writer*

Due to the pandemic, graduation ceremonies have been canceled across CUNY, and while a virtual commencement is planned, outgoing seniors don't seem too happy about it.

In an e-mail sent out on Wednesday, Apr. 22, college president Michelle Anderson announced that in lieu of the planned ceremony at the Barclays Center, BC will host a virtual graduation celebration on Thursday, May 28.

"This is not a replacement ceremony; nothing could replace an in person commencement," Anderson wrote. "Given the uncertainties of the pandemic, though, we cannot say when we might be able to host an in person celebration."

"For now, we will work hard to make our virtual graduation very special."

Despite Anderson's words, Dean of Student Affairs Ronald Jackson notes that the graduation ceremony is

neither a "graduation" nor a "ceremony" in the traditional sense. He calls the festivities, which will take the form of a series of pre-recorded videos uploaded to the college website, a "virtual celebration."

"While the site will go live on May 28th, there won't be any live participants," Jackson told The Vanguard. "It will be a series of pre-filmed videos congratulating and acknowledging students which can be accessed [at] any time beginning May 28th."

One feature of these videos, originally intended for the cancelled ceremony at the Barclays Center, is that graduates will have their names read out individually during the ceremony. During the videos, each senior will have their name, photograph, and a senior quote displayed on screen. Although many students were not able to have professional graduation photographs taken before the college shut down due to COVID-19, the college will allow students to upload their own

photos for the video. In addition, per the prompting of several campus LGBTQ groups, students whose preferred names don't match the one on file can request for their preferred name to be displayed instead.

Despite the virtual commencement, students are devastated by the loss of a physical graduation ceremony.

"I was so looking forward to graduation," said Maria-Isabelle Parada, an outgoing senior majoring in Journalism and Media Studies. "I had my whole day planned out. I had some family members traveling overseas from my home country, Colombia."

"Obviously, all of that is postponed," Parada opined.

Perhaps the biggest complaint from students has been that despite the graduation ceremony being cancelled, seniors who would like a cap and gown need to buy them online by Sunday, May 10, to the tune of \$30 (not counting shipping).

Students are not happy about needing to spend their own money on

graduation regalia for a virtual ceremony, with several taking to social media to express their outrage.

"I worked my butt off in person [and paid] non-virtual thousands of dollars for my degree," commented senior Business Management major Syntia Alabre. "Why in the world do I have to pay for a cap and gown for a virtual ceremony?"

As of press time, a Change.org petition demanding the college "do the right thing" and pay for students' caps and gowns has 215 signatures.

"Students still deserve the chance to wear their cap and gown to their college graduation," the petition reads. "We propose using the money that would have gone to space rental for the cancelled commencement ceremony to pay for these costs."

Ronald Jackson says that while the administration is aware of the petition, it doesn't have the funds to pay for graduates' regalia.

"The funds from commencement do not come from

student activity fees, and we don't charge a graduation fee as other schools do," Jackson explained. "We use the funds earned through auxiliary services such as the cafeteria, vending machines, etcetera [to pay for commencement.]"

"With the college operating virtually, the amount of funds collected has been greatly diminished."

There are no stated plans for an in-person commencement as of press time, and it is unclear when (if ever) such a ceremony could take place. But while the circumstances of this year's graduation are far from ideal, most students understand that they'll have to make do with virtual commencement.

"My family is a bit sad because this is sort of the day we've all been waiting for since I've started college, said Rukhsana Zafer, a graduating Communications major, "but we understand it's in the favor of everyone's safety."

"I worked my butt off in person [and paid] non-virtual thousands of dollars for my degree [...] Why in the world do I have to pay for a cap and gown for a virtual ceremony?" – Syntia Alabre, Graduating Senior

NYPIRG Study Says Financial Aid Does Not Do Enough

By Ian Ezinga
Staff Writer

For the past decade, activists across SUNY and CUNY campuses have organized and protested against yearly tuition hikes. A new report confirms what these activists have been saying: financial aid does not do enough to help struggling students.

The report, published by the New York Public Interest Research Group (NYPIRG) exposes and explains a clear gap between maximum state funding for higher education and the rising cost of tuition. The eight page study shows a ten year trend of SUNY and CUNY tuition hikes with the maximum financial aid provided for by the State's Tuition Assistance Program (TAP) remaining stagnant.

The report found that these hikes, averaging \$210 a year since 2010, have outpaced the maximum TAP award with a \$2,070 disparity

by the end of 2019.

"As tuition has been raised, public colleges have had to dig deeper into their own resources – which have also been more or less frozen during this time – to provide necessary financial assistance," the report argued. Individual institutions such as Brooklyn College have had to make up for the "TAP Gap" by diverting resources away from other crucial expenditures.

This diversion of funding has borne numerous consequences which is most plainly seen in poor funding for crumbling infrastructure. Activists and groups like NYPIRG regularly call for more state funding to remedy such concerns. This report suggests that a new State commitment to TAP would have the added benefit of freeing up CUNY funding for other high-need areas.

While \$2,070 for

one student is not an egregious expense, that number multiplied by a few thousand students who are in need of financial assistance has resulted in CUNY reporting a \$74 million TAP Gap in 2019.

"Prior to 2011, New York would increase the maximum TAP award to match the state's public college tuition," the report elaborates. "In this manner, the lowest income students would be protected from the impacts of tuition hikes."

2011, however, marked a significant divergence from this relationship with the passing of the SUNY2020 law, which insured regular and planned tuition hikes but simultaneously capped the maximum financial aid provided for by the state.

"Instead of tying the maximum TAP award to public college tuition, the state decided that while tuition would be automatically

raised, TAP would be handled separately (essentially frozen for the past decade) and the colleges themselves would have to supplement financial assistance to the lowest income students," continued the report.

While the gap has been growing and CUNY and SUNY campuses have struggled to make up the difference, the state's budget has continued to grow significantly. With information gathered from the Citizens Budget Commission, NYPIRG found that since the passing of SUNY2020, the state's All Funds budget increased by over 26%.

In addition to arguing that this large growth in revenue could be used to close the TAP gap, NYPIRG also called for further action and reform. Their calls for action include reforming the Excelsior Scholarship; restoring and expanding childcare at CUNY and SUNY; and

supporting campus initiatives such as food pantries and mental health services. NYPIRG firmly invites the state to take these reforms and others into consideration in order to increase access to affordable tuition and further student success.

Although COVID-19 has spawned numerous challenges for activists and organizers, NYPIRG has continued its outreach and advocacy. Last week, the regional campus supervisor for the group, Ryan Carson, joined a Google Meet conference hosted by Brooklyn College students. The presentation was focused around the report's findings and spoke to ways in which public education advocacy, albeit on a new digital platform, has weathered the storm of a global pandemic.

"As tuition has been raised, public colleges have had to dig deeper into their own resources – which have also been more or less frozen during this time – to provide necessary financial assistance," the report argued.

Earth and Environmental Science Dept. Described As “Toxic” By Evaluators

By Milette Millington
Staff Writer

According to documents obtained by the Vanguard, an outside evaluation of the Earth and Environmental Sciences Department at Brooklyn College (EES) described the department as a “toxic environment.”

The evaluation of EES, which is conducted every ten years, and last year by two professors from SUNY Buffalo and Penn State University, contains several instances of student testimony describing the department as “polarized and punitive; like a schoolyard with a bully contingent.”

According to a student, the report was never released to the public because it implicates several EES professors, including program head Jennifer Cherrier, in toxic behavior.

“I would go as far as to say the Department Head is an aggressor and has the support of several other faculty members, and in turn, the Head supports the aggression played out by those faculty members,” said a current student majoring in EES

who asked to remain anonymous for fear of retribution. The current student told the Vanguard that the toxicity in the department exists in part because other EES students feared being punished for disagreeing with their professors.

“General criticism of any kind can risk punishment,” the current student added.

The current student discussed this “toxic” environment with several other EES students. One of them, a former classmate who graduated last year with a B.S. in EES, said that those discussions “included a recount of the behaviours of certain faculty members that were uncondusive to student academic wellbeing and learning.”

“For example, one professor consistently ended a specific class early and, on one occasion, had students sign in for attendance at the beginning of the period and then ended class,” the former student said. “Obviously, they weren’t able to cover all the required material and the student I spoke with was struggling.”

In another class taught by this same professor, the former student saw the professor belittle a student by telling them, during class time and in front of their peers, “that they should visit the disability office to seek help.”

“Another professor publicly belittled other faculty members in class and on Facebook, and one student confided to me that she didn’t feel comfortable going to the office hours of one of her professors because she feared reprisal in another professor’s class if she was seen,” the former student added.

Both the current student and the former student say they voiced their concerns regarding problems in the department last year. The current student e-mailed the outside evaluators with these complaints on April 30, and the former student emailed theirs on May 6 of last year.

One of the issues that this current student addressed was with advisement. The current student said they thought the current system was hurting students more than it was helping.

“I declared my major as a sophomore and tried to make an advisement meeting with the department chair,” the current student told Vanguard. “However, I wasn’t given a date until early this April (nearly a year after I had requested it), and all I was told was that I’m going about my classes ‘backwards’ according to their course map and that I will not graduate on time.”

Among the issues that both students addressed was with prerequisites for certain classes, the course map for the major, and flexibility in course offerings.

The current student said that many courses that they wanted to take as electives have conflicted with required classes, and the course map is “perfect for incoming freshmen who want to be an EES major, but it confuses other students.”

“Prerequisites for certain classes also create issues and make it difficult to take them as a co-requisite,” the current student added.

The former student addressed flexibility in course offerings for transfer students, in

order to graduate on time. They said that Professor Cherrier, as a substitute for the field course, offered these students special permission to take any other advanced Earth Science course or an internship with select faculty members.

“This didn’t work for some students as their chosen graduate programs required undergraduate field experience. Those students that did take this substitution were required to sign a paper indicating they were satisfied with that arrangement,” she said.

This issue, and many others, were addressed by both the current and former students. The former student said, “The loss of student voice and agency fosters the environment of ‘Big Brother’, reinforcing the idea that students are not able to speak freely, and that actions and opinions that should be a right, have repercussions.”

The current student simply wishes “that the students aren’t dragged into this faculty infighting.”

“I would go as far as to say the Department Head is an aggressor and has the support of several other faculty members, and in turn, the Head supports the aggression played out by those faculty members,”
– Anonymous EES major

Film Department Annual Festival in Question

By Ryan Schwach
Managing Editor

Every year, film production students at Brooklyn College showcase their senior thesis films at the Brooklyn Academy of Music. It is a rite of passage for production majors as they graduate and go on to the tumultuous industry that is filmmaking. But this year, due to COVID-19, the festival is in question, with some students looking to retain what they look forward to throughout their college lives.

"It's not just about the films, it's about us," said Aeris Nguyen, a film production student who had graduated in the fall. She was set to premiere her thesis film, *Incidentally: A Halloween Teen Movie*, a culmination of her time at BC, at the festival originally scheduled for May 26.

The department chose to plan a virtual festival for the 50-60 student thesis projects, to be held sometime in June.

"There was no alternative for now," said Annette Danto, who is in her first semester as chair of the film department. "We have to adapt a bit, and not let these accomplishments [the films] fade away," she told the Vanguard via phone call.

Once some students heard about the plan to put the festival online, a petition was created by a group of eight students in a fall thesis post-production classes



Brooklyn College Presents

to postpone the festival until an in-person event can be held.

"We feel like we are being robbed of this rite of passage," its description reads. So far, the petition has been signed by 73 students.

"We just felt as if things were getting a final decision a little early," said a member of that group who wished to remain anonymous. The student says that because the film department's two editing labs in the West End Building are inaccessible, students wouldn't be able to submit their best work. "A lot of kids won't be able to even export the best versions of their film since they lack the resources to edit at high quality," said the member of the group.

Upon being sent the petition, the film department administration immediately put the brakes on the plans for the virtual festival, sending out a survey to gauge the response, as well as scheduling a town hall with students that was held Tuesday

afternoon.

"Whatever decision we make is up to the students," said Danto. "At least the majority of students."

The results of that survey were 60-40 in favor of going forward with the virtual festival, according to the department.

"I think the virtual festival will be a great morale booster in these times," said Tyler Ruvo, a thesis student who is for the department's initial plan. "Many students, myself included, are chomping at the bit to get their work out there." Ruvo was planning on showing his thesis film *Recollection*.

However, an online festival would not be the final word on the thesis films being shown. Under the department's plan, there would still be an attempt to hold an in-person event as soon as the city reopens.

"There's no substitute for seeing a film in a theater with friends and family," said Danto.

Although Nguyen agrees with that point, she worries an in-

person festival might be redundant after a virtual one.

"I don't know if people will wanna show up once they premiere online," she said.

One possible way to remedy that is by waiting for an in-person event to give out the craft awards: prizes given to filmmakers in individual categories, such as best cinematography.

"I think postponing them to the physical festival would be fair," said Ruvo.

Of course, any plan to hold a physical event is contingent on the complicated nature of our current climate, as officials at every level grapple with when and how New York City should begin to reopen.

"We are sort of dependent on the college and university on telling us what we can and can't do," said Danto. "The ideal would be to do an in-person festival as soon as possible."

Unfortunately, the coronavirus pandemic might not be the only obstacle in the film department's way

towards an in-person festival. Electronics and camera retailer B&H, a long-time sponsor of the festival, curtailed its usual contribution, citing a lack of sales from CUNY and Brooklyn College students. This would make it difficult for the department to pay for the BAM venue.

"We were sort of in a situation of needing to change venue regardless," said Danto.

In any event, there is still no current ruling on what will be the 38th Annual Brooklyn College Film Festival, with the virtual town hall bearing no immediate result. Both students and the department administration alike would prefer not to see student accomplishments go uncelebrated.

"We want it to feel like an event, that's what we all want," said Nguyen.

On The Record: Before They Were Big, They Were CUNY

By Allison Rapp
Opinions Editor

On the Record -- Before They Were Big, They Were CUNY

They say if you can make it here, you can make it anywhere. What they might forget to leave out, is that our very own beloved CUNY has served as the starting point for many musical icons. In no particular order (least of all talent), here's a list of some of the brightest musical stars whose roots can be traced back to CUNY.

1. **Paul Simon (Queens College)**

There are a handful of things that are just quintessential New York: a bagel with lox and cream cheese, a bright yellow

MetroCard, Coney Island, and Simon & Garfunkel. Paul Simon, an authentic Jewish New Yorker with immigrant parents, majored in English at Queens College and graduated in 1963 - perhaps the closest he could get to a professional education in lyricism.

2. **Jennifer Lopez (Baruch College)**

The rumor goes that Bronx-native J.Lo enrolled in Baruch College in order to please her parents, and that she left after only one semester to pursue an acting career. Who cares? It counts.

3. **Jerry Moss (Brooklyn College)**

CUNY isn't just at the center of the stage,



Carole King./ Wikimedia Commons

it's also behind the scenes. Jerry Moss, who graduated with an English degree from Brooklyn College, founded A&M Records in 1962, which went on to house huge acts like Peter Frampton, Joan Baez, The Police, Supertramp, and Cat Stevens. It operated until 1999 when the following individual stepped into the picture...

4. **David Geffen (Brooklyn College)**

Enter: David Geffen, one of music's most influential producers. Unlike Moss, Geffen dropped out of Brooklyn College after one semester, but his eyes were set on Los Angeles, where he developed multiple record labels and made albums with artists like Jackson

Browne, John Lennon, Joni Mitchell, Bob Dylan, Warren Zevon, and Tom Waits. Today, both Geffen Records and A&M Records still exist under the watchful eye of Universal Music Group -- Brooklyn boys have to stick together.

5. **Jimmy Iovine (John Jay College of Criminal Justice)**

Producer Jimmy Iovine, another man behind the scenes, is notorious throughout the music community as being hard as hell to work with, but simultaneously the best in the business. He's responsible for albums like Tom Petty's "Damn the Torpedoes," Dire Straits' "Making Movies," and Stevie Nicks' "Bella Donna." Iovine helped launch the careers of multiple

artists, including Nine Inch Nails and Eminem, and co-founded Beats with Dr. Dre in 2008. Before that, he studied at the John Jay College of Criminal Justice, where, yes, he dropped out.

6. **Carole King (Queens College)**

Legendary songwriter Carole King might take the cake for the most CUNY-created artist on this list. Her parents, Sidney and Eugenia, apparently met in an elevator when they were students at Brooklyn College in 1936. King went on to attend Queens College where she met her first husband and collaborator Gerry Goffin. (And yes, she knew Paul Simon back in the day. New York is a big town, but not that big.)



Jennifer Lopez./ Wikimedia Commons

On The Record: Before They Were Big, They Were CUNY

7. Henry Gross -- Brooklyn College

Last summer, I interviewed Henry Gross, who graduated from Brooklyn College with a dual degree in Political Science and Theatre in 1972. Graduating from college is a wonderful accomplishment, but for Gross, his claim to fame actually happened before that. Playing as a teen in the local music scene, Gross would occasionally jam with Jimi Hendrix before his big breakthrough, and in 1969, Gross became the youngest person to perform onstage at Woodstock at the age of 18 as a member of Sha Na Na.

8. Nick Valensi and Nikolai Fraiture -- Hunter College

“New York City cops, but they ain’t too smart,” wrote The Strokes in the summer of 2001 - a statement if ever there was one. The track was removed from the physical CDs following the terrorist attacks in September, but no one forgot about the blunt honesty that The Strokes advertised. Their guitarist, Nick Valensi, met drummer Nikolai Fraiture when they were both students at Hunter College.

9. Bobby Darin -- Hunter College

It’s important to remember that CUNY’s history stretches considerably far back. Bobby Darin, the crooner behind trackers like “Mack the Knife,”

“Beyond the Sea,” and “Dream Lover” spent two semesters at Hunter College before dropping out to pursue his acting career.

10. Rob Swift -- Baruch College

Another cornerstone of the New York City music scene is undoubtedly the world of DJs, hip-hop, and R&B. Rob Swift, a member of the turntablist group The X-Ecutioners, incorporated all of those styles into his own personal sound. He graduated from Baruch College with a degree in psychology in 1995. Swift took notes from greats like Grandmaster Flash, Quincy Jones, and Herbie Hancock and he now teaches -- yes, teaches -- deejaying and turntabling techniques at The New School in Manhattan.

11. Salt-N-Pepa -- Queensborough Community College

What happens when the worlds of two nursing students at Queensboro College collide? You end up with Cheryl James and Sandra Denton - Salt and Pepa, respectively -- starting one of the most fabulous hip hop groups of all time. Joined by DJ Spinderella, the trio paved the way for generations of future female MCs, including...

12. Cardi B -- Borough of Manhattan Community College

Cardi B may have dropped out of the Borough of Manhattan



Gene Simmons./ Wikipedia

Community College, but perhaps it was for the best, since her fame took off shortly thereafter.

13. Robert Moog -- Queens College

In 1964, the first commercial synthesizer hit the musical market, changing the production game forever. Its inventor, Robert Moog, received a degree in physics from Queens College. Hundreds of artists utilized the new tool to create a hip artificial sound throughout the ‘60s and ‘70s, including The Beatles, Heart, Rush, and Pink Floyd.

14. Alan Vega -- Brooklyn College

A staple of the city’s downtown music scene in the late ‘70s, Alan Vega earned his degree

from Brooklyn College in 1967, before heading off to form a band, Suicide, with Martin Rev. Among his other accomplishments, Vega is credited as the first musician to describe his band’s music as “punk.”

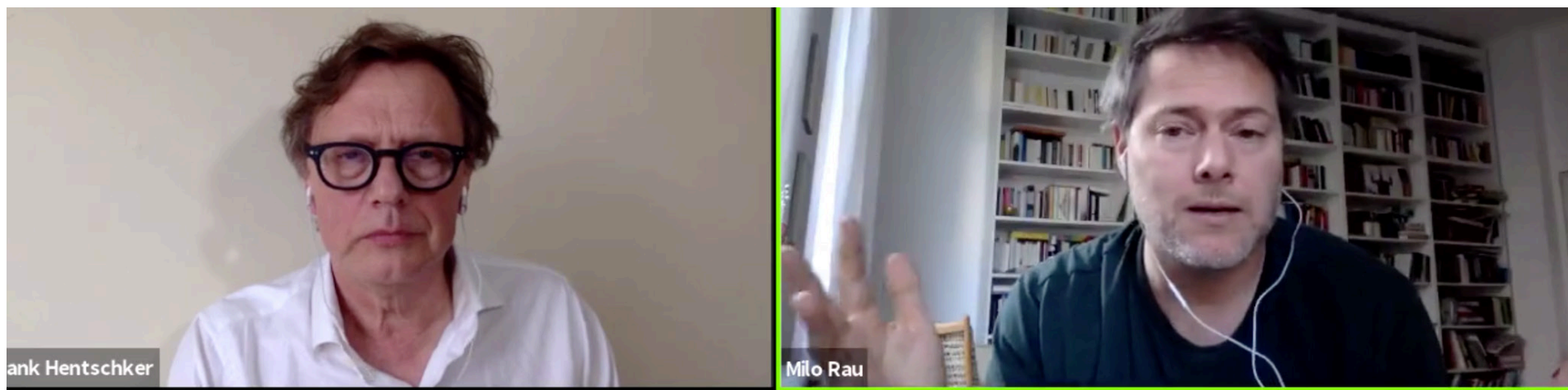
15. Ira Gershwin -- City College of New York

Sometimes, sibling rivalry turns out for the best. Ira Gershwin dropped out of CCNY, but he went on to write pieces like “The Man I Love,” “I Got Rhythm,” and “They Can’t Take That Away from Me” with his famous younger brother George Gershwin, setting a precedent for American composers for years to come.

16. Gene Simmons -- College of Staten Island

“Now listen, if you wanna be a singer, or play guitar, man, you gotta sweat or you won’t get far // ‘Cause it’s never too late to work nine-to-five // God gave rock and roll to you, gave rock and roll to you, put it in the soul of everyone.” What would New York City be without Kiss? Bassist and vocalist Gene Simmons received a degree in education from Richmond College, a division of what is now the CUNY College of Staten Island. Good thing he went on to school us all in rock ‘n’ roll.

CUNY's Grad Center Theater Continues With Virtual "Segal Talks"



The Segal Center Director Frank Hentschker and Swiss theatre director Milo Rau discussing life in "Time of Corona." / *Gabriela Flores*

By Gabriela Flores
Staff Writer

Globally, coronavirus has forced many theatres to close its doors in observance of self-isolation. Nonetheless, Martin E. Segal Theatre at the CUNY Graduate Center has remained virtually open with its web series SEGAL TALKS. In these near-daily live streams, the theatre's Executive Director Frank Hentschker invites local and international artists to share anecdotes of their life in the "Time of Corona." Through their reflections, guests share their hopes and worries about the approaching new "Weltzustand," or State of the World.

"If art ever has meaning, it is now in the most significant time of a crisis. And if it doesn't have meaning now, when will it ever have," said Hentschker.

Since 2001, Hentschker has played key roles in bridging CUNY's academia with international and American theatre. Through his founding of events and organizations like CUNY-Performing Arts Consortium, Hentschker transformed the Segal Center into the nation's leading public forum for theatre studies. Overtime, Hentschker's

performing center built a vast network of playwrights, theatre creators, and academics from around the world. Shortly after CUNY's closing, Hentschker felt it was necessary to reach out to these artists as an act of "global solidarity" during a time where politics and logistics overshadow their voices.

"We should care about our fellow artists who represent their countries and tell us the truth because they are not working for someone who tells them to do something or for their own ego," said Hentschker. "No, they really do have a larger vision of humankind and have been that way for hundreds of years. Now is the moment where we need to hear from them. Most of the time, if not always, they are right."

This past Friday, April CUNY Graduate Center alum and renowned Chilean playwright Guillermo Calderón shared the continuation of pre-existing problems in Chile with Hentschker. Currently, Calderón lives in the capital Santiago, where protests against neoliberalism were violently suppressed by the Chilean military shortly before the pandemic. To Calderón and other Chileans, their government's response

resembled the terrorizing military junta of former president Augusto Pinochet.

"This was really a nightmare come true. The police began behaving in sort of a criminal way, shooting the protestors and killing dozens, also taking eyes out of people's faces," said Calderón during the live stream.

As of February, the Chilean military has reportedly detained 28,000 protestors, injured the eyes of 445 people, and caused 36 deaths.

In the wake of coronavirus, all theatres in Chile have closed. As Calderón reveals, this change has not severely impacted Chilean artists. Often, stage professionals could not make theatre their full-time vocation as wages were incredibly low. With a lack of government funding and inexpensive ticket costs, many artists "worked under the poverty line."

Similarly, in India's Kathputli colony, approximately 1,800 families of puppeteers, musicians, magicians, and other marginalized creatives have struggled financially. As reported by Delhi-born puppeteer Anurupa Roy, about 800 of these families are currently facing food shortages amidst the country's COVID-19

lockdown. Nationally, over 600,000 people walked across the capital Delhi in the hopes of returning to their villages and to avoid starvation. In response, New Delhi residents created numerous kitchens to help feed migrants during their travels. However, once borders were closed off many migrants were forced to turn back.

"On one level, we are saying that anyone who is stepping out is potentially risking themselves and society. On the other hand, if you don't step out, there is a clearness just present—people are going to starve before they die of the virus. It's really that simple," said Indian playwright Abhishek Majumdar during a live stream.

Through these times of uncertainty, many interviewed artists have taken self-isolation as an opportunity to slow down and think. For German-based Swiss theatre director Milo Rau, his change in routine and the loss of theatre's presence has led him to re-explore "tragic knowledge." Through his rereadings of plays like Oedipus Rex, a story of a Theban king who unknowingly killed his father and married his mother, Rau has been able to better understand our real-time tragedy:

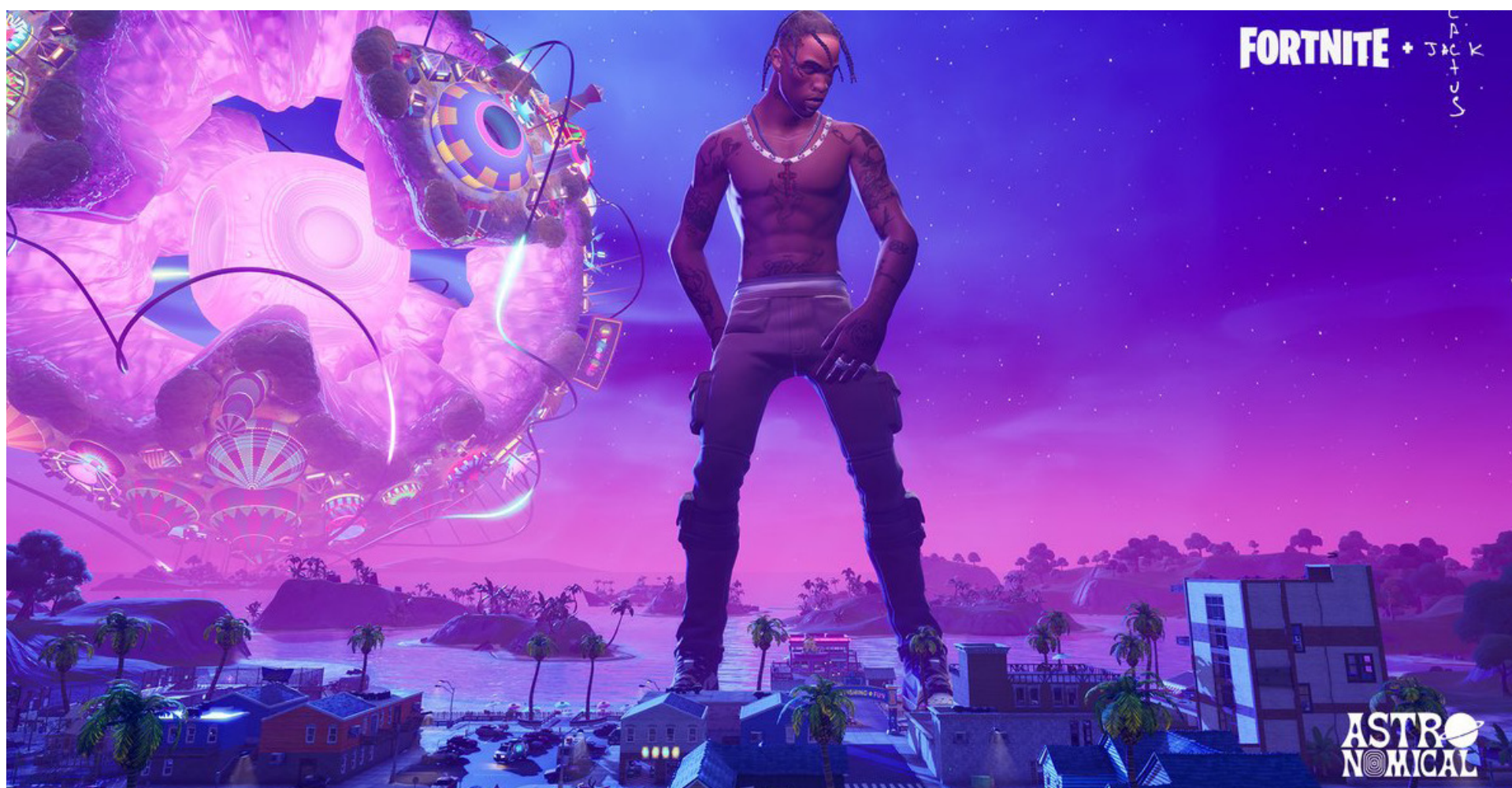
COVID-19.

"I think you can live with the biggest disruptions and not see it in human history and just avoid seeing it—this is extremely dangerous," said Rau over a live stream. "We should really use our knowledge. If it's journalistic knowledge, scientific knowledge, or knowledge as an artist—it's a call we should take to hear. We shouldn't avoid it."

In many ways, coronavirus has stripped away the structure and stability of our day-to-day lives. Nonetheless, as The Segal Center and Director Hentschker have demonstrated through their global web platform, it is important that we all remain connected to all that the coronavirus pandemic entails.

"The mission for mankind I would say is to experience life. No one says it's only good, experiences can also be deeply disturbing ones but, you are connected in a moment of crisis," said Hentschker. "You are deeply experiencing moments of presence and you can engage with it in a deeper way, though you may not have made sense of it yet, you might be closer to a truth which is not understandable, which is not known."

Travis Scott Holds “Out of This World” Fortnite Concert



Travis Scott's concert in Fortnite./ *Twitter*

By Moises Taveras
Features Editor

I've learned two things after attending Travis Scott's Fortnite Astronomical concert. The first is that online concerts are no joke. The second is that neither is Travis Scott.

Over the course of his ten-minute mind- and face-melting set, Scott set the bar incredibly high for what a fully-online, digitally-rendered concert could be. It was also a stark reminder of what physical concerts are and how much I miss them.

It started like any other concert these days. A screen lit up with a visualizer of a planet that seemed on the brink of a collapse. An amusement park, likely the one that inspired the name of Scott's hit album,

Astroworld, sat atop it all. And of course because this all was in the video game Fortnite, dozens of us stood there at the concert venue, as a literal manifestation of this planetoid hurtled toward us.

When it finally reached the stage and hung over the crowd, a purple light that had followed it down slammed into the ground, sending the avatars of everyone caught in the blast flying. From the epicenter emerged a giant projection of Travis Scott who then began his set properly with his hit single "SICKO MODE." To say he towered over us all is an understatement: He towered over the actual towers in the game world tenfold and only grew bigger

halfway through the set.

The production values of the concert were, if you'll allow me to be cheeky, astronomical. Godzilla-sized ethereal dancers made of lights encircled us as a larger-than-life Scott performed. He grabbed stars out of the sky and slammed them together, knocking everyone into the air. He teleported around the sky, fell from it to pound the ground, and even had wardrobe changes in the blink of an eye.

There were light shows and transitions that plummeted us to the depths of the ocean and launched us into and through space. It was an experience literally incapable of being replicated...except for the half dozen times or so it was rerun, to

ensure people caught the show.

Scott's set was almost purely comprised of hits. The show opened on "SICKO MODE" and transitioned into the Astroworld opener "STARGAZING" before Scott dropped from the sky to the drop in "goosebumps." There was a downbeat moment as Scott performed "HIGHEST IN THE ROOM" while underwater before we took off into outer space for the finale, and the debut of Scott's new duo with Kid Cudi, THE SCOTTS and their eponymous single.

Seeing even a digital representation of Travis Scott with Kid Cudi, whose real name (Scott Mescudi) inspired Scott's stage name, felt like a full-circle moment. After ascending through

the ranks for the last few years, Travis Scott finally made it and in the biggest possible way too.

Of course, there was something unshakeable about the fact that none of this was playing out in real life. The far reach of the digital event in tandem with the production values certainly made everything feel grandiose, even as it traded authenticity for scale.

This is our new normal, though, and Travis Scott now zooms through digital space, sitting on a planet as if it was a stoop, with a solar system's worth of celestial bodies circling him, above it all.

BC Alum Shirley Chisholm in FX's "Mrs. America"

By John Schilling
Staff Writer

On April 15, a new series premiered on FX and grasped the attention of audiences across the country. Mrs. America tells the story of American politics in the 1970s with a specific focus on the second-wave feminist movement to ratify the Equal Rights Amendment and Phyllis Schlafly's staunch conservative campaign against it.

Among the show's featured second-wave feminists is none other than Shirley Chisholm, the first black woman to be elected to the United States Congress and a notable alumna of Brooklyn College.

A member of the class of 1946, Chisholm graduated from Brooklyn College magna cum laude before receiving her master's degree from Columbia University in 1952. During her time at Brooklyn College, Chisholm was a member of the Brooklyn chapter of Delta Sigma Theta, as well as the Harriet Tubman Society in which she advocated for the integration of black soldiers during World War II, fought for African American history courses to be offered, and encouraged more black

women to get involved in politics.

Her impact on Brooklyn College and CUNY as a whole would continue in 1966 with her efforts to create the SEEK (Search for Education, Elevation and Knowledge) Program. Today, this program continues to provide low-income students with financial aid and counseling across the CUNY system.

Prior to the show's release, members of the Brooklyn College community took to Twitter to express their excitement.

"An inspiration and a Brooklyn College alumna to boot! Can't wait to see this show!!" said Anne Byrnes, a journalism professor at Brooklyn College.

"Brooklyn College's finest! I miss going to Shirley Chisholm day every year," said @td_ny on Twitter.

Despite her rich history at Brooklyn College, however, Chisholm is most well-known for her historical election to the House of Representatives in 1968, as well as her 1972 campaign for President of the United States.

With Amazon Studios' film The Fighting Shirley Chisholm still in development, Mrs. America marks the first



Shirley Chisholm (left) is portrayed by Uzo Aduba (right) in "Mrs. America," marking the BC alum's first fictional portrayal. / AP/ Sabrina Lantos

television portrayal of Chisholm. Played by Uzo Aduba, Mrs. America's third episode "Shirley" highlights Chisholm's fight for the Democratic nomination and the challenges she faced from both her allies and enemies along the way.

Mrs. America not only makes clear the constant death threats and racist rhetoric from her critics, but highlights how Chisholm was abandoned by many feminist supporters who did not believe she had the numbers to win.

"You got a few dozen delegates. It's time to drop out cause you made your point," said Bella Abzug, the New York Representative played by

Margo Martindale.

This was a common sentiment about Chisholm's campaign, which was seen as "a joke" and motivated by her "ego" alone.

"I didn't get anywhere in my life waiting on somebody's permission," Chisholm responded.

"If you can't support me, get out of my way."

Despite this strong message, however, the episode ends with Chisholm suspending her campaign and joining Senator George McGovern on stage to celebrate his nomination.

As the women in the crowd begin to cry and yell "Shirley," the impact of Chisholm's campaign becomes even more evident. Chisholm's candidacy as a woman of color made history and revealed the intersectionality of race and gender issues in the United States.

With only four episodes released so far, Mrs. America has been met with mixed reviews, but Aduba's portrayal of Chisholm has been venerated as one of the show's highlights.

"Uzo Aduba as Rep. Shirley Chisholm in #MrsAmerica is really

making my quarantine bearable," joked @winger_brian on Twitter.

"Watching Mrs. America on Hulu- @UzoAduba as Shirley Chisholm is absolutely the best part of this thing," said Jo Beth Griffin.

For other viewers, however, their praise of the show was less about Aduba's portrayal and more about the parallel between Chisholm's campaign and today's politics.

"Watching this Mrs. America ep [sic] about Shirley Chisholm running for president to start a revolution, but the DNC and white feminists stop her at every turn. This sounds oddly...familiar," said Catherine Henderson on Twitter.

"The Shirley Chisholm episode of #MrsAmerica will have you awake at night. So many uncomfortable parallels to this presidential campaign season," added Brandon David Wilson.

As viewers from across the country continue to react to Mrs. America, Chisholm's legacy lives on in Aduba's portrayal. A legacy that began at Brooklyn College over 70 years ago.



ST. HILL, SHIRLEY A.
707 Kingsboro Walk, Bklyn.,
33, N. Y.
Major: Sociology.
Pan-American Club; Harriet
Tubman Society; Social Serv-
ice Club; Ipothia.

Shirley Chisholm yearbook photo./ Brooklyn College

Simon Brown: Leading the Charge of Musical Realism

By Jack Coleman
Arts Editor

I have never seen an angel. Show me an angel and I'll paint you one," Gustave Courbet once famously remarked. For the leader of the Realist movement in 19th century France, art was to represent life only as he saw it.

What comes to mind when you hear the term "Realism"? Do you immediately think of painting, drawing, or sculpture? Or is your first thought more literary? Does the word remind you of the works of Henry James and Honoré de Balzac? Is the term wholly assigned to that antiquated project of representation which sought to capture the regular, less-than-pretty lives of regular people? If so, then how would – or could – music fit into this conception of Realism?

Simon Brown, the easy-going but determined East Williamsburg-based composer, who studied at BC's Masters Program from 2016 to 2018, has an idea. It's called, simply, Musical Realism. Brown's goal with Musical Realism is to render the sounds of the physical world with instruments. The objective is not only to reflect the noises heard every day, but to write fully fleshed-out compositions centered around the representations. Throughout our interview, the wind casted a high pitch whirl through our computer speakers.

Brown was born in Ithaca, New York, raised in the Lower East Side, and went to high school in Western Massachusetts. His first foray into music was through the cello, and his first lesson was



Simon Brown./ *Courtesy of Simon Brown*

at the Third Street Music School. He soon swapped it for the guitar.

"I have a weird relationship with the cello. I really hated it when we moved, because I was getting bullied at school for it," Brown told me over FaceTime. "When we moved to the country, cello became this thing that was not cool, so I convinced my mom to let me give it up for the guitar."

Not long after graduating high school in the Berkshires, Brown enrolled in a local community college where the idea for musical representation came to him, "like a lightbulb moment." Eventually, after completing his Bachelors in composition at Westfield State University, he made his way back to the city and enrolled at Brooklyn College for a graduate degree. As a student here, Brown focused on film composition, and studied under iconic names such as Morton Sobotnick, Tania León (who he cites

as the main reason that he applied), Jonathon Zalben, Pat Irwin, and more. Now, he teaches at the Manhattan Youth in Tribeca and Orchestrating Dreams in Inwood.

Since leaving Brooklyn College in 2018, Brown has been getting to know the ins and outs of the industry, and his career is just getting started. In December of 2019, his distinctly Realist piece, "Get Around," was performed by the string quartet ETHEL at National Sawdust in Williamsburg. The performance featured work by a number of composers such as Sugar Vendil, Sarah Goldfeather, and more.

The kinetic "Get Around" puts one at the center of a rowdy NASCAR track, with hearty cellos and sharp violins bearing the rev of engines and quick whips around asphalt. ETHEL does the piece justice, matching the energy of the composition in their performance as they read from their iPad music stands. The incessant drip of another

piece – not performed that night – entitled "liquid liquid," features a number of string instruments pulling and pushing on varying tones like drops of liquid making shallow, solitary splashes. These compositions take on an uncanny quality because the mimesis is clear – and that's just where the power lies. While the works strive to be the "real thing," and to be painstakingly similar reproductions of the original worldly sounds, Brown also exposes the musicality of its origins.

Led by the likes of Courbet, the original Realist movement flipped the reasons for making and consuming art on their head. For the Realists, the goal was not to exalt their subjects or reflect an ideal about life. One could paint farmers, or any physical laborers toiling away at their meaningless jobs; but to represent scenes from famous battles, or from the Bible or Greco-Roman epic poems was not only rejected, but seen

as dishonest or untrue. If Courbet were to paint an angel, it would be a lie.

But Brown isn't interested in these period terms – though his work does complicate and enrich Realism. His focus is on his work, on its potential to push what music can do. And he acknowledges that he isn't quite the first person to attempt recreating the world's noises with instrumentation.

"Messiaen was actually really interested in bird songs and would notate them, then reproduce them on the piano or with woodwind instruments. Now, there's R. Murray Schafer who has done a realistic choral piece with wind," said Brown from his apartment. "But I don't want to make sketches. I think of the music as pictures, as real as possible in every sense. A masterful painter can paint someone with one expression but with layers of mood, and that's what I'm going for."

Book Review: “Men Without Women”

By Haruki Murakami

By Michael Castaneda
Columnist

Sometimes it’s hard to finish a book mid-semester. You are already reading much less enjoyable text for classes and don’t feel like reading more. I finally finished Haruki Murakami’s “Men Without Women,” a collection of short stories.

I like short stories, but many people don’t. The argument against short stories goes something like this: There is an investment in characters and stories that just end after 35 pages. I, on the other hand, see short stories akin to conversations with strangers at the airport. You tell each other everything because you know that you will never see them again. There is something cathartic about that instant intimacy; about sharing one’s story so openly and succinctly that is both therapeutic and arresting.

A good writer can catch an aspect of the human condition in around 100 pages or less. Anyone who has read F. Scott Fitzgerald’s “Bernice’s Bobs Her Hair” will never forget how that ends. Likewise readers of Henry James’ “Daisy Miller” or “Jamila” by Chingiz Aytmatov, will experience pathos of doomed relationships.

Now, the book in question: “Men Without Women” is the latest book by Haruki Murakami, who is Japan’s most internationally successful author with a loyal fan base developed over many decades.

There is a concept in art known as “negative space.” Simply put, it’s the area around the subject that isn’t the subject. It’s

what is known as the “complement” in set theory. In this book, the negative space is a woman.

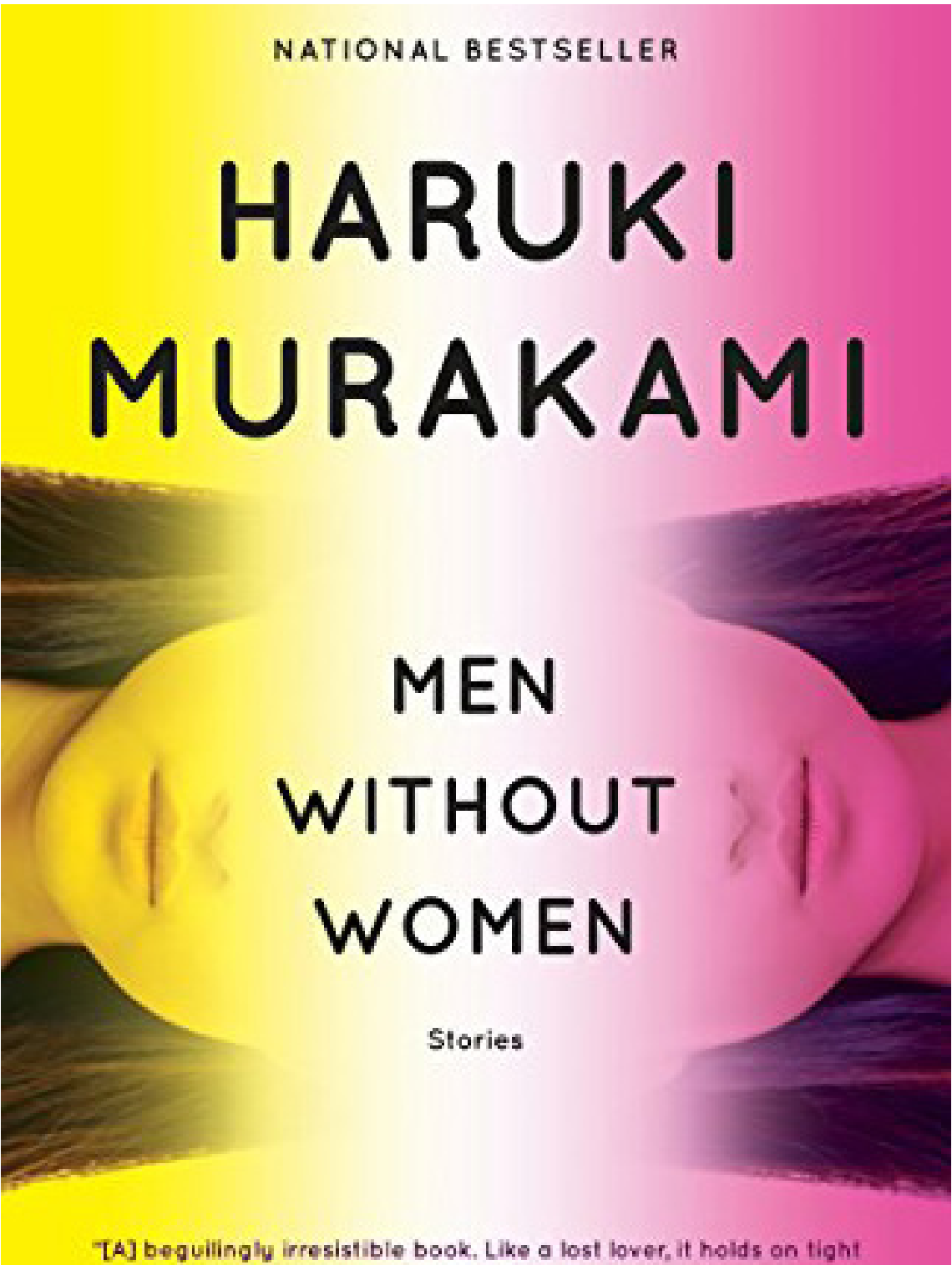
Each short story is about a man. Like an 1980s Woody Allen movie, there’s a lot of adultery going down.

The first story is about a man who lost his wife who cheated on him many times. One day he decides to have a drink with a man who was sleeping with his wife. They become close. The man who was sleeping with his wife doesn’t know that the widower knows his secret. So why does he do this? Wouldn’t it be better not to know? Isn’t that more humane? “Yet he continued to return to his core principle: that in every situation, knowledge was better than ignorance. However agonizing, it was necessary to confront the facts. Only through knowing could a person become strong.”

Another story tells of a successful plastic surgeon whose romantic life consists of sleeping with married women. His demise comes in middle age when he finds himself fallen for one of the women, only to find out that he could be nothing more than a fling for her.

In another story, a young man lives in isolation. He has a nurse who is paid to visit him. Her duties are to stock his fridge, clean his place, and have sex with him. His nurse is a married woman in her late 30s with children. After each tryst, they share an intimate moment. She tells him about her life of breaking into the houses of boys she liked in high school.

One of the stories is pure Murakami, but with a little Edgar Allen Poe’s “Tell Tale Heart.” Kino is a man who comes



home a day early from a business trip to find his wife in bed with his work colleague. He never deals with the pain. He leaves everything to open a bar in another town. Nightmarish occurrences start happening every day, which dive into the supernatural.

This is a Japanese book and all stories are set in Japan. The noir stories of Japanese men in this book are the complement of the American manic-pixie-dream-girl cliché that I am used to. In those stories, Audrey Hepburn or Natalie Portman will transform a distressed man into a self-actualized person by the end. The woman is merely a tool for the man to complete himself. With Murakami,

the man is left hollowed from the woman.

In almost every case, the man was defined by a woman who he could not control. Each man handled their grief differently: the man who met his wife’s lover was pretty together, the man who ran away lived an endless nightmare, the man who was a serial adulterator blamed women for having a separate organ which makes all women incapable of being honest with men -- he was the most damned of the lot. The man who accepted the sex and intimacy of his nurse was relatively unaffected, yet keenly aware and distressed at the lack of control of his situation. Isn’t that same

for all of us right now? Who wants to be stuck inside day after day due to a global pandemic? There is a concept in psychology known as “perceived control” that says a person’s happiness can be predicted by the idea that they have control over their world. The hard thing for anyone is the realization that we don’t have any actual control over anything except maybe ourselves, but even that can be questionable. I think “perceived control” must be pretty low right now for a lot of people, and in “Men Without Women,” Murakami has certainly created characters where that is true.

How BC’s Student Athletes Are Staying Fit While In Isolation

By Lorenzo Davies
Staff Writer

With sports leagues being canceled worldwide due to the global pandemic, many athletes, from the big leagues down to little league, have been unable to partake in their sports of choice.

Brooklyn College has been no exception to this, with many of our student athletes having been affected. Spring sports were hit the hardest, in particular with the NCAA spring seasons being unfortunately canceled. In order to keep active and stay in shape while sports are no longer in session, BC’s student athletes have been taking matters into their own hands, in their own homes.

Currently a final verdict is yet to be made on the status of the NCAA fall season, with many players in the fall sports of men’s soccer and women’s soccer, tennis, and volleyball keeping their fingers crossed they

can return. However, even if the fall season is able to commence as planned, fall athletes collectively still have an uphill battle in terms of preparation. With many gyms, athletic fields, and leagues of all levels closed across the planet, many student athletes have had to get creative to keep fit.

For instance, men’s soccer forward Roko Radivani does calisthenics to stay in shape. “I do exercises without weights like pushups and squats, before doing a little juggling with the ball,” said Radivani.

Others, such guard Kayla Trembone of the women’s basketball team, likes to involve her family. “For me I’m staying fit by doing home workouts and when it’s nice enough I go outside to shoot on my hoop with my brother,” Trembone said.

George Espinoza, midfielder on the Men’s soccer team, told the Vanguard that nutrition plays an important role in athletes’ preparation.

George told the Vanguard yesterday that “I’ve been doing pushups and eating oats.”

Typically, NCAA athletes have workout plans created by an athletic trainer or coach depending on the size of the institution. At Brooklyn College, the coaches create the workout plans; however, the ones that were created before the Coronavirus factored in things such as weights and running tracks that are currently inaccessible. Because of this, the Athletics and Recreation department at Brooklyn College has compiled a Health and Wellness initiative consisting of daily workout plans that can be done with minimal equipment, along with links to websites to assist with mental health.

Social media challenges have also played a big part in keeping athletes fit and sane. Across the world of sports, there have been various challenges



George Espinoza./ Brooklyn College Athletics

athletes of all levels have participated in with their teammates. One soccer specific challenge called the “10 Touches Challenge” was performed not just by our Brooklyn College athletes, but even by soccer superstar Lionel Messi and his teammates. In the challenge, soccer players attempt to keep a toilet paper roll up by kicking it in the air 10 times. After recording a video of yourself doing that, you tag four teammates or friends who are to do the same. Multiple players on both soccer teams partook in this challenge, with defender Ali Kaza-Amlak’s video being particularly impressive.

While juggling a toilet roll may have a negligible impact on improving a player’s ability, these challenges are important for keeping teams and the community surrounding a specific sport connected in a time when they can’t physically be together.

Vinny The Goat by Mo Muhsin and Gabrielle Toro Vivoni

