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Wednesday, October 30th

Walking for a Cure



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Cover by Tony Lipka

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Brooklyn College Joins 'Making Strides Against Breast Cancer' Walk

By Angelina Banek
Staff Writer

On Sunday morning, an ocean of people dressed in pink flooded the Coney Island Boardwalk to participate in the "Making Strides Against Breast Cancer" walk. For the third consecutive year, the Brooklyn College Cancer Center (BCCC-CURE) joined in. During the event, energy was high and walkers were met with tents filled with encouraging volunteers, DJs, and their families and friends as they walked.

At the walk, BCCC sold t-shirts and coffee to raise money for the cause. To members of the Center, a critical aspect to breast cancer awareness is by letting women know that it can happen to anyone.

"It's Breast Cancer Awareness Month, and I feel like not many people really realize it can happen to you," said volunteer Joanna Davalos, who stressed the importance of getting checked often. "A lot of people don't even know until it's at its major stages."

According to the American Cancer Society, one in eight women and one in 726 men will develop breast cancer at some point in their lives. When breast cancer is found early and still in the localized stage, there is a 99% chance of survival. Black women are the least likely to get diagnosed in this early stage, and have the lowest survival rates, according to the American Cancer Society.

Anjana Saxena, a BC professor and chair of the Biology Department, shared that her aunt was a survivor and walks to support everyone. "I'm doing it for everyone, not just family," she said.

Ana Bartolomé, BCCC operations manager and communications outreach coordinator, said that the main goal of the Making Strides Against Breast Cancer Walk is to foster awareness of the disease and raise donations for cancer research.

"I think it's wonderful. I think we brought out a lot of people, way more than the last two years. This is our third year doing it, and there are about thirty

people that I already know will be here from Brooklyn College," Bartolomé said. "It's very exciting to see that every year there's more and more."

Tabling before and during the walk, BCCC volunteers had the chance to engage with community members united for the cause. Originally aiming to fundraise \$1000, BCCC met their goal and more with a total of \$1,653.61 raised. Part of raising awareness according to organizers is to also create a legacy of support at BC, as many might be unaware of what the Center has to offer.

"We had survivors that were alumni. So, they went to college in different years, and they saw the sign and wanted to see what this Brooklyn College Cancer Center was. Because, we're only five years old, so not a lot of people know about us," Bartolomé said.

Bartolomé's main message to students is that BCCC has abundant resources and opportunities waiting for them, including research, internship, and educational experiences.

As part of their continued efforts to increase opportunities for students, BCCC is offering summer internships for underrepresented students in biomedical research, according to their website. Underrepresented students, according to the application, include "racial or ethnic minority group; individuals with disabilities; individuals from a family below the established low-income threshold; or individuals from an underperforming urban high school."

"I want them to know that the opportunities are there. We just need to figure out how to help them," she said. "We have opportunities inside labs in Brooklyn College, but also in hospitals, and we want to help them get into the health field, which is one of our major goals."

Students interested in learning more can visit the BC Cancer Center located at 139 New Ingersoll Hall or follow them on their Instagram @bccancercenter



Participants fundraising for breast cancer research./Angelina Banek

Brooklyn College Professors Among Dozens Arrested at CUNY Union Faculty Protest

By Daniel Afanasyev
News Editor

More than 30 members of the Professional Staff Congress (PSC-CUNY), including those from Brooklyn College, were arrested Monday, Oct. 21 after blocking an entrance to a CUNY Board of Trustees meeting held at John Jay College as part of a protest for a new union contract.

PSC, which is made up of 30,000 CUNY faculty and staff, has been engaged in two-year-long negotiations with CUNY over a new contract including higher pay after their original contract expired in Feb. of 2023, according to their website.

“CUNY offered unacceptable raises seven months ago, a year after their top executives received 27 percent and 30 percent bumps in pay [...] They haven’t shown faculty, staff, and students the respect of a fair economic offer and haven’t put another dollar on the bargaining table since March,” PSC president and BC English professor James Davis said in a statement on Instagram.

PSC members, who have not seen a raise in salary since Nov. 2022, are also pushing for increased job security, pay parity, and health benefits for adjunct faculty, among other priorities.

“In the final years of our last contract, when inflation and the cost of living in NYC increased substantially, the value of our contract decreased against inflation, making it harder and harder for many CUNY employees, especially the lowest paid titles, such as teaching adjuncts who teach the majority of classes at CUNY, to be able to live in NYC,” Joseph Entin, a BC English

professor and co-chair of the PSC-CUNY BC chapter, told The Vanguard.

In comparison to CUNY’s previous proposal of a 12.25% raise in salary over four and a half years, the union is proposing an 18% raise over four years. This proposal, according to the union, is needed to bring CUNY adjuncts up to the same salary level as other New York schools such as Rutgers and Stony Brook, and adjust for the rising cost of living in the city.

“I love CUNY and CUNY students, and this is what keeps so many of us working at CUNY despite the decades of underfunding and austerity, despite the leaking ceilings and crumbling buildings. But the lowest paid CUNY employees like adjunct instructors need a huge boost—they make far too little—and we all need more from CUNY management,” Entin said.

CUNY Chancellor Félix Matos Rodríguez, at a press conference at Brooklyn Tech High School on Tuesday, Oct. 22, expressed his hope that an agreement could be reached and a suitable contract could be offered to the union, according to the New York Daily News.

“We want to get the contract done as much as they want to. It’s the only contract that we haven’t done; we’ve been able to do with all our other unions in the system. So look forward to seeing them at the bargaining table and hopefully getting this done,” Rodríguez said.

After taking part in the Board of Trustees meeting and speaking on the working conditions they experienced at their respective colleges, all of the PSC members marched out of the auditorium and onto the street, with some members proceeding to

block the entrance to the building.

“When we were inside, we told the Board of Trustees and the chancellor that we are prepared to blockade them in this building until they make us a new economic offer,” Davis told members outside of John Jay College, according to The Chief Leader. “We’re going to sit here and we’re going to chant until they come out and make us the economic offer that you deserve, that this city deserves, that all of our students deserve.”

Among the more than 30 union members arrested for disorderly conduct were six BC faculty, all part of PSC’s BC chapter. The professors arrested are as follows: Entin, Mobina Hashmi, co-chair of the PSC-CUNY BC chapter and assistant professor of Television Ration and Emerging Media (TREM), Maddy Fox, PSC-CUNY BC chapter EC member and associate professor of Children and Youth Studies and Sociology, Derek Ludovici, PSC-CUNY BC chapter EC member and adjunct lecturer of Anthropology, Naomi Schiller, PSC-CUNY BC chapter EC member and associate professor of Anthropology, and Ana Djordjevic, PSC-CUNY BC chapter EC member and adjunct lecturer of Health and Nutrition Sciences (HNSC).

“I was willing to get arrested because the working people of New York City deserve a thriving public university where students, staff, and faculty can learn and work in dignity,” Djordjevic told The Vanguard.

To the professors who were arrested, it is of the utmost importance to fight for better pay, not just so that their working conditions improve, but the students’



Courtesy of @pcs_cuny on Instagram

learning conditions improve as well. “Adequate pay and job security for faculty and staff

are essential so that we can focus on the work we love—helping students learn and thrive.” “Our working conditions are our students’ learning conditions. When faculty and staff are underpaid and can’t make ends meet, everyone suffers,” Schiller told The Vanguard.

Korean Culture Club Hosts 'Teahouse of Terror'

By Izabela
Mscislawski
Staff Writer

It's October; the leaves are falling gracefully and coating every crevice of the concrete. The aggressive gusts of wind may make you cold, but the sun's rays shine just harshly enough for you to stay warm amidst it all. With Halloween just around the corner, everyone is focused on dressing up, socializing, collecting candy, and appreciating the dark atmosphere that Halloween is centered around. All of that was found in the Korean Culture Club's (KCC) "Teahouse of Terror," hosted on Oct. 24 in the Student Center.

Upon entering, attendees were greeted with a goodybag, and offered a raffle ticket for a chance to win a

free music album of their choice.

As attendees sat in the "teahouse," club members took their order in costume as they tried to not get spooked by the ghoulish waitresses approaching with their pen and notebook in hand. To the leaders of KCC, the inspiration for the café draws from the café scene in South Korea.

"The goal we had this time around was to show off a themed café event much like the one we had last fall semester. Korea is well known for having themed cafés, so we wanted to bring that spark to the students at Brooklyn College," explained Anastasia Johnson, president of KCC.

The food tables had crimson drapes underneath a thin black cloth, and every



Attendees enjoying KCC's teahouse./Izabela Mscislawski

other table had either a black or orange cloth to complement the fall season. Teahouse of Terror offered many options from the sweet treats listed, to dishes such as penne alla vodka, ravioli, vegetable fried rice, and beverages like chai, black tea, or soda.

The motivation behind this event

was to group schoolmates together and encourage socialization amongst each other. Aidan Nakajima-Wu, a freshman at BC, expressed his enthusiasm at Teahouse of Terror. "This event was really fun [...] I managed to make a ton of new friends and found out so much about them in one sitting."

In the background, bubbly and upbeat K-Pop provided musical ambiance to the teahouse. "[The teahouse] is to show off Halloween, creepy-themed songs that is growing popular in K-pop with groups like Red Velvet and Pink Fantasy," said Leslie Hunter, an event coordinator of KCC.

KCC plans on providing students with more fun

opportunities to learn about South Korea as the semester continues. To leadership, it's an opportunity to include more of the fun that Korean culture has to offer.

"As for the rest of semester, we have a 'Meet the E-board' event set for November thirteenth, as well as a few other events for the holidays and even more to come in the spring," Sannaa Justice-Jackman, an event coordinator, said. "We're excited to have so many new members this semester and show them a great time within KCC."

Students interested in learning more about Korean culture can visit KCC's Instagram @kcc.bc



Attendees having their order taken by a waitress./Izabela Mscislawski

BC's Medical Brigades Heals Communities

One Country at a Time

By Noah Augustin
Staff Writer

Brooklyn College students may be aware of its study abroad programs, but what they may not have heard of is the group of students actively working in the medical field abroad aiding communities globally: BC's Medical Brigades Club.

The club is part of the Global Medical Brigades, a network of volunteer university students from the U.S., Canada, and the U.K. who go on week-long trips to countries around the globe, including Honduras, Panama, Guatemala, Ghana, Belize, and Greece. They get the opportunity to shadow professional doctors as they help medically underserved communities. BC is home to 15 of these volunteer student brigadiers.

Gabriana Nieves, co-president of BC Medical Brigades and a psychology major, took her first trip with the brigade this past June to Belize, a Central American country. There they aided an indigenous, English-speaking locality called "Indian Creek" upon the locality's leader requesting for help.

The brigadiers worked at a clinic two and a half hours from the sanctuary

by car, which locals from different parts of Indian Creek would come to for medical treatment and examination. The students were assigned to one of the different stations. First was the intake station, where the names and I.D. numbers of patients were noted. Then, patients made their way to the next station, where the volunteers would take their temperature, blood pressure, height, weight, and glucose levels. At the end of this rotation, patients could go to the pharmacy and receive their medication. Though many of the brigadiers are studying medicine in the U.S., the aspect of culture shock accompanied them in their travels to a new country.

"[In the U.S.] people might consider them poor, but they would come to the clinic and start talking as if they'd known each other all their lives. Maybe their living situation is not the best, but the lives they've created are very valuable," Nieves told *The Vanguard*.

The brigades stayed in a monkey sanctuary which ended up being void of monkeys because it was the wet season. "It was like a camping trip. We slept on bunk beds and showered with rainwater. We drank rainwater too," Mila Zlotnik, a



Three brigadiers inside the home of a Belizean patient./Mila Zlotnik

pre-med student and the Brigade's social media manager, said.

The populations they served often had to endure extreme conditions just to get the treatment that they needed, often spending an exhaustive amount of time and money to do so.

"Some of [the people] would have to go across national borders to find healthcare," Nieves said. "Not only are they isolated from hospitals, but banks as well." This can include using alternative means to accessing the far locations for healthcare. "In order to get to hospitals or banks they either have to spend money on bus tickets, or ride their bike there. And riding is exhausting," Zlotnik said.

BC's Medical Brigades' next trip is to Greece, where Nieves will be one of the leading

brigadiers. Students will be shadowing a dentist, OBGYN, optometrist, and pediatrician in the center of Athens. To fund their trips, the club relies on donations, many of which come from the BC student body.

"The Medical Brigades are a fundraising-based club so we fundraise throughout the semesters to be able to afford our trip at the beginning of the summer," Nieves said.

The Brigadiers will be treating the many refugees and migrants from around the Mediterranean, as well as Ukraine once in Greece. The refugees, some of which are minors without their parents, will speak many different languages, and unlike patients in Belize, won't know much English. Zlotnik, who speaks Russian, will be communicating

with the Ukrainian migrants. The refugees will have just endured very long, sometimes life-threatening voyages to the country.

All of these obstacles are no discouragement to the brigade, whose dedication to helping patients around the globe is a testament to their goal of making sure that everyone is provided the healthcare that they need. To the brigadiers, the experience is of a lifetime, exceeding their expectations of the journey to help others.

"However much you think you're going to get out of the experience. You get so much more," Zlotnik said.

Students interested in learning more about BC Medical Brigades can follow them on Instagram at @bcmedicalbrigades.

FIT Curates ‘Africa’s Fashion Diaspora’ Symposium and Exhibit

By Serena Edwards
Staff Writer

On Oct. 25, the Fashion Institute of Technology (FIT) held the symposium “Africa’s Fashion Diaspora” to showcase FIT’s newest exhibit on African fashion. The panel and exhibition included professors who have written on the topic, and fashion designers focused on the influence of African culture on today’s fashion.

The panelists drew their inspiration from their personal experiences, their own culture, or scholarly research on the topic. The panelists included Dr. Christopher Richards, a Brooklyn College professor of Africana Studies, Elizabeth Way, the associate curator of costume at The Museum at FIT (MFIT), and Joelle Firzli, an independent fashion researcher. The symposium was used as an event to

acknowledge those that have made an impact in African fashion.

“[The event was] to educate people on the history of international fashion,” Way told The Vanguard. “There is a connection between Black American fashion and fashion in Africa.”

The exhibit, which opened on Sept. 18, aims to “examine fashion as a medium of storytelling and as a vital way for designers to contribute to longstanding and evolving ideas of transnational Black culture spaces,” according to the exhibit’s biography. Some of the pieces included in the event had many different themes and stories that resonated to the African diaspora.

“Mother and motherlands” showcased the “influence of family and lineage, and cultural tradition on a fashion design from specifically

a Black perspective.” In the piece it displays the daily activities as a mother in Africa through symbolism of bowls and cups. It also symbolized beauty through flowers in the headpiece. “Reaching For Africa” connected Black American designers to the concepts from African designers. The overall theme is to express “Black solidarity, and celebrate Black cultures.”

Firzli is an independent fashion scholar who explores the intersection between fashion and cultural sustainability. She uses her experience being a Lebanese-Ivorian throughout her presentation to express the importance of cultural sustainability. Firzli presented her personal experiences with Ivorian fashion and textiles. She compared the new designers to their

predecessors and said “the young designers have broken away from the influence of their predecessors.” Firzli describes the young Ivorian art scene to be “vibrant and connected.” She spoke about how she was born to design in this area of artistry.

“It’s who I am, who I’ve been raised to be,” Firzli told The Vanguard. “My mother got me into fashion by having me help her make dresses.”

Way, an associate curator of costume at MFIT and a curator of Africa’s Fashion Diaspora, discussed African philosophies influencing fashion. She said “the idea of a person is a person through other people”—a person is perceived by the way they carry themselves too. Way said that notable African figures such as Nelson Mandela followed this philosophy.

W a y

connected the exhibition to larger philosophies of social justice and labor. She talks about Patrick Kelly and how he was able to connect his Mississippi experiences with Kente clothing. It shows how Black America is connecting themselves to the roots that were severed during history.

For speakers such as Richards, African fashion, and more specifically the use of Kente cloth, is a source of great representation and strength for the African diaspora. Kente cloth is used to represent African heritage, pride, and unity. Kente clothing is also used as a symbol of certain ethics. Richards also discussed the topic of Ghanaian fashion and how it evolved. In addition, Richards explained that recognition of African designers is essential.

“In order to understand African fashion, you must actively include designs by unknown creators who can, and should, be recognized as equally,” he said.

Both the symposium and the exhibit emphasized the importance of African culture and women throughout history and within the fashion realm. Richards focused on diminishing African fashion and how history discredits the impact Ghana and African women have made on fashion.

“There are so many Ghana and African designers that have yet to be acknowledged, documented and discussed,” said Richards. “It’s my hope scholars learn that African fashion is just as equally diverse, complex and nuanced as its European American counterparts.”

“Africa’s Fashion Diaspora” is on view until Dec. 24. Interested students can visit the museum for free and find more information at www.fitnyc.edu/museum/



Looks from the ‘Africa’s Fashion Diaspora’ exhibit at FIT./Serena Edwards

The Exchange, BCAP Hosts ‘Pasifika Night’

By Yassir Azzam
Podcast Manager

On Oct. 24, Brooklyn College’s Tow Center Atrium was transformed into a vibrant space celebrating heritage, diversity, and community as the Brooklyn College Asian American, Native Hawaiian, and Pacific Islander (AANAPISI) Project (BCAP) honored Filipinx American Heritage Month (FAHM) and Native American and Indigenous Heritage Month (NAIHM). The evening showcased a window into the

rich cultural legacies shared by BC’s diverse student body.

Guests were welcomed into the space with ambient music rooted in the traditions of Hawai’i, the Philippines, and other represented cultures. Each table offered a feast not only of food, but of artistic expressions of each culture. The goal for the BC groups who organized the event was to highlight the importance of culture and representation as well as celebrate diversity.

“The purpose of the event was to highlight the diversity in the Filipinx, Native Hawaiian,

Pacific Islander cultures and to bring awareness to Filipinx, Native Hawaiian, and Pacific Islander social issues by sharing histories of global oppression and activism of these communities,” Megan Go, program coordinator of BCAP, told The Vanguard. “This event was both a celebration and an opportunity to showcase Filipinx, Native Hawaiian, Pacific Islander cultures.”

The event featured speaker Stacey Young, who captivated the crowd with her heartfelt discussion on preserving Hawai’i’s cultural heritage. She began her address in ‘Ōlelo Hawai’i, grounding her message in a sense of belonging and respect for ancestry. Kahu Kris followed with a traditional flute performance, sharing the sacred Hawaiian tradition of giving thanks to the forest before harvesting its gift—a gesture of gratitude and

respect that resonated deeply with attendees.

The event was also a collaboration with the Women’s Center, LGBTQ+ Resource Center, and Black and Latino Male Initiative (BLMI). The event embodied a collective effort to create a safe, inclusive environment for students. “We aim to foster a space where students feel empowered to uplift their communities,” said Dr. Sau-fong Au, co-principal investigator of BCAP and director of the Women’s Center. “These gatherings are more than just celebrations: they’re reminders of the cultures and histories that shape us all.”

Throughout the night, the sense of community grew as guests shared meals and stories. At the lei-making station, fresh leaves and flowers became symbols of connection, each twist in the lei binding the participants not only to the materials but to one another. The laughter and

shared experiences fostered a bond that extended beyond cultural lines, creating an atmosphere filled with joy and mutual respect.

Events like this are part of BCAP’s ongoing mission to build awareness and pride among BC’s diverse student population. By gathering students around themes of heritage and resilience, BCAP and its partners aim to inspire the next generation to honor the past while building a unified, inclusive future.

“It was so rewarding to hear how welcomed our audience, and our speakers and performers felt being in the space,” said Go. “We are also truly honored to have shared the space with our remarkable speakers and performers, and we are grateful for their wisdom they’ve graciously shared with the community.”



Kawena Performing Hula at ‘Pasifika Night’ at Tow Center Atrium./David Rozenblyum

BC Comics and Sequential Arts Club Hosts ‘Art and Tea’ Event

By Jaida Dent
Arts Editor

The Student Center was transformed into an art studio as artists sketched and colored their way through their latest pieces. A moment of leisure to bring their creative ideas to the page, “Art and Tea” was hosted by the Brooklyn College Comics and Sequential Arts club (BCCSAC) on Tuesday, Oct. 22. The event brought together artists, no matter the level of experience, with snacks, tea, and art supplies to create a space for students to relax during stressful midterms.

“Since this is like midterm week, our idea is to have a space for people to relax

while midterms are going on. De-stress, relax a little bit, do a hobby that they like or watch somebody do a hobby and just listen to some cool music,” said Zamari Pack, treasurer of BCCSAC.

The club brings together people who are interested in talking about and drawing comics as well as those who appreciate art and creating it.

“People can just come there, draw in a quiet place, just relax and just get their work done [...] I kind of want to see a collection of artworks from people in the club just strewn around the room,” Pack told The Vanguard.

To students, the club’s events provide them an opportunity to surround themselves with other artists. Members like

BC freshman Nicole Ruiz loved having the chance to see what other people were creating and communicating through the language of art.

“I always like coming to events, seeing and connecting with everybody else. Seeing what everybody can do, like how we can connect through art,” she said.

Above all, BCCSAC aims to find ways to bring its members together, whether in person or online, through movie nights and game nights. In the future, BCCSAC hopes to gain its own club room, and is planning on collaborating with other organizations on campus to provide students a chance to showcase their work to the community.

“[In] December, a Comic-



Drawing of Spiderman and Batman by Zamari Pack./
Courtesy of Zamari Pack

Con style event. I’m thinking of reaching out to the Anime Club and collaborating with them. They have a bunch of members that are interested in the idea of anime and comics, and then we have the artists, so they can set up panels and just bring their art,” said Christopher Bonifacio, the

president of the club.

For information on Brooklyn College Comics and Sequential Arts Club and access to the Discord server, follow them on Instagram @bccsac.

‘Until We’re Seen’: BC Students Write About the Inequalities of COVID-19

By TNeil Gooden
Features Editor

Students and faculty of Brooklyn College came together to tell the stories of those who disproportionately faced inequality as a result of COVID-19 on Oct. 24. Hosted by the Wolfe Institute, the event was to discuss “Until We’re Seen” by Professor Joseph Entin, Professor Jeanne Theoharis, and Dominick Braswell, which features a variety of voices from students within the BC community.

In this work, they combined forces to allow students to put what they have witnessed and experienced into the narrative. *Until We’re Seen* consists of 16 student-written stories based on the impacts of COVID-19 in their communities and the imbalance they faced during that time in their everyday lives. Students contributed to over ten chapters of the book. Each chapter explains the livelihoods, relationships, and losses these students witnessed during the pandemic.

“These are not single-issue stories, but complex, multifaceted chronicles of multi-racial, working-class life power and brilliance,” Entin told the audience. “These stories are a testament to the power of CUNY students.”

Students who contributed to the book were able to tell the audience about the motivation that

kept them wanting to add more to the experiences they saw in their communities.

Dominick Braswell, a graduate of BC, wrote Chapter 13 of “Until We’re Seen.” He focused on the doubling of residents to New York City Housing Authority (NYCHA) housing during the pandemic, and the effects that

than communities of people who care about each other’s well-being.”

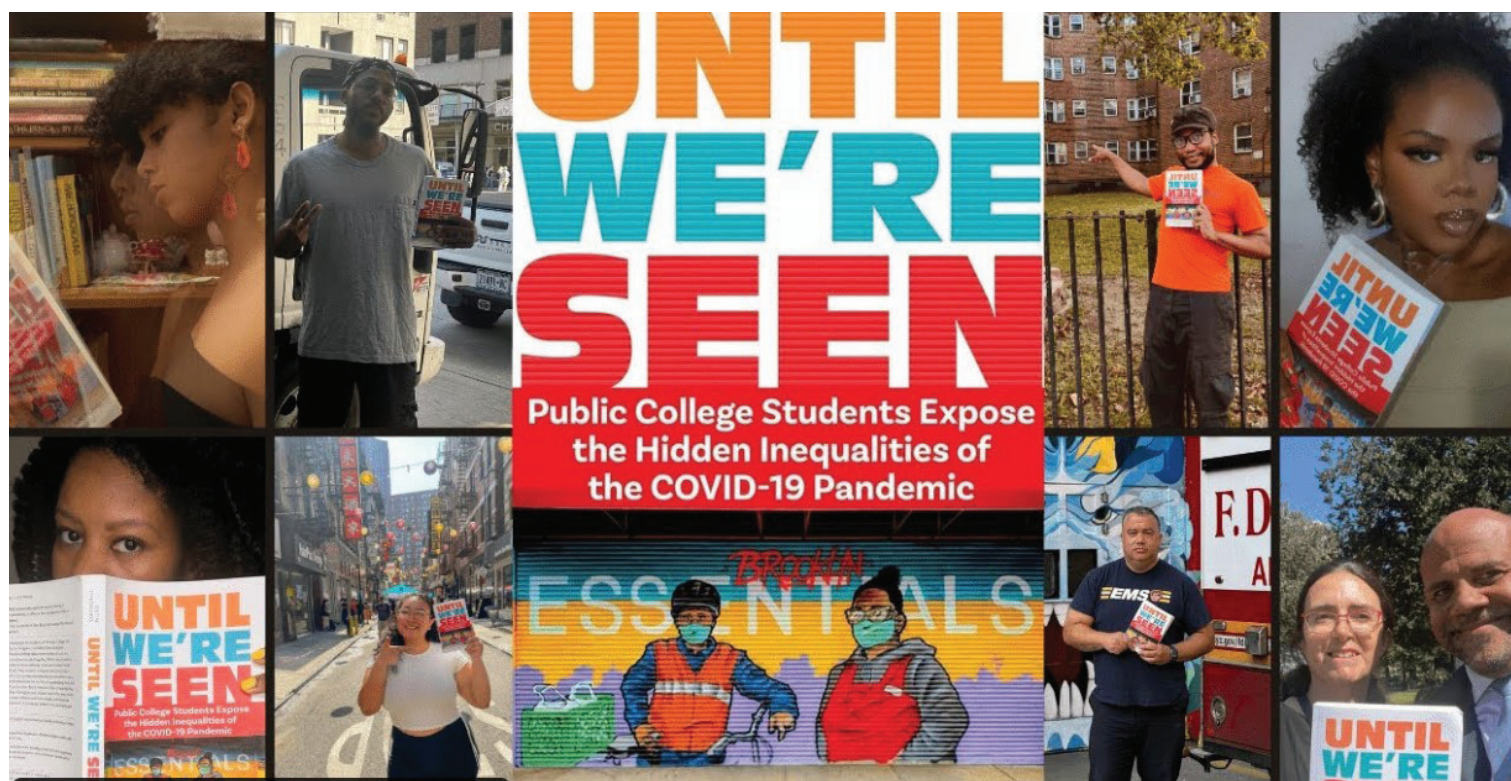
To some of the students, writing about their experiences was an outlet to express what they went through.

“My piece was more raw and real because you’re living it at the time and it’s hard to be vulnerable in

EMS worker, told the audience. “It’s up to us to change [health services] because it has to change, it can’t go on like this. This is not what life is.”

As BC students finished speaking about the chapters they had written and why they wrote about their communities, the conversation pivoted to students

audience. Marchevsky continued to explain the imbalances that occurred between documented and undocumented citizens during the pandemic. When the state failed to take care of its citizens, women, non-binary people, and queer individuals were the people who stepped up and took



“Until We’re Seen” book cover and student contributors./*Courtesy of the Wolfe Institute*

change had within the Brooklyn community.

“I frame my chapter around the community and how the pandemic disputed how we, as Crown Heights and Albany houses, build a community with one another,” Braswell told the audience. “It was important for me to frame it through this because the 50-plus years of public discourse about life in public housing, coming from the media, elected officials, as well as some scholars, has left the general public with an image of the projects that are more like dystopian war zones

a time where this is my real reality,” Tania Darbouze, writer of chapter three titled “Double Jeopardy,” told the audience.

Student writers used research about their communities to provide evidence of the impacts people had been seeing during the pandemic. They were also workers during the pandemic and had first-hand experiences with the lives of a plethora of people, often seeing many being mistreated.

“We are the ones that we have been waiting for, nobody is going to save us,” Anthony Almojera, author of Chapter 11 and an

from California State University (CSU), who added their knowledge to this book by speaking about the gender, sexuality, and inequality that happened in Los Angeles, California. Alejandra Marchevsky, a professor from CSU, came to the event to speak on behalf of the students who had authored some of the chapter, and the meaning behind speaking about gender inequalities and the effects of COVID-19 in places like Los Angeles.

“The pandemic was a story of global inequality,” Marchevsky told the

care of their families. Many writers followed Marchevsky, touching upon the differences and inequalities that occur through the education system.

“This project speaks to the power of what these students, these young people, these incredible researchers did in terms of making us see things that maybe we weren’t comfortable with seeing but need to see,” Theoharis said.

Students interested in reading “Until We’re Seen” can access it for free in the CUNY library or purchase it online from Pennsylvania Press.

‘Macbeth’: An Ambitious Delight From the Department of Theater at Brooklyn College

By **Nicolas Tapasco**
Staff Writer

For several sleepless nights, students have struggled through Shakespeare’s writings for hours before English exams throughout middle, high school, and even the undergrad years (including myself). This has made it a struggle for anyone attempting to adapt the playwright’s original narratives into a modern rendition captivating enough to maintain the audience’s attention, in spite of the author’s beautifully detailed and emotionally complex writing style—an ambitious uphill battle equivalent to Macbeth himself. Thankfully, I’m glad to report that Terry Berliner and her merry cast and crew successfully portray the tragedy through inventive set design, immersive technical effects, and performances worthy of the crown.

The play drives home the feelings of toxic ambition and guilt-ridden madness weaved into the themes of Shakespeare’s classic. What Terry Berliner did was make the emotional state of the characters easily comprehensible through the brilliant use of lighting, sound, and set to communicate the character’s state of mind. Of note was the backdrop of every

scene, a large yet subtly skull-shaped fixture with several vines and tattered cloth hung within the frame. At a glance, it’s a background for any scene taking place in an exterior environment. But as

believing mountainous fortresses or simply constructing the composition of a scene. Furthermore, Macbeth’s emotional swings are stoically performed by Allison Blaize, who impresses the audience with a

best, Lady Macbeth’s urgency can be sensed while attempting to reason with a psychotic Macbeth witnessing apparitions of his previous wrongdoing, the apparition being cleverly demonstrated by having the actor

their blows, it can’t help but dampen the effect of an otherwise authentically emotional production. The exception was the climactic final battle between Macbeth and Macduff (portrayed boisterously by Evan Moore-Coll) wherein each strike of their swords were felt and heard as the clang of the metal echoed about the auditorium walls, their ultimate encounter properly encapsulating the weight of Macbeth’s timely end.

Regardless of the missed potential of certain scenes, or sparse moments of lull when the title character is offstage, all is to say I was impressed by the ability of Berliner and her company to maintain the attention of those inclined against Shakespeare’s particular style of writing. My complaints only come from already seeing the ingenuity on display by an excellent team of artists and wanting more from minute aspects of the production.

Overall, Macbeth is a success for the Brooklyn College Department of Theater, proving an ability for student innovation. I eagerly anticipate their next production. Whether a reinvention of another theater classic or something wholly original, I will be there and so should you.



BC Department of Theater puts on ‘Macbeth’./Courtesy of @bctheatercumy on Instagram

the show goes on, the backdrop garners new meanings: Reflecting the corrupted mind of the titular character, first by ambition, then guilt, and ultimately insanity.

Along with a pair of semi-cylinder structures on wheels which represent any interior setting, plenty of mileage is taken from these two half cut columns by the actors who use them as their playground for make-

commanding voice. Along with Annalisa Sevaly’s conniving ability to portray Lady Macbeth, both leads prove their capacity for royalty on stage individually. However, while sharing the scene, more is to be desired of their chemistry as a unit, not fully achieving the emotional heights the union of love and hubris can reach. At worst, their onstage kiss felt stilted. At

turn his back on the audience, boldly breaking convention.

Moreover, the fight scenes fall short of the reality the emotions of the play conveys, which is a shame considering the choreography and blocking of each scene, whether fighting or not, is noticeable throughout. But when six actors are on stage, and neither is convincingly striking the other with the intended impact of

Theater and Politics: A Vital Intersection in a Divided World

By **Nikita Chernin**
Staff Writer

As the 2024 presidential election looms, theater finds itself at a critical juncture. In an age of deepening ideological divides, the role of political theater is not just timely—it's essential. Yet calls for "politics-free" theater grow louder by the day, demanding a stage stripped of social critique. This call is not just tone-deaf to theater's history: it's an assault on its purpose. Theater has never been neutral. It has always been a force for social critique, a space to confront uncomfortable truths and defy oppressive systems. Those calling for a quieter, "apolitical" stage are not asking for neutrality; they are demanding complacency and the erasure of dissent.

According to theater historians at Santa Clara University, political theater's origins stretch back to Ancient Greece, where playwrights like Sophocles, Euripides, and Aristophanes tackled political and social tensions head on. These works were not merely entertainment; they were public provocations. "Antigone," a tragedy by Sophocles, presented a timeless struggle between moral duty and state law, a theme that still resonates as people today grapple with civil disobedience and personal conviction in the face of oppressive systems. Similarly, Aristophanes' "Lysistrata" critiqued war by depicting women staging a sex strike to force men to negotiate peace, casting a critical eye on politicians and warmongers alike. These early works established a legacy: theater as a vehicle for social resistance and a

mirror held up to those in power. Those who argue for politics-free theater are, consciously or not, rejecting theater's oldest, most defining tradition.

The tradition of resistance and critique in political theater has evolved across centuries, shaped by the social and political challenges of each era. In 19th-century Russia, amid growing class tensions, playwrights like Anton Chekhov and

Maxim Gorky spotlighted social inequality and decay. Chekhov's "The Cherry Orchard" subtly critiqued the complacency of the upper class, while Gorky's "The Lower Depths" exposed the grim realities faced by the impoverished.

head-on, making Brecht's work a powerful call for societal change. American political theater found its voice in the 1930s during the Great Depression, notably through the Federal Theatre Project. Productions like "The Cradle Will Rock," directed by Orson Welles and written by Marc Blitzstein, boldly addressed labor issues and corporate exploitation. This era set

the stage for a new wave of theater that could critique power structures, even as The Cradle Will Rock famously defied government censorship with an impromptu audience performance. Since then, U.S. political theater has continued to confront societal injustices, tackling issues such as racism, homophobia, and class warfare. Plays like Lorraine Hansberry's "A Raisin in the Sun" and Tony Kushner's "Angels in America" challenge deep-rooted American values and prejudices. Today, political theater serves as both a mirror and a catalyst for change, testing the freedoms society claims to cherish.

As the 2024 election approaches, we see the essential role of politically engaged theater more clearly than ever. This year, Heidi Schreck's "What the Constitution Means to Me"—staged in over 16 cities—has resonated across the country, while Selina Fillinger's "POTUS," a dark comedy about the American presidency, captures the frustrations many feel toward political

artistic preference—it's a blatant attempt to limit public discourse, calling to mind the restrictive censorship movements of the past. It reveals an alarming reality: when those in power fear truth, they will try to silence it.

The Connelly's experience is only one example. Across the country, theaters are under pressure from landlords, donors, and community gatekeepers to avoid "controversial" topics like systemic racism or climate change. Financial threats often push creators into self-censorship, robbing the stage of its critical role in confronting society's urgent issues. Censorship in theater is not a relic of the past—it's an active battle today, with stakes higher than ever.

Theater has always been a battleground for ideas, a rare and sacred space where society can confront itself. Political theater doesn't exist merely to entertain: it exists to spark action, hold the powerful accountable, and give voice to the silenced. Those who seek to eliminate it are not defenders of art, they are agents of control, shielding themselves from the truths theater exposes.

In a polarized world, political theater is one of the last spaces where people can come together to question, to listen, and to grow. But if we allow censorship to strip theater of its essence, we abandon one of our most powerful tools for progress. We must demand that the stage remains a place for resistance, dialogue, and truth. As political forces seek to silence it, we must protect theater's power to challenge, confront, and inspire. The future of our culture, and perhaps our democracy, depends on it.



Courtesy of LA Times

Sports Recap (Oct. 21 - Oct. 26)

By Manuel Polanco
Sports Editor

This past week, the Brooklyn College men's and women's soccer teams had successful games in their final games of the season before the playoffs. The women's volleyball team had their two game winning streak broken.

Men's Soccer

The Bulldogs took on John Jay in a CUNYAC game at home on Oct. 23. John Jay would score two goals in the first quarter, and the Bulldogs would be down 2-1 for most of the game. The Bulldogs' George Koufos would tie the game in the second quarter with his second goal of the game. Koufos' third goal would come 60 minutes in, and would prove to be the game winning shot. For his skill, Koufos was awarded player of the game. This game solidified their home field advantage in the CUNYAC semi-finals, the first game of which they will play on Wednesday, Oct. 30 against John Jay.

Women's Soccer

Playing at home, the BC women's soccer team faced off against John Jay college on Oct. 23 and fell short with a score of 5-0. John Jay scored two goals in the first half of the game, and three goals in the second half, with no goals from the Bulldogs.

Good defense and offensive led BC to beat York College 4-0 on Saturday, Oct. 26, and earn their second conference victory. With three goals in

the first half from Abigail Joseph, Jaymi Quintuna, and Gianna DiPronio, the Bulldogs continued to pressure their opponents. In the second half, Chelsea Gonzalez would get a goal of her own, leading BC to victory.

On Tuesday, Oct. 29, the women's soccer team will play their last regular season game against Medgar Evers, and hope to end their valiant season with a win.

Women's Volleyball

After having their five-game streak snapped, the BC women's volleyball team looked to start a new streak against Old Westbury on Monday, Oct. 21. They did just that and won the game 3-0. BC swept each round 25-11, 25-12, and 25-22. Aleah Rafat had 13 kills, Danielle Fuxman had eight kills, Dinora Gomez had five kills and one block, and Kela Duncan had three kills and one block.

The Bulldogs faced off against Lehman College in a conference match on Oct. 24. BC was down 2-1 on the scoreboard but rallied to win two more sets than Lehman. This extended their winning streak to two games and improved their regular season standings to 12-9. The team is 4-1 in the CUNYAC. Aleah Rafat had 16 kills, two blocks, and three aces, Sydney Gdnaski had 11 kills and two aces, Danielle Fuxman had eight kills and two blocks, and Dinora Gomez had three kills, three blocks, and one ace.

Coming into this series with two consecutive wins, BC hoped to



Aleah Rafat going for a volley./Courtesy of BC Athletics



Midfielder Benedick Augustin./Courtesy of BC Athletics



Midfielder Audrey Jane Young./Courtesy of BC Athletics

extend their streak to four games, but unfortunately came up short. The first game of the Alvernia Tri-Match took place on Saturday, Oct. 26 against Rutgers University. Aleah Rafat had eight kills, one block, and two aces. Danielle Fuxman had six kills and one block, Sydney Gdanski had

five kills and three aces, and Emma Steele had one kill and three aces. The Bulldogs lost via a score of 3-1.

The Bulldogs faced off against Alvernia University in the second game of the doubleheader. Danielle Fuxman had 10 kills, Aleah Rafat had seven kills and one ace,

Dinora Gomez had four kills, and Sydney Gdanski had two kills and one ace. Though resilient, the team ultimately lost via a score of 3-1.

The team will face off against Hunter College on Oct. 31 in their next CUNYAC match.

Liberty Flourishes: New York Liberty Wins Their First WNBA Championship

By Ezae Darby
Staff Writer

“Liberty has been planted here; and the more it is attacked, the more it grows and flourishes.”

These impactful words were spoken by Samuel Sherwood, a 17th-century United States Representative from New York, which have resonated through generations, symbolizing resilience and progress. Today, these words capture the spirit of the New York Liberty women’s basketball team as they played a standout season. This year, the New York Liberty made headlines as they brought their first-ever WNBA championship to New York City.

The team is led by their star point guard, Sabrina Ionescu. As Ionescu put it, “If you can shoot, you can shoot,” a motto she’s proven through her achievements as the only NCAA player to amass 2,000 points, holding both the WNBA and NBA all-time record in the three-point contest, and leading the Liberty to their first WNBA championship. Sabrina can and does shoot—and does it with relentless precision and impact.

The team achieved this historic feat with an exceptional roster of players and a coaching staff led by head coach Sandy Brondello, who alongside all-stars like Ionescu and Breanna Stewart, led the Liberty

to a season-record of 32-8, the best in the Eastern Conference and the league. Falling short of the finals last year, the Liberty returned with renewed purpose, resilience, and an unbreakable bond that pushed them to the ultimate victory.

The WNBA finals series set the Liberty against the Minnesota Lynx in an intense face off. Despite losing the first game due to stellar performances by Lynx players Courtney Williams, Kayla McBride, and Napheesa Collier, the Liberty rebounded with a win in game two and took a 2-1 lead in the series. Game four turned into a nail-biter as the Lynx narrowly edged the Liberty by two points, evening the series at 2-2. Game five saw the Liberty recover with vigor, especially in the third and fourth quarters, despite a challenging start. With the support of New York City behind them, the Liberty overcame the Lynx in overtime, capturing their first WNBA championship on home turf in a display of tenacity that fans won’t soon forget.

The victory celebrations across New York were nothing short of cinematic. On Thursday, Oct. 24, NYC transformed into a scene of jubilant pride as New Yorkers flooded the streets from Battery Park to City Hall. Confetti filled the air as fans gathered to honor their champions parading on towering floats along Broadway. The celebration was led by Mayor Eric Adams, who awarded keys to the city

to all the players. Liberty owner Clara Wu Tsai, coach Brondello, and general manager Jonathan Kolb expressed pride in their team’s historic achievement, promising that this victory is just the beginning.

A separate celebration took place later that evening at Barclays Center. Featuring a dance performance from the Liberty’s timeless torch dance team, appearances by Lil’ Mama, and a finale where players embraced their fans, the evening captured the city’s profound support for women’s sports.

While the Liberty’s championship win is a milestone for the WNBA, it holds an even deeper significance in the ongoing quest for equity and representation for women in sports and in the workplace. Despite steady progress, data surrounding women’s employment has revealed a persistent need for change. As the Liberty took their title, they also became symbolic figures for young girls with aspirations across all domains.

To honor the WNBA Finals and International Day of the Girl, the Liberty, WNBA, and AT&T hosted a JR WNBA clinic for



A parade float celebrating finals MVP Jonquel Jones./Ezae Darby

young girls in Crown Heights, Brooklyn. At the event, Liberty players participated in a panel where they shared stories about their journeys and teamwork. Afterward, the girls were invited to join skills stations, where they practiced basketball drills and created vision boards, visualizing their own future goals. For the young girls witnessing their heroes achieve greatness on such a prominent stage, these events and opportunities fuel a lasting inspiration, encouraging them to dream bigger and reach further.

In this landmark season, Ionescu, Stewart, and the New York Liberty have become icons for a new generation. In seeing their

favorite players triumph, young girls are not only empowered to pursue their goals but also reminded that the barriers they face can be overcome. The Liberty’s achievement has resonated throughout New York and beyond, representing not only a victory in sports, but a triumph for women’s visibility, resilience, and boundless potential. Their championship has proven that, like Sherwood said, liberty once planted continues to flourish. Even when challenged, it serves as a beacon for change and progress—on and off the court.



A fan wearing a NY Liberty hat and jersey at the parade./Ezae Darby



An NYC tour bus float with a subway themed design at the parade./Ezae Darby