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Man Shot by ICE Agents Remains In Jail With Critical Injuries

By Emily Nixon
News Editor

On Oct. 8, an Immigration and Customs Enforcement (ICE) agent out of gear with a face-covering shot Oscar Belgal, a 28-year-old man from the Dominican Republic, who had just picked his 5-year-old son up from school in Marble Hill, New York City. Belgal remains in the Metropolitan Detention Center in Brooklyn, and recently appeared before an immigration judge on Oct. 15 via teleconference.

“Mr. Belgal’s detention was unlawful from its inception. ICE officers shot him in the neck in front of his five-year-old son, failed to provide him with immediate medical assistance, and now continue to hold him in a facility notorious for medical neglect,” said Perry McAninch and Elyssa Williams, counsel for Mr. Belgal and attorneys with The Legal Aid Society in a statement. “With a bullet still lodged in his neck and his serious medical needs unmet, every additional day in custody puts him at further risk. The Court must intervene and order his immediate release.”

In a motion for his release filed by Belgal’s counsel, Belgal was looking for parking in front of his home and began to park in front of a fire hydrant before the shooting occurred. When Belgal realized he could not park in that spot, he backed out and began to pull away from the space. During this time, “an armed man dressed in civilian clothes and wearing black face coverings” ran up to Belgal’s vehicle “with his pistol drawn,” as stated in the motion.

The motion claimed that neither ICE agent attempted to identify themselves as official



United States Immigration and Customs Enforcement Agency’s Official Logo./
Courtesy of The Department of Homeland Security (DHS) via Wikimedia Commons

law enforcement, and that Brenden Cuni, one of the officers involved with Belgal’s shooting and an ICE Supervisory Detention and Deportation Officer, has previously been accused of “conducting violent and unlawful arrests.”

“After shattering Oscar’s window, the same officer began firing shots into the vehicle from a pistol through the driver-side window while Oscar’s five-year-old son cowered in the back seat. ICE officers fired at least seven shots into the vehicle,” according to the motion.

New York Police Department officers who arrived on the scene after the shooting transported Belgal to an ambulance that transported him to New York-Presbyterian Allen Hospital, according to the motion.

“But as soon as [Belgal] awoke, ICE officers handcuffed him to his hospital bed. Other ICE officers from the scene of Oscar’s shooting were also present,” stated the motion. “Only upon waking in the hospital was Oscar informed that the individuals who ambushed him with guns drawn and shot him were ICE officers.”

While physically unharmed, Belgal’s son has yet to mentally recover from the incident, according to the motion.

“His son, meanwhile, did not

U.S. Immigration and Customs Enforcement

speak for several days after seeing his father shot, and suffers nightmares every night,” stated the documents.

The Department of Homeland Security (DHS) and ICE released a joint statement about Belgal on Oct. 13, claiming the agents arrested Belgal for his immigration status and being a “documented associate” of the Trinitario street gang. Notably, multiple misspellings of Belgal’s last name can be found throughout the statement, such as Bengal and Bergal.

“Bergal refused lawful orders to exit his vehicle. He then accelerated his vehicle smashing into two of our ICE vehicles. He then weaponized his vehicle and proceeded to accelerate his vehicle toward other officers,” ICE Enforcement and Removal Operations Executive Associate Director Marcos Charles said in the statement. “Our officer, believing that their life, the lives of their partners and the lives of the general public were in danger, used their training and fired their weapon.”

NYC Mayor Zohran Mamdani told MSNOW that Belgal currently has no warrants in NYC.

The shooting has led to multiple protests held across NYC, starting in Marble Hill where the incident occurred.

“Silence is not an option,” stated an Instagram post by Housing Works, Hands Off NYC, and Rise ‘N Resist NYC on Oct. 9 in response to the shooting of Belgal. “Tonight at 5 pm, Housing Works will join community members in Foley Square to demand justice and an end to this terror.”

After the incident, Mamdani called President Donald Trump and DHS Secretary Markwayne Mullin to negotiate the release of Belgal and termination of ICE activity in NYC.

“For the past two hours, I have been on the phone with President Trump and Secretary Mullin negotiating the release of the man ICE agents shot,” stated Mamdani at a press conference hours after the shooting in Marble Hill on Oct. 8. “Those negotiations were unsuccessful. Just moments ago, ICE put the man in an unmarked vehicle and whisked him away.”

At Brooklyn College (BC), the Immigrant Student Success Office (ISSO) released a statement on Instagram on Oct. 10, reaffirming their commitment to supporting BC students and offering resources, such as personal counseling and the CUNY Immigration Assistance Project.

“In light of the recent events in Marble Hill, the Immigrant Student Success Office reaffirms a commitment that has guided our work since we opened our doors: we are here for you, we stand with you, and we will continue to support you,” said the statement. “ISSO has been here, and we will continue to be here – working alongside you, advocating for our students, and building a community where everyone belongs.”

Mamdani maintained that NYC would continue to push ICE out of its streets at the press conference in Marble Hill on Oct. 8.

“New York City will not stand by while ICE agents shoot New Yorkers,” said Mamdani. “And we will not back down from the demand that so many, including myself, have put forward time and again. This is an agency that must be abolished.”



A person is placed in handcuffs by an ICE Enforcement and Removal Officer./
Courtesy of U.S. Immigration and Customs Enforcement via Wikimedia Commons.

The Only Person To Survive the Lethal Injection: Christa Pike’s Botched Execution

By Elianna Tsigler
Staff Writer

After spending three decades on death row, the date for Christa Gail Pike’s execution arrived. On Sept. 30, 2026, the state carried out the sentence—yet, after two doses of the lethal injection, Pike was still alive.

In 1996, Christa Pike was convicted of first-degree murder, attempted first-degree murder, and conspiracy to commit first-degree murder after killing Colleen Slemmer, according to the Tennessee Department of Correction Offender Search Records.

On Jan. 12, 1995, Slemmer was lured out to a spot “[...] behind the agriculture campus steam plant on [...] by three of her fellow Job Corps participants,” including Pike’s boyfriend at the time, Tadayrl Shipp, and Shadolla Peterson.

According to an appeal by Pike to the Sixth Circuit Court, Slemmer was tortured for around 30 minutes to an hour. Within this time, she was subjected to severe and repeated head trauma along with the carving of satanic symbols on her person.

Because Pike was 18 at the time of the murder, she was eligible to be sentenced to death, the first woman since 1820 to be sentenced to death in Tennessee, according to page 360 of The ESPY File Executions by State between 1608-2002.

With this arrangement made, Pike’s lawyers filed a motion claiming that due to her medical history, there were concerns that Pike’s documented history of small veins and thrombocytosis—a condition characterized by an abnormally high platelet count in the blood—would cause “severe complications during lethal injection.” They moved for death by hanging instead, as “hanging, by contrast, eliminates all IV-related risks,” but the state upheld its decision and proceeded with death by lethal injection.

Although there have been complications with death by lethal injection in the past, the drug was never administered in said cases. In Pike’s case, she received two rounds of the injection.

A statement from the Death



Christa Gail Pike in Knoxville Courtroom, Jan. 23, 1996./
Courtesy of J. Miles Cary, Knoxville News Sentinel

Penalty Information Center (DPI) confirmed that “Ms. Pike is the first person to survive after being injected with lethal doses of execution drugs.”

According to court documents accessed through CourtListener, a legal database maintained by Free Law Project—a non-profit organization established to expand access to legal information—on Oct. 1, 2026, Pike’s counsel member, Stephen A. Ferrel, made a statement regarding the status of proceedings.

“Ms. Pike remained conscious, and media witnesses reported bodily movement. The execution team eventually injected Ms. Pike with a second syringe of pentobarbital. She still did not die. The entire execution process lasted longer than two hours,” stated Ferrel.

Catherine Sweeney, a witness to the execution, stated that Pike told Mikey Noechel, her spiritual advisor, something was going wrong.

“Pike told Noechel her arm was burning. She said it was in one specific spot and asked corrections staff in the room whether that was normal,” Sweeney told NPR.

Dr. Mark Heath, an assistant professor of anesthesiology at Columbia University Irving Medical Center, told the New York Times that “the pain in her arm should have been a

bright red flag that the IV was infiltrating.”

But, in Pike’s case, “medical experts said it was also possible that there had been something wrong with the pentobarbital itself,” reported the New York Times.

Prior to 2009, The United States of America used sodium thiopental—which is a barbiturate anesthetic—as the first drug in a three-drug procedure for executions. However, “in 2009, the maker of [...] sodium thiopental stopped production in the United States,” according to The NY Times.

Correctional facilities could no longer obtain these drugs after major pharmaceutical companies halted their production; therefore, a replacement for the previous drug was made.

Anna Gotlib, a former attorney and current Brooklyn College professor, provided further insight into the new manufacturing of the drug.

“Due to the previous companies that made these drugs not wanting their products to be used in association with the death penalty, the United States had to find a way to produce its own drug for execution. Their alternative, pentobarbital, is made in compounding pharmacies, which are smaller pharmacies—not like CVS or other large

companies—that prepare drugs rather than relying on large pharmaceutical manufacturers.”

Gotlib adds, “However, compounding pharmacies don’t have the same manufacturers and regulatory history—and thus experience—to produce some medications, including the ones used for execution.”

In 2010, America was introduced to the drug when the state of Oklahoma switched to the use of pentobarbital as the first drug used in the process. But following a botched execution, the state transitioned to using pentobarbital as the sole drug for the lethal injection, according to DPI.

Concerns surrounding the use of this drug also extend to those administering it

As reported by The New York Times, “The injections were often administered by correctional workers with limited medical training.”

Gotlib confirmed that “The people who administer during execution are often unqualified,” and “can’t find a vein or inject the wrong amount.”

Dr. Mark Fowler, who oversaw and administered the drug in Pike’s execution, also did the same in Tony Carruthers’ case, which was another failed execution attempt that took place in May 2026.

Following his failed execution, Carruthers’ sister filed a medical malpractice case against Fowler, according to the Tennessee Bar Association (TBA).

Fowler faced more scrutiny as it resurfaced that he admitted in a deposition in 2025 to have “only placed about a dozen central lines during his career, and had not done so since 2013,” according to the People.

As stated in the TBA, he also possessed an active Tennessee medical license at the time of Carruthers’ execution, but it had been restricted, removing his hospital privileges.

Other medical professionals have refused to partake in state executions, as their code of ethics, the American Medical Association code of ethics, explicitly prevents them from doing so.

The failed execution has continued to be a point of confusion for Pike’s legal team; as stated in their Notice Regarding Status of Proceedings, they believed that “after struggling to find a vein and using numerous different needles to try to obtain venous access, the execution team injected Ms. Pike with pentobarbital.”

Since Oct. 10, 2026, Pike has been discharged from a local hospital and is now back at Debra K. Johnson Rehabilitation Center.

Gotlib feels that this case has put the justice system in uncharted territory.

“This case, if it does go to the Supreme Court, will set a new precedent in terms of the death penalty,” Gotlib says. “What happened during the failed execution changes the situation. This is grounds for an 8th Amendment challenge, as prior failed lethal injection attempts were stopped due to being unable to establish IV access before the drugs were given; here, all the drugs were administered.”

Currently, the state has ordered the prison to withhold all evidence related to the failed execution, and the Governor of Tennessee, Bill Lee, has canceled the remaining executions scheduled for this year.

Pakistani Student Association Brings South Asian Culture to BC With Desi Gala

By Renae Visico
Features Editor

The hallways of the Student Center's fifth floor echoed music, joy, and laughter. On Oct. 14, the Brooklyn College (BC) Pakistani Student Association (PSA) hosted the Desi Gala at the Occidental Lounge in the Student Center.

"Desi," which is a term derived from the Sanskrit word for "land" or "country," refers to those who come from the broader South Asian subcontinent: India, Pakistan, and Bangladesh. The PSA aimed to create an event that represented all Desi cultures without solely focusing on Pakistani culture.

"We wanted to make sure that the Gala was a space where Desi students could see themselves and their culture represented while also creating an environment where students who weren't Desi felt welcomed and encouraged to participate," PSA Vice President Tahreem shared with the Vanguard.

Many students who attended sought to learn more about Desi culture, and the Desi students who came looked forward to seeing their culture being expressed and represented on campus.

"I'm from Bangladesh, and I just wanted to see how [the Desi community at BC] makes their events, and if they're fun," said sophomore Fariha Sangida. "This is my first time going to an event in Brooklyn College."

The Gala started off with popular party games like musical chairs and tug-of-war, which was a favorite among many students who attended.

"I could see that [tug-of-war] was more trendy, and I feel like activities like those help you with your health," said sophomore Tayyaba Khurshid.

Students were then challenged to meaningfully interact with Desi culture and media. They were tested in their knowledge of Bollywood movies through trivia and scene re-enactments.



PSA e-board members hosting a game of "Guess The Bollywood Movie."/Renae Visico

"The acting [of Bollywood movie scenes] really shows the culture of Bollywood, and it's super fun to see everybody take part in it," said sophomore Mahi Zamil when asked what his favorite part of the Desi Gala was.

Bollywood, a portmanteau of Hollywood and Bombay (the former name for Mumbai, India), is a popular Hindi-language film industry based in Mumbai. Bollywood movies are known and loved by many for their drama, comedy, action, and musical numbers.

Attendees were encouraged to dress up as their favorite Bollywood character or put on a Bollywood-inspired outfit. Fashion was a glamorous way for students to pay homage to the Bollywood movies that have made a personal impact on their lives.

"[My outfit] was inspired by the movie 'Jab We Met,' and I'm the character Adit," said Bangladeshi Student Association (BSA) President Shabrin Juthi. "I've always liked [Adit's actress] throughout Bollywood, whatever movie or character she does."

Other attendees, especially the Desi students, viewed the Bollywood-themed Gala as a way to reconnect with modern parts of their own culture.

"I feel pretty connected [to my culture]. I love getting to relearn some of the older movies and then seeing people enjoying the movies' characters," said senior Hana Begum. "I know the characters, but I don't know the movie names. So I would love to learn their names."

Aside from Desi movies, students engaged with Desi music through games. As the organizers shuffled through a playlist of upbeat Hindi songs, including hits like Udit Narayan's "Main Nikla Gaddi Leke," players had to pick an item from the table that corresponded to

the song's title or lyrics.

"Music is a universal language, and that was one of the ways we incorporated Desi culture to establish a sense of connection," Tahreem added. "We wanted students to feel comfortable asking questions, participating, and simply enjoying the event."

After being treated to chicken biryani and samosas, attendees of the Desi Gala were invited to the dance floor to continue celebrating Desi music and culture with the BC community.

"I didn't know a lot of people [at the Desi Gala], but I talked to them and ended up making more connections," said BC student Ratul Ahmed. "That's another interesting part: that you can just come and show up."

The interactions fostered by the Desi Gala allowed students from different South Asian backgrounds to learn more about each other and come together through their shared cultural heritage.

"Getting the community together is so important," Juthi told the Vanguard. "I feel like PSA did a great job with this event, so it'll help me better plan BSA events."

Ultimately, PSA wanted students to better understand the unique cultural diversity throughout

the BC community through highlighting Desi culture. The Desi Gala created a space where students could proudly express and engage with Desi culture on campus.

"Desi culture is made up of so many different traditions, backgrounds, languages, and experiences," Tahreem told the Vanguard.

"We hope students were able to see the sense of community and pride that comes with celebrating our culture."

For more information about the Pakistani Student Association, visit @brooklyn.psa on Instagram.



Desi Gala attendees re-creating a scene from a Bollywood movie./Renae Visico

The Disembodied Voice: Ben Lerner Talks “Transcription” At Wolfe Institute Event

By Margot Dragos
Arts Editor

Attendees flooded the Brooklyn College (BC) Art Gallery on Oct. 14 for a discussion with esteemed author and distinguished BC Professor of English Ben Lerner about his newest novel, “Transcription.” The event was hosted by the Department of English and the Ethyle R. Wolfe Institute for the Humanities and featured a conversation with Lerner and Poetry and Poetics Professor Jeff Dolven of Princeton University.

Ben Lerner is the author of four novels, most notably “The Topeka School,” a finalist for the 2020 Pulitzer Prize for Fiction. His fourth novel “Transcription” won the Orwell Prize for Political Fiction and was named a Best Book of the Year (So Far) by The New York Times.

The latter novel begins with the narrator interviewing a 90-year-old named Thomas, who is a famous artist and the narrator’s mentor. When the narrator’s phone falls in a hotel sink, rendering him without a recording device, he is forced to transcribe what will be the man’s final interview from memory. He places his unusable phone in front of Thomas anyway, refusing to confess to others that he did not cite from a recording. The 144-page novel is a commentary on digital media and memory as well as how “technology can sustain as well as stultify life,” according to The New York Times.

The discussion began with Lerner reading an excerpt from the beginning of the novel and telling the



Professor Lerner and Professor Dolven discuss “Transcription”. / *Courtesy of Professor Gaston Alonso*

audience it’s “kind of a hard book to summarize.” He and Dolven discussed the concept of the phone containing a disembodied voice, or hearing a voice without a physical presence attached to it, and how this plays into the novel’s themes.

“What I love about novels is how they can describe what it feels like when a change in the technological landscape changes our relationship to one another,” Lerner told the audience. “And I also think that the disembodied voice, which shows up in this book in a lot of ways, [...] is both very new, you know, relative to human history, and very ancient. It’s the voice of a god or the voice of a ghost or the voice that’s contained by the genie in the bottle of the phone.”

Many attendees were members of BC’s Master of Fine Arts (MFA) in Creative Writing program, where Lerner is a professor.

“When I write a book, which takes many, many years, it doesn’t really feel like a book unless I

do an event at my home institution, [Brooklyn College],” Lerner told The Vanguard.

MFA students spoke highly of Lerner’s writing and were very familiar with his previous work.

“On a craft level, I think he’s a beautiful writer,” BC Creative Writing MFA student Angela Qian told The Vanguard. “I think he’s interested in topics that I’m interested in too, like with the phone mediating our experiences. [...] What he chooses to write about is really amazing and interesting.”

“Sometimes the [writing] style is more minimal in [“Transcription”],” Rob Aldana, BC Creative Writing MFA alumnus, told The Vanguard. “It has a lot of restraint, but it feels very dense with meaning in a way that is just different from [Lerner’s] earlier work.”

“I’m just really excited about his progression as an artist,” Aldana said. “And [“Transcription”] feels to me like a very mature work.”

All BC students were given a raffle ticket upon entering the event, and

three lucky students won a free copy of the novel. The event brought together undergraduate and graduate students of many disciplines to hear about Lerner’s writing process.

“Sometimes in conversations [among writers], if you’re talking about a novel you’re only talking with fiction writers. If you’re talking about poetry, only with poets,” Lerner told The Vanguard.

“So, one thing I love about the Wolfe Institute is it kind of convenes an interdisciplinary community.”

BC’s writing community came out in droves for Lerner’s talk, showcasing the excitement and prevalence of writers and book enthusiasts

throughout the college.

“Brooklyn College students should know what an exciting place this college has been for decades for writers and writing, and how many important writers have been here as undergraduates or graduate students or as faculty,” Lerner told The Vanguard. “So gatherings like this, part of why I want to do them, is just because it’s my small part in celebrating the literary culture of Brooklyn College.”

To stay informed about The Wolfe Institute’s upcoming events, follow their Instagram

@bcwolfeinstitute.

“Transcription” by Ben Lerner is available for purchase at major retailers and independent bookstores throughout the city.

“Painting Pumpkins, Not Smashing Pumpkins!”: USG’s Festive Fall Student Faculty Mixer

By Ameena Khan
Content Creator

Halloween music and excitement echoed through the Student Center Gold Room as Brooklyn College (BC) Undergraduate Student Government (USG) held a student-faculty mixer encouraging students and faculty alike to paint pumpkins together on Oct. 16.

“We’re gonna have a little pumpkin painting contest,” Michael Kravets, USG events director, addressed to the audience.

Attendees were provided with painting supplies and could either paint a palm-sized or large pumpkin. Attendees were also encouraged to indulge in food served at the mixer, such as chicken tenders, wraps, veggie platters, pizza, and refreshments such as water and soda.

“Back in the Spring 2024 semester, it was decided by our USG events director at the time, Dylan Karlowski, to create a faculty student mixer,” according to Robert Echevarria, USG president and senior at BC.

“We do this every semester. We schedule the dates in May, and we set it up every year to have faculty show up and mingle with students.”

Echevarria told The Vanguard how faculty student mixers held by the USG have evolved over time, from game shows, building with Lego bricks or making slime, and even making bracelets.

“The theme that [USG] decided this [semester] is pumpkins,” continued Echevarria.

“We know because of the Henderson rules, we can’t use sharp objects to do pumpkin carving. So we said, what’s the best option next?

[USG Senator Michael Kravitz] said, you know what? We gotta have painting. And so that’s how this event became a reality.”



Graphic by Jocelyn Rios

While some attendees had found out about the mixer in advance through social media, some attendees had happened to pass by the mixer and joined in on the fun.

“Honestly, I wasn’t even supposed to be here,” recalled Onyi Duru, an early education major and sophomore, who came across the event after hearing echoing Halloween music and seeing attendees dressed in elaborate Halloween costumes head to the mixer.

Some attendees painted careful, yet detailed designs on smaller pumpkins such as small ghosts, the orange M&M, and characters from the horror game, “Five Nights at Freddy’s.”

“I’m painting a kitty cat, and I’m trying to add depth,” Duru added, as she mixed colors and applied paint on a small pumpkin. “Although I’m not an

art major, your girl did her art, right? I’m trying to figure out color

theory for how to get [a saturated] dark brown..”

Other attendees challenged themselves with much larger pumpkins, some even collaborating, with designs such as a seal’s face, the face of “All Might” from anime series “My Hero Academia,” and the BC mascot, Buster the Bulldog.

“I painted a zombie and the stem of the pumpkin was a worm coming out of his head and the worm was really cute,” one anonymous attendee told The

Vanguard. “He had a smiley face. It was fun.

I came a little late, but I still got to hang out with the friends that I have and ate

some food that was good. It was an enjoyable event.”

Three BC students, including one USG member, and two faculty members served as judges at the conclusion of the pumpkin painting contest.

After careful selection, the selected pumpkin winners were a painted seal’s face, a scene from the Halloween episode of “Charlie Brown,” a Manhattan skyscraper horizon, and a pumpkin with a kawaii face, which the artist had named “Bob.”

When asked whether people would recommend student-faculty mixers to the BC community,

Echevarria agreed and encouraged other students and faculty at BC to come out and get to know each other.

“It’s the best way to be able to get your feet wet in student life, get to talk to your professors outside of the classroom,”

Echevarria told The Vanguard. “You get to realize how your professors are just like you, and they’re trying to figure it out too.”

For more information on USG events, check out @bcstudentgov on Instagram.



USG Members holding pumpkins and paint./Ameena Khan

“PEACE 2 POWER”: Black-Owned Community Garden Hosts Community Event For Creatives

By Ameenah Khan
Content Creator

On the evening of Oct. 17, Natty Garden, a Black-owned community garden, became an art, music, and community space called “PEACE 2 POWER” in Prospect Heights, Brooklyn. The venue offered an immersive cultural experience filled with art and storytelling.

Hosted by Christopher Griffin, also known as Plant Kween, and curated by Malakia, artist, Imagineer, and filmmaker, “PEACE 2 POWER” introduced the official launch of MATR3ARC and invited artists and storytellers to display their artwork, highlighting core themes of the event: peace, liberation, and power, as well as life amidst global conflict.

“Curation is an

art form in itself,” according to Malakia. “With ‘PEACE 2 POWER,’ I want us to explore the joy that peace makes room for space to breathe, imagine, and exist fully, while making that possibility available to the next generation.”

The experience centers the question, “What does peace make possible?” and highlights its core themes by individual curators: “PEACE, curated by Arlyn De Los Santos; LIBERATION, curated by Mandana S. Ighani; and POWER, curated by Malakia,” according to Mandana S. Ighani, a producer on behalf of MATR3ARC.

Additional artists whose work was featured at the event include Kara Walker, Young Paris, Mesoma Onyeagba, Steve O. Spirals, Vince Mejia, Ashley

Versher, Sam Brave, Sanna Legan, Kyra Knox, Tyler Newman, Lathenia Janae, T. Simone, and Uzo.

“Painting, photography, film, and projected works meet through an orchestration of imagery, sound, and space,” Ighani further states. “Curation becomes an artistic language, inviting audiences to move through distinct perspectives on memory, freedom, and belonging.”

Additionally, “PEACE 2 POWER” had a goal of raising \$25,000 to support Made in Her Image (MIHI), an award-winning non-profit, uplifting “more than 2,000 creators through over 40 programs

artistic backgrounds had the opportunity to experience, interact, and support fellow artists and storytellers within their community.

Dylan Gadsden, a model and fashion designer, was among the attendees who were invited. She noted her favorite piece was one of the selected artworks from “The Venus Project,” a large-scale series of collage pieces by conceptual social justice artist Sanna Legan.

“I’ve seen this one piece where there was this lady, like laying in her bed, and the artist told me that it was kind of like a newer rendition on Greek paintings,” said Gadsden. “It was to kind of just reclaim the power of your own womanhood and strip away the male gaze from everything. So I thought that was really beautiful.”

Legan also displayed one of her garments from her other series, “The Strait Jacket,” featuring a live model dressed in a reimagined yellow straitjacket featuring embroidered beads at the bust reading, “My Body, My Choice.”

“Many do not know the Latin word for uterus is in the word hysteria,” Legan explained to the audience. “This is because people with uteruses have literally had their autonomy and their rights taken away, which people think is a historical thing. But as we know, that belief system is well in place now, but in a legislative and a political form.”

Additionally, the live model wears a skirt made up of the state seals, each representing a United States (US) state that had banned abortion, emphasizing the restriction and oppression of fundamental human rights and bodily autonomy.

Mesoma Onyeagba, a Nigerian-born artist known for her vibrant portraits and textiles, featured her portrait, “My Space,” and featured her textile rugs.

“I made a self-portrait depicting me in my space, in my world,” Onyeagba told The Vanguard, explaining her artistic process.

“I paint things about beauty, escapism, and just self-understanding and groundedness. I grew up with lots of patterns, colors, so I was inspired to paint on fabric



“My Space” by artist Mesoma Onyeagba./Ameenah Khan

[to represent] my culture or represent some kind of nature.”

“I also grew up with a mother that’s into fashion design and acting. So she inspired me to wear bold colors.

In the painting, you can see bright greens, turquoise, orange, just things that make me who I am, that represent me.”

Towards the conclusion of the event, many attendees expressed their gratitude towards being able to interact with so many artists in multi-disciplinary fields and share their own distinct artistic perspectives.

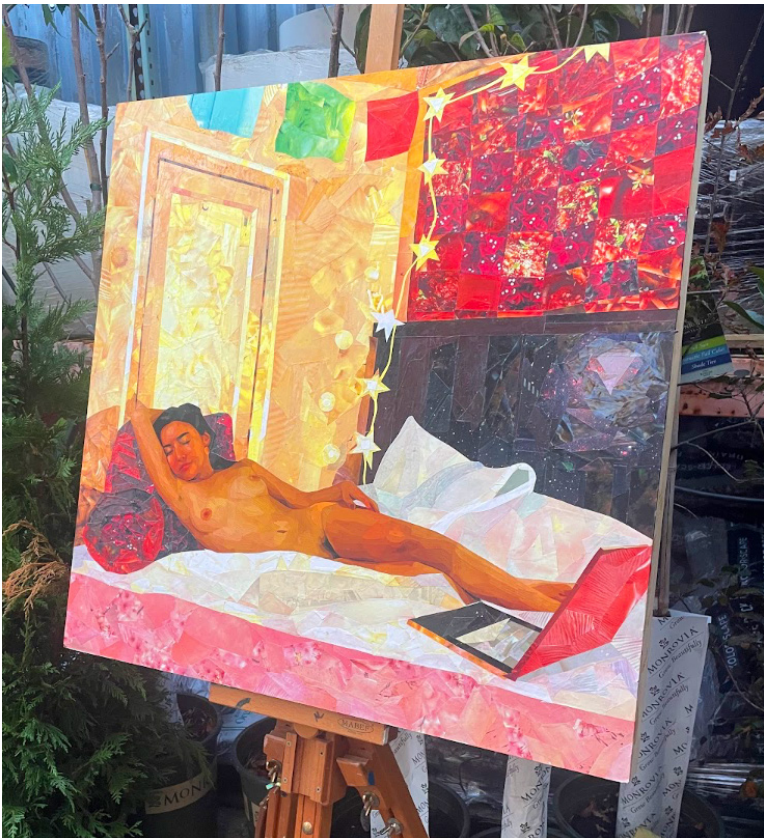
“[There’s] just something so good, something that feels so right about being around a group of people,”

Gabriella Womack, creative director and model,” told The Vanguard.

“I feel with AI, you really can’t relate to it because it’s not who you are.

Its fingers are fake. But me being on camera or with a group, that’s real connection, real reality. So the more people around, the better. The more lively the events are, the more generations we have to talk about different things and different stories.”

To learn more about “MATR3ARC” and upcoming events, visit <https://www.matr3arc.com/>



“The Venus Project” by artist Sanna Legan./Ameenah Khan



Artist Sanna Legan and a model wearing “The Strait Jacket”./Ameenah Khan

“You Can See Everything” Is A Groundbreaking (And Potentially Historic) Documentary

By Samuel Mortel
Opinions Editor

In the 98-year history of the Academy Awards, a documentary has never received a nomination for Best Picture or Best Actress. However, there’s been some speculation that A24’s latest film “You Can See Everything,” a documentary centered around Elizabeth Holmes, could be capable of making history.

“You Can See Everything” is co-directed by comedian Nathan Fielder and documentarian Lance Oppenheim—fresh off his narrative feature film debut “Primetime”. In this collaboration, Oppenheim stays behind the camera for the majority of the film, while Fielder takes the role of an interrogator, an audience surrogate, and, for some stretches, an investigative journalist.

The film’s core subject revolves around Elizabeth Holmes. Holmes was the founder and CEO of health technology company Theranos, which for a time earned her the title of the youngest self-made female billionaire in the world, according to Forbes. However, in 2015, after journalistic and regulatory investigations, it was revealed that her company defrauded investors by faking and exaggerating the success of its technology. In 2016, the former tech mogul became reclusive, refusing to talk to the media. After being found guilty on four counts of criminal fraud, she was sentenced to 11 years in federal prison, which began on May 30, 2023.

However, in the days leading up to her prison stint, Holmes invited Fielder, Oppenheim, and a film crew to live with her family in a rented San Diego beach house, breaking her 7 years of silence and giving them complete access to “see everything.”

What follows is a three-hour-long series of twists, turns, transformations, and revelations, so much so that it’s hard to delve into a majority of the events without getting into spoiler territory. If you want to know whether

the documentary is worth a watch, I’ll make it brief: absolutely. Even if you don’t have a particular interest in Elizabeth Holmes, Nathan Fielder, Lance Oppenheim, or the Hulu series “Dropout,” this film will absorb you for all three hours and somehow leave you wanting more.

Despite being a co-director, Fielder himself is almost as much of a subject as Elizabeth Holmes. In fact, the documentary really has four characters that it hones in on, begging you to examine their psyche, including Holmes’ life/business partner Billy Evans, and an Emmy-winning actress whose appearance in the documentary is a bit of a spoiler in and of itself. Fans of Fielder’s HBO show “The Rehearsal” will be familiar with how she’s initially used to recreate and simulate certain scenarios, but eventually the narrative takes interest in the actress as a person. Her performance could land the film in unprecedented territory, as it was revealed that A24 will be campaigning for a Best Supporting Actress nomination, as well as an equally anomalous Best Picture nomination.

For anyone who is a fan of Oppenheim and/or Fielder, this is a generational melding of minds. For Fielder in particular, this feels like a culmination of his life’s work; a sort of reaping of seeds that he’s been planting for over a decade in his shows “Nathan For You” and “The Rehearsal”. For fans of Oppenheim, this film has all the cinematic flair you’ve come to expect from the man who made documentaries like “Spermworld” and “Ren Fair”, complete with several moments that make you wonder, “How did they get that shot?”

The film splits into two distinct parts, with Holmes driving into a federal prison camp in Bryan, Texas, about halfway through. Somehow, without access to their main subject, Oppenheim and Fielder are able to crank up the intensity, transforming “You Can See Everything” from a documentary to a buddy-cop flick, psychological thriller, investigative report, and a spiritual sequel to

Orson Welles’ 1973 cult classic “F for Fake.” In the absence of Holmes, Billy Evans emerges as another impenetrable personality for Fielder to try to make sense of.

The relationship between Holmes and Evans is incredibly fascinating. In many ways they’re perfect for each other, but you can’t help but feel it might be to their detriment. They both constantly signal a sort of transparency and vulnerability, but they still seem impossible to fully figure out. This presents an interesting challenge to Fielder, who’s spent so much of his career trying to understand other people: What does he do with two people who refuse to be understood?

It’s a real “immovable force meets unstoppable object” scenario. They’re both caught in a web where they sort of “believe their own hype,” to the point you can’t tell whether they’re telling the truth, trying to deceive, or have lived in their own lie so long they’re starting to believe it. What are we supposed to think when Holmes continues to assert that, to this day, she believes she didn’t defraud anyone with Theranos, or when she even claims that she’s never told a lie in her life? What are we supposed to think when Evans says he and his partner, through a relationship that has lasted nearly a decade, have never argued?

The film raises a seemingly endless series of questions and holds many concepts up for examination: authenticity, trust, the media’s responsibility, ownership of your identity and likeness, a single word’s power to change a whole sentence, and the lack of power over what people think of you. There are several times when a person is confronted with how other people perceive them, whether it’s reading an article about themselves with quotes they don’t remember saying, watching a depiction of themselves that feels unfamiliar, or being confronted with their actions



“You Can See Everything” Promotional Poster./Courtesy of A24

in a heated argument at a dinner table.

There are some laboriously long movies where at a certain point you start to feel the runtime, and with every passing minute you wonder, “Did this really need to be this long? Aren’t there some parts they could’ve cut out?”

“You Can See Everything” gives you the exact opposite sensation. You walk out of the theater wishing there were an extra 10 hours and fantasizing over what might’ve been cut out.

You can’t help but wish you were with the film crew in that San Diego beach house, listening in on a phone call in a New York City hotel room, or a fly on the wall in a federal prison visitation room. There are two instances where Holmes and Evans have private conversations that can only be picked up on hot mics. These conversations and interactions have to be recreated because either there was no reason to record them at the time or because they legally couldn’t be recorded. This is shown in Evans pushing to cut an interview short or even telling the directors to stop recording altogether. For a

film called “You Can See Everything,” there are countless points where you’re forced to imagine what you can’t see, or believe someone else’s retelling of an interaction there’s no evidence of. On top of all of these heady concepts, the film offers insight into the mindset driving our current era of tech CEOs.

It’s an absolute achievement in filmmaking, but could it be the first documentary ever nominated for Best Picture? It’s received unprecedented acclaim; as of the writing of this review, it’s the highest-rated film ever on the film review app Letterboxd, and has a 99% approval rating on Rotten Tomatoes and Metacritic.

“You Can See Everything” ranks highly amongst the dozen films I’ve seen this year. It’s a film that changes my perspective as an audience member.

A Requiem for Nonprofits: The State of Community Based Organizations

By Mars Marte
Content Creator

Nonprofits are groups established to serve the public via community development. After stumbling into this field nearly four years ago, I can't imagine a career anywhere else.

However, in these passing years, a trend has begun to take shape within nonprofits: budget cuts and burnt-out employees. Community-based organizations stand as the backbone for the populace, sustaining neighborhoods in areas of need. The life nonprofits breathe into communities is increasingly being snuffed out, leaving a skeleton of dreams driven into dust.

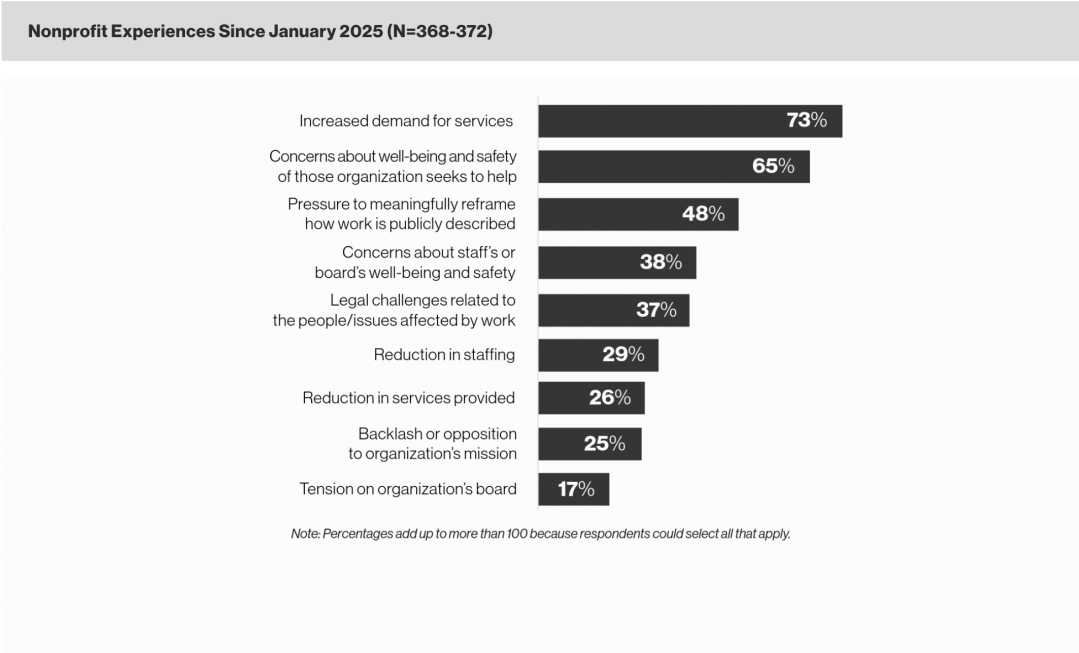
The Center for Effective Philanthropy, CEP, conducts yearly audits analyzing the state of nonprofits. In their most recent report, 46% of nonprofit leaders who participated in their study have reported levels of extreme burnout, a rapid uptick from the 2025 score of 29%.

The report includes a graph listing common experiences organizations face among them are an increased demand for services and a reduction in staffing. These traits highlight the strenuous conditions that contributed to rising fatigue among those within the field.

With the demand for nonprofits growing, dwindling staff are tasked with bearing an unsustainable workload with no reprieve in sight as the financial environment limits hiring, a nonprofit leader explains in CEP's report.

Since Jan. 2025, 57% of the directors within CEP's study reported increased difficulty in securing grants. Interestingly, the investigation highlights program leaders reporting decreased funding from founders since Jan. 2025. As founders begin to financially pull out of their organizations, the charities are left to sustain the loss, forcing leaders to endure financial instability.

The current administration's proposed rewrite to anti-



Graph of Nonprofit experiences from Jan. 2025-Jan.2026./
Courtesy of The Center for Effective Philanthropy

redlining laws seeks to cap the amount of money banks can offer as a grant to nonprofits at 15%. The percentage is only applied to grants pertaining to overhead costs such as staffing, rent, and technology, with a favor of steering funds towards project-specific activities. By directing funds towards the project, current nonprofit staff will further be limited in the tools necessary to run programs. Without the means to sustain staffing or rent for a place of operations, the ability to host project-based initiatives remains a dream that'll lie dormant if steps are made to further limit nonprofits' means of securing subsidies.

Grants and other means of outside funding are vital, as the organizations are aimed at prioritizing people over profit. In order to cover the

gap left, many sites have membership fees which help ensure a consistent source of income. However, once an organization's tools are locked behind a paywall, their ability to directly serve the community dwindles.

Thomas DiNapoli, NYS comptroller, underlines the critical role people-centered foundations serve within New York in a report published in Jan. 2025 titled "The Critical Role of Nonprofits in New York." The piece highlights the presence of nonprofits is the most prominent within New York State when compared to the United States as a whole, with the state holding a 5% concentration of nonprofits compared to the national average of 3.1%. Within the state, nonprofits serve as a vital service helping New Yorkers receive assistance

in various industries ranging from healthcare to education.

Yet despite the indispensable role these organizations play, those who carry out these services are paid a wage that does not equal their work. In DiNapoli's report, he discusses the findings from a 2022 U.S. Bureau of Labor Statistics survey.

"[...]average annual wages paid by nonprofits in New York were nearly 24 percent lower than in the private sector and nearly 14 percent lower than the public." While this data dates back nearly four years ago, it underscores the fundamental financial issues plaguing these foundations.

With stress compounding, leaders within the field find themselves at a crossroads; do they continue in the field despite the demanding

conditions or do they leave?

"As the executive director, I have been going through my first-ever, incredibly intense burnout. My entire holiday vacation, I could barely leave the couch or the bed. I looked into sabbatical options, but there are none available for my industry, location, or size of staff," a nonprofit leader describes their experience within the field in CEP's report.

Due to the nature of the job, where employees are rooted in a community, the work/life balance is often non-existent. Disconnecting from the work once you leave the office is a daunting task when the work that is done significantly impacts others. Choosing to work in a field dedicated to serving society demands that individuals in the field are continuously mentally and emotionally present; a task that is nearly impossible, as those already cemented have been suffocated by growing caseloads and a lack of support. The leader's experience highlighted shies away from the extreme, painting an accurate picture of the repercussions of a field struggling to remain standing.

There is no ignoring the necessities of nonprofits; in doing so, we turn our backs on those in need and those committed to serving the community. Not everyone has to make this their career but we should all find ways to support the society that surrounds us. It can be as simple as volunteering at an organization that shares ideals with you or even developing and spreading awareness of issues that plague your community. Through these small tasks, we can begin to alleviate the immediate stresses on these foundations. Supporting the backbones of our society allows for the energy to be reallocated to continuing services; not drafting up a eulogy.



A photo of Windmill Community Garden./Courtesy of Jim Henderson via Wikimedia Commons

To “Keep Edd’s World Spinning”, It’s a Struggle Between Endurance and Selfishness

By Jocelyn Rios
Layout Editor

When faced with carrying the legacy of your dead childhood best friend, at some point it becomes a lot to manage. Despite that, you continue to spread his story to make you and his fans feel some type of closure, or like his death had never happened.

Unfortunately, “reheated food will never be able to taste the same,” and eventually, you need to stop eating it.

Eddsworld is a British Flash-animated comedy show created by Edward (Edd) Gould following the adventures of three buddies: Edd, Tom, and Matt. These characters were based on the real life counterparts of himself and his friends: Thomas (TomSka) Ridgewell and Matthew (Matt) Hargeaves.

Since premiering in December of 2004, Eddsworld has established a highly active fanbase on platforms such as Newgrounds, Youtube, and DeviantArt, while also having an official website.

For the community, Eddsworld was much more than a collection of flash animations.

From its crude animation, absurd humor, and amateurish charm, it was essentially one of the first projects that would influence the aesthetic of later indie shows on platforms like YouTube.

What made it all the more special was because it wasn’t made from a massive studio, but a group of friends who wanted to make each other laugh.

However, in April of 2011, Edd would relapse from an earlier diagnosis of acute lymphoblastic leukemia and unfortunately passed away on March 25, 2012, establishing the end of the show’s Classic era.

This sudden tragedy brought major uncertainty towards the direction of the show’s run, and the future of Eddsworld. With the blessing of Edd’s family, TomSka took over as showrunner and led Eddsworld through its “Legacy” era in an attempt to, not simply continue the show, but to further the vision of someone who was no longer there.

This era would end in March of 2016 with the release of episodes: “The End: Part 1” and “Part 2.”

While making his final remarks and handing the project back to Edd’s family, TomSka would emphasize the emotional difficulties and immense pressures he faced surrounding Edd’s death. Particularly, when the Eddsworld team initially wanted to reproduce Edd’s artistic style, to which TomSka said it became “extremely



Graphic by Jocelyn Rios

emotionally taxing” for trying to replicate the work of someone who truly meant a lot to him.

Tomska believed Eddsworld should be a tribute to Edd rather than an attempt to pretend like nothing happened. He argued that Edd himself was constantly growing as an artist so it wouldn’t have made sense to keep the cartoon permanently frozen in the style and story-telling it had when he died.

I personally agree with him as, just like every creative person, in order to grow and better ourselves we must accept change.

Years later, after TomSka’s departure from the show, on Aug. 1st 2020, Matt would announce in the release of episode “Eddsworld: Fan Service 2” that he had been asked by Edd’s family to bring back the show, bringing it to its “Beyond” era.

It initially brought excitement to the community, as their beloved show had returned to continue the unique charm it reflected during the Classic and Legacy eras. However, after six years had passed, the community understood that was no longer the case.

The show began to feel less like a continuation of Edd’s passion and more like something that was feeding off what was already established, all while becoming a space that was no longer safe to express any new ideas.

It’s important to note that Matt, as showrunner, would have a similar experience to the way TomSka had in continuing Edd’s Legacy.

Like all people, they handled this intense situation differently; however, it didn’t feel like Matt was ready to handle the large fanbase and the new responsibilities that came with Eddsworld.

To contrast from the Legacy era’s intention of finishing what Edd had left behind and opening

the door for new expression, the Beyond era served to go through that door and build off new ideas in order to exist beyond Edd, to which Matt was opposed by.

This became apparent when Matt, in a response to a Makeship campaign, criticized community fanart and portrayals of the characters, stating “the problem is there is more fanart than the actual art” and because of that, you “forget what the characters look and act like.”

Tomska would also mention how costly the project was to maintain. Costing around £110,000 (\$146,261.50 USD) in 2012, he described the entire thing as “financially and managerially” a “trainwreck,” which also added more pressure from fundraisers to keep the show running; “The mental, social, and professional cost of that fundraiser was far, far greater than the money it raised.”

In a similar attempt, Matt would express in promotions like the Eddsworld Matt and Tom Youtooz, the importance of fan purchase to keep the show going.

However, Matt’s attitude toward merchandise and production of the show became important for the wrong reasons.

People began questioning the decreasing episode output compared to the Legacy era and made multiple claims of confusion and a “lack of creativity” in recent episodes on platforms like Reddit.

Additionally, in response to the Eddsworld episode Tord’s New Adventure, fans also stated that, although ecstatic to see a fan favorite make a return, they understood it was somewhat greedy to bring a character back when the real-life counterpart, Tord Larsson, had asked that he no longer wanted his character to be mentioned in the show anymore.

Fans would soon learn this may not have been Matt’s intention

at all when, in a post on X and the Eddsworld Official Instagram on Oct. 2nd, he announced he would step down as showrunner and no longer be part of the Eddsworld management team.

Reactions to this announcement were sharply divided: some fans were sad that all original cast members had left the project, while others were relieved that a long-overdue show could finally be put to rest. However, in a correction to the announcement, Matt confirmed he would still be voicing his character and the show was still going to continue, which, although some were glad, made fans more uncertain and upset with the insistence on the

show continuing.

It seemed obvious now that Matt had been pressured to keep the show going, all while it reminded him of Edd, who he missed deeply, and that’s okay.

It’s okay to step back from a project that’s meant not just for a deceased loved one, but to keep them in your memory.

Matt wasn’t just handling a cartoon, but maintaining his relationship with Edd.

TomSka would eventually reach this same realization. After years of reflection that he’d been trying to use the continuation of Eddsworld to make sense of Edd’s death.

“I didn’t need the show to be over; I just needed to accept that the control I’d fought so recklessly for was never real,” he wrote.

That doesn’t mean TomSka stopped caring about Edd. It means he understood that caring about someone didn’t mean you had to destroy yourself to preserve what they left behind.

Matt deserves that same understanding: despite wanting to take a show with that meaning alive, it’s going to be messy when there’s already a new set of expectations that combat that meaning, and sometimes, it’s for the best to step back and have someone without that experience take over to put the show’s best foot forward.

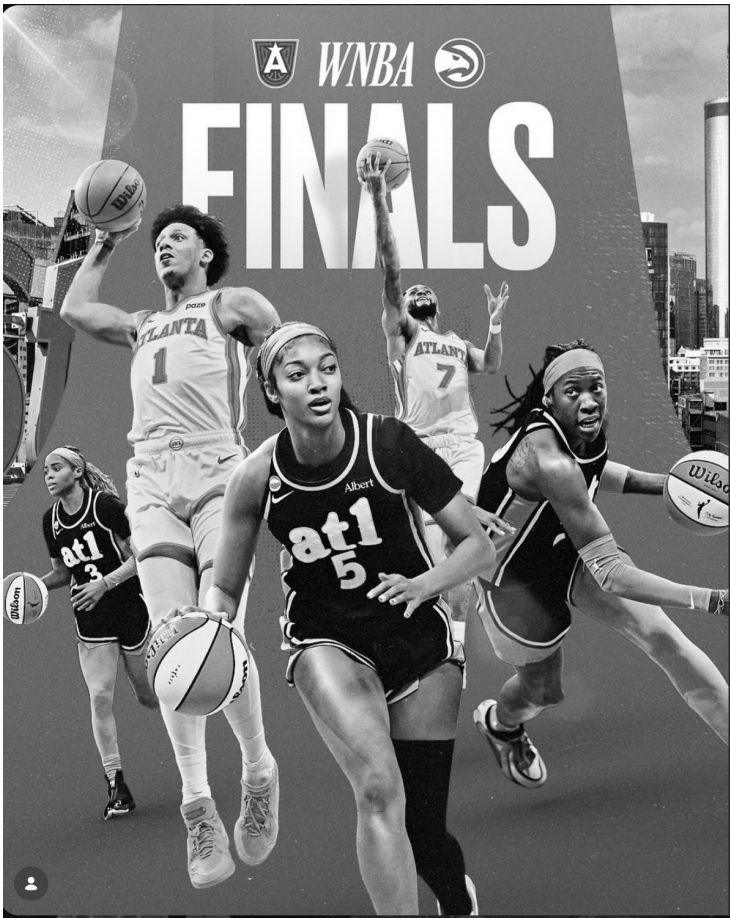
It’s a struggle, but maybe that’s what we are missing.



An Eddsworld Promotional Artwork during it’s Classic era./
Courtesy of Eddsworld’s Offical Webstore

Dreaming On To The WNBA Finals

But At What Cost



Atlanta Hawk’s players on Atlanta Dream’s WNBA finals poster./
Courtesy of @atlhawks via Instagram

By Reagan McLean
Staff Writer

On Oct.9, 2026, the Women’s National Basketball Association (WNBA) team, the Atlanta Dream, punched their ticket to the finals for the first time since 2013. Though this was an exciting moment, fans are angry with Atlanta’s National Basketball Association (NBA) franchise, the Atlanta Hawks.

The Hawks posted a flyer showing players from both teams posing together. At the same time, it was revealed that Atlanta’s State Farm Arena will not host games three and four of the WNBA Finals in light of a concert by musician Sombr, along with NBA preseason games.

Fans disagree with the arena’s decision, arguing that the focus should be on letting the Dream use State Farm Arena over the Hawks since their season is coming to a close.

After a nail-biting game in the semi-finals against the New York Liberty, the Dream made a clean sweep and secured their seat in the WNBA Finals against the Golden State Valkyries. The Hawks posted a flyer with Dream players Angel Reese, Jordin Canada and Rhyne Howard alongside NBA players Jalen Johnson and

Nickeil Alexander-Walker. The caption of the post read “DREAM ON...TO THE WNBA FINALS.” Many fans were outraged by this. A fan called out the franchise and commented, “Don’t include Hawk’s players in the Dream accomplishment after how y’all ended last season. Learn from them and strive for a chip. It’s been 58 years since y’all have been ringless in Atlanta.”

The Hawks were eliminated in the first round of the 2026 NBA playoffs and have not won an NBA championship since 1958.

While fans were upset with the Hawks’ social media team, another problem arose: what arena would the Dream use to host Games 3 and 4 of the WNBA finals?

With Sombr’s concert being held at State Farm Arena on Oct. 22, and the NBA opening game for the Hawks vs. the Houston Rockets on Oct. 24, this would affect the Dream since Games 3 and 4 were originally set to be hosted at State Farm Arena on those dates, plus the possibility of Game 6 if necessary.

The alternative plan at the time was to use Gateway Center Arena in College Park. The Dream did use Gateway Center for some regular-season games this year; however, one problem: Gateway Center holds only 3,500 fans. State Farm holds 17,000.

The WNBA and the Dream

were seeking out other options such as Gas South Arena (seats 13,000) and Georgia Tech’s McCamish Pavilion (seats 8,600), but according to USA TODAY, “those efforts also hit a roadblock”.

Former ESPN analyst Linda Cohn shared her opinion on the WNBA and the Dream scrambling to find an arena for the finals.

“But suppose we wake up tomorrow and there is an announcement [...] We found an arena that seats 8,000 or 13,000. Well, that would be great news, but my next question would be, why did it take until the last minute to discover this?” Cohn shared.

The answer to Cohn’s statement stems from one main clause: separate ownership.

The Dream and the Hawks are owned by separate people. In 2021, the Dream was sold to an investor group that included Larry Gottesdiener, Suzanne Abair, and Renee Montgomery, a former Dream player who became the first player in WNBA history to own a team. The Hawks have 12 owners, but Anthony “Tony” Ressler serves as the primary owner and chairman.

Before the Dream had the green light to use State Farm Arena for the full season, NBA commissioner Adam Silver and WNBA commissioner Cathy Engelbert would notify State Farm of arena usage during the regular season and once a team clinches the playoffs.

With the WNBA Collective Bargaining Agreement (CBA) deal being negotiated, this season was questionable earlier this year.

Another factor is that no one anticipated the Dream would reach the finals because they were seen as underdogs. Now, with the Dream’s primary home arena being State Farm for the 2027 season, they are seen as tenants until then.

When an NBA and WNBA team are under the same

owners, negotiations are much smoother. An example is this year’s final. The Valkyries and Golden State Warriors are under the same owners, Joe Lacob and Peter Guber.

Both teams share the same arena, Chase Center. Singer and Rapper Doja Cat was supposed to perform at Chase Center on Oct. 19; however, with the Valkyries hosting Game 2 of the finals, the concert date shifted to Oct. 25.

Another example of smooth date adjustments is shown in the 2024 WNBA finals. The Minnesota Timberwolves and Lynx are owned by Marc Lore and Alex Rodriguez. During the Lynx’s final appearance against the Liberty, the Timberwolves had a preseason game against the Denver Nuggets shifted to Oct.17, 2024, so the Lynx could host Game 4 the next day.

Therefore, when the same people who own an NBA team acquire a WNBA team, it is much easier to negotiate a workaround date since the team is seen as a resident team in that arena.

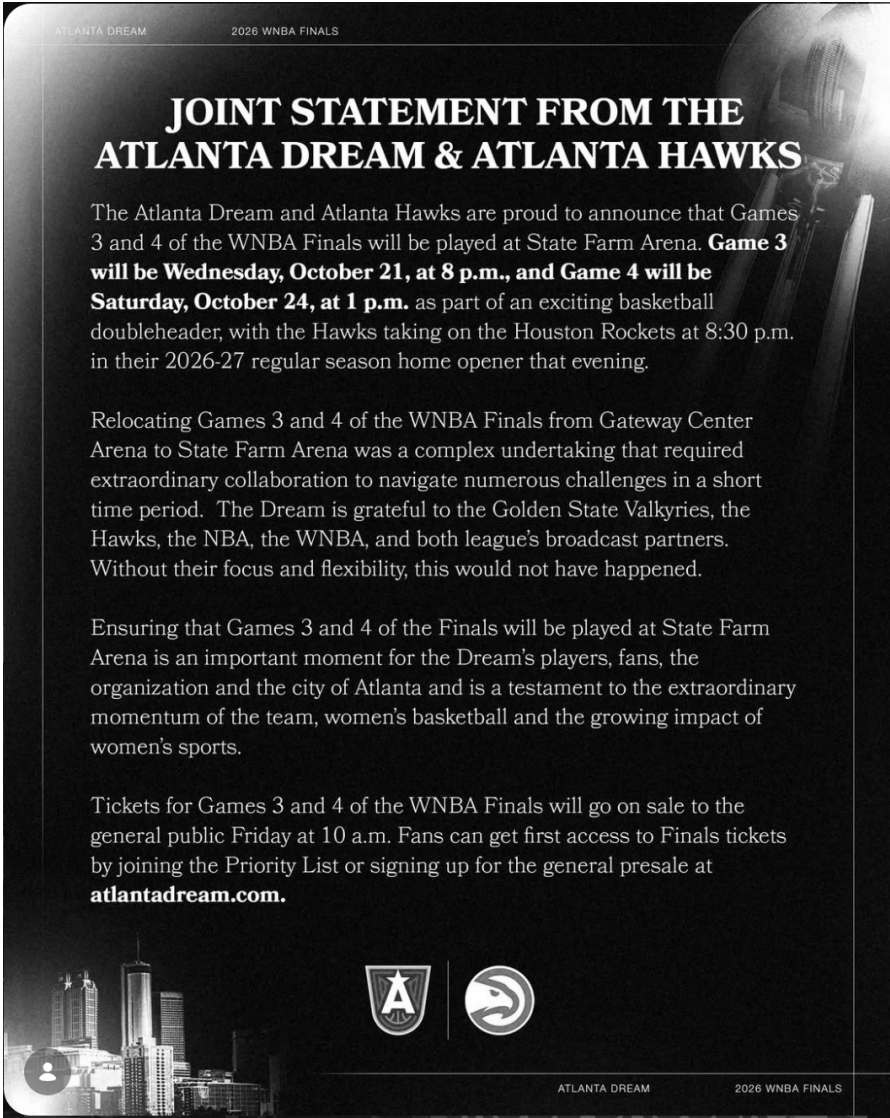
In the end, the WNBA and Atlanta Dream worked something out. On Oct.14, the Dream and the Hawks published a joint statement on Instagram, sharing that Games

3 and 4 of the Finals will be hosted at State Farm Arena and tickets will go on sale to the general public on Friday, Oct. 16 at 10 AM.

With the Dream entering a multi-year agreement with State Farm to host its home games starting in 2027, playoff scheduling should not be a problem.

The next priority for the Dream is focusing on Game 1 of the Finals taking place at Chase Center on Oct.17. When fans saw the possibility of the Dream not being able to secure State Farm for Games 3 and 4, this reignited the flame of a conversation going on among fans in the league for the longest: game scheduling.

With the WNBA season expanding to 50 regular games next season, whoever takes over as the new WNBA commissioner can learn from this season and space out games so not only can players get a well-rested break in between games, but there wouldn’t be any conflict of interest with concerts or games from other leagues taking place.



Joint Statement from both Atlanta teams regarding the home game host site./
Courtesy of @atlhawks, @atlantadreams, & @statefarmarena via Instagram

BC Recaps 10/10-10/16

By Manuel Polanco
Sports Editor

This week’s player spotlight is sophomore Saule Okeke-Ziburkus, who earned back-to-back CUNYAC Athlete of the Week and CUNYAC Player of the Month honors. Welcome back to another week of BC recaps, and for a treat, the men’s soccer team put on a show for the home crowd during senior day, blowing out their opponents.

Women’s Volleyball
During their SUNY Tri-match against New Paltz, BC couldn’t come up with the win and lost 3-0. The sets went: 25-8, 26-24, 25-13. Graduate student Chloe Siena ended her night with six kills. Okeke-Ziburkus notched five kills and one ace. Junior Sophie Galchus and Senior Malia Reyes both had two kills, with Reyes gaining two blocks. Their next game came against Centenary University and in a four-set match, BC lost 3-1 in a highly contested game. The sets went as follows: 21-25, 25-22,

26-24, 25-21. Okeke-Ziburkus had 20 kills, 16 digs, and four aces, with Siena having seven kills in her day. Junior Rose Kory came up big with 31 assists and 20 digs. Reyes had three kills and 19 digs. Even though they have not triumphed, the Bulldogs will be back again for another game on Saturday, Oct. 17, against Rowan University.

Women’s Soccer
In a 14-0 blowout, BC took a powerful CUNYAC win against fellow Brooklyn school, Medgar Evers College. They scored 11 goals in the first quarter, and the game was over from there. BC outshot Medgar Evers 34-2 in 70 minutes of play. Freshman Scarlett Davis had a stellar outing with three goals, four shots, three shots on goal (SOG), and one assist. Gianna DiPronio got the party started with a goal of her own, three minutes into the game. Freshman Krista Strader had a stellar outing with three goals, four shots, and three SOG. Senior Abigail Joseph

had one goal, two shots, one SOG, and two assists. Lastly, freshman Aissa Santos Lopez ended her day with one goal, two shots, one SOG, and two assists. Junior goalkeeper Siul Mancebo played all 70 minutes and helped save one goal. Their next game is Saturday, Oct. 17, against rival college John Jay.

Men’s Soccer
In a highly contested 1-0 loss against Hunter College, BC dropped this conference game and moved to 5-3 in the regular season and 2-2 in the CUNYAC. Sophomore Gustav Krueger had five shots and two SOG. Hunter scored in the first quarter, and it was history from then on. Freshman Duran Pepic had five shots and two SOG. Teammate Jorge Gonzalez Lasala ended his night with three shots. Lastly, senior Hugo Sauriat had three shots and one SOG. BC kept the pressure throughout the game but couldn’t secure a goal to tie the game. The men’s team put

on a show for the home crowd during their senior day, beating York College 12-1 in a strong showing by sophomore Andrew Gavrilov. Gavrilov finished with six shots, four SOG, two goals, and one assist. BC outshot York 42-3 and 22-2 on SOG. Sauriat celebrated his senior day with a strong performance, including two goals, five shots, and three SOG. Gonzalez Lasala added to the flurry with eight shots, one goal, two SOG, and two assists. Freshman Nathaniel Xavier Liebling joined the fun with two shots, one goal, one SOG, and one assist. With this great win, BC will look to notch another win in their next match against Western Connecticut State on Oct. 18. **Men’s Swimming & Diving**
In their season opener, the BC men’s swim team took home the win against Maritime College. They won with a score of 143.50-95.50. Senior Michael Kravets led the way with a first-place finish in both

the freestyle and distance events. He finished the 200-yard dash freestyle with a time of 1:50:99 and 5:20:21 in the 500-yard dash freestyle. Next, freshman William Forrest had a good outing in the 200-yard individual medley, finishing in 2:00:95. In the 100-yard backstroke and breaststroke, he ended with times of 56.75 and 56.01, respectively. Sophomore Andrew Woo won first place in the 100-yard freestyle with a time of 50.30, and he came up second in the 200-yard individual medley with a time of 2:06:06. Lastly, sophomore Or Volpert tied for first in the 50-yard freestyle, matching SUNY Maritime’s Rowan Hayes with a time of 22.45. Volpert won the 100-yard butterfly in 55.31. Their next meet is Oct. 23, when BC takes on Mt. St. Mary.





BROOKLYN COLLEGE
BULLDOGS

**SAULE
OKEKE-ZIBURKUS**

SCHOLAR-ATHLETE OF THE MONTH
HONORABLE MENTION

BROOKLYN COLLEGE

Saule Okeke-Ziburkus honored with Scholar-Athlete of the Month./Courtesy of BC Athletics