

**Mayoral Candidates Fight to
Grab Voters Before Election Day**
Pg. 3

**BC Student Union Discusses
Henderson Rules**
Pg. 5

THE BROOKLYN COLLEGE VANGUARD

Fall 2025, Issue 6

vanguard.blog.brooklyn.edu

 [@thebcvanguard](https://www.instagram.com/thebcvanguard)

Wednesday, October 22nd

Passion of Pasifika!



BCAP, SAIL, and Wolfe Institute Host “Pasifika Fest”

Pg. 5

**The Fireflies Host “Rocky
Horror” Mixer**
Pg. 6

**Opinion: The Fading
Right to Due Process**
Pg. 8

**The WNBA’s
Golden Era**
Pg. 11

Cover by Bert Eugene

GENERAL INQUIRIES
THEBCVANGUARD@GMAIL.COM

CLUB HOURS
118 ROOSEVELT HALL
THURSDAY: 12:30 P.M. - 1:30 P.M.

EDITOR-IN-CHIEF
RAMI MANSI
RAMI.MANSI66@BCMAIL.CUNY.EDU

MANAGING EDITOR
JAIDA DENT
JAIDA.DENT1@GMAIL.COM

BUSINESS MANAGER
JASON LIN
JLIN82752@GMAIL.COM

LAYOUT EDITOR
AMIRA TURNER
ARIMARENUT@GMAIL.COM

DIGITAL EDITOR
ADRIAN SKEANS
ADRIANJSKEANS@GMAIL.COM

PHOTO EDITOR
BERT EUGENE
BERTRANDEUGENE85@GMAIL.COM

VIDEOGRAPHER
LUIS ANGEL PEREZ MARTINEZ
LUISAPMARTINEZ26@GMAIL.COM

CONTENT CREATORS
KEY JONES-FORD
KIARATATSUJF@GMAIL.COM
MARS MARTE
VICTORIA0731M@GMAIL.COM

PODCAST MANAGER
YASSIR AZZAM
YASSIR.AZZAM07@BCMAIL.CUNY.EDU

SECTION EDITORS

NEWS: VICTORIA KERAJ
KVICTORIAK1@GMAIL.COM

FEATURES: T'NEIL GOODEN
TNEILGOODEN617@GMAIL.COM

ARTS: KHALAILAH BYNOE
KHALAILAH.BYNOE10@BCMAIL.CUNY.EDU

OPINIONS: SERENA EDWARDS
SERENAED103@GMAIL.COM

SPORTS: MANUEL POLANCO
MANNYPOLANCY764@GMAIL.COM

STAFF WRITERS
ALFONSO ABREU
EMILY NIXON
EMILY SUHR
GIOVANNI RAVALLI
MARGOT DRAGOS
RENAE VISICO
ANASTASIA GIGAURI
ELIANNA TSIGLER
RENAE VISICO
REAGAN MCLEAN
GISELLE RODRIGUEZ
EDDY PRINCE
TIFFANY EDWARDS
MASSIMO RANIERI

STAFF COMIC ARTISTS
NICOLE RUIZ
JOCELYN RIOS
CHAVELY REYNOSO

STAFF PHOTOGRAPHERS
TERRANCE BOBB

FACULTY ADVISOR
MJ ROBINSON

Club Leaders Express Disappointment in USG’s New Announcement on Public Safety Costs

By Victoria Keraj
News Editor

Undergraduate Student Government (USG) President Cyle Paul sent an email to club leaders regarding public safety event costs that could hinder USG’s ability to fund club events. Namely, the requirement for a public safety officer to be present at events labeled as “parties”.

The Brooklyn College (BC) student body was made aware of the requirement on Oct. 6 by email and an accompanying Instagram post, which stated, “[...] these additional costs place a significant burden on Undergraduate Student Government and limit our ability to fully support your events.”

Kelsey Ganthier, President of the BC Black Student Union (BSU), expressed frustrations with USG no longer covering the public safety cost initially approved for a Halloween party planned in collaboration with the Caribbean Student Union (CSU).

“At first, we were told that public safety costs would be covered. Everything was approved. Then out of nowhere, we received an email saying that USG would no longer fund those costs,” Ganthier said. “What doesn’t make sense is that they claimed this was something they’d been planning since the summer. If that’s true, how was our event already approved under the previous rules? And why are we being told after we’ve already moved forward with planning?”

While the original announcement did affirm that USG has “been meeting with administration since the summer to push for relief on [the] issue,” the statement ended encouraging clubs “to plan

strategically and consider fundraising efforts to help offset [...] inflated costs.”

Ganthier expressed concern that the announcements’ focus on events labeled as “parties” was explicitly targeted at Black clubs and shared that CSU and The Blaze Team recently also had

the same concern that the “tone of that [announcement] felt targeted,” and a similar frustration with the process of securing funds from USG for club events.

“It’s impossible to ignore the pattern. Black and cultural clubs have repeatedly had to fight

solutions together. Now, it feels like everything is rigid, like decisions are being made behind closed doors with no explanation,” she stated.

When asked how the new funding policy might affect club plans moving forward, Ganthier stated,



Photo courtesy of Beyond My Ken, graphic courtesy of Victoria Keraj

funding revoked.

“It’s not just us — the Caribbean Student Union and the Blaze Dance Team were also planning events that suddenly got denied. It feels like we’re being targeted,” said Ganthier. “Black clubs are the ones that typically host parties — the ones students actually attend — and now we’re the ones being told we can’t afford to host them because of ‘safety costs.’ A public safety fee of \$1,500–\$1,800 is impossible to cover with small fundraisers. It feels like the school doesn’t want us to have these events at all, and that’s unfair because our parties and gatherings are about culture, joy, and community — not just ‘partying.’”

Abigail Edouard, president of CSU, shared

harder for funding, while others are granted leniency and approval with ease. In past years, at least there was an opportunity to discuss or appeal funding decisions. This year, that communication has been replaced with silence,” Edouard expressed to The Vanguard.

Ganthier expressed that securing funding this year has been particularly frustrating, citing a lack of communication she stated was present in previous years. “I’ve been in leadership for three years now — two years as President and 1 year as Vice President. Comparing then to now, there’s been a clear shift. In the past, things were more open and collaborative. We could have conversations about our budgets and find

“If this continues, the Halloween party might be the last major BSU event we can host this semester, which is really disappointing.”

When asked about club safety costs, Paul told The Vanguard no new information could be shared at the time, but stated “USG is working hard to make sure a solution can be made to not only save student engagement but boost it in the short term.”

An email sent out on Oct. 14 updating the BC community on upcoming USG events ended with Paul implying news on funding for club leaders to look forward to later this year.

Cuomo, Mamdani, and Sliwa Face off

During First Mayoral Debate

By Margot Dragos
Staff Writer

The three major candidates for mayor of New York City – Democratic Nominee Zohran Mamdani, Republican Nominee Curtis Sliwa, and Independent Candidate Andrew Cuomo – took the stage in the first of two mayoral debates on Friday, Oct. 17. The candidates directed attacks at one another on various issues such as safety, policy, and experience.

A topic that came up early in the debate was Cuomo’s various scandals as New York governor.

Cuomo resigned as governor in 2020 after multiple sexual harassment allegations and scandals related to his handling of nursing homes during the COVID-19 pandemic. Cuomo denied their validity, saying they were politically motivated.

“There was a report that was done that had allegations of harassment. I said at the time it was a political report and that there was no basis to it,” Cuomo affirmed.

He instead focused on his managerial experience as governor, stating “I got government to work. I passed groundbreaking laws, minimum wage, paid family leave, [and] built projects that had never been built before.” “This is no job for on-the-job training,” he said referring to Mamdani’s lack of experience. Mamdani has served as an assemblymember since 2021, but has no significant management experience.

“What I don’t have in experience I make up for with integrity, and what you don’t have in integrity you could never make up for in experience,” Mamdani countered.

Shortly after, a debate moderator brought up the criminal investigation underway by the Department of Justice (DOJ) relating to Cuomo’s testimony to Congress about his nursing home record.

“That is a political issue with the Congress. They made a referral which has gone absolutely nowhere,” said Cuomo. “But there have been multiple investigations where the DOJ found that the nursing home investigation was politically motivated.”

Despite having the lowest polling numbers out of the three candidates on stage, Sliwa also came ready to fight. He appeared without his signature red beret, an accessory associated with the Guardian Angels, a nonprofit crime prevention group which Sliwa founded.

He directed his attacks at Cuomo and Mamdani, calling them “the architect and the apprentice,” highlighting Cuomo’s previous role as governor and Mamdani’s lack of experience.

“We have the architect and the apprentice of No Cash Bail, which has been a disaster, [...] We have the architect and the apprentice of Close Rikers’ Island, which would just release criminals in the street,” Sliwa said.

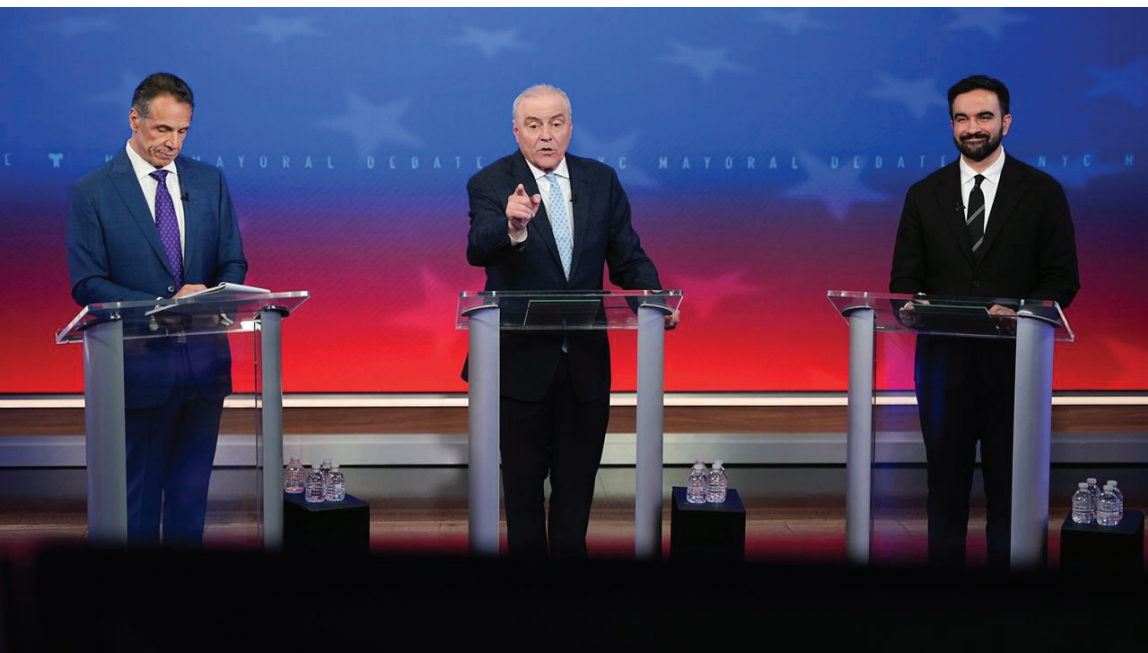
“Thank god I’m not a professional politician, because [Cuomo and Mamdani] have helped create this crime crisis [...] and I will resolve it.”

“What I don’t have in experience I make up for with integrity, and what you don’t have in integrity you could never make up for in experience.”

- Mamdani to Cuomo

All three of the candidates were asked what they would say to President Donald Trump in their first call to him as mayor. Trump has played a critical part in the mayoral election, frequently threatening to cut federal funding and send the National Guard to NYC, specifically if Mamdani were elected.

“I would make it clear to the president that I am willing not only to speak to him, but to work with him if it means delivering on lowering the cost of living for New Yorkers,” said Mamdani. He went on to say that he’d “tell the president if he ever wants to come for New Yorkers in the way that he has been, he’s going to have to get through me as the next mayor of this city.”



(L to R): Andrew Cuomo, Curtis Sliwa, and Zohran Mamdani take the debate stage./*Courtesy of NY1*

Cuomo gave a similar response.

“I’d like to work with you. I think we could do good things together,” Cuomo said. “But I will fight you every step of the way if you try to hurt New York.”

Sliwa differed from the other candidates, saying that taking on Trump would do more harm than good for New Yorkers.

“If you try to get tough with Trump, the only people who are gonna suffer from that are the people of New York City,” Sliwa said.

The candidates were then asked to raise their hands if they’d allow the New York City Police Department (NYPD) to cooperate with the National Guard if Trump sent them to the city. None of them did so.

“There’s no need for the National Guard in New York,” said Sliwa.

“We do not need [the National Guard] for the purpose of safety,” Mamdani said. “What New Yorkers need is a mayor who can stand up to Donald Trump and actually deliver on that safety.”

Another topic of interest was how each candidate would protect Muslim and Jewish New Yorkers amid growing tensions due to the Israel-Hamas war, despite the recent ceasefire.

Mamdani was specifically asked about his failure to condemn the phrase “globalize the intifada,” which many Jewish New Yorkers see as violent.

“I have been so thankful for the opportunity I’ve had to sit with so many Jewish New Yorkers over the course of

the primary and through the general [election],” Mamdani began. “And it’s in those conversations that I learned that this phrase evokes many painful memories [...] [which is] why I said I would discourage this language, language that I do not use.”

“He still won’t denounce ‘globalize the intifada,’” Cuomo retorted when Mamdani finished his remarks. “Just say ‘I denounce it.’ He won’t do it.”

Then, Cuomo was criticized for the fact that he did not visit any mosques during his time as governor.

“I don’t think in any way the assemblyman is representative of the Muslim community, which is a vital community in New York City [that] I am very fond of and have been working with,” said Cuomo.

“It took Andrew Cuomo being beaten by a Muslim candidate in the Democratic primary for him to set foot in a mosque,” Mamdani said. “He had more than 10 years, and he couldn’t name a single mosque at the last debate that he had visited.”

Sliwa chimed in with more attacks on Mamdani.

“Jews don’t trust that you’re going to be there for them when they are victims of anti-Semitic attacks,” Sliwa said.

Sliwa was also asked how he would be a mayor for all New Yorkers after his comments, saying there should be more policing for pro-Palestinian protests.

“In order to counteract hate, you have to get the community involved along with the police to protect people when they’re under siege,” Sliwa said. “Jews are under attack now

more than ever before, and I don’t believe either of you [Cuomo or Mamdani] have the capabilities of protecting them.”

Mamdani was also called out for his proposal to raise taxes on the top 1% of NYC in order to fund agenda items such as universal childcare and fare-free buses. Only Governor Kathy Hochul has the power to raise rich New Yorkers’ income taxes, and she previously said she wouldn’t do so, preventing Mamdani from achieving this.

However, when asked if he would drop the plan to raise taxes if he found the funding elsewhere, he said he would.

“The most important thing is funding these agenda items, but if the money comes from elsewhere, the most important thing is funding,” said Mamdani.

“Zohran, your fantasies are never going to come about in terms of funding everything you want to be free, free, free,” Sliwa said. “It’s a fantasy. Let’s deal with the reality.”

Although Mamdani is currently ahead of Cuomo and Sliwa in the polls by double-digits, all three candidates were able to distinguish themselves from each other throughout the two-hour-long debate. The candidates may or may not keep up their attacks on one another for the next debate on Oct. 22.

The debate can be found on NBC New York’s YouTube Channel.

BCAP’s Pasifika Fest Celebrates Filipino and Indigenous Culture Amidst Fund Cuts



A dancer from Kinding Sindaw performing with waving swords./Terrance Bobb

By Renae Visico
Staff Writer

Indigenous music and the smell of fresh Filipino barbecue reigned the halls of the Leonard and Claire Tow Theater, filled with the cheerful sounds of BC students. On Oct. 16, the Brooklyn College Asian American & Native American Pacific Islander-Serving Institution (AANAPISI) Project (BCAP), Student Activities & Involvement Life (S.A.I.L.), and the Wolfe Institute collaborated to hold the second annual Pasifika Fest, gathering students from various cultural backgrounds to celebrate Filipino and Indigenous culture.

The BCAP staff members chose to host the Pasifika Fest in the month of October to honor Filipino-American Heritage Month and in anticipation of Native American Heritage Month in November.

The Pasifika Event was organized to bring awareness to Filipino and Indigenous experiences that are often overlooked in American history and culture. The word “Pasifika” originated from native Polynesians and is used as an umbrella term to refer to Pacific Islanders.

“When you think about Asian-Americans, usually people think East Asian,” BCAP director Megan Go told the BC Vanguard. “That’s why we wanted to highlight that Pacific Islanders are still a part of that community as Asian Pacific Islanders.”

Students were drawn to attend for various reasons, but most came intending to learn more about cultures different from their own.

“I heard about the Pasifika Event, and I’ve been trying to go to more events around campus, and especially cultural ones, to appreciate different cultures around the world,” said BC junior Aaron Jean Francois.

Others, such as first-year liberal arts graduate student Isabel Clarkin, came to witness and celebrate the diversity of Brooklyn College’s student body.

“I wanted to learn more about historical contexts, especially having such a diverse group of students. It feels better to learn more about different cultures,” said Clarkin.

The event began with opening

remarks and acknowledgment from Go, honoring the Indigenous culture that the Pasifika Fest was organized to highlight.

“We begin our proceedings today by acknowledging that we are gathered on Lenapehoking, the ancestral lands of the Lenape peoples,” said Go. “We do this with humility and gratitude, while recognizing the violence of forced relocation and displacement of the Lenape Peoples with whom this department and college are in an ongoing process of learning.”

History professor Alvin Bui Khiem was then brought to the stage to introduce the launch of the Asian American and Diasporic Studies minor. The 15-credit minor consists of one American and one Asian history course that fulfill pathways requirements, as well as three elective courses with options to study Asian-American & Pacific Islander (AAPI) communities, literature, and more.

“Race in the U.S. context has often focused on the ‘black-white binary,’” Professor Bui told the BC Vanguard. “Courses in the minor address Asian Americans’ positionality in relation to both whiteness and blackness through an interdisciplinary understanding of the ‘model minority myth.’”

Interested students can declare this minor as early as the current fall semester or the upcoming spring semester.

The minor’s soft launch was followed by a poetry reading by Filipino poet, I. Buenaventura, otherwise known as Patrick. An activist for LGBTQ+ rights who identifies as transmasculine and nonbinary, Patrick writes poems to document their transition to give support to the trans community and spread awareness of the hardships queer Asians face in America.

Patrick read a series of six poems collectively titled “Real ID,” which was published in Issue 6 of AAPI magazine “slant’d.”

“Real I.D.” described the difficulty and pressure to put their complex intersectionality in a box: “A half century of Queer, Trans, Asian flesh. / Identification like a cudgel.”

“The TSA enforced security of airports and required travelers to present government-issued photo identification for domestic flights,” Patrick explained, the REAL ID

Act of 2005, and why they named their poem after it. “And it’s one of the ways that they’re trying to erase trans folks, but to me, I’m telling people that it’s impossible. Because they’ll always be here.”

Patrick’s reading was followed by performances by Dancers Unlimited and Kinding Sindaw.

“We always try to uplift voices that are being stuck under the rug.”

Create, a dancer from Dancers Unlimited, performed a powerful interpretive dance to convey the struggle many immigrants and diasporic peoples face to remember their roots in an environment where they’re often forgotten.

“You hear things in your family, like, ‘we have Jamaican, or you know we have some Native American,’ but you don’t have specifics on anything,” Create told the BC Vanguard. “So it’s kind of like, I don’t know if it’s true or not, and then it’s a shame. That’s what I was trying to get people to feel, is there

is a struggle. But also feeling the sadness of having to even struggle in the first place.”

Kinding Sindaw, an NYC-based non-profit theater and dance company, gave the audience a Filipino history lesson before giving dance and martial arts performances to tell stories of Indigenous Filipino epics and cultural traditions.

“As Filipinos, we are performing here. Not entertaining,” said Potri Ranka Manis, founder & artistic director of Kinding Sindaw. “We’re performing to remind everyone that we are existing, that there is a living tradition, and everyone has to stand in solidarity.”

Potri was able to help students learn about not only Filipino culture itself, but also how their experiences and history relate to a broader international scale.

“I learned a lot about history in general and how people are connected,” said first-year school psychology graduate student Arlene Mercedes de la Cruz. “I know a lot of Spanish words, and they also connect with Arabic words that connect with the Philippines. So it was nice to see how we’re all connected.”

The students and staff members at BCAP felt an extra weight on their shoulders while organizing the Pasifika Fest, as they had recently received the news that the Trump administration had cut \$350 million in federal grants that funded Asian-American and Hispanic-serving institutions, including AANAPISI.

“To further our commitment to ending discrimination in all forms across federally supported programs, the department will no longer award Minority-Serving Institution grants that illegally restrict eligibility to institutions that meet government-mandated racial quotas,” said U.S. Secretary of Education Linda McMahon in a statement from the Department of Education (DOE).

In that same statement, the DOE shared its intent to redirect funding towards programs that “do not include discriminatory racial and ethnic quotas and that advance Administration priorities.”

This announcement came with backlash and frustration from House Representatives and the BC community alike.

“President Trump’s slashing of MSI funding will rob millions of their shot at the American Dream,” said CAPACITY Chair Emerita Rep. Judy Chu. “This will hurt not only students of color, but also every single student at these higher education institutions, since all students are able to benefit from these programs.”

The AANAPISI Project at BC has been granted an extension to run until May 2026 with their remaining funds, but staff members are facing uncertainty for BCAP’s future.

“We were hit with this funding cut, so things were kind of a bit up and down for me. I wasn’t sure how long I was gonna be able to stay,” said BCAP Program Coordinator Jamie Chan. “But we are ready to do this work, you know? There’s a lot of students who are interested and who really take advantage of our space. [...] So I feel like it’s just very profound, the amount of meaning BCAP has for students.”

For many Asian students, BCAP is more than just a place to stay in between classes. It’s a safe space for everyone, whether or not they identify as Asian, to come together to foster meaningful friendships and a cultural community.

“It really changed everything for me, cause I met so many new people, so many friends. I feel more social now,” said BCAP Program Assistant Lily Dionisio. “I met so many besties at BCAP. Working here just feels so meaningful.”

“I go there all the time when I’m bored, when I’m needing to study, or when I just want to hang out with my friends,” said senior business student Shuhana Begum. “I feel like BCAP would be my second home.”

The Pasifika Fest exemplified BCAP’s commitment to break the pattern that has silenced underrepresented cultural voices, even in the face of uncertainty and adversity.

“What really separates us from other student clubs and organizations would be the fact that we really do emphasize the cultural heritage,” said Andrew Huynh Vo. “We always try to uplift voices that are being stuck under the rug.”

Students interested in the Brooklyn College AANAPISI Project (BCAP) can visit their Instagram: @bcap.



A table of Kinding Sindaw’s founder and Artistic Director Potri Ranka Manis showcasing cultural objects, such as the percussion musing on the right, and drumsticks on the right./Terrance Bobb

Restricting Resistance: Brooklyn College Student Union Holds “Teach-In” Panel About The Henderson Rules

By Emily Nixon
Staff Writer

On Oct. 15, the Brooklyn College Student Union (BCSU) held a panel to teach students about the Henderson Rules, the “code of conduct” for students on campus during protests, as well as to open a conversation about their efficacy for modern student protests.

The event featured two CUNY School of Law [CUNY Law] students who are members of Students for Justice in Palestine (SJP), explaining what the Henderson Rules were and how students can protect themselves.

2nd year CUNY Law student, Owen Schalk, and 3rd year student, Marah Birnbaum, presented a slideshow explaining the Henderson Rules’ origins, which stemmed from a massive student protest in the spring of 1969 across various CUNY campuses.

“There was a very successful mass movement of students who were mobilized around these key demands that brought the university to a halt, and then actualized progressive social change,” said Schalk. “In response to the student protest, there’s this series of 200 to 300-page documents that describe the situation that took place across campuses in New York City (NYC), and then later proposes solutions based off of this, which later becomes the Henderson Rules.”

The creation of the policy was a point of suspicion to Birnbaum.

“It’s interesting how things happen in the spring, and then over summer, Admin gets to work in repressive policies,” said Birnbaum.

The Henderson Rules were created to limit the amount of power students were able to amass and exert on the universities, according to Schalk.

“There is a deliberate restriction of the means

in which students are able to build and sustain power across university campuses. The Henderson Rules is one of the ways in which this occurs,” said Schalk.

The Henderson Rules are supplemented by a CUNY-wide set of “Time, Place and Manner Regulations”, which vary by specific CUNY Universities. These regulations are supposed

The annex authorizes public safety personnel to take action against student protestors if a structure is erected on campus.

“At the first sign of a tent or other structure being erected on the property, Public Safety will take all necessary measures to dismantle and remove such items from campus,” states the policy. “Students arrested during

Birnbaum.

After presenting all the documents that were usually referenced in student disciplinary cases, Birnbaum then explained the usual process for a student disciplinary decision, while maintaining that the explanation was not legal advice.

“The school can initiate the complaint or charge

evidence. You can bring a lawyer. You can question any witnesses or evidence brought against you.”

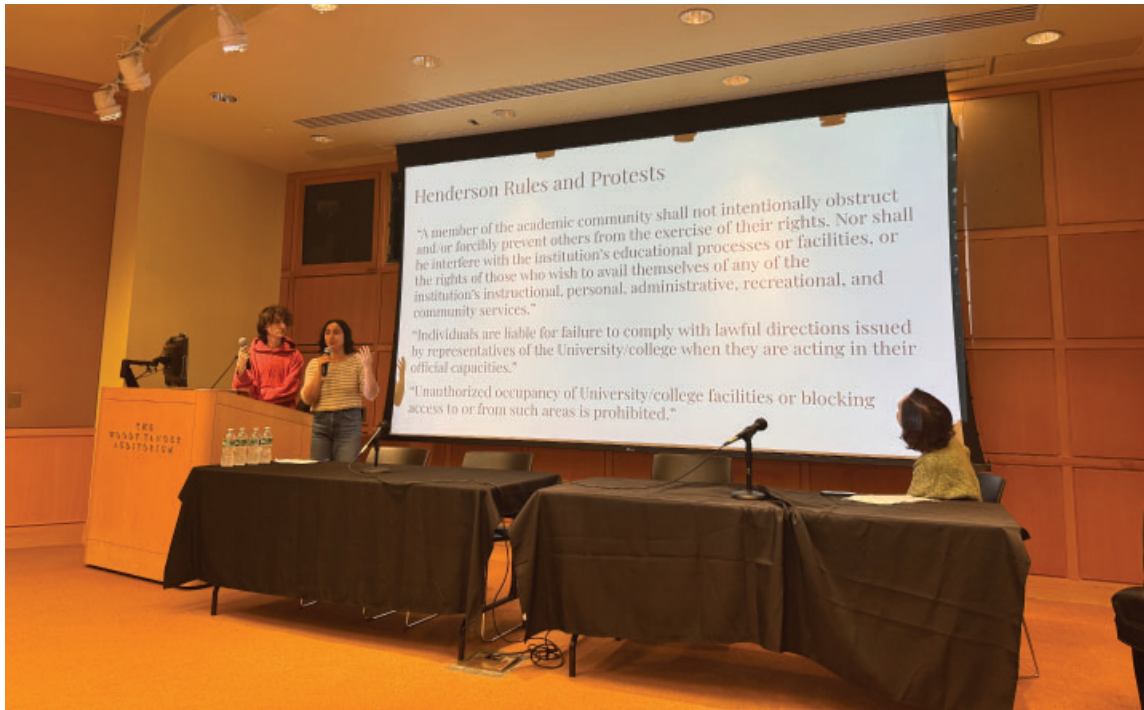
These rules and guidelines are not only used “against” students, but faculty and staff as well, according to Corinna Mullin, one of the four adjuncts fired over the summer, commonly denoted as the “Fired Four”, as previously covered by The Vanguard.

“We’ve [the Fired Four] been told that we’ve been fired for, under the false pretext – I would say, – for violating the Henderson Rules, similar to the singed six who are full-time faculty,” said Mullin. “And, you know, Title VI terms of its aims, at least, in stated aims, it’s not supposed to be about that [weaponizing against students]. It’s supposed to be about defending people from racism and other forms of discrimination [...] I agree that Henderson should be abolished, given its origins and its uses.”

Despite the perceived injustices against students, Mullin remarked that it would be a “great exercise” for CUNY students to gather and write their own Henderson Rules to serve their interests better.

“I think it would be a great exercise to, as an across CUNY organizing project, to have some kind of conference where you think through, ‘what kind of codes would actually serve us, if any, [...]’ said Mullin. “The imaginary exercise is like the first step in creating something new, and I think that would be really powerful and interesting.”

Students interested in future events by the BCSU can check out their Instagram at: @brooklyncollegesu.



Owen Scalk (left) and Marah Birnbaum (right) explain the Henderson Rules used in disciplinary actions against students./Emily Nixon

to guide what speech is protected on campus, as well as how it is delivered.

These restrictions can and are frequently changed by specific colleges. Birnbaum elaborated that recently, CUNY Queens College had created new regulations for protests.

“Last year, super notably, Queens College instituted a bunch of new time, place, and manner restrictions about [...] if you’re wearing a mask, they can ask you to take it off. If you’re in a protest, it has to be a certain duration, other kinds of restrictions,” said Birnbaum.

Another recently changed policy that is being used to guide student disciplinary action is the CUNY Emergency Operations Plan, which was updated in January of this year. The plan contains an annex on page 117 dedicated to “Protests and Demonstrations.”

disruptions may be placed on emergency suspension as deemed necessary based on the conduct leading to arrest. Students may also be referred for review and action through the student conduct/disciplinary process.”

The last document that Birnbaum and Schalk presented to the event’s guests was Title VI, which mandates that schools that receive federal funding cannot discriminate against students “based on race, color, or national origin,” according to CUNY’s website on Title VI. Birnbaum explained that while this title had not been used against students historically, it had become more prevalently used against students protesting for Palestine.

“In the last year or so, across the country, we’re seeing a lot more Title VI complaints brought against students themselves,” said

[...] there’s typically a preliminary investigation,” said Birnbaum. “Oftentimes, there’s an option for mediation between if it’s a specific complaining person who initiated it and the responding student, which wouldn’t result in [...] formal disciplinary charges.”

Birnbaum goes on to explain that if the disciplinary process moved beyond the mediation, it would proceed to turn into a formal hearing, which is the common route for student protesters. The documentation and proceedings have strict rules, which make them function like a “mini-trial,” according to Birnbaum.

“It’s a student-faculty panel [...] You should have a week’s notice of the hearing, and you can have one adjournment at the respondent’s say,” said Birnbaum. “You can bring

The Fireflies Shine a Light on Queer Film History with “Rocky Horror” Mixer

By Massimo Ranieri
Staff Writer

The Fireflies: Women in Film club at Brooklyn College (BC) are building community by bringing together marginalized voices. The Fireflies joined the Lesbian, Gay, Bisexual, Transgender Alliance (LGBTQA) in hosting a “Rocky Horror Picture Show” themed mixer on Oct. 14. The film, a queer cult classic, celebrates its 50th anniversary this year.

As a young organization, the Fireflies had difficulty securing a permanent space for their club this year, but that hasn’t stopped them from creating a presence within the West End Building (WEB).

“All this is essentially our space,” said secretary Kat Rodriguez, gesturing toward the common area outside the WEB equipment lab and screening rooms. “We don’t have a room, but you can always catch us around here.”

With the common area decorated for the mixer, students chatted about “Rocky Horror” while enjoying pizza and snacks. Some had never seen the film, while others arrived in costume as some of its characters—particularly antagonist Dr. Frank-N-Furter, played by Tim Curry. The bisexual character is part of what made the film “revolutionary,” according to Rodriguez. “[The film] was not afraid to have a queer and trans antagonist, who was not evil because of their queerness and transness—they were

evil because they were evil!”

Released in 1975, “Rocky Horror” is a horror-comedy musical film based on a British stage musical that premiered two years earlier. The movie lovingly parodies horror B-movies of the 50s and 60s, such as “The Curse of Frankenstein” and “The Brides of Dracula.” The film follows Dr. Frank-N-Furter as he seduces a young engaged couple and introduces

screenings, where audience members would talk back to the characters on screen. Eventually, fans began staging simultaneous performances of the film as it was projected in theaters. These performances became a site of community for LGBTQ fans and allies alike.

“I think ‘Rocky Horror’ is a really interesting cultural phenomenon. It came out in a time that was much more conservative, but people loved this film and would dress up and get into it. Even people that weren’t queer,” said Shannon Cooper, a BC freshman who attended the mixer.

The Fireflies are forging those same kinds of connections between BC students of different backgrounds. Their focus is on the underrepresentation of women in the film industry. In 2024, the entertainment industry magazine “Variety” reported that “women accounted for just 16% of directors



The LGBTQA serving pizza and popcorn at the “Rocky Horror” mixer./Massimo Ranieri

working on the 250 highest-grossing domestic releases.” But the Fireflies are also conscious of how gender intersects with sexuality and race.

That goal was why the club’s “Meet the E-Board” event last month doubled as a discussion about the Hays Code with journalist Rebecca VanderKooi. The Hays Code was a set of guidelines applied to American film studios between 1934 and 1968, restricting depictions of relationships that strayed from traditional values. The code censored queer and interracial relationships and generally limited what kinds of behaviors could be depicted on screen.

“We talked about how the Hays Code affects women and queer people. How it’s affected us historically and how it still affects us now,” Rodriguez said. As for how marginalized people can overcome the impacts of censorship and oppression, she added, “your voice is the strongest tool you have, especially in the current climate we’re living in. And I feel like now it’s

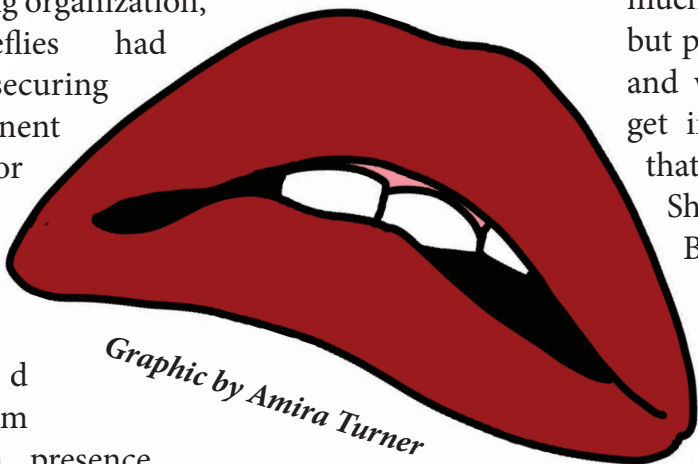
more important than ever to fully utilize it.”

Whether they were drawn in through social media, word of mouth, or the posters put up around campus, students came away from the “Rocky Horror” mixer with new connections and a new appreciation for one piece of queer film history.

The Fireflies are looking forward to hosting more events throughout the academic year. They also plan to continue working with other BC clubs that center marginalized voices. In the future, they hope to collaborate with the Student Organization for Every Disability United for Progress (SOFEDUP) on an event that centers on disability in film.

Throughout the year, the Fireflies “want to do more than just film screenings,” Rodriguez said. “We want to start engaging conversations.”

Students interested in joining The Fireflies can follow their Instagram: @firefliesbc.



Students in costume as Brad Majors and Dr. Frank-N-Furter from “Rocky Horror”./Massimo Ranieri

Resistance through Obscurity: “Protocols for Opacity” debuts in Brooklyn College Art Gallery

By Eddy Prince
Staff Writer

How much do we put online? What is digital and what is real? Why have we become so comfortable sharing every aspect of our lives with the world? These questions were all addressed at “Protocols for Opacity”, a brand new exhibition on display at Brooklyn College’s (BC) Art Gallery in Boylan Hall. The exhibition, featuring works from nearly 15 different artists and masterfully organized by curator Seung Kim Hee, explores how a majority of people’s lives wind up online, where anyone can access it.

“We’re giving so much information to the ether but not really thinking about who the audience might be,” said Kim. “Being on the digital realm is something that connects us, but it also separates us.”

“[Recently] I saw an article about how there was a meetup at Tompkins Square Park, for teenagers who just wanted to be off social media. I thought, ‘that is such a beautiful idea’, but it also confirmed for me that this is something on all our minds.”

In an age of digital information, everything is online, and the world cannot function without an internet connection. Influencers lord over social media, and data is collected by every webpage. Every move someone makes online is tracked. “Protocols for Opacity” seeks to disrupt this visibility and return some autonomy and

anonymity to the individual.

“In its simplest terms, opacity refers to how transparent or solid an object appears. If we expand this term, it can also refer to a lack of intelligibility or knowability,” said Paula Massood, the dean of the School of Visual, Media, and Performing Arts (VMPA).

“The works featured here seek to reclaim the radical power of invisibility, [something] that has been stripped from our day-to-day lives by social media and digital surveillance,” Massood said.

“It really forces you to look at the world through a lens that’s human, that shows you the world that we live in. The world is so digitized, technology is evolving and advancing every single day.”

The works on display aimed to elicit a response towards just how much is shared online, whether accidentally or on purpose. Max Brown, a visitor to the Art Gallery, was drawn to “The Others”, a collection of over 10,000 pictures and songs pulled from unsecured computers, made possible through an error in the legal system.

“It really forces you to look at the world through a lens that’s human, that shows you the world that we live in. The world is so digitized,

technology is evolving and advancing every single day,” said Brown. “Sometimes we forget to appreciate and cherish the little moments in our lives.

One of the standouts of the exhibition was Raphaël Fabre’s CNI, where Fabre obtained a legal ID using a photorealistic 3D rendering of his own face.

“The document validating my French identity in the most official way thus presents today an image of me which is practically virtual, a version of video game, fiction,” said Fabre on his site. This statement by Fabre shows how “hyperreal simulations can pass as authentic while the actual body remains withheld,” as stated in BC’s gallery guide.

In today’s digital climate, online platforms entice the surrender of personal information voluntarily under the guise of convenience. When a webpage blocks viewing access with an “accept cookies” pop-up, this is collecting data for the website, and it’s a way companies track their online visitors. “Protocols for Opacity” serves as a cautionary tale to bring to light just how much people share about their lives, consciously or subconsciously. The exhibit also examines how deliberately repressing information can function as a statement of resistance, and how opacity is a fundamental right.

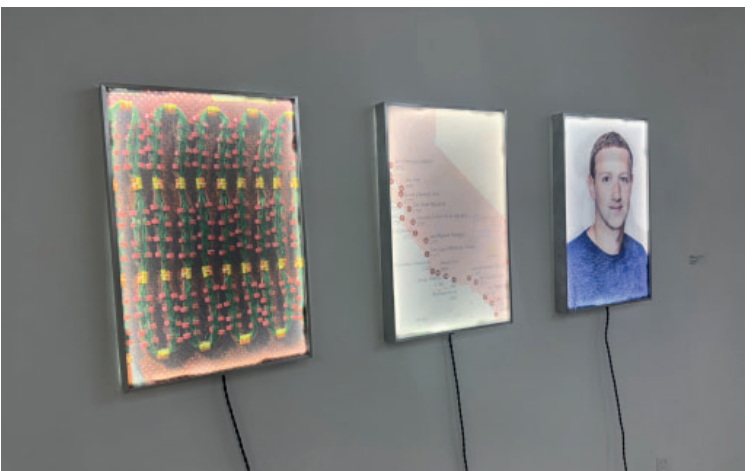
“The works [featured in “Protocols for Opacity”] suggest



Malka Simon opens “Protocols for Opacity” on Oct. 17, 2025./Eddy Prince



A.I. scripts stretch across the room as onlookers watch a montage of an artist’s candid photographs./Eddy Prince



Zainab Aliyu’s Lenticular Temporalities./Emily Nixon



Another set of images displayed on Zainab Aliyu’s Lenticular Temporalities./Emily Nixon

that being invisible, opaque, or unreadable is a radical act,” said Massood. “It’s an act of protest.”

“Protocols for Opacity” will be on display in the Art Gallery in Boylan Hall from Oct. 17, 2025, to Jan.23, 2026.

Guilty Until Proven Innocent: The Fading Right To Due Process

By Serena Edwards
Opinions Editor

In the United States (U.S.), the Constitution serves as a framework for how the government should treat and respect people’s rights. During President Trump’s second term, that framework is being eroded. Recently, with the increase in deportations, the forceful removal of a person from a country, the right to due process (5th Amendment and 14th Amendment) has become a thing of the past.

Due process is the right to a fair and legal proceeding. This means that those arrested are required to receive notice and a hearing after their arrest. This right is granted to both citizens and non-U.S. citizens. In April of this year, the Supreme Court (SCOTUS) discussed whether undocumented immigrants had the right to due process. They ruled that people in the U.S. have a right to due process regardless of their status.

The 14th Amendment states, “No State shall make or enforce any law which shall abridge the privileges or immunities of citizens of the United States; nor shall any State deprive any person of life, liberty, or property, without due process of law; nor deny to any person within its jurisdiction the equal protection of the laws.”

The Fifth Amendment goes hand and hand with the 14th Amendment. The Fifth



ICE agent detaining a person./Courtesy of U.S. Immigration and Customs Enforcement

Amendment grants protections to anyone being charged with a crime. For example, “People have the right against self-incrimination and cannot be imprisoned without due process of law (fair procedures and trials),” the Constitution states.

With the expansion of the Alien Enemies Act (AEA) of 1798, immigrants are at risk of being deported if they are perceived as a threat, regardless of their citizenship status. “AEA allows the president to detain or deport the natives and citizens of an ‘enemy’ nation”, according to NAFSA: Association of International Educators.

This act, when in the wrong hands, can lead to detrimental damage.

SCOTUS ruled in

Noem v. Vasquez that Immigration and Customs Enforcement (ICE) agents can interrogate and detain those with “reasonable suspicion”. This gives ICE agents the authority to approach individuals based on characteristics such as their race, language, and more. This proceeding came shortly after the series of protests against ICE in Los Angeles.

However, the proceeding states, “If the officers learn that the individual they stopped is a U. S. citizen or otherwise lawfully in the United States, they promptly let the individual go. If the individual is illegally in the

United States, the officers may arrest the individual and initiate the process for removal.”

Though there are temporary

restraining orders (TRO) in some states to prevent these incidents, there are still permanent damages.

While the rules granted by the 14th Amendment are clear, there are other laws that contradict it. For example, in expedited removal, the lines for due process start to blur.

Expedited removal is “ a process in which low-level immigration officers can summarily remove certain noncitizens from the United States without a hearing before an immigration judge,” according to the American Immigration Council (AIC). With this process, the right to due process is simply stripped away.

Expedited removal isn’t a new process. Originating in 2002, when it was first created, there were limitations on who it applied to. “Initially, the application of expedited removal was limited to noncitizens who arrived at a port of entry,” according to the AIC.

It expanded from 2020 to 2022 and again this year. When Trump entered his second term earlier this year, he made it a mission to protect ICE agents, not migrants. The recent expansions of expedited removals from the Trump administration permit ICE agents to start the expedited

removal process if they feel it’s suitable. The difference within this process, however, is that it can not be appealed unless there are strenuous circumstances.

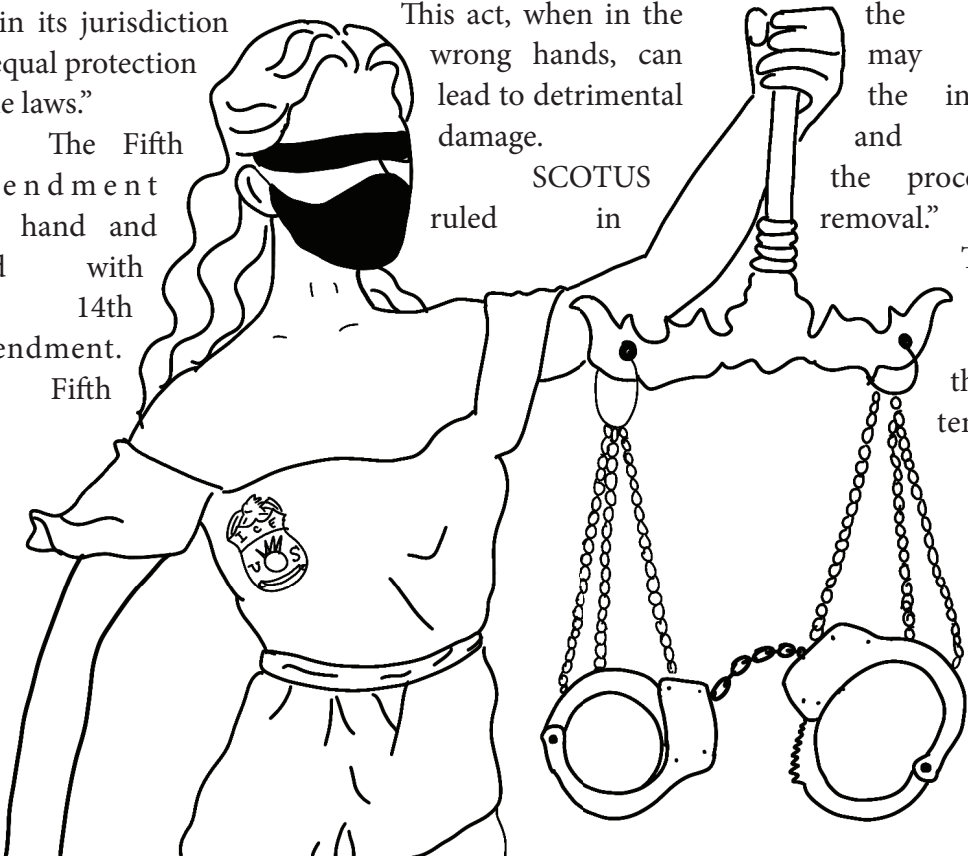
There are blatant contradictions within the Constitution, the very piece of legislation that America has deemed our “foundation,” and the government we experience today. In the Constitution and Bill of Rights, we are granted liberties when in the U.S.

Beyond the 5th and 14th amendments, the 4th has been called into question as they have been violated as well. The Fourth Amendment prevents unlawful stops and seizures. With the recent ruling from SCOTUS, there have been violations of the Fourth Amendment as well.

In many cases of deportation, if the right to due process were given, many immigrants wouldn’t go through the trauma they did. Kilmar Abrego Garcia was wrongfully deported by ICE due to expedited removal and the AEA. Garcia was racially profiled as a member of the Venezuelan gang MS-13. “Kilmar Abrego Garcia, a Salvadoran native living in Maryland, was mistakenly deported [...] despite a 2019 court order barring his deportation to that country due to fear of persecution -- after the Trump administration claimed he was a member of the criminal gang MS-13, which his family denies,” according to ABC.

This is a clear example of the foundation the American government stands so proudly on, having flaws within the society we live in today.

If we can’t trust the foundation that was built to protect us in situations like this, the 14th Amendment won’t be the only right we will see start to fade.



Graphic by Amira Turner

Heartbreakingly Human: The Long Walk and the Reality We Choose to Ignore

By Mars Marte
Content Creator

In July 1979, a young writer by the name of Richard Bachman, who later revealed his true identity to be Stephen King, published a somber story titled “The Long Walk”.

46 years later, King’s work finds itself being retold on screen, its warning now a blaring siren that screams for a reevaluation of our own lottery system. On Sept. 12, The Long Walk movie adaptation directed by Francis Lawrence marched its way into theaters, and spins a story of a society dominated by the dollar and dictatorship.

This tale takes place in an alternate reality where a brutal war ravaged the states, leading to The Major, the film’s antagonist, forcefully taking charge of the United States.

In the wake of his rule, he established a yearly tradition called The Long Walk, a televised event that consists of 50 boys aged 13-18. The walker’s only task is to maintain a speed of 3 miles per hour as they hike through the

states, without stopping once, until only one boy remains.

The boys are given three strikes; if they fall below the walking speed three times, the boy receives ‘their ticket’, a deadly shot eliminating them from the competition.

The last boy standing receives a cash prize and is given the opportunity to make one wish that’ll be followed, no questions asked.

Despite such extreme stakes, each year, hundreds of the nation’s naive boys enter their names into the lottery system, all in the hopes of having their money woes wiped away.

The boys walk along roads cutting through crumbling towns with decaying buildings that house the eager spectators. Bruised and beaten cars that have long been forgotten rest eternally along the roads, painting this new nation as one in desperation.

It comes as no shock, upon seeing the state of affairs, that the young boys feel the need to sign their lives away in the hopes of pulling themselves out of their dying cities. Across the rotting cities,



The cast of “The Long Walk”./*Courtesy of Murray Close/Lionsgate*

crowds form, inspired and entertained by the boys who signed their lives away, making their suffering into a spectacle.

Turning the struggles of others into a means of consumption for the masses is a concept King had borrowed from our contemporary world. In our modern world, there is no shortage of media to consume derived from the misfortune of others.

A prevalent example is our very own lottery system, which was originally created in 1616 Virginia Company of London as a means to fund the ventures of King Charles. The contemporary lottery system is one predatory in nature and thrives off the dwindling dollars in low-income communities.

A nationwide investigation of state lotteries conducted by researchers at the Howard Center for Investigative Journalism at the University of Maryland revealed that stores that sell tickets are disproportionately gathered in impoverished neighborhoods, a trend noticed in nearly all states. The research conducted by those at Howard Center further reveals that those who play the lottery come from predominantly poor backgrounds.

With these data points,

a concerning cycle begins to take form that is systematically supported by the government. Those who come from less are coaxed into spending more for a false dream. It has been the long-standing belief that the money made from the lottery was being funneled back into the

“Both systems promise salvation but only deliver suffering to those already burdened by inequality.”

people through funding of systems such as education.

This stands to be true, but the communities that spend their resources on the tickets often fail to see it return, with the money going towards “wealthier school districts,” according to the researchers at Howard Center. Much like “The Long Walk,” the lottery disguises despair as opportunity.

Both systems promise salvation but only deliver suffering to those already burdened by inequality.

King’s story exaggerates this cruel logic to a deadly degree, yet the same manipulation plays out discreetly in our world, where hope is sold to those least able to afford it. What King presents as a televised death march mirrors the slow, everyday march of people chasing a dream that was never built for them to reach.

Dystopia doesn’t always arrive with violence or war. Sometimes, it comes disguised as entertainment, dressed up as luck, convincing us that maybe this time, we’ll win.

“The Long Walk” is a grim and dark film that pushes viewers to confront the quiet dystopia we’ve come to accept. It demands that the viewer question the price of survival in a system built on spectacle and suffering, and whether we, too, have learned to cheer from the sidelines as others walk themselves to exhaustion.

King’s vision, now realized on screen, reminds us that when desperation becomes entertainment and poverty becomes profit, the real horror is not in fiction; it’s in what we choose to ignore.



Promotional poster for “The Long Walk”./
Courtesy of Murray Close/Lionsgate

Lights, Camera, Angels: 2025 Victoria’s Secret Fashion Show Clears the Runway



The Angels closing the 2025 Victoria’s Secret Fashion Show./*Courtesy of Getty Images*

By Anastasia Gigauro
Staff Writer

After popular lingerie brand Victoria’s Secret (VS) cancelled its annual fashion show in November 2019, due to low views and controversial messages from the company’s CMO, the brand made a major comeback in 2024. This year, the 2025 Victoria’s Secret Fashion Show took over New York City with even more anticipation.

The brand, once criticized for promoting unrealistic body ideals, has shifted its focus to including more of a diverse cast of realistic body images, letting viewers know that their clothing is for all. VS disrupted their old image but kept all the iconic details, showing everyone that the fashion-forward company has stepped into a new iconic era.

Since 1995, Victoria’s Secret has been known for its bombshell blowouts, glitter-covered runways, sparkly, multi-million dollar bras, and supermodels wearing luscious angel wings. In recent years, Victoria’s Secret has gone through a huge transformation. When the runway show made a comeback in 2024, many people were disappointed and missed the bombshell vibe that made VS iconic. The slicked-back hairstyles, no-makeup makeup looks, and lack of sparkle just didn’t feel like the show that everyone loved. Seeing the models without the signature looks made the show feel empty for most of the fans. But this year, the brand listened.

The 2025 Victoria’s Secret Fashion Show had the theme of “Reawakening”, which symbolized the brand’s rebirth after years of controversy and

rebranding.

“Sexy is not one single thing. It means different things to different women. We’re here to inspire you, not to tell you what sexy looks like. We’re an entertainment brand. We’re painting an aspirational world,” said Hillary Super, CEO of Victoria’s Secret, according to Designrush.

Models walked the runway with fresh versions of the bombshell blowout. The stage design was different too; instead of the usual glitter runway, this year’s was made entirely of black glass, surrounded by stunning lights and special effects that gave the show a new look. However, some fans still wished for the glittery runways; they also hoped to see the unique themes that VS used to have.

The model lineup for the show was different from past years. While the show still featured iconic VS angels such as Adriana Lima, sisters Gigi and Bella Hadid, Candice Swanepoel, Alessandra Ambrosio, and Irina Shayk, it also welcomed newcomer models in the form of Olympic athletes and influencers. The array of models of different gender identities, body types, and ethnic backgrounds made the runway more inclusive than ever. Traditionally, VS is known for tall and very thin models, but this year the runway celebrated diversity in every form.

In a surprising development, the 2025 VS Show stood in stark contrast to dozens of recent fashion shows in New York, Milan, and Paris, where representation of mid- and plus-size models reached all-time lows.

According to the Vogue Business semi-annual size

inclusion study, only 0.9% of the 9,038 models walking were plus-size, and just 2% were mid-size. Victoria’s Secret featured multiple mid- and plus-size models on the runway, highlighting the brand’s commitment to size diversity. Plus-size and mid-size models like Paloma Elsesser, Ashley Graham, Devyn Garcia, Emeline Hoareau, Precious Lee, Barbie Ferreira, and Ashlyn Erickson walked the runway, proving that confidence and style come from every size.

Jasmine Tookes, who is currently expecting her second child, opened the show in a beautiful pearl-embellished slip dress, with a matching pearl shell in place of wings. Inclusion was furthermore a theme of the

night as transgender model Alex Consani walked the runway, and influencer and model Quen Blackwell became a VS angel.

As always, the show featured live musical performances that added a whole new level of energy to the runway.

Pop singer Madison Beer, K-pop group TWICE, accomplished Latin singer Karol G, and the legendary Missy Elliott all performed in stunning outfits, each one of them bringing a very different vibe to the show. Fans loved Madison Beer and Karol G; their vocals were smooth, and their stage presence matched the glamorous, sexy energy of the runway. Many said that they fitted the vibe perfectly and made the show even more exciting.

Missy Elliott, however, divided opinions. Some people thought her performance felt random and didn’t quite match the runway’s aesthetic. Others argued that she’s a legend and that having the models walk during her performance would have been iconic.

As for TWICE, reactions were mostly negative. Fans criticized the group for off-key vocals and uneven live singing. Although the performance was lacking, the bra that Tzuyu was wearing sold out after she performed.

After receiving criticism last year for slicked-back hairstyles and “clean girl” makeup, this year Victoria’s Secret brought back the iconic bombshell look, but with a modern twist.

Celebrity hairstylist Jawara Wauchope and legendary makeup artist Pat McGrath led the beauty team,

creating looks that were glamorous and uniquely created for each model. “We wanted to bring back the sexy blowout but modernize it; we’re doing a sleek gloss with a little bit of volume,” Wauchope said. The team worked on all models, from newcomers like Suni Lee and Angel Reese, and original faces of VS like Alessandra Ambrosio and Adriana Lima, giving everyone soft, bouncy blowouts that were playful and flirty.

Overall, people really liked this year’s Victoria’s Secret Fashion Show; it was definitely a major step up from last year. But even though the reactions were mostly positive, the internet still had plenty of hot takes and debates. Some fans said this year’s show was exactly what they wanted: glamorous, sexy, full of confidence, and everything they missed from the old Victoria’s Secret days. Others said they didn’t like seeing too many different body types, arguing that the show should’ve focused only on the traditional supermodel look. On the other hand, many praised the brand for finally being inclusive and showing that every woman can be sexy, no matter her shape, size, or background.

Victoria’s Secret learned from its past mistakes, and that’s why this year’s show was a big success. The brand included everyone, people with different body types, shapes, sizes, and girls from different cultures and ethnicities. They showed that their clothing is made for everyone. Every woman, no matter what her body looks like, deserves to feel like a real angel whenever she wears something from Victoria’s Secret.



Angel Reese (left) and Alex Consani (right) walk the runway./
Courtesy of Getty Images

The Golden Era of Women’s Basketball, Where Structure Meets Economic Doom

By Reagan McLean
Staff Writer

After the Minnesota Lynx’s loss in the Women’s National Basketball Association (WNBA) semi-finals, Naphessa Collier delivered a statement during her exit interview on Sept. 30 that shook the world of women’s basketball.

“We have the best players [...] but the worst leadership in the world,” said Collier. The viewership and social media presence of the WNBA is considered the “golden era” of women’s basketball. Collier’s critiques of WNBA commissioner Cathy Engelbert and the negligence are justified. I agree with Collier’s statement since there have been significant signs of growth in the WNBA, and changes need to be made.

In Collier’s exit statement, she states, “[...] It’s the lack of accountability from the league office [...] Year after year, the only thing that remains inconsistent is the lack of accountability from our leaders.” During Unrivaled, Collier had a meeting with Engelbert asking about the pay of Bueckers, Clark, and Reese.

Engelbert replied with “Caitlin should be grateful she makes \$16 million off the court because without the platform the WNBA gives her, she wouldn’t make anything... players should be on their knees thanking their lucky stars for the media rights deal that I got them.”

Once other WNBA stars heard the statement that Collier made, they were all in agreement. Four-time

MVP and three-time WNBA champion A’ja Wilson stated in the Game 5 semi-final press conference, “I was honestly disgusted by the comments Cathy made...I’m gonna ride with Phee always...we gotta stand on business as we continue to talk about this CBA negotiation. Bueckers posted a photo of herself and Collier on her Instagram with the words “Queen Phee.” Reese posted on X, stating, “10/10. No notes!” Players speaking out about the issues in the CBA indicates that there is a common denominator for how everyone feels.

Currently, WNBA players don’t receive a lot of revenue from merchandise sales, ticket sales, media deals, and sponsorships. Front Office Sports reports that players only receive 9.3% of the revenue. However, WNBA players aren’t asking to earn the same amount of money as NBA players do.

Los Angeles Sparks Guard Kelsey Plum said, “We are only asking for a similar percentage of revenue that the men are getting.” By this, Plum means that the players are aiming for a percentage similar to the Basketball Related Income (BRI) that NBA players make, which is between 49% to 51%.

Seattle Storm player and WNBPA president Nneka Ogwumike addressed this during an interview, saying, “We’re not just asking for a CBA that reflects our value; we are demanding it because we’ve earned it.” During the 2025 WNBA All-Star Game on July 19, rookies and veteran players were seen at warm-ups wearing a t-shirt that stated “Pay Us What You Owe Us”.

This t-shirt symbolized that changes had to be made in the CBA on the amount of money they were receiving.

With draft picks such as Caitlin Clark, Angel Reese, Riquea Jackson, Cameron Brink, Paige Bueckers, Sonia Citron, Kiki Iriafen, Saniyah Rivers, and Georgia Ammore entering the league, historic, record-breaking revenue is being brought, and high viewership. 2024 was the year that had the most-viewed regular season. A total of 54 million viewers across various channels, including ABC, CBS, ESPN, ESPN2, ION, and NBA TV. The 2024 WNBA Finals saw the New York Liberty win their first championship and the most-watched finals series in 25 years, with 1.6 million viewers.

Overtime, discussions have been circulating on if the WNBA is profitable. It has been reiterated that the NBA funds the WNBA. This idea is false since in 2024, the WNBA got a new media rights deal, involving Disney, ABC, NBC, and Amazon for 2.2 billion over the span of the next 11 years. This is a massive increase from the previous deal which was valued at around 50 million per year. With the possibility of the league also selling two additional packages for 60 million, the total is approximately 200 million per year. Since the NBA negotiated this deal, they also have talks going on with these networks for their own media rights as well.

For the 2025 season, fans continued to watch the league, thus increasing viewership.



Naphessa Collier during her Minnesota Lynx exit interview on Sept. 30, 2025./*Courtesy of Yahoo Sports*

For ESPN networks, the 2025 season was the most-watched WNBA regular season with 1.3 million viewers. Meaning there was a 6% increase from last season. The Las Vegas Aces swept the Phoenix Mercury in the playoffs, with game one garnering 1.9 million viewers.

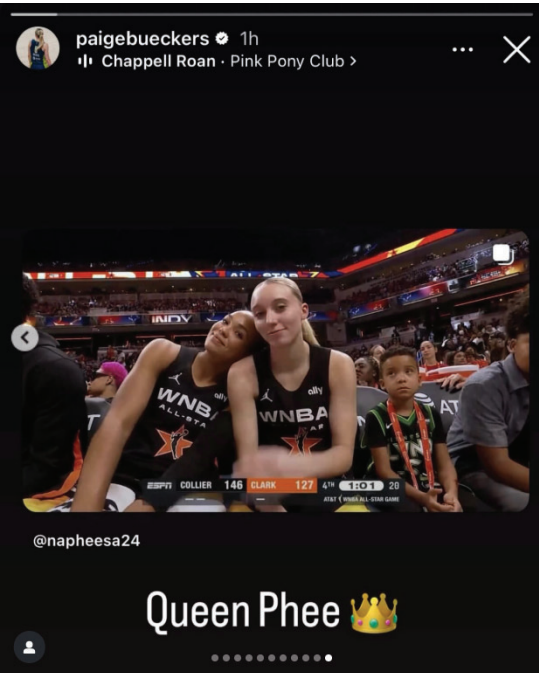
While the league has been failing to provide support for its players, Unrivaled was created. This league, founded by Breanna Stewart of the Liberty and Collier, is a 3x3 basketball league on a condensed court that allows players to have the opportunity to not only not have to go out of the country to play basketball, but can make way more money than the amount that the player makes during the off-season. “We may have had the vision, but this isn’t just our league - it belongs to the players, and the Unrivaled model reflects that,” said Collier on the creation of Unrivaled.

According to Sports Illustrated, the regular maximum salary is \$214,466; however, the super max wage, which a player can receive for the 2025 WNBA season, is \$249,244. In Unrivaled, the average salary is approximately \$220,000 - \$222,222 per player, plus a minimum pay of \$100,000 for all players. Playing in Unrivaled during the off-season means that you are making way more money within a time span of 3 months, especially if a player wins the Unrivaled Championship (a bonus of \$50,000 per player) or wins the one-vs-one tournament (\$250,000). With this type of salary, Unrivaled not only dismantles the prioritization rule that the WNBA has, but sets the bar much higher with amenities including: A “Glam Room” (in partnership with Sephora) for hair and makeup, a childcare room for mothers,

and a content creation hub, to name a few. With these amenities, the players were able to create a space for them to be successful.

The Collective Bargaining Agreement (CBA) is the contract that is shared between the WNBA and the Women’s National Basketball Players’ Association (WNBPA). The agreement typically includes salary caps, free agency, draft picks, and player contracts, among other provisions. The most recent CBA deal was made in 2020 with WNBA commissioner Cathy Engelbert and Seattle Storm player and WNBPA president Nneka Ogwumike and was supposed to last until 2027. The deal included additional cash compensation elements. Meaning that if a team won a tournament that happened during the WNBA season (in this case, the Commissioner’s Cup and participation in All-Star Weekend), they would get extra money plus their paycheck, as well as the runner-up and the MVP in the final game. The CBA also offered guaranteed premium economy seating on flights. Some flights are currently chartered; but in the new CBA, players are fighting for guarantee league-wide chartered travel to be provided since it is a safety issue and needs to be written. With the deadline pushed to Oct. 31, 2025, if the new deal is not agreed upon, there is a possibility of a WNBA lockout happening.

Furthermore, with the viewership of the WNBA increasing, more brands, companies, and people are investing in the WNBA and its players. With the value of the league skyrocketing every year, this shows that change needs to be made, or the golden era wouldn’t last as long.



Paige Bueckers Instagram Story supporting Collier’s statement./*Courtesy of @paigebueckers on Instagram*



Angel Reese supporting Naphessa Collier’s statement on X./*Courtesy of Sportskeeda on Facebook*

Sports Recaps: Senior Week Edition (10/13 - 10/17)

By Manuel Polanco
Sports Editor

We end off the week with all three teams riding a winning streak and celebrating their senior athletes.

Women’s Soccer

On Oct. 14, the women’s volleyball team faced off against CCNY in their first home game in well over two weeks. BC was playing with a new head coach this game, Lauren Caiaccia, and she got the win in her first game as HC. In a jam-packed game that went to four sets, BC won this electric game 3-1.

The four sets went as follows: [25-16, 24-26,25-19,25-16]. BC slowed down a bit in the second quarter but was able to recoup the next two sets and get the win. Speaking with sophomore Danielle Fuxman in the postgame, this is what she had to say,

“We made sure we were supporting each other the whole time, and any time we were stuck or in a rut, we made sure to reset mentally and get ready to get back into the game,” Fuxman said. She ended her night with eight kills.

Freshman Ella Snobar had 10 kills, two blocks, and one ace, senior Amra Mulic had seven kills and five aces, and freshman Saule Okeke-Ziburkus ended her night with 17 kills and one ace. BC went on to face the Saint Elizabeth University Eagles on Thursday, Oct. 16.

The win streak is now at two after their close and come-from-behind win against Saint Elizabeth. BC won this game 3-2, and their record sits at 9-10 after this win. BC lost two sets in this game,



Brooklyn college Womens soccer honoring seniors Sage Bernstein and Shakhzoda Isomidinova./Courtesy of BC Athletics

but were dominant from then on and took this to the fifth set.

The sets went as follows: [25-13,22-25,25-15,21-25,13-15]. This game was won by another great showing from Okeke-Ziburkus, who ended her night with 15 kills and two blocks. Snobar had 12 kills and three blocks, Fuxman had 12 kills, and senior Ayatallah Elkotby had three kills and four blocks.

With a great win streak on their backs, BC hopes to add onto it as they will face John Jay College on Oct. 23 at 7 p.m.

Women’s Volleyball

Playing at home and during Senior day, BC honored two of their graduating seniors, midfielders Shakhzoda Isomidinova and Sage Bernstein for their successful college tenure and athletic success. BC wanted to give their athletes a good sendoff as they faced off against Lehman College and put on a show, winning 4-1.

The star player of today’s game was sophomore Gianna DiPronio, who scored two goals and had two assists this game. DiPronio scored her first

goal at the 30-minute mark. Her second goal came at the 68-minute mark with help from teammate Alyssa Hardison.

Bernstein saved a goal at the 37 minute, when Lehman tried to tie the game but ultimately failed as Bernstein was quick with the block. Bernstein would get the one block as she would switch positions later on.

Junior Imani Dickens had one goal to end her night, Hardison had two assists, and Isomidinova had one goal in her game as well. BC’s record is now 4-9, and they will play again on Oct. 25, against the CCNY Beavers at Randalls Island.

Men’s Soccer

There is magic in the air when it comes to this men’s soccer team as they remain undefeated at home in the season. They were honoring their seniors on Oct. 15 in their game against CCNY. Those seniors were Sadeek Brown, Benedick Augustin, Nikala Metreveli, Samuel Salinas, and Iakob Berishvili. Congratulations on four successful years at

Brooklyn College and your time on the Soccer team!

BC won 3-0 against CCNY and continued to be dominant at home. Key goals from rookie Andrew Gavrilov and Emir Imamberdiev propelled them to a win. Freshman Wilson Munoz had seven saves this game as he was a key contributor to the win as well.

Gavrilov would score his first goal in the first quarter with some help from teammates Asatullaev and Metreveli. Imambrediev scored in minute 18 with help from Metreveli, who ended his night with two assists.

At minute 40, Gavrilov got his second goal of the game, helping create breathing room for BC. Maybe the unsung hero of the game, but Munoz’s seven saves this game came at crucial moments, and his last one at minute 75 helped seal the win.

With their astonishing seven straight wins at home, BC went on the road to face York College in their second-to-last game of the season.

Another feel-good win for BC as they won 3-1 against York. Their

winning ways continue, and they keep rising in the division rankings. With this win, BC keeps their place at the top of the standings and will easily clinch a playoff spot.

Imambrediev scored a goal in back-to-back games and got the party started with a goal at minute 24. Munoz again came up clutch with an important block at minute 40 to keep the game 1-0. York would tie it in the second half, but it would not last.

The dynamic duo of Metreveli and Gavrilov came alive in the second half as Metreveli would pass to Gavrilov to give them the lead. Freshman Forward Ben Straus came off the bench and scored a goal, helping the team win 3-1.

Munoz ended his night with six saves, Metreveli had one assist, Gavrilov had one goal, and Imambrediev had one goal and two assists to end his night. BC will end their regular season on the road against Lehman College on Wednesday, Oct. 22.