

Protesters Condemn Mayor Mamdani's
9/11 Memorial Attendance
Pg. 2

BLMI Hosts Welcome Back Event
Pg. 4



THE BROOKLYN COLLEGE VANGUARD

Fall 2026, Issue 1 vanguard.blog.brooklyn.edu  @thebcvanguard Wednesday September 16th



NYC Queer Voices Hosts Fourth Annual Film Festival
Pg. 5

Opinion: Long Albums are
Ruining the Music Industry
Pg. 9

BC Sports Recaps: (09/01 - 09/10)
Pg. 10

School SurvivalGuide Zine
Pg. 12

Cover by Jocelyn Rios

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@STU-MAIL.
BROOKLYN.CUNY.EDU

MANAGING EDITOR
SERENA EDWARDS
SERENA.EDWARDS@TV.CUNY.
EDU

BUSINESS MANAGER
SAMURAH ISLAM
SAMURAH.172@GMAIL.COM

LAYOUT EDITOR
JOCELYN RIOS
JOCYWOWC@GMAIL.COM

DIGITAL EDITOR
ADRIAN SKEANS
ADRIANJSKEANS@GMAIL.COM

CONTENT CREATORS
AMEENA KHAN
AMEENA.EHSAN.KHAN.2007@
GMAIL.COM

MARS MARTE
VICTORIA0731M@GMAIL.COM

PODCAST MANAGER
ANASTASIA GIGAURI
GIGAURIANASTASIA44@GMAIL.
COM

SECTION EDITORS

NEWS: EMILY NIXON
EMILYNIXON05NEWS@GMAIL.
COM

FEATURES: RENAE VISICO
RENVISICO@GMAIL.COM

ARTS: MARGOT DRAGOS
MARGOT.DRAGOS@MACAULAY.
CUNY.EDU

OPINIONS: SAMUEL MORTEL
SMORTEL40@GMAIL.COM

SPORTS: MANUEL POLANCO
MANNYPOLANCO764@GMAIL.
COM

STAFF WRITERS
HAADI AMIR
REAGAN MCLEAN
AMANI NELSON
GABRIELLE OUDKERK
MAX RANIERI
ELIANNA TSIGLER
ZAKIA YESMIN
MICHELLE ZHEN

STAFF PHOTOGRAPHERS
H.M. AYE
TIFFANY EDWARDS
OLIVE TREADWELL
ALLEN ESPINAL

STAFF CARTOONISTS
NICOLE RUIZ
CHAVELY REYNOSO
JOSIAH SANON
GENNA AYYAD

FACULTY ADVISOR
MJ ROBINSON

NYC Mayor Mamdani Attends 9/11 Memorial Despite Controversy

By Emily Nixon
News Editor

New York City (NYC) Mayor Zohran Mamdani was one of many in attendance at the 9/11 memorial ceremony at the former site of the Twin Towers. Numerous people started petitions in the late summer calling for the mayor to stay away from the memorial, making it the first time in history that an NYC Mayor has been asked to be absent from the ceremony.

“I will proudly honor the families, the survivors, the first responders forever impacted by that horrific terror attack by standing alongside them at this year’s 9/11 commemoration,” Mamdani told CBS News New York’s Marcia Kramer on July 28. “Reaffirming that we will never forget the solemn day felt by all of us who call this city home, and frankly, by all of us who call this country home.”

During the ceremony, ABC News reported that former NYC Mayor Rudy Giuliani, who held office during the 9/11 attacks, shook hands with Mamdani and exchanged pleasantries.

Giuliani was one of many who criticized Mamdani’s decision to attend the ceremony, saying Mamdani “doesn’t agree that September 11 was an Islamic terrorist attack on the United States of America,” in an interview with Newsmax.

Among his reasons to bar Mamdani from the ceremony, Mamdani’s priorities and connections were a point of suspicion for Giuliani.

“Mamdani is a clear supporter of [Islamic takeover]. All of the muslims he supports are murderers,” said Giuliani in the interview.

But Giuliani wasn’t the only one angered by Mamdani’s presence. After the memorial ceremony, hundreds of protestors gathered outside City Hall and marched through the streets of Manhattan, expressing their frustration at Mamdani’s appearance at the event.

One prominent attendee of the protest was Jake Lang, a pardoned Jan. 6, 2021 rioter, who posted two videos of him walking in the protest on X. One post showed signs with “Deport All Muslims” and “Deport 100 Million” being held by protestors behind Lang.

In another post, Lang wrote “Thousands of Christan Crusaders took over NYC for a true 9/11 Memorial March. The message we sent is clear: Stop the Islamic takeover.”

Some NYC legislators, such as Governor Kathy Hochul, have remained supportive of Mamdani’s decision to appear



Mayor Mamdani’s statement on 25th anniversary of 9/11./
Courtesy of NYC Mayor’s Office Youtube Channel

at the ceremony.

“Division should not prevail over the spirit of unity that brought us together after September 11th,” stated Hochul in a post on X. “The Mayor of New York City will be there, as he should be.”

A petition started by Giovanni Galante who lost his wife on 9/11, has garnered 115,413 signatures in support of barring Mamdani from the memorial ceremony.

The petition stated that Galante was concerned about Mamdani’s “public positions, associations, and responses to rhetoric that many perceive as hostile,” such as “support for, or associations with, individuals [... who] are viewed by concerned [9/11 victims’] family members as dismissive of American institutions or insufficiently critical of extremist ideologies,” among other incidents.

Opponents of Mamdani’s attendance have criticized his recent gift of a 9/11 ceremonial pen to his Chief Counsel Ramzi Kassem. Kassem and his team wrote both executive orders signed by Mamdani with the pen as part of his duties as chief counsel.

Mamdani signed Executive Order 22, which safeguards “New York City’s Essential Services”, and Executive Order 21, which established Sept. 11 as a “citywide day of remembrance and service.”

In 2018, Kassem volunteered to represent Ahmed Muhammed Haza al-Darbi, who pleaded guilty to working with al-Qaeda during the early 2000s, as his defense lawyer, according to The New York Times (NYT).

“[al-Darbi] – in about late 2000 or early 2001– began working with a group of al Qaeda operatives [...] on plot to attack civilian oil tankers in the Strait of Hormuz and/or off the Yemeni coast in the Gulf of

Aden,” states a stipulation of fact surrounding al-Darbi’s case from 2013, released by the same NYT article.

Counter petitions, such as the one created by Ryan Shrime, demanded that others respect Mayor Mamdani’s decision to attend the ceremony. Shrime’s petition, started six days ago, collected 155 signatures by 9/11.

During the 9/11 memorial, live broadcasting by various news services caught Mamdani and NY Representative Alexandria Ocasio-Cortez (AOC) greeting each other with smiles while the ceremony continued behind them.

The New York Post released an article saying the pair were “yukking it up” during the ceremony.

Former Mayor Giuliani’s security guard and former candidate for NY City Council, Michael Ragusa, posted on X about the incident, claiming he was present during the moment caught on camera and that it lacked context.

“The videos of @NYCMayor and @AOC laughing are not true. I was standing next to them the whole time. The camera just caught her greeting him hello,” wrote Ragusa. “And for the record, I am a lifelong Republican who has been very critical of these two. I’m just sick of this fake news and people just saying whatever they want.”

Ragusa had also discouraged Mamdani from attending the 9/11 memorial.

“@RudyGiuliani is the only mayor who should be at the 9/11 25th Anniversary. He led us through the darkest time in history,” wrote Ragusa on X on July 26.

Ragusa also said politicians on both sides of the aisle were “laughing and joking” behind him as he attended the event.

Other users, such as Lucas

Sanders, posted a photo of Giuliani, Vice President JD Vance, and United States Secretary of Commerce Howard Lutnick smiling during the same event on X.

“Everyone! Here’s AOC and Mamdani laughing yesterday at the 9/11 event: Oh wait! That’s JD Vance, Rudy Giuliani, and Howard Lutnick,” wrote Sanders.

With many polarizing takes, CNN host and lawyer Van Jones made one thing clear about his view on the protests on his X account.

“This protest was one of the stupidest, most UN-American things anyone could ever take part in,” wrote Jones. “It was a despicable act of anti-Muslim bigotry — plain and simple. And it had no place in NYC — yesterday or ever.”

Throughout the petitions and claims made against him, Mamdani kept his focus on honoring the victims of 9/11 and understanding his connection to 9/11 as NYC’s leading politician.

“I’m proud to be the mayor of this city, [...] what I want this week to be a focus on is on the families whose loved ones were stolen from them 25 years ago, in the horrific act of terror of Sept. 11,” Mamdani shared in an interview with WJAC6, a Pennsylvania-based affiliate of NBC News.

“So, in the days to come, my focus will be on attending events that memorialize that incredible courage.”

25 Years Later, NYC Mayor Zohran Mamdani Opens the 9/11 Ground Zero Files

By Zakia Yesmin
Staff Writer

Ahead of the 25th anniversary of the Sept.11 terrorist attacks, New York City (NYC) Mayor Zohran Mamdani announced the release of more than 170,000 pages of city records detailing the government’s response to the attacks and their aftermath on Sept. 8 at City Hall.

“The very least our city owes the families, survivors and first responders whose lives were forever changed by the Sept. 11 attacks is transparency and accountability,” said Mamdani at the press conference. “For too long, New Yorkers have had to fight for access to records that should have been available to them in the first place.”

The release settled two long-running lawsuits brought by the advocacy group 9/11 Health Watch and included the long-referenced Harding Memo, a set of documents known as the “68 boxes” that went unlocated until 2025 despite repeated Freedom of Information Law requests.

At the press conference, Jon Stewart, former host of “The Daily Show” and longtime advocate for 9/11 first responders, said he wanted to be “fair to the city,” noting officials didn’t publicly acknowledge the toxic air until Oct. 2001.

Stewart criticized past administrations, citing a memo titled “Legislative Alternatives to limit the City’s Liability relating to 9/11/01,” which he claimed was “the city covering their ass,” during the press conference.

John Feal, founder and president of the FealGood Foundation and author of “I Will Follow You Anywhere,” said the release, while historic, contained no “smoking gun”, in an interview with CBS News.



Mayor Mamdani attending the 9/11 memorial./
Courtesy of NYC Mayor’s Office via Flickr

“There was just smoldering facts that we knew that the air quality wasn’t safe,” Feal said. He noted that nearly 10,000 people have died of 9/11-related illnesses since the attacks, and that of the 155,000 people enrolled in the World Trade Center Health Program, more than 57,000 have a certified cancer diagnosis.

“That’s one in three [victims],” said Feal. The “Harding Memo,” an Oct. 2001 memo from then-Deputy Mayor Robert Harding, indicated the city knew of the air quality dangers and its own legal liability even as it publicly declared the air safe, according to ABC News.

An undated internal letter to Harding also listed potential grounds for lawsuits against the city, including health advisories that led people to return to the area too soon, rescue workers being given faulty equipment, and police failing to secure businesses from looters, according to NBC News.

Another document showed asbestos on the facade ledge of 15 John Street, away from Ground Zero, in July 2002, ABC News reported.

Aseparatememofromearly in the Michael Bloomberg Administration, five months after 9/11, warned that the city was “leaving itself open to a barrage of lawsuits” and urged officials to “discontinue telling people to clean their apartments with wet mops and rags,” according to NBC.

NewYorkCityCorporation Counsel Steven Banks said the City’s Department of Investigation is now looking into what officials knew, when they knew it, and why the information appears to have been

withheld, according to NBC.

Banks added that the 170,000 pages released are only the first batch of what could total millions of pages, many of which had been out of the city’s possession for years after being turned over to the WTC Captive Insurance Co., the federal World Trade Center insurer.

Nearly 6,000 people have died of 9/11-related illnesses since the attacks, according to advocacy group 9/11 Health Watch, ABC News reported.

According to 9/11 Health Watch, city officials had stonewalled the group for years, keeping the documents out of view of the public, Congress, and even the New York City Council.

The group’s attorneys said they first uncovered the “Harding Memo”, not through the city, but in a search of 300 boxes of records held in a private collection in Texas, according to the Daily Caller.

The memo itself, sent by City Hall lobbyist Michelle Goldstein to then-Deputy Mayor Robert Harding in October 2001, warned that the city’s Law Department expected as many as 35,000 potential plaintiffs to sue over Ground Zero-related injuries, according to

Asbestos.com.

Goldstein recommended that the city push Congress to create a victims’ compensation fund or seek federal protection from future claims, specifically flagging the risk of “toxic tort cases that might arise in the next few decades.”

Just five days after the attacks, the Giuliani administration publicly stated that residents faced a “very low risk” of short- or long-term health effects, even as those internal warnings circulated behind closed doors, according to asbestos.com.

Mamdani framed the release as an ongoing effort, not a one-time disclosure.

“This portal is part of our administration’s enduring commitment to honor those we lost, care for those living with lasting health consequences, and give thousands of New Yorkers the answer they’ve been asking for.”



Families gathered at the 9/11 memorial./*Courtesy of NYC Mayors office via Flickr*

BLMI Opens Its Doors To The BC Community During Welcome Day

By Renae Visico
Features Editor

On Thursday, Sept. 10, the Brooklyn College (BC) Black Latino Male Initiative (BLMI) kicked off the Fall semester by hosting their annual Welcome Day in their office at William James Hall 3309.

The Welcome Day was open to new and returning students, serving as a useful reminder of the benefits a BLMI membership can provide for any interested BC student.

“We have a whole mixed bag of different people, different walks of life here, regardless of how you identify. Our job here is to support you,” said Program Coordinator Shadiq Williams. “Everything that we offer, all of our events and resources, are open to all of you, no matter what.”

The first resource that prospective students were introduced to was the BLMI space itself. Filled with computers, snacks, and cozy communal spaces, the BLMI office is designed to be a warm environment for students to build community with each other.

“Out of all the things that we provide with our program, I think the most important thing is the space,” BLMI Director Christopher Rodriguez told the Vanguard. “Students walk in and they learn from each other, have fun conversations, and they walk out with something new every time.”

Williams described additional team-building and community-focused

resources that BLMI offers to its members, including a study abroad scholarship, career advising, and leadership retreats.

“I became a member after the leadership retreat,” senior Andre Miller told the Vanguard. “There was a lot of introspection [that touched on] a lot of men’s mental health. It was very vulnerable.”

The BLMI staff emphasized their dedication to helping members grow not only as intelligent students, but as empowered and empathetic people.

“We want to make sure that in the time that you spend here at Brooklyn College, you’re not leaving with just a degree,” Williams continued. “You’re leaving much more enlightened, informed, and passionate. [...] All of the things that are going to make you even stronger in the world outside of college.”

Many new students especially looked forward to making new friends and strengthening their network on campus with fellow students and faculty through BLMI.

“I hope that I’m able to overcome my social anxiety,” said freshman Dylan Korogluyev. “I’d like to meet new people and be more involved in the school campus.”

“I hope that I gain a lot more new connections with other people,” freshman Isabelle Pellew told the Vanguard. “I like the opportunity to talk to the coordinators about your future.”

Welcome Day also introduced the BLMI Peer Mentors for the Fall semester. These mentors

are helping fellow underrepresented students adjust to life at BC.

“My biggest goal is to get to know my mentees. I’m excited because I want to give back to the community,” Peer Mentor Manuel Martinez Valdez told the Vanguard.

Whether it be through hosting workshops, helping mentees figure out class schedules, or just being a listening ear to their experiences, this semester’s Peer Mentors are dedicated to helping underclassmen thrive and feel seen.

“Part of what we have to track is their GPA, making sure they’re on time for classes,” Valdez continued. “I want to make sure they’re successful, and connect them with resources that they need to be successful.”

“We do have a lot of students who drop by the office, and they’re not actually part of the program,” explained Peer Mentor Tamia Turner. “I want to put us more on the market because there’s a lot that we offer. That would help a lot of students who might feel that the office would never be for

them.”

The BLMI community’s dedication to inclusivity is reflected in their collaborations with the Immigrant Student Success Office (ISSO), which was also introduced during Welcome Day.

“We are focusing on being present for our students in terms of facilitating a lot of mental health support,” ISSO Director Jesus Perez told the Vanguard. “We want to build this partnership to create these connections [with BLMI & the BC Personal Counseling office] that center students.”

Moving forward, BLMI staff plan to continue improving resources for their members, including their career closet filled with professional clothing for students to wear to interviews.

“A lot of students have a lot of opportunities and interviews lined up that they don’t have professional clothing readily available to show up to,” said Rodriguez. “They miss out on opportunities just for something as little as not

having a shirt and tie. So we have that and we’re going to grow that.”

Ultimately, BLMI staff want students to know they are an open resource for community, personal, and professional development.

“Our mission is to recruit, retain, and graduate,” said Perez. “Education happens outside of the classroom as well.”

For more information on BLMI, visit @bcbmi on Instagram or 3309 James Hall.



BLMI Peer Mentors, staff, and members in front of the office’s mural./
Courtesy of Allen Espinal



Attendees listening to a presentation about BLMI resources inside its office./
Courtesy of Allen Espinal

Youth Showcase at Queer Voices Shows How The Next Generation Wants To Be Heard

By Margot Dragos
Arts Editor

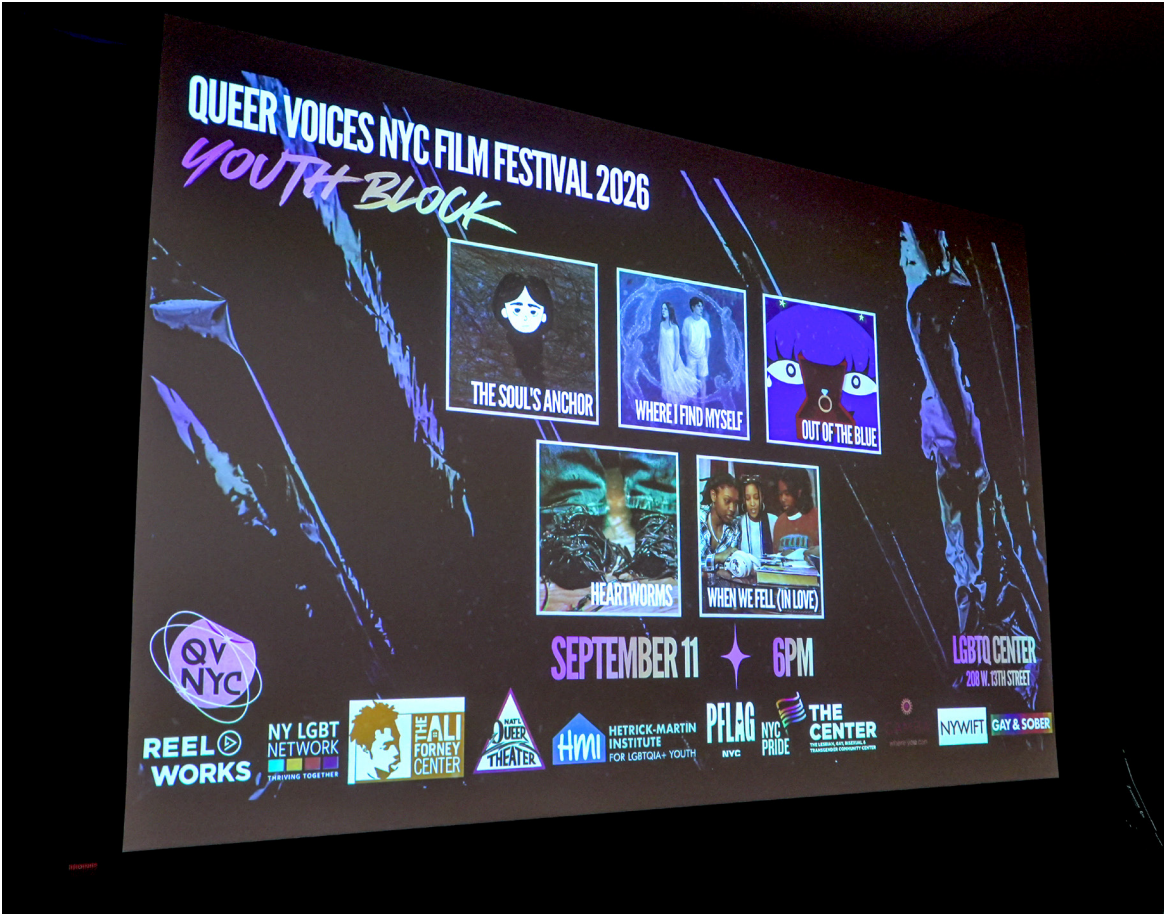
A new generation of queer artists took the spotlight at “Queer Voices: New York City Film Festival’s Youth Showcase” on Sept. 11. This is the fourth annual festival, held at The LGBTQ Center (The Center) in Manhattan.

The Center provides resources to and fosters connection among LGBTQ+ individuals. This year’s theme is “Queering the World,” and it featured over 100 films from multiple countries. Various events were held during the festival, including the Youth Film Showcase, which highlighted filmmakers aged 14 to 18.

Before the showcase, a mixer was held, allowing guests to connect and build community. The free event connected young LGBTQ+ creatives with organizations that can support them.

Organizations such as PFLAG, National Queer Theater, and NY LGBT Network were tabling at the event.

“I think it’s so important to have a presence at events where queer youth get to thrive and know they’re not alone, that they should not only be tolerated but they should be celebrated,” Shelby Hall



Projection of featured films at the Queer Voices Film Festival./*Courtesy of Olive Treadwell*

Denney, who tabled for PFLAG and its Safe Schools program, told The Vanguard.

“And so being here I’m able to help with that celebration of queer youth voices while also being a resource [...] and connecting with the kids.”

“It was surprising to see the community here behind what made this

festival possible, [such as] the government support,” said New York University (NYU) student Steven Wang when asked his favorite part of the festival.

“I also do film, and it’s really cool to see everybody’s perspective and how that translates to a film and what kind of story they come up with.”

Five films were screened, varying in genre and covering multiple sexualities. They explored aspects of being queer that weren’t always typical.

“Heartworms” by Finch, an NYU student from Texas, was a queer body horror that captured “the anxiety of feeling like a pariah and a social parasite to your peers in college,” according to the official film festival website.

“I really think we should have more gay films that are about more than just being gay, that are just people in films that are gay that we can relate to, but the storyline is about so much more,” Finch told The Vanguard.

“I’m trying to make the films that I wish I could see more, and I feel like [Queer Voices:

NYC Film Festival] is the perfect avenue to share that.”

The showcase featured an animated film, “The Soul’s Anchor” by Sanjali Paruthi from Toronto, Canada. Her film was an experimental short that explored how cutting your hair can act as a “physical anchor to a shift within the soul.”

Finch and Paruthi answered audience questions at a Q&A after the showcase, where they detailed their creative process, what they learned, and specific themes of the films.

“My film was deeply personal,” Paruthi said at the Q&A. “I cut [my hair] during my freshman year of college [...] I wanted to make a film that didn’t necessarily tell the exact story but told all of the emotions I was going through, and put it in a way that a lot of people would be able to relate to.”

Another film was “Out of the Blue” by Vivian Nguyen, which used both animated and live-action elements. It tells the story of a grocery store cashier who falls for a customer and imagines their relationship, using an orange and a blueberry to represent each girl.

“Where I Find Myself” by Saidey Kim and Sydney Kim is a documentary that follows two teenagers, Alexander and Maëlle, who come to understand their identities as gay and lesbian.

The narrative short “When We Fell (in love)” by Kayla Buckley travels through a

family’s history, covering how black love existed from the 1950s to 2020s.

Notable figures such as Queer Voices founder and CEO Brandon Smith and NYC’s first openly gay borough president, Manhattan Borough President Brad Hoylman-Sigal, provided opening remarks before the screening that emphasized the importance of highlighting queer communities throughout the festival.

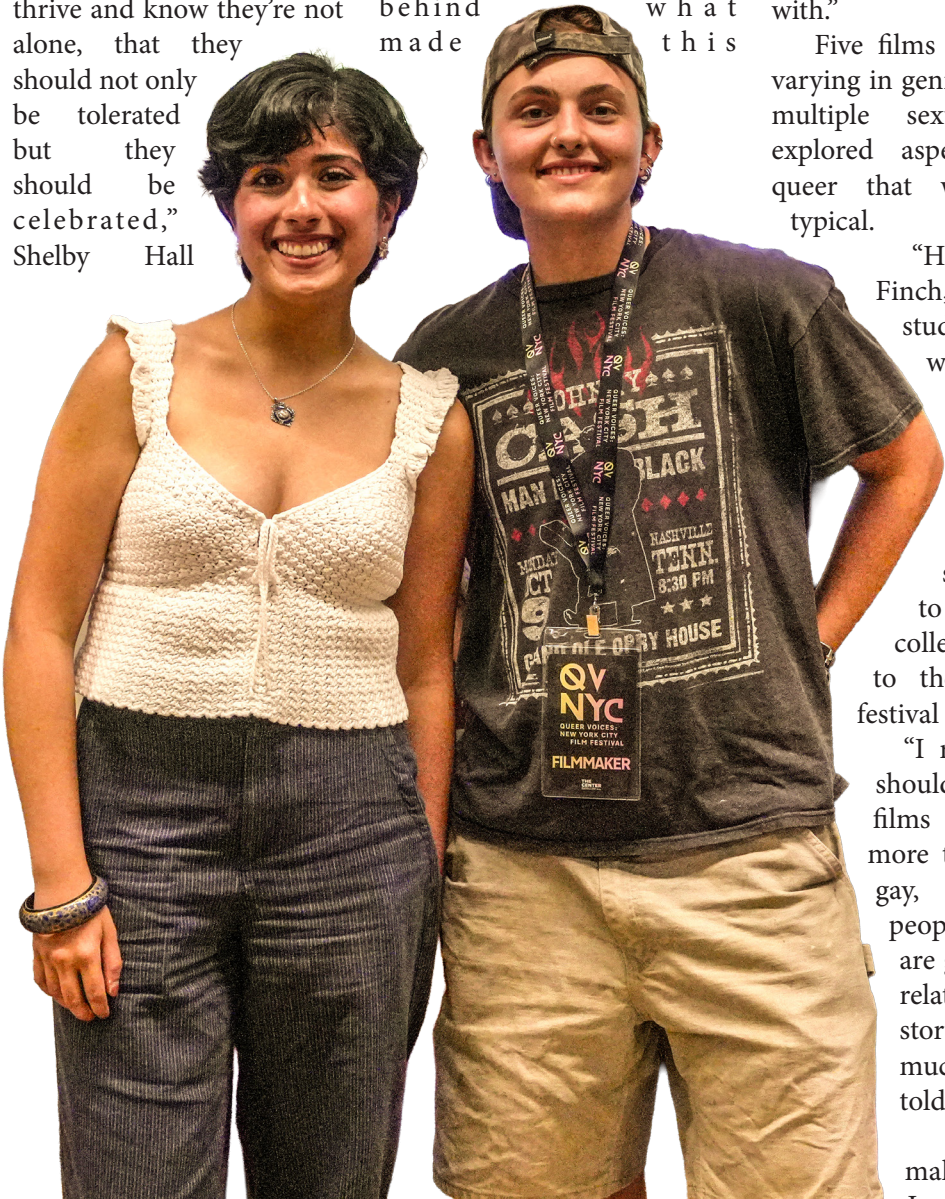
“There’s always a political climate around queer people, but we are here because we are prevailing throughout all of this calamity and mess,” Smith said in his speech. “And having a community just shows us how much support that we have and why the fight is so much bigger than all of us.”

Each filmmaker used their film to start a new conversation about what it means to be young and queer in society today.

“Young people are going to be leading the future one day,” Paruthi told The Vanguard. “There are a lot of issues right now in terms of fighting for queer rights, so I think having youth voices out there is really important.

“We know how we want our futures to be and how we want to shape them, and we should be part of the conversations that are happening now.”

Queer Voices: NYC Film Festival’s Youth Showcase can be streamed from now until Sept. 21.



L to R: Youth filmmakers Sanjali Paruthi and Finch./
Courtesy of Olive Treadwell

Without Music, Life Would Be a Mistake: The Met Museum’s “Musical Bodies” Exhibit



“Musical Bodies” at The Met Fifth Avenue./
Courtesy of H. M. Aye

By Ameena Khan
Content Creator

From June 7 through Sept. 27, The Metropolitan Museum of Art (Met) opened a new exhibition, “Musical Bodies.”

The Met brings together the earliest depictions of musical instruments throughout various civilizations to understand the evolution of musical instruments and their relationship with the human body today. The exhibition questions the relationship between musical instruments and the human body, which are interconnected as one.

Funded by Barbara Tober, the Diane W. and James E. Burke Fund, the William Randolph Hearst Foundation, and the Gail and Parker Gilbert Fund, the exhibition was curated by author Bradley Strauchen-Scherer.

“The ‘Musical Bodies’ exhibition is an attempt to get us to think about the role that musical instruments play in our lives as being central to human identity and human activity,” Strauchen-Scherer stated in the Virtual Exhibition Tour.

“This exhibition brings

together instruments, artworks, sculpture, and artifacts of pop culture from over 10 curatorial departments at The Metropolitan Museum of Art, and over 30 lenders from the US and abroad, around 130 works of art.”

As visitors enter the gallery, they are welcomed with an immersive experience of various forms of music and art.

Visual displays of paintings, illustrations, musical dresswear, statues, and personified musical instruments such as “Venus and the Lute Player” (ca.1565-70), “Repatriation of Tipu’s Tiger” (2022), “Woman’s Under-Kimono (Nagajuban) with Piano Keys and Libretti from Two Songbooks” (ca. 1930s), “Six-armed Mahakala” (18th century) and “Symbol Guitar” (Late 1990’s-Early 2000’s), respectively.

Visitors, such as Kurt Gottschalk, a journalist and music critic, and Monika Weiss, a contemporary visual artist and sound composer, expressed their impressions of the exhibit and the pieces that stood out to them.

“I know the guy who made [“Mannequin

Bass” (2012)], ” said Gottsachalk. “It’s Ken Butler; he did the cello with the woman’s leg. And he’s fascinating. He makes a lot of playable and unplayable, sort of collaged instruments.”

“Mannequin Bass” features a bass instrument depicted in a humanoid form, as the artist suggests that, in order to play, “the musician must embrace it in an ergonomic dance that merges body, sculpture, and instrument.”

The piece encourages its audience to engage with its sensuality and deepen their understanding of music as inherently human, rather than a symbolic material reflecting human culture.

These visual pieces were also accompanied by audible playbacks of music, as visitors were encouraged to hold headphones to their ears that played clips of music ready to transport listeners to different eras. All while watching projections of the human body being utilized as an instrument against exhibit walls.

“Basically, it feels to me like coming

home, you know?” Weiss commented regarding the diversity of instruments depicted from various cultures. “Going into anything related to music as such. I love that it’s across different centuries and cultures.”

Visitors were encouraged to not only observe exhibited pieces, but to interact directly with “intuitive gestures.” A projector lightened the floor with an interactive keyboard, allowing visitors to tap their feet to produce musical sound.

“By using movements and gestures to summon sound and light in this gallery space, visitors can experience these overlapping realms and become part of the exhibition,” according to the “Engaging the Musical Body” section of the Met’s “Musical Bodies” website.

“There are a lot of artists who create pieces across between sound and performance,” concluded Weiss, reflecting on her own work with visual art and vocals. “[The exhibit] feels like it’s going to be a great introduction for kids to have fun.”

“Musical Bodies” explores humanity’s emotional and cultural connection to music, in tandem with our physical bodies. The exhibit affirms music as a fundamental component of human existence especially becomes relevant, as it concludes that the human body and musical instruments are interrelated: the evolution of musical instruments is impacted as humanity evolves culturally and technologically.

“There’s a permanent collection of instruments,” said Gottsachalk, urging visitors who enjoyed “Musical Bodies” to consider visiting the second floor of The Met to check out The André Mertens Galleries.

“It’s just beautiful, and it’s much more about music and its design.”

The exhibition will be on view at The Met Fifth Avenue in Gallery 199 until Sept. 27.



“Transient Beings” in Gallery 199 at The Met./
Courtesy of H. M. Aye

Who Moves America: IFC Center Hosts Q&A Film Screening

By Amani Nelson
Staff Writer

On Wednesday September 9, On Wednesday, Sept. 9, the IFC Center, an art-house movie theater, hosted a film screening for the opening night of “Who Moves America.” Following the screening, a Q&A featured the producers and members of the International Brotherhood of Teamsters, a large-scale labor organization.

The 87-minute documentary follows workers at the largest shipping courier, United Parcel Service (UPS), as they try to unite their nationwide 340,000 co-workers to fight for a better contract, preparing for what would’ve been the biggest strike since 1997.

When journalist Alex Press asked about the intention behind making the film, co-producer Jeremy Flood said he wanted viewers to be educated.

“We wanted [the film] to be educational [...] We wanted people who, even if you have no relation to the labor movement, you can sort of watch this movie and [understand] how the process happens.”

Keeping up with those intentions post-screening, IFC staff handed out postcards for audience members to write their goals and union knowledge to share with future audiences at other screenings. Sign-up sheets were also passed around to encourage people to contact their fields’ local union.

A major advocate and contributor, the Emergency Workplace Organizing Committee (EWOC), also appeared, promoting itself as a volunteer grassroots organization that helps workers take back power in the workplace by providing resources such as training and workers’ circles.

With a collective interest in themes of solidarity and labor, producer Yoni Golijov revealed how the idea for the documentary came about.

“[At] the end of 2022 [...] I reached out to a friend who works at UPS, and he was like, Hey, I wanna make a film about this. And he was



Sign advertising the film in front of IFC Center movie theater./
Amani Nelson

like, well, you know Mars [Verrone]? Because [Verrone] just asked me the same thing. Do you know Jeremy [Flood]? Because [Flood] just asked me the same thing. And so we were like [...] let’s all meet.”

Reflecting on the producers’ frequent collaborative efforts, producer Yael Bridge shared her viewpoint on how collaboration molded this film’s outcome.

“Filmmaking is inherently collaborative [...] you’re working with a bunch of different people and the way I like to work is in a team. And I guess that is informed by my politics, and that is also something I bring to all of my projects,” said Bridge. “There are four producers, and we all made decisions together.”

Watchers get an insider perspective of what Teamsters had to endure through the lens of shaky wide shots and medium close-ups of drivers loading boxes onto trucks paired with older news clips and interviews shot on older cameras from the original strike in ‘97.

A statement from Teamster member Antoine Andrews later co-signed those claims when responding to a viewer who asked about the influence this film may have had on workers’ conversations beyond their contract. Andrews reflected on working with fellow

Teamster Antonio Rosario, fighting for the rights of Amazon workers, and that connection to Teamsters combating UPS’ efforts to undermine their efforts by doing things such as trying to eliminate paid holidays. “We want everyone to recognize that this is a battle for the working class, and this labor movement has to continue,” Andrews said.

“So the conversations are real, the conversations are happening.”

The conversations are still happening, since viewers were shocked to learn that by the end of the film, a new contract was agreed upon and a strike never happened because of mixed feelings about the terms of the new contract. Instead of framing it as a negative, the producers presented it as a realistic outcome of collective effort that can still be viewed as a success, even though the intended goal didn’t manifest as expected.

Following the in-theater Q&A, attendees began to disperse into the lounging area. Volunteers at Many Hands Workshop took photos in front of the event banners.

Flood expressed his satisfaction with the project.

“[The] great thing about working on something like this [is that] you can see how ordinary people, when they work together, can take on the most powerful forces in the world,” Flood said.

Following his sentiments, Teamster Andrews placed more emphasis on why a documentary like this is so important.

“This film has definitely

impacted my life in a significant way, because it just gave me that extra confidence and encouragement to continue to fight for what’s right, to continue to fight for what I deserve,” Andrews shared. “[The film] definitely encouraged me to encourage those who are coming behind me to fight, because I won’t always be around. So we have to keep that train rolling.”

And so, the posters began to come down, and the crowd began to thin as people made their way out of the closing theater with the story of the UPS Teamsters still fresh in their minds.

To close out the film’s opening night, Golijov expressed the importance of stories like “Who Moves America.”

“The only way we’re going to defend our rights is doing it together, and at the workplace, we have a lot of power.”

IFC Center will be hosting screenings and Q&As with special guests for ‘Who Moves America’ from September 12-14, with regular screenings closing out on September 17.



Q&A panel (L to R): Moderator Alex Press, producer Yael Bridge, Teamster Antoine Andrews, producer Jeremy Flood./Amani Nelson

The Art of Presence: Ending the Doomscroll and Understanding Ourselves

By Michelle Zhen
Staff Writer

The “infinite scroll” is most often attributed to Aza Raskin who, in an Oppenheimer-esque repentance, went on to co-found the Center for Humane Technology in 2018. He has gone on to express his regrets, claiming that the invention is “one of the first products designed to not simply help a user, but to deliberately keep them online for as long as possible”. Today, For You pages all across New York City — and perhaps the whole wide world — are intimately memorized by each and every MTA train cart. Perhaps this includes yours. Indeed, they have mine. However, when we scroll and especially “doomscroll”, mindlessly consuming social media content that makes us feel worse than when we started, we sacrifice a part of ourselves to become one with the thousands of people who do just that every day. To prevent this, understanding the root of the problem is necessary to reclaim our identities and do what we really want to do with the time we have for ourselves.

It’s impossible not to have a phone. Some of us need to call work, keep track of dependents, or are tracked by family and friends ourselves, among other reasons. Maybe your daily step count isn’t necessary, but it’s at least nice to know, and we all need it for Brightspace, whether we like it or not. The world won’t compromise for a handful (to be generous) of phone-havers abandoning a part of what may very well be their flesh and

blood in “the big ‘26”. Like other advancements to globalization, the handheld phone connects us to the world just as effectively as it can distance us from it. The same person who solely takes asynchronous classes is just as capable of texting hundreds of people across the globe.

This dependency on cell phones and everything it’s connected to can make it difficult to pinpoint an addiction in the first place. It’s perfectly normal to have a phone, to use it regularly, and to have active social media accounts. (Multiple, at that.) Is it so wrong to breathe air and keep a water bottle at hand?

The phone isn’t the problem; it’s how we use it. Like other addictions, it “solves” a problem by sedating the afflicted, making their issues feel smaller or even imperceivable with a distraction off of left field. Alcohol doesn’t make work easier, and video games won’t suddenly make its playerbase not afraid of talking to people in person. When we are surrounded by the internet and AI, it is essential to remember that what makes you feel alive and what makes you happy are very rarely related to social media. Plato’s cave has never been more apparent when millions of people view the outside world through their screens. However,

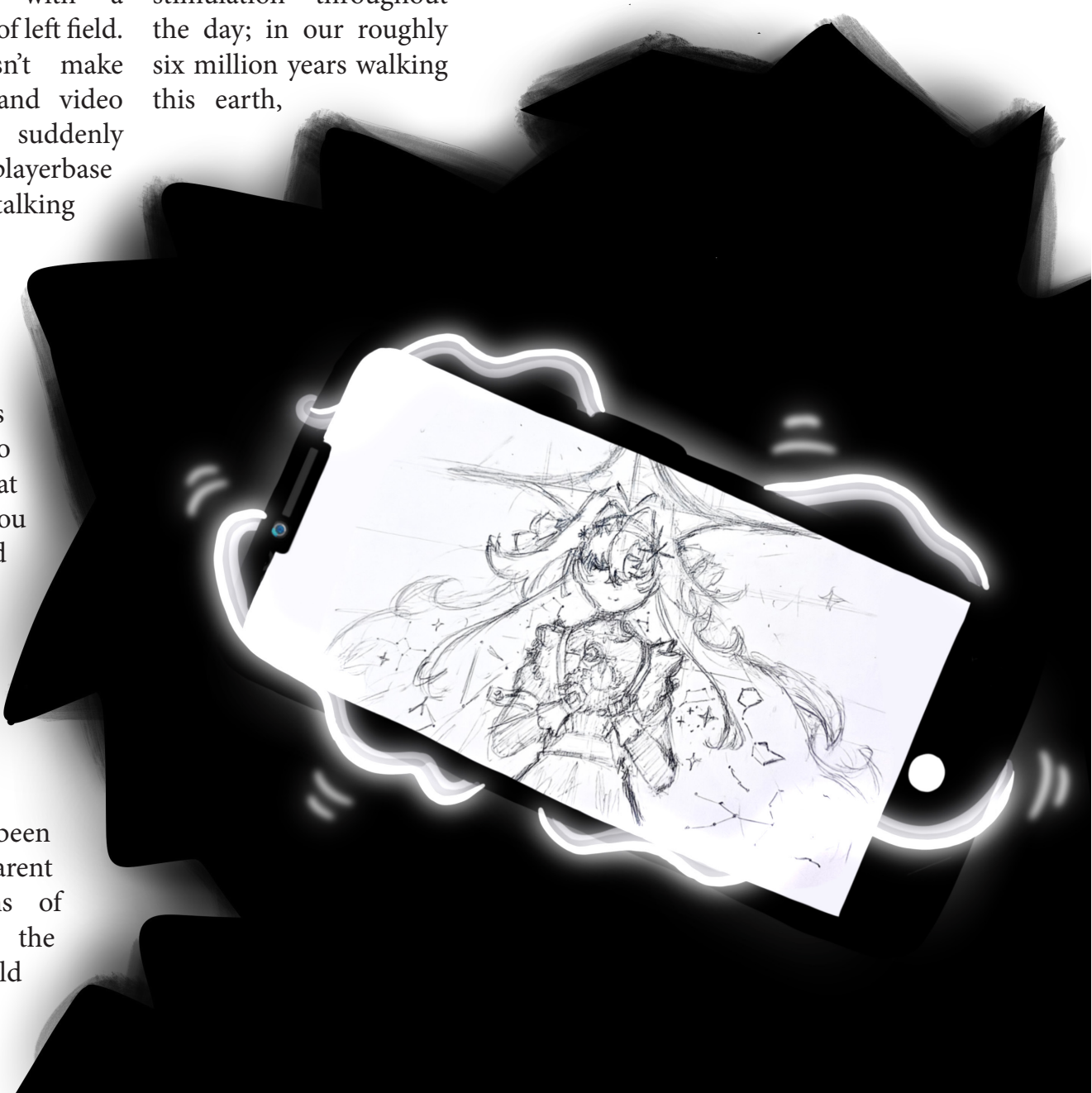
to exit the cave, you have to recognize that you’re in a cave in the first place. And once you’re out? Most of the “doomscrolling” that occurs is during our downtime, or whenever we aren’t doing something important such as working or talking with someone. Some scroll even when working or sitting at class simply because they don’t think it’s important enough for their full attention; perhaps their primary activity is just boring. Some take minutes of their 24 hours daily to find the perfect YouTube video to accompany their meals, delaying the very meals they’re there for in the first place. Perhaps that person is you; well, it used to be me, too. However, this is not true relaxation. Humans were never meant to have so much constant stimulation throughout the day; in our roughly six million years walking this earth,

the telephone has accompanied us for twenty-five thousandths of a percent of that.

To reclaim your life, you have to know what your life is in the first place. That can be hard, especially as the majority of our readership was raised on cell phones, but there is one route to ourselves paved through artistic pursuits. The rise of journaling trends on TikTok and the revival of analog watches and Polaroids are testaments to a rising desire to reclaim our lives and create, especially in an age of AI chatbots. Journaling can be aesthetically pleasing, sure, but it can also be about lists, doodles, simple reminders, and more. What would you do if you had all of the time in the world? Would you still reach for your phone?

The original goal of the internet was to connect people reliably and regardless of distance, yet many “digital natives” are more lonely than ever, knowing little beyond the entire world’s knowledge in the palm of their hand. However, the road is a guideline, not a rule; by taking an original path through personal pursuits beyond the screen, perhaps all of us could become more than even we predicted. Maybe that path will look like a paper and a pen, so long as something is written. Perhaps the path to improvement starts with an essay no different from this one. Yet, no matter what, the outcome is simply up to those who tread that unknown path.

Graphic by Michelle Zhen
and Jocelyn Rios



Long Albums Are Ruining The Music Industry

By Samuel Mortel
Opinions Editor

The music industry has been suffering from a serious epidemic for quite a while: albums are far too long, and it seems like we're reaching a breaking point.

On Aug. 27, Young Thug and his label Young Stoner Life (YSL) released "Slime Language 3," the latest installment in a series of intra-label collaboration records that Thug has been putting out since 2018. I, like most Young Thug fans, was excited for him to return to music, especially looking forward to "Slime Language 3" as the introduction of what the rapper referred to as the "New Generation" of YSL with a fresh group of up-and-coming artists.

Then, the tracklist was revealed, and my excitement turned into dread. "Slime Language 3" had 41 songs, requiring 2 hours and 15 minutes of listening time. That's only 2 minutes shorter than the entire runtime of Ryan Coogler's "Sinners."

After listening to the full project, it honestly felt punishing. Just song after song of disappointment, and it ends up literally draining your energy. You can't help but feel like an artist being willing to put out a record this bloated is emblematic of a lack of quality control and an eroding care for the sanctity of an album as a work of art.

This problem isn't just confined to Young Thug or even just to rap. You could look across the music industry and see numerous examples of some of our most popular musicians making bloated albums.

Does Alex Warren really need 21 songs to get his point across? Does Morgan Wallen really expect people to take nearly 2 hours of their time to listen to his 37-song album?

Throughout history, countless classic, universally adored albums are, at most, only about an hour long. Nirvana's "Nevermind" has only 13 songs and is 49 minutes long. Beyoncé's "Lemonade" has the same amount of songs and the same runtime. In 2018,



Collage by Samuel Mortel

Kendrick Lamar became the first rapper to win a Pulitzer Prize for his album "DAMN," a record with 14 songs and a 55-minute runtime.

There's a real correlation between some of our most celebrated albums being concise and not overstaying their welcome. It's far easier to revisit an album and appreciate it as one, complete statement when it doesn't require you to clear your schedule. This new phenomenon of musicians dumping a flood of songs on one project carries the same weight as Netflix dropping all ten episodes of their new dime-a-dozen streaming show on the same day just so people can binge it, have one conversation about it with their friends, and forget about it the next week. It's just another grain of sand on the endless beach of "content".

Anyone on the planet can picture the iconography of Thriller-era Michael Jackson. The impact and aesthetic of Blueprint-era Jay-Z still stand out amongst his long career. The pure artistry of "Purple Rain" has stood the test of time 42 years later, and you can still feel how much care Prince put into crafting that world. He made a whole

feature film to go along with the album!

There's nothing inherently wrong with putting out a long album or a large amount of music in a short amount of time. There are some great albums that are also pretty long. SZA's latest album surpassed "Thriller" as the album with the most Grammy nominations, earning a nod across 14 categories, all off an album with 23 tracks and a runtime of 1 hour and 8 minutes. Stevie Wonder's classic "Songs in the Key of Life" has 21 songs totaling 1 hour and 45 minutes. "All Eyez On Me" by 2Pac has 26 songs and has a comparable runtime to "Slime Language 3," totaling 2 hours and 5 minutes.

It's not impossible to make a long album that receives critical acclaim, but it's very rare.

The key difference is that any example of this being done successfully is by, objectively, one of the greatest artists to ever live.

If you look at "Songs In The Key Of Life," the project exists in its own world, with its own creative vision. There's another universe where we got another version of the album, one that is forgettable, where all the songs just bleed

together with no cohesive vision or overarching statement. I'm happy to live in this world instead, where Stevie Wonder cared enough about his craft to deliver a piece of art that leaves a lasting impression. There's a reason that after 50 years "Another Star" sounds just as energetic as it did when it first hit record stores, and you still might hear "Sir Duke" playing on the radio. No disrespect to Lil Baby, but I don't really trust him the same way I trust Stevie Wonder.

This uptick of long albums gets even worse when we factor in the trend of deluxe albums. As I alluded to earlier, "Slime Language 3" was Young Thug's second project since his 2024 release. His first return to music was his solo album "UY SCUTI" in 2025, a slog of an album with 20 songs, most of which were either unremarkable or offensively bad. The next week, Young Thug would drop "UY SCUTI (Supernova Edition)" with an extra 8 songs. While a lot of those songs are better than the vast majority of the actual album (mostly due to most of them being recorded nearly a decade prior), they're still buried in an album that's 1

hour and 43 minutes long.

Is it really worthwhile to go through 28 songs to end up with only 10 or 11 songs that are actually listenable?

In 2024, Taylor Swift released "The Tortured Poets Department," a 17-song album that's widely considered one of the worst of her career. Swift later dropped an extended version with 14 more songs, an hour longer than the original. Chris Brown released a poorly received 27-song album earlier this year, and decided to further terrorize the general public by adding another 10 songs in the deluxe.

Frankly, it feels like we lost the plot. We can't keep being expected to sit down for an hour and a half or even longer and endure 10 songs that could've easily been cut from a 25-song project. This epidemic of unnecessarily long albums shows a lack of respect for fans, a lack of respect for music as an art form, and just makes long-lasting, timeless albums rarer.

That’s Cap: MLB’s Hancel Rincon Gets Penalized for Cap Style

By Manuel Polanco
Sports Editor

On Saturday, Sept. 5, the St. Louis Cardinals rookie pitcher, Hancel Rincon, made his major league debut facing off against the Colorado Rockies. Major League Baseball (MLB) Umpire Doug Eddings told the rookie to fix his tilted hat on the mound, a statement that not only shocked the announcers but also Rincon’s manager, Oli Marmol.

When Marmol went to talk to Eddings about it, he was ejected from the game but got his money’s worth and began arguing with Eddings. “We have a kid making his debut, and in between an at-bat, he tells him that he needs to fix his hat and, ‘The kid’s not going to wear his hat like that on my field.’ Last I checked, this is Coors Field, so I took issue with it,”

Eddings shared with the NY Times. MLB players have always worn their caps in various ways, most commonly styled sideways, popularized by Dominican closing pitcher Fernando Rodney. Rodney was known for wearing his hat tilted to the side, as homage to his late father. The controversy that lies within this situation is the verbiage used. An umpire telling a player how to wear their hat on “their field” and trying to make the game about them. Umpires are only allowed to comment and remove apparel on a player’s attire if it is distracting to the hitter. Eddings point of view was that Rockies players had brought up Rincon’s hat as a distraction but according to an article from The Athletic, this wasn’t true. “Eddings, the crew chief and

plate umpire in that game, told two reporters afterward that he acted after a Rockies hitter asked if Rincon was allowed to wear his cap tilted. A Rockies staffer, who spoke under condition of anonymity because they were not authorized to speak publicly, disputed that account, saying none of the team’s hitters mentioned Rincon’s cap.” To many, this seemed like Eddings avoiding responsibility for his actions. This wasn’t his first involvement in controversy either, as he came under fire in the 2005 American League champion series, for a botched call. MLB subsequently reprimanded Eddings and told him that he went too far in policing the rookie’s hat. Eddings apologized for his remark and spoke to the rookie directly.



St. Louis Cardinals manager Oli Marmol arguing with MLB Umpire Doug Eddings./
Courtesy of Isaiah J. downing via Imagin Images

The Cardinals optioned Rincons back to their Triple A affiliate, the Memphis Cardinals after all was said and done. They continue to make their post season push, hopefully without needless drama.

BC Recaps 9/01-9/10

By Haadi Amir
Staff Writer
& Manuel Polanco
Sports Editor

The Brooklyn College (BC) Fall Athletic season is back! As the new fall leaves hit the ground, heavy winds of wins and special moments follow through. This week kicked off debuts in women’s volleyball and soccer, along with the men’s soccer season.

Women’s Volleyball

On the road for their first game, the women’s volleyball team opened the season against William Paterson University on Sept. 1. In a 3-0 loss for BC, they showed resilience in each round. All three sets in round one had scores of 13-25, 25-27,15-25 respectively. Sophomore and outside hitter Saule Okeke-Ziburkus had a great game, notching 10 kills and three aces for a total of 13 points. Another notable performance came from outside hitter and sophomore Olive Carroll, who had five kills and two digs. In their next game against St. Joseph Long Island, BC went four sets but couldn’t get the win, losing 3-1. The four



Senior Olivia Fan and Sophomore Saule Okeke-Ziburkus celebrating./Courtesy of BC Athletics

sets went as follows: 25-20, 25-20, 25-20, 25-22. Junior setter Rose Kory had a notable performance with a strong 30 assists. Okeke-Ziburkus had another great game with 17 points, and senior setter Malia Reyes had 19 digs. The Bulldogs notched their first win of the season on Sept. 10. against Maritime University in a five-set gauntlet match that ended 3-2. The five sets went as follows, 25-27,25-21,21-25,15-13. Key contributors were Reyes and Kory, with their elite

defense. Kory had 21 assists, while Reyes had 18. Okeke-Ziburkus continued her great start to the season with a 19-kill game and two assists, totaling 28 points. BC’s next game will be at home on Tuesday, Sept.15 against USMMA at 7 pm. **Women’s Soccer** The Women’s Soccer team opened its season on Sept. 1 at Cedar Crest; however, it was suspended due to lightning. Whether the game will be rescheduled has not yet been

announced. On Sept. 4, the women tied SUNY Maritime 2-2 at home, with Alyssa Hardison and Gianna DiPronio scoring, both assisted by freshman Scarlett Davis. DiPronio and Davis went on to earn CUNYAC Player and Rookie of the week honors. The women then dropped their first game, 4-0 at Pratt, on Sept. 9, despite five saves from keeper April Hartje. **Men’s Soccer** The men’s team began their

season on Sept. 1 with a 1-1 draw at Farmingdale State thanks to senior midfielder Adam Moharam’s penalty kick. A home match against St. Joseph’s Brooklyn ended 2-2, thanks to the team rallying twice on goals from Nathaniel Xavier Liebling and Moharam. The team traveled to Montclair State on Sept. 6. In their first loss of the season, BC fell 0-6. Closing the stretch with a 1-1 tie against Sarah Lawrence College, as freshman Duran Pepic scored and goalkeeper Juan Carlos Solis Cazares made a late save to preserve the point. The team’s next game is Sept. 12 against Old Westbury.

The End Of An Era: WNBA Commissioner Cathy Engelbert Announces Retirement

By Reagan McLean
Staff Writer

On Friday, Sept. 4, 2026, the National Basketball Association (NBA) commissioner, Adam Silver, announced Cathy Engelbert’s retirement from the Women’s National Basketball Association (WNBA) effective at the end of the year. Many fans had mixed reviews about her retirement announcement.

Engelbert helped the WNBA reach its golden era, but her business-first mindset was detrimental to the way the league was and still is growing.

Engelbert took over as commissioner on July 17, 2019. Before this position, Engelbert was elected as Chief Executive Officer (CEO) and chair of the company Deloitte’s audit subsidiary. Deloitte is a global network of many different firms. Engelbert was the first woman to be in this position. During her time at Deloitte, Engelbert drove a people-first agenda and helped advance the firm using newer technology, increasing revenue increase by 30%.

With admiration, Silver shared a statement about the work Engelbert has done.

“Cathy is a world-class business leader with a deep connection to women’s basketball, which makes her the ideal person to lead the WNBA into its next phase of growth.”

Silver added, “The WNBA will benefit significantly from her more than 30 years of business and operational experience, including revenue generation, sharp entrepreneurial instincts and proven management abilities.”

With her experience as CEO and chair of Deloitte, Engelbert was expected to elevate the WNBA to the next level.

On Sports Center, Engelbert opened up about taking on the responsibility of commissioner.

“I’m very excited to be doing something I have a huge passion for, and bring a business lens to the WNBA. As we think about fan engagement, fan experience, player experience – these are all things I’ll be looking at once I transition into the role.”

In her 7 years as commissioner, Engelbert



Cathy Engelbert at the WNBA All Star Weekend pregame on July 25, 2026./
Courtesy of John McClellan via Flickr

accomplished a lot for the league. From creating the wubble for the 2020 WNBA season at IMG Academy in Florida, which allowed players access to courts amid the pandemic, to expanding the WNBA from 12 teams to 18, one question still remains, since the league is in its “golden age”, why retire now?

On Sept. 30, 2025, after the Minnesota Lynx loss to the Phoenix Mercury during the 2025 WNBA playoffs, Lynx power forward Naphessa Collier made a statement about player treatment and criticized Engelbert’s leadership.

Collier first spoke about the officiating issues in a press interview.

“At Unrivaled this past February, I sat across from Cathy and asked how she planned to address the officiating issues in our league. Her response was only losers complain about the refs.”

Collier added, “I also asked how she planned to fix the fact that players like Caitlin [Clark], Angel [Reese], and Paige [Bueckers], who

are clearly driving massive revenue for our league, are making so little for their first four years. Her response was that [Clark] should be grateful she makes \$16 million off the court because without the platform the WNBA gives her she wouldn’t make anything. In that same conversation, she told me players should be on their knees thanking their lucky stars for the media rights deal that I got them.”

Collier’s statement helped open fans’ eyes to what viewers saw last season and helped push for a new Collective Bargaining Agreement (CBA), which is now effective. Engelbert received boo’s by many WNBA fans when she made a public appearance; however, another problem arose.

Engelbert has a strong background in business and finance. However, being commissioner added another kind of pressure: being public-facing and knowing when to speak up on issues that need to be addressed.

On Aug. 7, 2026, former NBA Center, Enes Kanter Freedom, declared his eligibility for the

WNBA draft.

“If simply declaring who you are is all that’s required, then I meet every single requirement necessary to compete in the WNBA. My team and I have carefully examined the WNBA’s eligibility criteria and governing framework surrounding self-identification and inclusion. Based on the current guidelines, I can and am officially declaring my eligibility for the upcoming WNBA draft in May 2027,” Kanter Freedom stated.

According to ESPN, the CBA deal signed in March states “only players who are women are eligible to play in the WNBA. There is no further definition of a woman, and the WNBA has no publicly available policy governing eligibility of transgender or intersex athletes.”

Therefore, after further review, Freedom is not eligible to enter the WNBA draft since he is a man.

On Friday, Aug. 23, 2026, Kanter Freedom attended the Chicago Sky v.s. Indiana Fever game at Wintrust Arena wearing a black T-shirt

that states “WOMAN noun. adult human female.” Later on, Kanter Freedom got in a verbal altercation with the Sky’s point guard (PG) Natasha Cloud, which led to him being told to leave the arena.

Engelbert addressed the eligibility rules in a memo. “Our player eligibility rules, unlike the eligibility rules of some other leagues and governing bodies, are collectively bargained. Lastly, preserving the integrity of our game and ensuring fair competition will always remain among the league’s highest priorities.”

Since the announcement of Engelbert’s retirement, reactions have been mixed.

Stephen A. Smith had a blunt reaction on ESPN.

“About time. Took long enough. They’ve been wanting her gone. You know, wishing her nothing but the best. She helped negotiate the last Collective Bargaining Agreement.”

New York Liberty Power Forward (PF) Breanna Stewart praised Engelbert’s contribution to the WNBA.

“What she’s done for the league is incredible. Obviously, the CBA negotiation is a tough one, but the way both sides continue to have a huge win is really important. So really happy for her and hope she continues to remember that and reflect on that.”

Silver addressed Engelbert’s retirement with gratitude.

“Cathy has presided over the WNBA through the most significant period of growth in the league’s 30-year history. We are grateful for Cathy’s leadership and unwavering commitment to the advancement of women’s basketball.”

Despite the good and the bad, Engelbert made a contribution to the WNBA that will never be forgotten by the players or the fans. Although it hasn’t been announced who will be taking over as commissioner yet, whoever takes over can fill Engelbert’s shoes and help elevate the league to be bigger and better than where it started and where it is now, thirty years later.

A Declassified Brooklyn College Freshman Survival Zine

By Jocelyn Rios
Layout Editor

DECLASSIFIED

BROOKLYN COLLEGE

SURVIVAL GUIDE

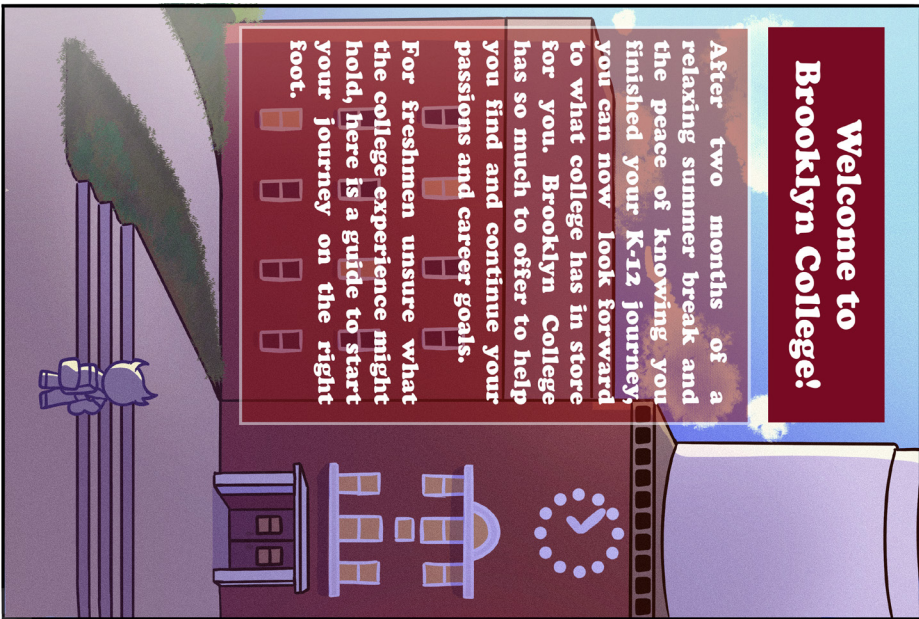


FRESHMAN EDITION

Welcome to Brooklyn College!

After two months of a relaxing summer break and the peace of knowing you finished your K-12 journey, you can now look forward to what college has in store for you. Brooklyn College has so much to offer to help you find and continue your passions and career goals.

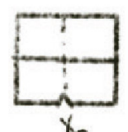
For freshmen unsure what the college experience might hold, here is a guide to start your journey on the right foot.



How To FOLD!



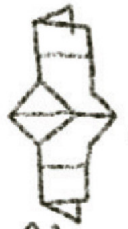
1.) Fold on solid lines



2.) Cut on dotted line



3.) unfold



4.) Pop the middle



5.) Fold in!

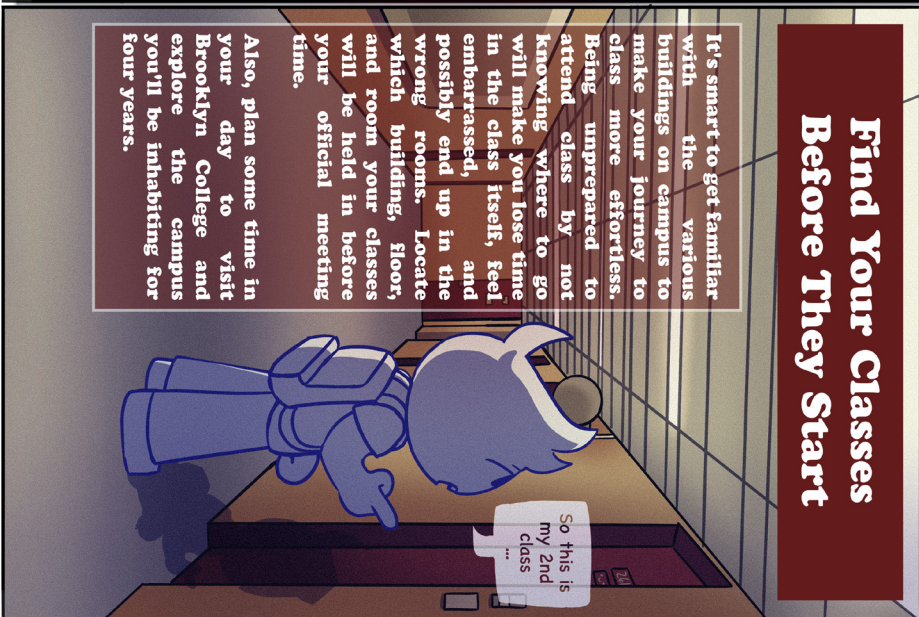


6.) Enjoy!

Find Your Classes Before They Start

It's smart to get familiar with the various buildings on campus to make your journey to class more effortless. Being unprepared to attend class by not knowing where to go will make you lose time in the class itself, feel embarrassed, and possibly end up in the wrong rooms. Locate and room your classes will be held in before your official meeting time.

Also, plan some time in your day to visit Brooklyn College and explore the campus you'll be inhabiting for four years.



So this is my 2nd class ...

It's Okay to Not Know Everything

Whether you still are lost in the beginning, middle, or end of your freshman year, that's okay!

Entering college marks a new chapter of your life where there is no right or wrong way to experience. Many freshmen feel lost in college life as well; it's important to know you're not alone on this campus. At the end of the day, you worked hard to get into college; celebrate yourself and your accomplishments!

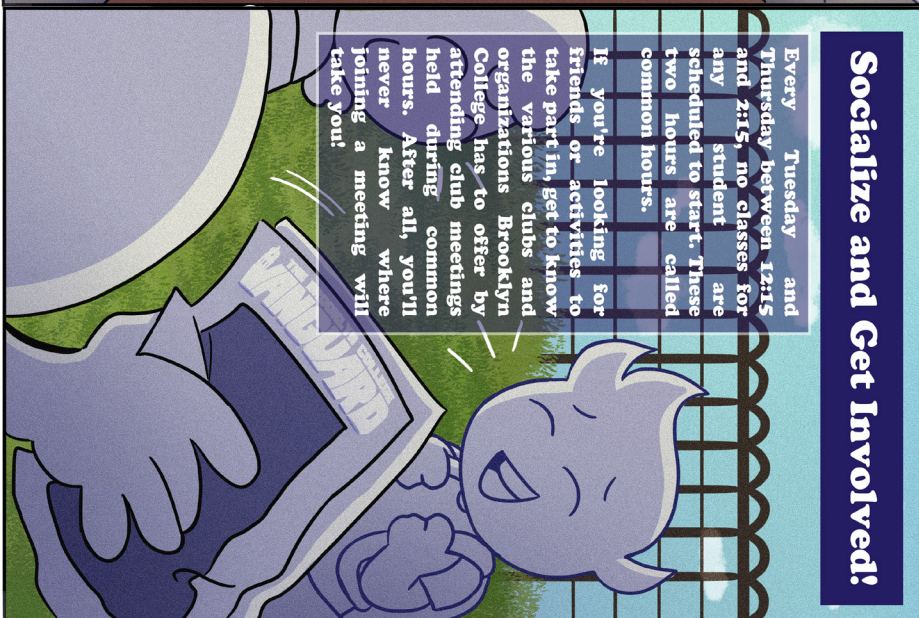


I don't know everything.

Socialize and Get Involved!

Every Tuesday and Thursday between 12:15 and 2:15, no classes for any student are scheduled to start. These two hours are called common hours.

If you're looking for friends or activities to take part in, get to know the various clubs and organizations Brooklyn College has to offer by attending club meetings held during common hours. After all, you'll never know where joining a meeting will take you!



Touch Some Grass

Somewhere in the middle, things are going to seem stressful and that's okay! Always take a break and enjoy the beautiful scenery of the East and West Quads.



ZZZ

Do Your Assignments Earlier and NOT Later

One of the most important jobs you have as a student is to handle and take care of the assignments and work your professors assign to you, commonly known as coursework. Some professors may not assign homework, while others assign entire novels to be read in a week. Regardless, if you see something due in a week and have time, work on it early! You never know how doing an assignment early will save you in the future, especially during Midterms and Finals weeks.

