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**THE BROOKLYN COLLEGE**

# **VANGUARD**

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# BC Alum Marshall Kaplan Donates \$500K To Support Veteran Students

By Matthew Hirsch  
News Editor

A recent donation of \$500,000 by Marshall G. Kaplan, a World War II veteran and BC alum, will go to support student-veterans at the college.

The funds will help expand services through the Brooklyn College Veteran and Military Programs (BCVMP), such as substance abuse services, post-traumatic stress disorder counseling, and “career development opportunities,” according to a recent press release from CUNY.

BCVMP also works with student-veterans and students that are dependents of veterans to make sure they get the most benefits they can, including financial aid, tuition deferments, and access to potential scholarships.

There are 133 student-veterans currently attending Brooklyn College, according to

BC Media Relations Manager Richard Pietras.

“The Brooklyn College Veterans & Military Program and its 133 students would like to express our appreciation to Mr. Marshall Kaplan for his generous donation to Brooklyn College student veterans,” Alexarae Worell, BC Veterans Outreach and Education Assistant Coordinator, told The Vanguard.

Kaplan majored in political science when he was drafted and assigned to the Army Transportation Corps. While at BC, he simultaneously attended Brooklyn Law School, graduating from both institutions in 1949. He was awarded a Meritorious Service Medal upon retirement from the military after serving for thirty years.

“We are thrilled to have his full support. With Mr. Kaplan’s donation, we will be able to provide our student-veterans



Kaplan with BC President Michelle Anderson. /Brooklyn College Magazine

with emergency funding, which is most needed due to the current changes in the GI Bill, and its process,” said Worell. These changes to the GI Bill account for hardships caused by the pandemic, making its programs more accessible for veterans for “disruptions outside of their control,” according to militaryfamilies.com. “This donation will spark a tremendous difference to our

program, and we are extremely grateful,” Worell said.

Kaplan previously provided start-up funding for Brooklyn College’s Learning Center and was awarded the Brooklyn College Presidential Medal for his support of the school. He is still an active member of the New York State Bar Association and currently practices real estate and tax law in Brooklyn.

# USG Calls On CUNY To Recognize Eid

By Radwan Farraj  
Staff Writer

A joint resolution calling on CUNY to recognize Eid al-Fitr and Eid al-Adha as formal holidays recently passed through the Undergraduate Student Government (USG), following student advocacy and petitions across CUNY in spring 2021. The passing of this resolution comes before the swearing in of a new undergraduate government in January.

“I feel like this is something that just needs a...push,” USG President Aharon Grama told The Vanguard, noting he intends to get a head start on the next academic year. Petitions and resolutions to CUNY are written every year and the slow transition of power between student governments tends to cause delays, according to Grama.

“So what we’re trying to do again this year is reignite that process where it starts with the local student government to escalate to the USS [University

Student Senate], and then it escalates to the Board of Trustees,” said USG Vice President Iqura Naheed, who will assume her position as president next semester.

Efforts to change the academic calendar started in March, when Hunter College USG members and Muslim Student Association leaders wrote a resolution to the USS and to CUNY Chancellor Félix V. Matos Rodríguez advocating for classes to be canceled on Eid. A circulating petition also received thousands of signatures in support of this change, with both students and non-students advocating for CUNY to recognize the holiday.

“CUNY values the rich diversity of its students and the wide array of cultures and traditions they represent. The University’s policy on religious accommodation enables any and all students to request scheduling accommodations for classwork and finals that interfere with their religious beliefs and customs,” a CUNY spokesperson wrote to The



Student efforts for CUNY to officially recognize Eid al-Fitr and Eid al-Adha have proven successful./Brooklyn.CUNY.edu

Vanguard. As of press time, Brooklyn College’s spring 2022 academic calendar, passed down by CUNY, does not mention classes are canceled for Eid al-Fitr in May.

“Students should not have to choose between risking, losing some part of the material from this semester,” said Naheed. “We’re making the choice between education and personal and religious observances.”

Grama told The Vanguard that each resolution passed by Brooklyn College’s USG, like the call for CUNY to acknowledge Eid, is forwarded to fellow USG presidents at other campuses. Rather than passing resolutions separately, Grama said that sharing relevant resolutions with other CUNY student governments makes it easier to identify what issues are important to students.

# Parents Hesitant Over Gov. Hochul's New Child Vax Incentive

By Gabriela Flores  
Editor-in-Chief

To incentivize parents to vaccinate their 5 to 11-year-olds, New York Governor Kathy Hochul rolled out “Vaccinate, Educate, Graduate,” a five-week-long program that will give 50 eligible vaccinated children a chance to win a full scholarship to CUNY or SUNY. Though more than 50,000 children in the age group were vaccinated during the first week of eligibility city-wide, many parents have doubts about letting their kids get the COVID-jab.

“Honestly, I wouldn't risk my kids' lives for some incentive, they to me, they're too valuable,” said Christian Taveras, a Brooklyn father of two, about Hochul's initiative.

Children 5 to 11 must at least have their first vaccine dose to qualify for 1 of 50 available CUNY or SUNY scholarships that cover tuition, room-and-board, and other expenses. The program comes after the Food and Drug Administration approved emergency use of Pfizer for children aged 5 to 11, according to The Mayo Clinic. Studies have shown that after receiving two injections with doses lower

than those administered for people 12 and above, children in the 5 to 11 age group have a 91 percent efficacy rate in COVID-19 prevention. About 46 percent of surveyed parents with kids less than 18-years-old in America, however, are hesitant that the vaccine is safe for those between 5 and 17, per an ABC News poll.

“This is very new so I'm going to wait it off and see the effects of it like I did for myself. The worry is not only for your kids but for the safety of this vaccine. Like what are the effects? You don't know how your kids may react to it,” said SUNY Downstate alum Darice Solis, a mother of two aged 5 and 11. Though she understands Hochul's efforts to promote vaccination, Solis will consider vaccinating her children once more reports about the “positive effects” are released, such as a lower hospitalization rate among 5 to 11-year-olds who tested positive for COVID-19.

Other parents thought the scholarship effort in itself is not sufficient nor incentivizing given the many thousands of children living in New York.

“I think school should be free regardless because



NY Gov. Kathy Hochul announced a new scholarship incentive for 5 to 11-year-olds to get vaccinated./*Courtesy of Kathy Hochul's Office*

us parents pay a lot of money in taxes. So CUNY and SUNY should be free anyway,” said Edith Ortega, a Laguardia Community College alum with a 5-year-old son. “It's only 50 kids out of the many kids living in New York City. It really doesn't make sense to leave it to chance to pick 50 kids.” For Ortega, until the Department of Education or state government implements a vaccine mandate for children, she will not consider vaccinating her son due to medical reasons.

“A healthy child would probably have less risk, but sickly kids? I personally would not want to sacrifice my sickly child to get a COVID vaccine and then he might get worse,” said Ortega.

In the US, over 8,300 children aged 5 to 11 have been hospitalized due to COVID-19, AP News reported earlier this month, with “about a third requiring intensive care.” At least 94 coronavirus-related deaths have been recorded by the CDC and more are under investigation. As

vaccinations continue for people 5-years-old and above, many parents in NYC think that state and medical officials should ensure and discuss more extensively how the shot is safe for children.

“Talk to people and let them know it is safe with proof, you don't just want them to tell you it's safe but you need proof of the vaccine being safe for kids,” said Taveras, who is considering vaccinating his 13-year-old son, but not his 11-year-old daughter yet. “That's why I'm still iffy about it.”

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@THEBCVANGUARD ON SOCIAL MEDIA

# The Masterminds Behind Legacy Comix: BC Alum Patrick Hickey Jr. And John Svedese

By Matthew Hirsch  
News Editor

After a successful launch on Kickstarter, Brooklyn College alum Patrick Hickey Jr. and his fellow co-founder John Svedese are set to carve their names into comic book history with Legacy Comix.

With the goal of delivering “fun, gritty, and legendary” comics, according to their Kickstarter, Hickey and Svedese want readers to remember the feeling they had when they got a new comic as kids.

“We’ve seen the state of the industry and we feel like we have something to bring to it,” Svedese told *The Vanguard*. “Some way to update it and still feel nostalgic at the same time.”

The stories they read as kids left an indelible mark on their goals as creators. Hickey and Svedese want Legacy’s roster to reflect the stories of that bygone era. “We’d be lying if we said our work wasn’t geared towards people that love the comics of the eighties and the nineties. That’s when we became comic book fans,” said Hickey. “So we wanted to create comics in the vein of the comics that we grew up reading.”

If hitting their Kickstarter goal of \$2,500 in less than five hours, and more than doubling it with 49 days left is any indication, comic book fans have taken notice of the dynamic duo’s passion for the industry.

“What separates Legacy, I think, is a lot of them [comic book publishers] talk about community. A lot of them talk about ‘therefore the artist,’ but we’re actually backing everything up,” Svedese said. “Pat and I, when we started this, we set off with a mission to be those support beams



BC Alum Patrick Hickey Jr. (left) and John Svedese (right), the founders of Legacy Comix./*Legacy Comix via Facebook*

for artists, for creators, for writers. It’s not only about making money and getting your book out there, but it’s about supporting creators.”

Alongside his role as Editor-In-Chief, Hickey is writing three books for Legacy: “Condrey,” a Frank Miller-esque noir tale about a New York City orphan looking to get revenge for his slain father; “The Job,” a crime-thriller about “Delicious” Dan Dero, a struggling professional wrestler turned bank robber looking for his big break; and “KROOM,” a first-of-its-kind sci-fi story drawn by Svedese, based on a video game Hickey wrote with the same name.

“The story of KROOM is adapted from the level design. So it’s gonna be a six-issue mini-series...I don’t think that there is a comic book adapted from a design document of a video game. This is the first time in my recollection,” said Hickey. “As a video game historian,

I’m excited to do this, but as a comic book writer and a fiction writer, I’m even more excited.”

Svedese is the Chief Creative Officer of Legacy, the artist for “KROOM,” and writes and draws his own story, “Athos.” His comic represents the only “traditional” superhero story on Legacy’s roster. But readers will quickly realize that his powers are where Athos’ similarities to heroes like Superman end. Svedese came up with the character when he was just 17, and the character has grown with him as the years passed.

“Over the years, I went through a period of my life where I was really interested in conspiracy theories. So I worked this conspiracy theory into his origin and switched it to where he’s the villain,” said Svedese. “The evolution of the story is from a very basic, traditional

superhero story to something very unique in the sense that, I don’t really think you see many real-world conspiracy theories in books today.”

Without even publishing a story yet, Hickey and Svedese are all set to stake their claim in this larger-than-life industry. Based on a promise to deliver captivating stories, backed up by a lifetime of hard work, just like Hickey’s tagline for “Condrey,” Legacy Comix is coming.

Though Legacy has yet to publish a story, four previously released issues

of “Condrey” have already inspired a fan to cosplay the titular character. This excitement for their stories is exactly the reaction that Hickey and Svedese hope to receive in the future.

“He [the cosplayer] told me last night, ‘I just wanna let you know that the reason why I’m cosplaying as Condrey, is because this character got me excited about comics again,’” said Hickey. “And I said to myself, ‘I want every single one of our properties to get people excited about comics in one way or another.’ That’s our goal.”



The Legacy Comix logo./*Legacy Comix via Facebook*

# DOC NYC Showcases Films By BC Students, Both Old And New

By Johan Abdu  
Staff Writer

This year, America's documentary film festival, DOC NYC, was the venue of Brooklyn College's Television, Radio and Emerging Media (TREM) and Film Departments, with students and alumni displaying nine unique films. Each project ranged in subject matter, from introspective self-portraiture to being a Black creator in America.

Founded by Thom Powers and Raphaela Neihausen in 2010, DOC NYC has been one of, if not, the largest and most respected film festivals in the country, showcasing some of the best documentaries in the world. The festival takes place over nine days in November at the School of Visual Arts Theater at 333 West 23rd Street, Cinépolis Theater in Chelsea, and the West Village's IFC Center. Many DOC NYC winning films and shorts go on to garner countless international accolades and regularly feature at the Academy Awards.

Alexa Whyte, a sophomore majoring in both Television & Radio and Business, produced "Woman of Color," a 5-minute self-portrait on how her professional photography style has changed over the years along with her self-image during the pandemic.

"I was at first very nervous to submit my film. That was my first film I ever

created," said Whyte. "I've grown so much since then as a cinematographer and an editor and looking back is bittersweet but everyone starts somewhere!"

Whyte told The Vanguard that she welcomes the opportunity to do it again and make more, as it was an awakening experience for the filmmaker.

"I definitely felt proud and it just made me want to create more films and submit to more festivals because I never know where my work could end up or who it could inspire," she said.

BC alum Anslem Joseph started his self-portrait, "Glitch," as an assignment last semester while stuck at home, but he was one of many encouraged to submit his work to DOC NYC by TREM Professor Irina Patkanian.

"I felt insecure because I didn't know what other people would think about my film. But, eventually, when I just focused on what I thought and the amount of work I put into it, I felt proud of myself," said Joseph. "I had to look within my identity to find out what makes me who I am, such as being a Black man in America, talking about my hobbies, goals, interests, and surviving the pandemic."

Joseph is currently a graduate student at the CUNY Newmark School for Journalism, hoping to use his love for filmmaking to aid his budding journalism career.

At DOC NYC, Milton Fernandez, a Journalism and



BC students at the DOC NYC Film Festival./Johan Abdu

Media Studies undergrad at BC, also debuted "Silencio - A Self-Portrait."

His submission displays how he "finds solace" in isolation from his home in Connecticut mixed with moments in his social life, sharing who he is and who he isn't with viewers.

"In many ways, not having a lot of equipment and working 'from less' actually made the film feel more personal for me and hopefully is something that was transmitted to the audience, as well," Fernandez said.

The festival, however, wasn't all about self-portraits. Compelled by the many city-wide protests against the police brutality of Black men and women like himself, BC alumnus Joshua Deveaux wanted to tell a particular story. His documentary, "We Should Talk," tells the life of Brooklyn native Jordan Jones-Brewster, a Black man dealing with the loss of a friend to police brutality, who aspires to make a video game that resonates with those like him.

Having his documentary shown in a theater gave the alumnus gratitude after a "very mentally and emotionally exhausting" post-production process, feeling the weight of the message behind the piece.

"I put everything into that film... Not only did I revisit a very specific pain, I feel for my people every time I sat at my editing desk,"

said Deveaux. "To me, the significance of this film's message made it difficult for me to decide when my cut was good enough to put out into the world."

The COVID-19 pandemic became something of a co-star with all the projects featured this year. There were multiple films shown where the creators had to improvise with what they had at their disposal, whether they were in lockdown at home or not. Many of the creators at the festival give credit to the limitations imposed by COVID-19 for the creativity shown in this year's works.

"The production of 'We Should Talk' challenged me creatively in a way that made me a much better filmmaker," said Deveaux. "I elected to go into production without a crew to ensure the safety of myself and my subject... it gave me the opportunity to

utilize everything I learned through my time at Brooklyn College."

After finishing "Glitch," Joseph told the Vanguard he felt stronger creatively during the lockdown as he "couldn't rely on fancy backgrounds" to tell his own story, bringing all of his features and flaws front and center by himself.

For the students of Brooklyn College's TREM and Film Departments old, current, and new, they each had advice to offer to others after premiering their films for DOC NYC.

"Your film doesn't need your biggest high-concept idea or the most state-of-the-art equipment to be great," Deveaux said. "It just needs your love."

**Tickets are available to view the screenings online on DOC NYC's website until Nov. 18.**



Anslem Joseph filming "Glitch" from his bedroom in Brooklyn./Anslem Joseph



(L to R): Filmmakers Anslem Joseph, Milton Fernandez, Maya Kirsch, Brian Kaspiev, Alexa Whyte, Joseph Deveaux, and Vicky Lee./Johan Abdu

# BC Reacts: Travis Scott's Fatal Astroworld Festival

By Serin Sarsour  
Features Editor

Travis Scott's third annual Astroworld Festival in his hometown Houston, Texas was cut short on Nov. 5 when fans in the crowd began dropping and getting trampled over by others. As of late, hundreds have been reported injured and a total of 10 people have died, the youngest being a nine-year-old boy. As the news spread globally, many students at Brooklyn College had different thoughts on what contributed to that night's fatalities, but most opined that Scott is responsible one way or another.

"At the end of the day, it still was the people in the crowd who made the crowd, who were being crazy. It was overcrowded," BC senior Diamond Billups said, recalling the videos she's seen on social media and explaining how she believes that Scott's fans must also be held accountable. "The area should've had capacity limits," she continued.

Others, however, believe that all of the crowd control and lives lost were in Scott's hands. "At the end of the day, he's the only person who is able to influence his fans in that kind of way. His fans are really violent. He has a history [of] inciting and promoting violence at his concerts, so it's something they're used to even if he didn't do it at that particular concert," BC sophomore Cheyann Hepburn said.

Ambulances and police began to show up at the venue, NRG Park, as many people were falling to the floor and were being resuscitated. Scott claims he was unable to hear or see what was happening in the crowd due to the volume of the music and the bright lights shining on his face, according to USA Today. However, a few fans did try to notify some of the camera crew that people were dying, but they were



Some blame Travis Scott for the deaths at the Astroworld Festival./Erika Goldring via WireImage

silenced. At one point, the crowd even chanted "stop the show." Scott took a few short breaks from his set but did not entirely stop his performance to further investigate the fans who were hurt or died.

Wansy Calderon, a BC senior, explained that although the majority of people believe that the tragic event will negatively affect Scott's career, he believes it will actually boost his career. "It's really pushing his name out there. More people are going to listen to his music and his monthly listeners are going to go up," Calderon said, explaining that bad publicity is still publicity.

Additionally, Billups thinks that the event will sadly eventually become old news. "I feel like there is definitely

a possibility of it lowering his status somewhat. But I feel like it's another one of those... tragic incidents that's like in a couple of years going to fade away and people will forgive him," she said.

Scott took to social media the next day to release a statement and share his condolences with the families who lost someone on the night of the festival, along with Drake, who had made an appearance at the show.

"I feel like the response just wasn't really believable at all what he posted. I wasn't buying it. There's a lot of memes on TikTok about his response," said Calderon, questioning the statement's genuineness because Scott pays his PR team to tell him

what to say.

Similarly, BC junior Brian Ramos does not find Scott's response sufficient. "I think there's a lot more to be done. You can't bring back the people who died, but I think he should do at least as much as he can to not only support the families but support anyone else that was hurt," said Ramos.

Although these BC students do not believe that Scott will be held accountable for the deaths and injuries that occurred and resulted from Astroworld, they hope that this tragic event teaches a lesson to other artists on how to accommodate and ensure the safety of their fans.

"I think a lot of people and artists are going to be more careful with how they treat different situations like

that. I know Travis for sure he's going to be, you know, maybe a lot more responsible for his actions; he probably definitely learned a big lesson here. And I think the music industry is going to definitely change just because of this," said Ramos, noting that future events should have "stronger security."



# PRLS Invites Actor, Comedian Victor Cruz To “West Side Story” Lecture Series

By Gabriela Flores  
Editor-in-Chief

From acting on stage to channeling his South Bronx and Puerto Rican roots in his comedic YouTube series “Tita’s World,” Victor Cruz has immersed himself in nearly everything the entertainment industry has to offer. This includes serving as one of the dialectal coaches for the upcoming Steven Spielberg adaptation of the film “West Side Story.”

Translated from the original Broadway musical, the film shows the tensions between two different ethnic gangs: the Jets and Sharks. Cruz’s role was to advise actors how to colloquially speak like a Boricua living in America during the 1950s. Last Wednesday, Nov. 11, Brooklyn College’s Puerto Rican and Latino Studies Department (PRLS) invited him to take part in its “West Side Story: The Brooklyn Connection Lecture Series.”

There, Cruz discussed how his creative journey began and the fateful offer he received in 2018 that led him to join “West Side Story’s” production.

“It was emotional for me, [...] because I remember the original production, and I remember how impactful and important that movie was,” Cruz said, referring to the 1961 film with Rita Moreno, who was the only Puerto Rican portraying a leading Boricua character on set. “But I know every single person in that room was Latino, whether they were Puerto Rican, Dominican, Cuban, Colombian - every single person. And that was exciting.”

While conversing with PRLS Chair María Pérez y González and Brooklyn College Professor Emerita Dr. Virginia Sánchez Korrol, Cruz gave a behind the scenes look at the film. He retold how those playing Anita, Maria, and the Sharks were not only picking up Puerto Rican lingo, but also juggling

singing and choreography. Under his guidance, Cruz ensured the actors that they were in a safe space to adopt the Boricua dialect’s “cadence and rhythm, and musicality - which cannot be necessarily broken down in phonetics.” Using dialectal references from politicians, sports, and other figures, along with the film’s script translated by a Puerto Rican, Cruz focused solely on checking in with each actor’s Spanish fluency.

“I didn’t want to necessarily intimidate the actors, make them feel overwhelmed because it was a lot to take in a short amount of time,” Cruz said. “But they honestly did such a great job doing it all.”

Cruz’s good ear for sounds and his reputation as a “great mimic” dates back to his childhood when he would record his voice and make funny sketches channeling the Nuyorican and Puerto Rican accents of his relatives. In high school, knowing he wanted to make his stake in entertainment, Cruz made his way to musical theater. While exploring his theatrical intuition, Cruz began doing stand-up comedy gigs at 16.

“[...] They were still smoking at the bars back then. So by the end of the night, I had this huge headache like I had smoked packs of cigarettes. But it was very clear to me at that time, being in musical theater and comedy, that I wanted to act,” Cruz explained, noting that he also knew cartooning would be in his future.

As an undergrad majoring in acting at SUNY Purchase College, Cruz found his mentor Tom Jones, who also worked on dialectal coaching for “West Side Story” and connected Cruz to the production. While honing his skills as an actor, Cruz carried his culture into the voices of different character portrayals, whether it be a nasally South Bronx tone or a deep, raspy accent that he derived from his uncles. Having Jones encouraging



Courtesy of Victor Cruz

him to embrace his cultural authenticity, Cruz found the reassurance he needed after feeling “quite alien” for doing voices that most around him wouldn’t embody.

“You suddenly start to question. ‘Is what I’m doing wrong? Is what I’m doing considered ghetto or too Latino?’ The weirdest thoughts come to your mind, and what I learned is that no, you keep everything that is beautiful about you because there is nothing wrong with you,” Cruz said.

A day before graduating from Purchase, Cruz landed his first major role in HBO’s “The Sopranos” after ditching many classes to shoot his shot in different auditions. Though he thought “The Sopranos” was a stepping stone that’d set his trajectory as an actor, Cruz didn’t hear any callbacks for nearly a year, pushing him to consider pursuing something else.

“I remember sitting by my

mom’s window, and I was looking for a star that I could wish upon, and then I saw a star. With all the pollution, I saw a little star, and I said, ‘Please help me, help my career,’” said Cruz. “And then the star started to move, and I realized it was a plane.”

But it was that wish that took Cruz to new opportunities and eventually led him to one of the projects he’s most proud of: “Tita’s World.” The series, which features cartoons created and voiced by Cruz, follows a Boricua living in the South Bronx named Tita. The sketches first garnered attraction when Tita read the famous tale “Goldilocks and the Three Bears” after premiering in May 2020. As the world began to know Tita, Cruz’s children became involved in the creative processes, tapping into their inner producer and giving genuine reactions to his works.

“Because of them, the show

is a success. I make the show today for them, I don’t even do it for the world anymore,” Cruz said, noting that he and his literary agents aim to land a network deal for Tita.

With “West Side Story” hitting theaters this December, Cruz closed the event reflecting on the production’s push for authenticity. After his conversations with Rita Moreno, who starred as Anita in the 1961 version, Cruz saw the importance of prioritizing the Boricua dialect’s accuracy and bringing his community onscreen this time around.

“I think the actors have worked really hard, and I think it goes all the way up to the leadership - from Spielberg to all the way down to the producers, making it their absolute business to make sure that this picture was going to be as close to authenticity as possible,” Cruz said. “And they didn’t cut any corners, and I’m really grateful for that.”

# How BC Film Students Managed During COVID

By Michela Arlia & Gabriela Flores  
Arts Editor & Editor-In-Chief

As the pandemic first took over our lives, forcing us to stay inside for months in 2020, campus closure not only meant the lack of proper in-person education but a temporary termination to opportunities within the arts. Among the arts on campus affected the most was the Film Department.

With many film majors relying on different resources like cameras and editing equipment, having the campus shut down drastically impacted their filmmaking, as production times were longer, and even vital connections were lost or never even made in the first place.

For Anakin Jackson, a third-year film student at BC, having had the opportunity of being a freshman on campus before COVID hit enabled him to establish some relationships, but not to the extent that he would have liked.

“[...] It was an interesting experience to be a freshman the fall pre-COVID because I got a chance to establish some relationships at school and a general understanding for it, but I was nowhere near being deep enough in my program to have robust connections that are necessary in film,” said Jackson. “For these reasons, I feel like my education has suffered.”

Despite the hardships of being online, students like Jackson were able to persevere and learn to do things differently in order to still be successful at their craft. Whether it be



Many film students had to adapt their visions to the limitations of online film school. /Orbit-design.com

writing their next film's storyline or learning how to use only a phone camera for production, BC film students were pushed more than ever to get creative under quarantine.

“I just learned a lot about myself and what I would like in a film. I don't think you would be able to have that if other people were also into the filmmaking process or part of it,” said Paola Muñoz, a third-year film major with a concentration in production.

Though she was able to develop her style with more time to brainstorm her ideas, Muñoz has learned the importance of collaboration in filmmaking so far as an undergrad filmmaker working under COVID.

“[...] Connection is really important because I don't think I started growing as a filmmaker until I started talking to people and meeting them, talking collaboratively about things,” Muñoz said.

For Derek Myers, a

film student focusing on animation, film's collaborative nature was hard to reimagine as a solo effort from miles away.

“Making things by myself on the opposite coast of all of the connections that I had made my freshman year was definitely a hurdle during the spring of 2020. Because I was already lonely, I honed my animation skills a little bit, but finding the motivation to do much was always a struggle,” said Myers, who is originally from Oregon.

While there were guaranteed obstacles to overcome, students were still able to bounce back, finding motivation in the simplest things.

“This is going to sound really kinda corny, but I just walk and listen to music. I run, I read quite a bit,” said Jackson. “I don't have a prescription, method, or a system to execute idea creation...I think the premise of thinking there's some way to think of ideas makes creation sort of clinical

and that's how you get - say - Hallmark movies.”

Tapping into her lens as part of a Peruvian immigrant family, Muñoz drew influences and motivations from her background while planning for her next films. As a minority filmmaker, she's been able to offer a different perspective that most might not have been exposed to before. Nonetheless, she finds that even if you're a minority film creator or not, there are shared hardships and experiences that both understand and ultimately translate onscreen.

“I think filmmaking is a way of educating someone and helping them learn what to do when certain situations come up because that's really what it is. It's telling an emotional truth but in a creative way,” she said.

A takeaway for most students is that though they may not have received the quality of education and experiences they expected during their

time at BC, it did teach them to be resourceful and to always be creating.

“I think that I'll carry on the idea that when there's a will there's a way, and not to wait to make anything,” said Myers. “I think that while Brooklyn College has not done as much for me as a filmmaker as I would have liked, the connections that I've made while in college will serve me for years to come, and I think that is far more valuable than anything else.”

For Muñoz and others, BC film professors and the department have done their best to navigate through the curveballs COVID has thrown at them, ensuring that students are still able to connect as much as possible. Nonetheless, as most across all departments can agree, in-person classes are the best option.

“Overall, in-person will always topple online. Online sucks,” Jackson said.

# “Dune” Is A Great Watch

By Alexandria Woolfe  
Staff Writer

**Disclaimer:** Spoilers ahead.

After a long anticipated wait, the world finally got to experience Denis Villeneuve’s “Dune.” With an original release date for Nov. 20, 2020, pandemic filmmaking forced a delay twice: first to Dec. 20, 2020 and then again to this past October.

The remake of the 1984 cult classic, released both on HBO Max and theaters across the country on Oct. 21, stars Timothée Chalamet playing the lead character, Paul Atreides, and Zendaya as the girl in his visions, Chani.

“Dune” is a science-fiction film with a coming of age storyline about Paul Atreides, a young heir to the next Baron of planet Arrakis, also known as Dune. He is raised by Duke Leto Atreides and his mother, born to a womanhood of witch-like women known as the Bene Gesserit. The Bene Gesserit request that Lady Jessica birth a daughter for the duke who will in the future give birth to a son who will become the Kwisatz Haderach,

leader of the Fremen and savior of the world. However, Lady Jessica disobeys the sisterhood out of love for Duke Leto, and in turn, Paul is plagued with visions, alluding to him being “the one.”

“Dune” is set to be broken into a two part film event with “Dune: Part Two,” also directed by Villeneuve, arriving in theaters on Oct. 20, 2023. Upon finding this out, it was clear to me that the first part was solely for introductions and world-building.

You hear the crisis at hand and meet the cruel and current rulers in the world of Arrakis, the Harkonnens and the Fremen, who are the native people to Arrakis. Additionally, you learn the background of Paul and why he is important for not only Duke Leto but to Lady Jessica and the Bene Gesserit.

A lot of the film’s marketing felt false to me even though I enjoyed the movie. It was advertised that Zendaya’s presence would be extremely prevalent, with her name announced second in credits. Yet, she only had about ten minutes of screen time. While the visions of Chani



“Dune” Movie Poster./Warner Bros.

helped Paul come into his own as the eventual savior, here’s to hoping she will have a more important role in “Dune: Part Two.”

The true female lead is Lady Jessica, portrayed by Rebecca Ferguson. Ferguson’s portrayal shines throughout the film as she reveals the history of the Bene Gesserit and prepares Paul to be the Kwisatz Haderach.

A stand out moment in the film for me, personally, is the scene after the murder of House Atreides and

their armies. Lady Jessica and Paul are being flown away into captivity by Baron Harkonnen’s minions and to free themselves, Paul has to perfect “The Voice.” It stood out to me because of the writing and the authenticity of watching Paul come into his own to save his life and his mother’s

Another overall standout factor is the cinematography. The scenes in the sand, where the ships land from Caladan to Arrakis, display wonderful color grading. The

vivid oranges, yellows, and blue sky distract the viewer from the progression of the plot as Paul’s life changes as he knows it.

“Dune” is a great watch for people who love science-fiction but also haven’t seen the 1984 version nor read the novels. The plot and terminology were not hard to follow along, and the ending left audiences hooked with more anticipation for the second part. “Dune” is available on HBO Max until Nov. 21 and is currently in theaters.

# Rolling Rock Ramblings: The Trial Of Mutual Aid

By Ian Ezinga  
*Opinions Editor*

Since the advent of a free-market economy that, by definition, does not distribute resources equally, people have experimented with ways to share resources and lessen individual stress or pain. Today, and especially in light of the pandemic and the events of the summer of 2020, activists and communities have bolstered the framework of mutual aid. This opinion does not address the question of whether or not to give to mutual aid projects. My answer to that question will always be: do so if it makes sense. Instead, this opinion is tailored around critiquing the general attitude toward the idea and the ways in which I believe it could do more harm than good in some cases.

Mutual aid had been practiced long before it was consecrated in theory, which didn't happen until the early 20th century. But the theory goes, in short, that in order to help the most vulnerable members of a community, other members should pool together the resources they have in surplus, however meager, in order to uplift them. This idea is to be understood, of course, within the confines of a society whose political institutions do not solely prioritize the mass alleviation of suffering for all those a part of it. The United States happens to be an excellent example of a country who, while guaranteeing its citizens the natural born right to pursue happiness, does not codify their protection against suffering under the weight of poverty.

The first bone I have

to pick in regards to the way we think about mutual aid is one of scale. Mutual aid can be understood as a way to fill in the cracks left after our system casts a wide net to solve a problem. The net which our country has cast to solve the issue of poverty and resource management for the past hundred years is capitalism. This point in itself is not controversial. It is in fact true that our country has opted to trust the market in solving most problems associated with money and getting it in the hands of people. Non-profits do something similar but are very different from mutual aid, which is a whole other discussion.

Inherent to the nature of filling cracks are asking questions like, how many and how large are these cracks? If there were only a few cases of people falling through in an otherwise awesome system, then mutual aid would be plenty fine. But being that there are multiple cavernous black holes in a system where millions of people find themselves each year, projects that are designed to step in with one-off cases isn't quite sufficient. The criticism lies in an attitude of settling for mutual aid when a reordering of our public institutions are in order.

I get it. Voting and elections are just about the biggest soul-draining drag that concerned citizens are subjected to. But the tragic beauty of the game we are all forced to play is that even though it is unlikely, it is possible, and thus worth fighting for.

So, in order for mutual aid to be conducted in what I would define as good faith, it must be done in conjunction with an effort to change



Does mutual aid do more harm than good?/Alex Galván via Chicago HOPES for Kids

the systems at large so that people in already precarious positions are not the sole lifeline that stands in the way of someone else falling into an even more precarious position. When the scale of a project outgrows that capacity the members have to sustain it, that is a sign that this project isn't for individuals to solve, it is a job for a government to address. This puts a lot of undue trust in the government, but it's all about a coordinated effort in marrying what we can do now and what we can do later. Simple, right?

The other point which I would like to make, although I am realizing that it would far exceed the word count to make in full, is one of sustainability but without direct regard to scale. Instead, I want to examine the ways that this money is being raised and how there is the possibility of harm when done improperly. This is to say that there is plenty of language floating around mutual aid projects, often not even by the organizers themselves but by contributors, that aims to raise more money by stitching dashes of guilt or shame to the prospect of not donating. On paper, this seems like such an

obvious move to avoid. But it remains a semi-common practice to shake people down for their money. This is well and dandy for people that have too much money, but even in those cases, say you secure the bag, are you really creating sustainable inroads to growth when a chunk of your money was given on the grounds of feeling othered if not handed over?

These individual acts of bolstering a cause on the grounds of "you're either with us or against us," detract from the long-term effectiveness of movement building. The bad lines of code written into a project at the beginning and not addressed will cause structural problems in the future when trying to build out further. I don't know anything about programming or organizing for that matter, but if projects are going to aim for actual change, they need to be built on a sturdy foundation.

This problem exists in the space where identity politics, which I view to be incredibly harmful to the progressive movement I hope to see prosper in this country, dictates action over something more sound, like class consciousness. If money is being raised under the guise that you

are not an ally if you don't give, then it sets up fences between factions that have far more in common than it is made to seem. Mutual aid is a practice involving a large subset of people who all could use help. Othering anyone for not contributing or being fired up about one project and not another, only strengthens the growing strains that are being placed on the many different faces of the progressive movement. We already seem unable to bridge our differences in the way we conceptualize power. What a shame it would be if this gap was further actualized by monetary transactions amongst our respective camps.

These thoughts, as all I have in regards to bettering our runaway society, are placed forth open to criticism and conversation. I would encourage people to look into mutual aid projects in their communities and explore different ways to contribute your time and resources. But I would only go so far as to caution how you might do so while also aiming for the next rung on the ladder. It must be said that there is an immense beauty in mutual aid. And if our world isn't able to come up with anything else more effective and sustainable, it may be sufficient as hope for the future goes.

# The Importance Of Set Safety After “Rust” Incident

By Melissa Morales  
Staff Writer

I remember when the news first came out on Oct. 21. Alec Baldwin was on the set of “Rust,” starting to practice the next scene. He took out a gun, which the crew assured was “cold,” and pointed it to the lens of the camera. The truth, however, was that the gun was loaded with a live round. What happened next led to fatality and media frenzy nationwide.

The film’s cinematographer, Halyna Hutchins, was fatally struck in the chest. The bullet passed through her and wounded the film’s director, Joel Souza. This, which is now just three weeks past, continues to raise many questions about the safety of movie sets. Why was there live ammunition? How was a revolver placed in the hands of an actor that contained lethal rounds? These questions were immediately asked in the wave of backlash that echoed around the entertainment industry. This news brought many pre-existing concerns about safety on sets back into the spotlight, with firearms obviously taking center stage.

This case, in particular, reveals how crucial it is to prioritize safety over entertainment at all costs. Having classes for students to learn about set safety would be of significant value for their future careers.

The “Rust” on set shooting case gained so much coverage because of the absolute shock of it all. This is understandable considering that fatal accidents on film sets are incredibly rare. The last time a fatality like this occurred was in 1993 when Brandon Lee died while filming “The Crow,” where a prop gun mistakenly had



The “Rust” shooting has exemplified a need for set safety education. // Jim Weber via The Associated Press

a dummy round. A blank round has a live primer but no propellant and no bullet. A dummy round is solid and although it looks like a complete cartridge it has no primer, no propellant and no separate bullet.

While film and television sets typically use firearms with “dummy rounds,” there is deep inspection of these prop weapons checked by the arts department and the props master. Many wonder then, how could this accident have happened, again? The hard truth of the matter is that it was preventable.

The prop gun with a single, live round that killed Hutchins was not supposed to be loaded in the first place. The assistant director, Dave Halls, believed the gun did not contain live rounds before it went off, assuming it was harmless.

There are also suggestions that this incident was the climax of multiple weeks worth of problematic safety practices and a disorderly set. The morning before

Hutchins was killed, camera crew workers walked off from the set to protest working conditions, such as withheld pay and long working hours, which is another film industry issue.

According to the Los Angeles Times, workers had complained about safety the week before the incident. Gun inspections were not strictly followed on the “Rust” set near Santa Fe, the sources said. At least one of the camera operators complained to a production manager regarding gun safety specifically. Additionally, there were two accidental prop gun discharges the week before Hutchins’ death, with no investigation looking into them. “There were no safety meetings. There was no assurance that it wouldn’t happen again. All they wanted to do was rush, rush, rush,” one of the crew members told Los Angeles Times. Not to mention, the production hired non-union crew members to try to save money and speed up

the process.

While the investigation is still ongoing in the case, recently “Rust” gaffer Serge Svetnoy filed a negligence lawsuit against Alec Baldwin, as well as the film’s producers, armorer, and first assistant director. This is the first suit filed in connection to the case, in which Svetnoy publicly expressed his anger at the “negligence and unprofessionalism” that led to Hutchins’ death in a Facebook post.

I absolutely agree that it was a preventable tragedy; there was a lack of proper inspection and safety on the set. I also believe that from this case, there is much to learn from how essential it is to have knowledge on set safety, especially for individuals looking to pursue careers or their passions in the entertainment industry. Set safety is definitely something that should have its own course and prioritization in film schools by equipping prospective filmmakers with the proper and accurate

knowledge on how to avoid future tragedies.

Filmmaking is a risky, sometimes even dangerous business, which makes knowing this information all the more important. At least 43 people had died and more than 150 people had suffered “life-altering injuries” in film and TV shoots in the United States from 1990 to 2016, per an Associated Press investigation. While many countries around the world require safety officers on set, the United States does not - instead the person who oversees safety also has many other responsibilities, which complicates things.

If more people are introduced to the importance of set safety earlier on, the more actively involved and informed people can be. In turn, many can begin to advocate for safety over entertainment by creating safe sets and the possibility of safety officers as well in the future.

# Brooklyn Baseball Legend Gil Hodges Is A Hall Of Famer

By John Schilling  
Managing Editor

Baseball is one of America's favorite pastimes, but it is past time for one of the game's greatest players who has yet to be acknowledged with a plaque at the National Baseball Hall of Fame in Cooperstown, New York. This man is Gil Hodges, a Brooklyn baseball legend.

If you are a Brooklynite or just a New Yorker, you probably know "Gil Hodges" as the namesake for the Gil Hodges Memorial (Marine Parkway) Bridge, P.S. 193 Gil Hodges School, or the Gil Hodges Lanes Bowling Alley. If you are a baseball fan, however, you know that Gil Hodges was more than his name. It was his baseball career and character that would earn him these honors but not a place in Cooperstown for some reason.

Every winter, members of the Baseball Writers' Association of America (BBWAA) vote on which retired players should be elected to the Hall of Fame. To be elected, a player must receive 75 percent of the vote, a winning margin that Hodges never enjoyed.

During a player's time on the ballot, however, if he is not elected, he may still be elected later on through the Veterans Committee, which involves three separate 16-member voting committees headed by the National Baseball Hall of Fame, which is independent of the BBWAA. This committee is where the Hall of Fame chances of Gil Hodges live on, as he will reappear on the Golden Era Committee for the first time since 2014 and once again needs 75 percent of the vote in order to finally be elected.

Throughout Major League Baseball, Hodges is remembered fondly for his accomplishments on the Brooklyn Dodgers during the 1950s. During this time, he hit 310 home runs and 1031 runs batted in (RBI). Both of these stats were the second-most in all of baseball to his teammate Duke Snider, who is already enshrined in Cooperstown and deservedly so.

There is also something to be said about Hodges' defense as a first baseman. Not only did he earn three Gold Gloves for playing the position from 1957 to 1959, but these were the first

three Gold Gloves ever won by a first baseman. Hodges, at the time, was therefore considered to be the best at his position. His case for Cooperstown, however, does not stop there.

During his playing career, Hodges won two World Series championships with the Dodgers with the 1955 victory happening here in Brooklyn and the other one in 1959 happening in Los Angeles after the Dodgers left New York following the 1957 season.

Hodges played an integral part in these two championships, contributing clutch hitting in Game 4 of the 1955 World Series after a decline in the regular season and a significant slump for the first three games of the World Series. Hodges put Brooklyn ahead with a two-run home run in Game 4 and contributed an RBI single later in the game to seal the Dodgers' victory.

Then, in Game 7, Hodges was the one that put the Dodgers on the board, driving in Roy Campanella before eventually hitting a sacrifice fly later on that would allow Pee Wee Reese to score. Thanks to Hodges' two-run contribution, the Dodgers would go on to win that game 2-0, securing their first World Series title and the only one to ever happen in Brooklyn.

The same was true for the 1959 victory in which Hodges batted .391 against the Chicago White Sox and hit a solo home run that would seal a Game 4 win for the Dodgers. Hodges had also been solid during the regular season that year with a .276 batting average (BA) that was the league's seventh best and a .992 fielding average, which led the National League entirely.

Hodges' World Season magic would continue into his managerial career when he led the 1969 New York Mets to their first championship and would serve as their manager until his untimely death in 1972.

So why has Hodges been left out of Cooperstown all these years? Unfortunately, Hodges never met the offensive benchmarks that are typically associated with being a first baseman or what some would consider to be a no-doubt hall of famer. This includes having at least eight good seasons, 3000 hits, 500 home runs, and 1500



Gil Hodges could finally find his way to Cooperstown come December./National Baseball Hall of Fame Library

RBI give or take. It also helps to have won a Most Valuable Player (MVP) Award, led the league in some sort of offensive record, and/or accumulated at least a .300 career BA, especially as a first baseman.

Over his 18-year career, Hodges was an all-star eight times, but he never won an MVP, never led the league in any offensive records, finished with just a .273 BA, and recorded only 1921 hits, 370 home runs, and 1274 RBI. It is worth noting, however, that Hodges lost two years early in his playing career due to military service, and the so-called benchmarks Hodges failed to meet are often unfairly applied or used to compare two completely incomparable players.

For instance, Hodges would not be the first Hall of Famer with less than a .300 BA, as Hall of Fame third baseman Eddie Mathews and Brooks Robinson finished their careers with a .271 BA and .267 BA, respectively. The problem for Hodges, however, is that

Mathews had 500 home runs and Robinson had won an MVP. When Hodges could have possibly won an MVP for his on-field performance, the Dodgers were generally out of contention those years, and it has worked against him.

But this is hard to stomach when the Hall of Fame is already filled with players who would otherwise be in Hodges' predicament. Al Kaline, Billy Williams, and Eddie Murray come to mind as Hall of Famers that never won an MVP award, and Hall of Famers Tony Perez and Barry Larkin never led the league in any offensive categories.

So why is Gil Hodges being penalized? It could be a recency bias, but it is worth noting that had Hodges played shortstop, a position valued more for defense than offense by BBWAA voters, he probably would have been in the Hall of Fame by now, and I do not think it is right to penalize a player and the totality of his accomplishments solely for the

position he played.

My opinion on Hodges' candidacy is far from a hot take as Hodges earned 3010 Hall of Fame votes when he was on the ballot from 1969 until 1983, making him the player to receive the most total votes and not eventually be admitted to the Hall of Fame. Clearly, there are people who think he is deserving.

Based on everything I have mentioned, however, you could certainly say that Hodges' case as a player is borderline, but a significant factor in Hall of Fame voting that is often overlooked is the character clause, which Hodges meets with his well-known sportsmanship, as well as his military service and devout Catholicism. Combine that with his playing career and his managerial success, and Hodges is a solid candidate.

But will this be enough? We will soon find out as the Golden Era Committee decides Hodges' fate on Sunday, Dec. 5.

# Jets Fall To Bills

By Elijah Hamilton  
Staff Writer

This past Sunday, Nov. 14, the New York Jets (2-6) took a 44-17 loss to the visiting, AFC East-leading Buffalo Bills.

The story coming into this AFC East clash centered around Jets' starting Quarterback, Mike White. Coming into this game, White tallied a surprisingly elite performance against the Cincinnati Bengals and a short but promising stint

against the Colts. With the Bills rolling into town, many wondered whether or not White could keep the momentum rolling.

Meanwhile the Buffalo Bills were looking to maintain first place in the AFC East, after an embarrassing loss to the Jacksonville Jaguars, hoping to fend off a surging New England Patriots.

White, starting in place of Jets' 2021 first-round pick Zach Wilson, could not replicate any of the

magic he had in weeks prior against Buffalo—throwing for four interceptions against an elite Bills defense. The Jets offense, in general, could not get anything going as they failed to score a touchdown till the fourth quarter.

On the flip-side, Bills Quarterback Josh Allen looked elite against the Jets, throwing 366 yards and two touchdown passes to Matt Breida and Stefon Diggs. The Bills' defense seemed to be in top form,



Continuing a downward trend, the Jets were pummeled by Buffalo on Sunday. /AP via New York Post

holding the Jets' offense under 20 points with Bills corners, Taron Johnsons, Trédavious White, and Jordan Poyer totaling four interceptions.

The Jets will

look to bounce back when they face the Miami Dolphins, while the Bills will look to continue gaining ground against the Indianapolis Colts.

# Historic Season For Women's Volleyball Comes To A Close

By Owen Russell  
Sports Editor

On Friday, Nov. 12, the Brooklyn College Women's Volleyball team ended their season with a loss to NYU in the first round of the NCAA Division III Volleyball Tournament. Despite the defeat, Brooklyn is coming off one of, if not, their best season ever; culminating in the program's first CUNYAC Championship in nearly forty years.

All season the Bulldogs showed grit and determination. After losing their opening contest of the season, the team went on to win straight, dominating teams all over New York in the process.

While the beginning of the season was encouraging, the Bulldogs stumbled a bit, losing six of their following eight matches. Brooklyn's rough patch came mostly on the road, losing

matches in New Jersey and Pennsylvania. The fall did not last long though, and soon the Bulldogs were rolling once more.

Brooklyn went on to dominate in CUNYAC play. Taking down John Jay, CCNY, York, and others, the Bulldogs closed out the regular season 5-1 in conference play. Their only loss among the fellow CUNYs came against Hunter on Oct. 11. The Hawks beat Brooklyn 3-1 in sets. While the Bulldogs may have lost this encounter, they would get their revenge less than a month later.

Closing the season in fine form, the Bulldogs were the top-ranked seed in the CUNYAC tournament. Brooklyn made quick work of the fourth seed, John Jay, sweeping them with ease. The Bloodhounds lost the first two sets by double digits each time. In the third and final set, Brooklyn was able to stave off a more competitive effort, advancing to the



The Women's Volleyball historic season came to a close. /@CUNYAC on Instagram

finals.

Nov. 5 rolled around and Brooklyn found themselves face to face with the only CUNY team to knock them off this season, the Hunter Hawks. The only thing different about this match was its fight for the Conference title. The two teams traded sets, Brooklyn winning the first, Hunter winning the second, so on and so forth. After four sets

the match was tied 2-2, the teams were headed to an extra set.

The extra set is only played till 15 in volleyball (as opposed to 25 in a regular set). With everything on the line, Brooklyn rose to the occasion, winning 15-9. Having bested the rest of the CUNYAC, Brooklyn could officially call themselves champions.

It might go without

saying, but this team could not have succeeded without spectacular athletes. Brooklyn had two players on the CUNYAC Women's Volleyball All-Star First Team, Ashley Fung and Ezri Shor, and Sydney Gdanski on the Second Team. Along with that, the Bulldogs also boast the 2021 Rookie of the Year (Aleah Rafat) and Coach of the Year (Mateusz Gotowicki).

# BC Sports Recap (Nov. 9-17)

## Women's Volleyball Season Over

By Owen Russell  
*Sports Editor*

The women's volleyball team concluded their season this past Friday losing to NYU in the first round of the NCAA Division III Tournament. The Bulldogs had advanced to the tournament after winning the CUNYAC Championship.

Traveling to Hoboken, NJ, the Bulldogs squared off against NYU at Stevens Institute of Technology. It wasn't the best showing for

Brooklyn, as the Bulldogs dropped the first two sets, 25-6 and 25-5. In the third set the Bulldogs bounced back a bit, fighting within single digits. Ultimately it wasn't enough, and NYU completed the sweep winning the final set 25-16.

Despite the loss, this season is something the Bulldogs should be proud of. They won the Conference Championship, and battled hard against a strong NYU team. The Bulldogs will play again next fall.



Photo via brooklyncollegethletics.com.

## Women's Basketball Wins Big

By Owen Russell  
*Sports Editor*

After nearly two years of inactivity, the Bulldogs are back on the court. Having won the previous CUNYAC Championship, the Bulldogs have carried their strong form into the new season, winning their first three games.

Opening night was on Nov. 9 at home against Rutgers-Newark. The Bulldogs had a fire lit under them, scoring 27 points in the first quarter. Compare that to Rutgers' eight points, and it isn't hard to guess the trend for the rest of the game. Brooklyn went on to win 84-46. Senior center Sarah Labiner was the team's driving force, scoring 23

points and snatching 14 rebounds. The contest marked the team's first win of the season and Coach Alex Lang's 300th of his career.

Following the victory against Rutgers, the Bulldogs traveled to Long Island to face the Rams from Farmingdale State College on Nov. 11. This contest was much like the one before. Brooklyn outscored Farmingdale 24-9 in the first quarter and didn't stop pouring on the points. Guard Gina Gotti and forward Chanel Jemmott both scored over 20 points, and Gotti added nine steals to her resume. The Bulldogs crusade past the Rams, winning 83-52.

The Bulldogs' third win in a row came against Clarks



CUNYAC Player of the Week Chanel Jemmott is leading her team to a hot start this season. / Photo from @bcbulldogswbb Instagram

Summit University on Nov. 13. Compared to the previous two games, this one was tighter. Clarks outscored Brooklyn 26-18 in the first quarter. After that, Brooklyn outscored

Clarks in each of the three remaining quarters, including 13-1 in the fourth quarter. Forward Channel Jemmott was the team's leading scorer for the second straight game, putting

up 21 points. The Bulldogs will look to keep their winning ways alive when they face off against Kean University on Nov. 19.

# BC Sports Recap (Nov. 9-17)

## Men's Basketball Loses Big

By Owen Russell  
*Sports Editor*

If this past week couldn't have gone any better for the women's basketball team, then it couldn't have gone any worse for the men's basketball team. After having won the CUNYAC Championship in 2020, the Bulldogs lost their first three games of the new season.

Opening night saw the Bulldogs lose against Old Westbury. The Panthers were on an offensive assault, having five players score 10 points. Brooklyn tried to keep pace but was just outmatched, surrendering 20

turnovers. Sloppy play on offense caused the Bulldogs to lose 82-50. Sophomore forward Elijah Park scored 14 points and grabbed 10 boards in the loss.

Coming off a tough loss, the Bulldogs were unable to rally on Nov. 11 against Montclair State. Traveling to New Jersey, the Bulldogs were yet again outmatched offensively. Montclair put up 91 points on the Bulldogs, and while Brooklyn's play was not as sloppy as the game before, they still held 68 points. Senior guard Noah Shy was the team's leading scorer, putting up 18 points in 32 minutes.



Photo via brooklyncollegeathletics.com.

Having lost back to back games, the Bulldogs' luck did not turn around against Cabrini University. This time Brooklyn was able to keep the game somewhat close, losing by single digits in a 74-66 game. Brooklyn's defense forced 22 turnovers, but it wasn't enough to make up for poor shooting. The Bulldogs shot 33 percent from the field, while Cabrini shot 48 percent. Sophomore Zuric Harvey posted an impressive 23 points on over 50 percent shooting. If there is something to take

away from the loss, it is that the Bulldogs have narrowed the margin of defeat over the past three games.

Hoping to secure their first win, Brooklyn will play next against William Paterson on Nov. 17.

## Vinny The Goat by Mo Muhsin and Gabrielle Toro Vivoni

