



# THE MONITOR



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MARYMOUNT MANHATTAN COLLEGE'S STUDENT NEWSPAPER

September 30TH, 2019

## NYC CLIMATE STRIKE UNITES THOUSANDS



Image by Ana Coaxley

By Neil Gunnion  
Staff Writer

A massive crowd packed Manhattan's Foley Square and its surrounding streets Friday afternoon, many holding signs and chanting phrases like "Stop denying, the Earth is dying!" This crowd, at a size estimated to be anywhere from 60,000-250,000, gathered as part of the Global Climate Strike, a worldwide protest movement inspired by the actions of Swedish sixteen year old Greta Thunberg, who began her own school strike for climate last year.

The New York strike was one of several similar events that took place all over the world, with protests in 163 countries, and on every continent. Overall, an estimated four million people attended these marches all over the world.

In New York, the crowds began to march in Lower Manhattan from Foley Square to Battery Park. Protestors of nearly every age group marched, carrying posters with statements like: "Our oceans are rising and so are we" and "We must do the impossible".

One of the attendees interviewed, a young woman named Dora Blount held a sign expressing support for a Green New Deal, saying: "...I think that major government investment is needed to solve this problem and it's not gonna be something that we can rely on the private sector to help us with...

we need to transition our economy, and save our climate at the same time". Blount was not the only one to express this opinion. Another participant, sixty-four year old Hillary Exter expressed similarly, stating: "I think the Green New Deal offers tremendous promise. I think restructuring the economy around clean energy...jobs around clean energy really makes sense..."

For many, the march was about awareness and solidarity with the many groups of people that will experience the most harm from the effects of climate change. Matthew Johnson, a twenty-three year old attendee explained his reason for participating by saying that "I think it's so crucial that people take this threat seriously...and center the most marginalised communities (that) are gonna be affected by this, like young people, indigenous communities, people of color...so I just think it's really important to show up to stuff like this." Mr. Johnson attended with a friend, 22 year old Darcy Hinck, who expressed that "...people just need to physically put their bodies in places like this to show (the) administration where the people stand." Ms. Exter also stated that she was there "...In support of young people who are out here to oppose climate change. I feel like it's really courageous for people to be taking time off of school, and their lives, and I feel like we're in a really intense cri-

sis situation, and without drastic action we're all gonna be screwed." One young man, appearing to be around high school age, held a sign reading "We are skipping our lessons to teach you one."

To many in attendance, there was a pervading sense that the issue of climate change is a very serious threat that the government is not doing enough about. A middle-aged man attending the march with his daughter Amelia explained that the sign his daughter made, with the words "I stand for what I stand on" is about how "We won't have much to stand on if we don't take care of our planet." he continued: "We are here because we don't think our government is doing enough in terms of legislation around climate action."

Around 1:45 PM, the crowd at Foley Square began the march to Battery Park, chanting along the way. In stores with windows facing the street, more protesters held signs and cheered on marchers.

The march concluded with a rally at Battery Park, where Greta Thunberg delivered an address to the crowd, and those watching saying that "Change is coming whether they like it or not...do you think they hear us?"

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LETTER from the EDITOR

Dear Readers,

Welcome to another year at Marymount, and if it is your first year, I hope you are enjoying your time in the Upper East Side. Thank you for taking the time to read The Monitor, we appreciate your readership and the discussions that may come from our articles. This year we have welcomed many new faces and I am excited to introduce their talents to print. Speaking of new faces, we have also welcomed a wonderful new advisor, Professor Tatiana Serafin, and her amazing talent and knowledge within journalism realm. We are incredibly lucky to have both Professor Serafin and Professor Tropp advising us this year, and I hope you all get to experience a class with either of them during your time at Marymount.

This issue we discuss the Climate Strike in NYC, the new ID system that has revolutionized how we get in and out of school/dorms, and much more. Make sure to follow us on Instagram, Twitter, and Facebook by looking up MMC's The Monitor. Our new website will be up and running within the following weeks, and we hope you choose to take a look. I hope you enjoy reading this issue and I wish you luck this year with your studies. If you have any questions, comments, or concerns for The Monitor, please email us at [marnold@mmm.edu](mailto:marnold@mmm.edu).

With Love,





Chief



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# VAPE INDUSTRY SUFFERS BLOW IN NY

## GOVERNOR CUOMO MAKES MOVE TO BAN VAPING PRODUCTS

By Seamus Fallon  
Staff Writer

On September 15th New York Governor Andrew Cuomo announced he would introduce an executive action that would place a ban on most flavored e-cigarettes in New York state. Gov. Cuomo said the action would ban all flavors but tobacco and menthol. The decision to exempt tobacco and menthol flavors came as, according to Cuomo, flavored products are “highly attractive to young people.” Cuomo further stated that 68% of e-cigarette users use flavored products. New York state health officials voted to carry out Gov. Cuomo’s executive action on Sept. 17th therefore banning all products but tobacco and menthol for 90 days as a part of “emergency legislation” which would have



to be renewed in December if the state deemed it necessary to continue the ban. Health Commissioner Dr. Howard Zucker said the the Health Department would look into menthol flavoring to decide whether or not it should be banned as well. Dr. Zucker presented data in support of his claims that showed New York state high school student use of tobacco products rose 160% in-between the years of 2014 and 2018. As of Sept. 14th, there are 74 confirmed cases of people who suffered serious lung illness after the use of vaping products in New York state alone, aside from the 7 confirmed deaths nationwide according to the Center for Disease Control.

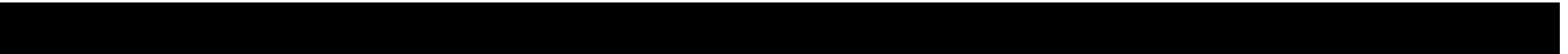


Michigan Governor Gretchen Whitmer announced on Sept. 4th that Michigan would be the first state to introduce a ban on e-cigarettes virtually banning vaping products including menthol. It was 2 weeks later when New York followed with a ban. Additionally, California is exploring how they can limit the amount of youth abusing e-cigarettes in the hope of preventing more deaths and illnesses. California Governor Gavin Newsom said that if the state legislature “sent a bill his way” he would sign it into effect. Michigan and New York are criticizing the federal government because of their lack of participation in the “epidemic”. The Trump administration also proposed a new enforcement policy that would require e-cigarette makers to take their flavored products off the market, but when

questioned on a timeline of implementation the administration had no comment. Some advocates within anti-vaping associations and committees state they want the Cuomo to go further with the ban and restrict menthol flavor as well; however, Cuomo was not banning menthol yet because that particular flavor may be “helpful for cigarette smokers who are trying to quit” said Cuomo, he added that menthol may end up being banned in the future. US Food and Drug Administration research shows that newer smokers prefer menthol to tobacco flavoring and menthol flavoring is “likely associated with increased smoking initiation by youth and young adults,” at least where cigarettes are concerned.

Graphics from Smokefree.net

# SANDY HOOK PSA CAUSES UPROAR IN MEDIA, STUDENTS



By Madeline Nortz  
Staff Writer

The Sandy Hook Promise is a non-profit organization founded in 2012 following the tragic school shooting that took place on December 14 in 2012. The organization aims to honor all victims of gun violence while also providing programs and educational resources on how to recognize the signs of potential gun violence in order to prevent school shootings. The organization has so far released five PSA videos as well as a documentary titled “What They Left Behind”. As of August 2018, Sandy Hook Promise trained 3.5 million young and adults in their Know the Signs programs at schools and youth organizations across the country. The Sandy Hook Promise Twitter account tweeted a minute and six second long PSA on September 18, at 8:00 am with the caption “Survive the school year with these must-have #BackToSchool essentials”. Followed by a trigger warning for the graphic content featured in the video. The video, which has been spreading around Twitter, begins on an upbeat note, similar to many other back to school commercials. Multiple children are featured showing off their new back to school items, such as notebooks, clothes, and headphones. As the video continues, the students begin to display their items as aids during extreme cases of emergency, such as school shootings. One student is featured tying a tube

sock around another students bleeding leg saying while saying “These new socks? They can be a real lifesaver.” The video ends with a black screen and the message “It’s back to school time and you know what that means. School shootings are preventable if you know the signs.” According to the Sandy Hook Promise website, EACH DAY 8 children die from gun violence in America. Another 32 are shot and injured. While certain aspects of the video may seem exaggerated, sending children to school with more than just knowledge of what to do in the event of a school shooter is the case for many parents. According to the Washington Post, bulletproof backpacks, clipboards, and even three ring binder inserts have risen in sales since 2016. Bulletproof back to school products have become a booming industry with their main demographic being parents with children in the school system; However, doctors, taxi drivers, and even flight attendants are looking into purchasing bullet-resistant products to increase safety in their jobs. While there is little evidence these products are effective, it’s the best that many parents can do with the knowledge that they

ers, or parents anywhere in the video — it was up to the kids to figure out what to do in the situation, which is a big task.” When asking students how the video translated to Marymount culture, a majority of roughly 30 students commented that they were not sure where to find MMC’s guidelines and procedures for what to do in the event of a school shooting. Only about half of the students felt that they knew what they would do in the event of an active shooter. Peter Schaefer, Division Chair for the Communication and Media Arts Department at Marymount attended an active shooter seminar led by a security staff member. “I found it tremendously helpful and comforting because the session gave me concrete strategies for what to do in case of an emergency”. Faculty members are frequently given feedback on security measures enacted and Schaefer feels confident in the security teams abilities. The directives for the MMC community in the event of an active shooter can be found on page 10 of the Emergency Response Guide found on the Marymount website under “Campus Safety”. The guide instructs students and faculty members of appropriate procedure should they need to evacuate or lock down in the event of an active shooter and encourages calling 911 immediately. Marymount Manhattan urges students to print out a copy of the Emergency Response Guide. The number for Main Campus Security Desk is 212-517-0411.



Photo from 660citynews.com

# CANDACE WITHERSPOON

## A CONVERSATION WITH A YOUNG BUSINESS WOMAN

By Rayiah Ross  
Staff Writer

With a firm grip on her hair cutting scissors, Candace Witherspoon hovers the sheers above her clients head. Meeting the clients eyes in the mirror, the unspoken question

I took the bus into Manhattan, went to school, and that's honestly how my career started."

Since then, Witherspoon has acted as an educator for DevaCurl and has pursued her education at DevaCurl Academy of New York, L'Oréal Academy, Ouidad Academy, Ave-da Institute and Keratin Complex. Her hard work even got her published in Allure, Marie Claire, New York Post, Refinery 29, Dove, Mic, Self Magazine, Oprah Magazine, The Atlantic, and Byrdie. Currently, Witherspoon works at DevaChan Salon in SoHo.

And still, despite all of Witherspoon success, she has still

tic might be three inches, but another person's drastic change might be a big chop."

Over the past year, more and more people have undergone the big chop, aka cutting off most of their hair in an attempt to embrace their natural texture. Many celebrities like Lupita Nyong'o, Viola Davis, Issa Rae, and Keke Palmer have gone through afrocentric chops to learn what their natural curl pattern is and have a better understanding of how to care for it right from the start.

While a big chop or a color change might appear as the aftermath of a mental breakdown for many people, to others, it's just a way of fully expressing themselves.

"My hair, for me, is freedom. I love to be free and every sense and I'd never want to hold myself back." Witherspoon proclaimed. "Hair is not about hair, it's not. It's about so much more than hair, and then it's about hair."

By this, Witherspoon hopes that clients can find the mental headspace in which they want to make changes to their hair before going through with it.

"You can give the client the greatest hair cut of their life, but without a real understanding of the deeper meaning, there may be no connection or power behind the change."

Overall, Witherspoon truly enjoys spreading love and teaching her clients to embrace their self-confidence. Because whether we care to admit it or not, we are all struggling in some shape or form.

"I try my best so that whoever sits in my chair, I'm giving them positive energy." Witherspoon admitted. "Some people really just need reassurance from someone else."

Candace Witherspoon is starting her next journey by opening her own eponymously named salon on No -



weighs against their chests: "Are you sure you want to do this?" And with a fearless nod from her client, Witherspoon let her scissors cut away the long inches of her hair.

The power behind letting a stranger have control over what happens to your hair can bring clients a new sense of confidence, or bring them to tears. To a passionate hairstylist like Witherspoon, it's moments like these that remind her why she loves the art of cutting hair.

Sometimes, the most important moments in your life are the ones you don't give much thought. That's how it was for Candace Witherspoon back when she was braiding hair in West Africa. At the school she attended in her younger years, all students were required to wear their hair branded back, and Witherspoon was the perfect person to go to for a quick style.

When she moved to Indiana for high school, her talents were quickly outweighed by her own self doubt. Surrounded by many other straight-haired students, Witherspoon changed her definition of beauty to one more eurocentric. Witherspoon spent ages six to twenty-three with relaxed hair, sometimes even doing it herself. By the time high school came around, she altered her original methods, and instead, hid her tightly coiled curls behinds hair extensions that stretched to her waist.

After Witherspoon graduated high school, both her and her aunt made the move from Indiana to New Jersey.

"I was only nineteen and I didn't want to be a nurse or a doctor -- the careers you are expected to take." Witherspoon explained in an interview. "And my aunt said, 'why don't you go to beauty school?' Once I thought about it, the next week

struggled with her own self-confidence. It wasn't until one morning that she looked in the mirror and decided that she no longer wanted to straighten her hair. She went even farther than nourishing it back to health, and made the big decision to cut it all off.

"I had a friend that got me an appointment with a barber in Brooklyn, but you see, there is a difference between going into a salon and going to a barber shop," Witherspoon remarked.

Typically, a stylist will make suggestions for a style that will flatter their clients. Most people that go to barbers look for a short and traditional haircuts. Barbers will ask you how you want your hair to look without giving much feedback.

"So here I was for the first time, this tall person with a short haircut, being rushed out of the shop hysterically crying. But once I went through the emotions, I learned to love myself because once you do that, it doesn't matter much about what anyone else thinks."

Because of this experience, Witherspoon learned to have more compassion towards her

own clients. Recognizing that each person is going through a journey of their own, she often tells her clients that it's okay to cry after a change is made to their hair.

Even though it took a big chop for Witherspoon to truly like how her hair looks, she wants clients to know that not everyone needs to cut their hair to feel better about themselves.

"Everyone's version of drastic is different. You have to remember that your dras-



ve m - ber 1st. It is located on 27th Street, between 7th and 8th Avenue on the second floor.



COME FROM AWAY BRINGS HISTORY TO THE STAGE

A MUSICAL THAT OFFERS LOVE FROM A TRAGEDY

By Elena Maldonado- Dunn  
Staff Writer

“Welcome to the Rock!” That is the call of twelve talented actors who have the daunting task of portraying nearly 7,000 people who were stranded in the tiny town of Gander, Newfoundland (the so-called “Rock”) after the events of September 11th, 2001. In Irene Sankoff and David Heins’ emotional, provocative and funny musical *Come From Away*, these twelve actors not only successfully tell the stories of these half-forgotten travelers, but also connect the audience to those stories in an incredibly meaningful way. By the time the final curtain falls, we feel that we know every single soul impacted by this tragedy almost as well as we know ourselves.

*Come From Away* opened on Broadway in March of 2017 and has been captivating audiences ever since. It is a deeply human tale, and script, loaded with sly humor even in the midst of darkness, helps the audience stay connected to the characters.

In a sweeping score described by the musical’s official website as “Celtic folk-rock,” the residents of the tiny town of Gander sing of their love for their small-town lives and their proud identities as islanders. The music is a driving, rhythmic force behind the story, the singers accompanied by an onstage band consisting of guitars, accordions, varied percussion, and the occasional thrilling trill of an Irish fiddle.

Over the course of the show we meet these charming residents experience their shock and horror at the events occurring in New York, and see the moment they learn that 38 planes, all full of frightened, confused passengers, will soon be arriving in their tiny town. It is at this moment in the story that the brilliance and versatility of the twelve actors shines through; suddenly they must leave their small-town personas behind and become a fascinatingly diverse cast of characters from around the world. One might think that such a shift would be confusing for an audience, especial-

ly when Gander’s residents interact with the “come from aways” (the outsiders who they welcome with at first tentative, but still staunchly open, arms). However, the actors handle their many roles with aplomb, differentiating between characters with stunning clarity.

Bruce Dunn, a retired air traffic controller who worked at Colorado’s Denver Center in 2001, confirmed that the sense of community, grace, and kindness during a crisis that is portrayed in *Come From Away* was felt all over the country. “There was a spirit of cooperation that day that didn’t exist in previous times or events,” says Dunn. On an average day, he explains, “you’ll have to talk airplanes into doing things they don’t want to do — and on a normal day they would question what you’re doing. And sometimes it would get a little... discourteous.” However, “the spirit of cooperation that day was unparalleled, unequaled if you will, and I’m not sure we’ve seen it since. Things have gone back to relative normal. And that’s ok.” It is this spirit of co-

operation that *Come From Away* focuses so beautifully on; it is not a show about the horrors of 9/11, but instead about the compassion that can come from pain.

In only 90 minutes (with no intermission), *Come From Away* carries the audience through two weeks full of both chaos and clarity. It focuses refreshingly on the interactions between human beings, all of the small connections that were formed in the midst of this calamity.

“Even though I haven’t seen it, I basically know what it’s about,” says Dunn, “It happened in small towns throughout North America. Because what it’s about is the beauty of a small town coming together to take in thousands of people because of an unbelievable, incredibly horrific event. And it’s such a great testament to the human spirit, in so many ways.” This, truly, is what *Come From Away* is: a magnificently written, flawlessly performed testament to humanity’s capacity to come together and create love and community out of what was once only tragedy.

BROADWAY FLEA MARKET CONTINUES TO MAKE CHANGE

THOUSANDS GATHER FOR THE THIRTY-THIRD YEAR

By Meghan Masseron  
Print Managment Editor

In mid-September, Broadway Cares/Equity Fights AIDS continued its thirty-three year long tradition: The Broadway Flea Market. Every autumn, 44th and 45th street is closed off for herds of theatre fans young and old to scour dozens of tables dedicated to their favorite shows, theatres and organizations for Playbills, props, merchandise, and other relics. This may seem like incentive enough to save up and spend a paycheck or two, but what makes it even better is the fact that the proceeds go to the BCEFA charity. Broadway Cares/Equity Fights AIDS is a non-profit organization dedicated to helping individuals in need of medical assistance across the country, particularly those battling HIV/AIDS. Since they began in 1988, they have raised \$300 million. They fundraise through many different ventures throughout the year, possibly the most notorious campaign being the “red buckets” often held at the end of shows twice a year, encouraging audience members to donate. However, the Broadway Flea Market is one of the most highly anticipated events of the year for many theatre fans. With endless opportunities for fans to make the most with their donations, the

Broadway Flea Market is more than your typical garage sale. The tables alone are a large reason why crowds pour into the Theatre District every year, with used props and vintage Playbills lining each table. A grand auction is held in Shubert Alley, where highly valuable and rare objects are up for grabs, if you’re willing to try bidding. Once-in-a-lifetime experiences are up for auction as well, like a chance to be dressed in costume and stand on stage during scenes in select Broadway shows, such as *Phantom of the Opera* and *The Lion King*. Fans have the opportunity to meet their favorite stars for a \$35 donation as well, with an autograph table and photo booth set up in Junior’s restaurant. This year’s line-up included 60 stars from numerous Broadway shows including *Hadestown*, *Waitress*, *Wicked*, and more.

For those seeking a little fun gambling, the Theatre Development Fund (TDF) hosts a ticket raffle for donations of \$1 per ticket. Each ticket is stapled shut, and if you find a stamp inside, you have a winning ticket. These winning tickets can be exchanged for a mystery envelope, inside of which is two tickets to a random Broadway show. Attending the Broadway Flea Market is a common September activity for groups

of Marymount Manhattan students, who mark this day in their calendar months in advance, assemble their group and arrive together as classmates and friends. This year, Marymount Manhattan junior Audrey Kosuge came to the flea market for the first time with friends she made at school. She describes the experience as bringing a feeling of community. “It was cool recognizing so many people from Marymount,” she says. “There were a ton of people there, but I was surrounded by people I knew. It’s unifying.”

The atmosphere of the flea market is often described this way - the theatre community is one full of respect and love, according to Kosuge. She claims this was evident when she saw actors peacefully passing through the crowds. “Something that was super interesting was that performers were able to walk around the crowd fairly unnoticed and unbothered. I saw Sarah

Stiles and Ariana DeBose walking around and even though they were both slated for autographs and people were paying to meet them, they were able to walk around normally.”

Marymount Manhattan sophomore Caroline Storey met up with a mix of friends from school and friends she met through Twitter ac-

counts dedicated to their favorite shows. “I always look forward to the Broadway Flea Market, it’s so exciting! The best part was getting to see so many of my friends,” she stated. It was a group bonding activities of sorts for her friends to scout things out that they wanted at the shows of the tables they shared a love for, she explained.

Storey also notes how Broadway’s dedication to this event goes beyond donating props to be sold: it goes as far as performers working the tables of their own shows. “Something really interesting is how the cast members of certain shows come out to the tables. It’s so cool that they’re sometimes the one selling you an item!”

These Marymount students shared a few beginner’s tips as well, for those hoping to attend for the first time next September. “Don’t forget to bring cash, it makes it so much easier. I was a fool for only having my card,” Kosuge stresses. Storey adds that getting there early and making a plan is crucial for limiting stress or chaos. “Get there early to familiarize yourself with all the tables before they open. Certain tables even have a line that gathers before opening,” she shares.

Stay tuned to BCEFA’s social media!

# BREXIT:CONSEQUENCE



On June 23rd 2016, Britain voted 17 to 15 million to vacate the European Union and become their own entity and on March 29th 2017, then UK Prime Minister, Theresa May, submitted notice to the EU that the UK would leave on the established March 29th 2019 deadline (which would be extended until October 31st 2019). Since the vote, rhetoric in the United Kingdom, not only in Parliament but throughout the United Kingdom’s many countries have been heated to say the least. When I travelled to Ireland in the summer of 2017 that was all people could talk about. I heard the term “Brexit” more than common greetings such as “good morning!” or “good night!” Most Irish Republic citizens fear “hard borders” being placed on the Northern Ireland border again . The talk surrounding Brexit even caused a sitting Prime Minister, Theresa May, to resign after she did not have enough support from her own party regarding a “divorce deal” with the EU. Exiting the EU without a deal could be dangerous as that would leave no guidelines for European countries, or the UK to follow, regarding trade with each other and how to treat travel between countries.



# ENCES FOR THE US?

BY SEAMUS FALLON



Now, for those of you asking “What exactly is Brexit?” and “How will it affect me as a US citizen?” allow me to elaborate: Brexit, short for British Exit, would ideally separate the UK from the European Union allowing the UK to operate under their own regulations and not under the EU’s; however, this exit would be severing customs, trade and many more agreements without a “divorce deal”. As for “How will it affect me as a US citizen?” well, directly after the vote in 2016, the Dow Jones Industrial Index fell 612 points, the Euro lost 2% of its value and the Pound lost 3% of its value but, the US dollar rose just over 1% and gold prices 6%. However, a weaker Pound makes US exports to the UK more expensive and after all the UK is the US’s fourth largest export market. Major US corporations who have European headquarters in the UK used the UK’s EU membership as a “gateway” to the twenty eight EU countries. Furthermore, if the UK leaves the EU without a deal it could leave US corporations with the same regulations as they would stateside or possibly even more depending on the regulations the UK puts into place after their departure. A vote for Brexit is a vote against globalization, it will most definitely cause a stunt in growth in the UK, but London’s loss may end up being New York’s win.



Graphic from BBC



# SAN GENNARO CELEBRATES ITALIAN CULTURE



Image courtesy of [tripsavvy.com](https://tripsavvy.com)

By **Gwen Attridge**  
*Staff Writer*

The first few weeks of September in New York City: the last drops of summer sun, the introduction of temperate fall, back to school shopping, New York Fashion Week, and the list goes on and on. However, while most are mourning the end of beach days and relaxing, the party is just getting started for the Italian Americans population in New York.

Starting on September 12th, it is traditional in Italian culture, more specifically Neapolitan culture, to celebrate Saint Januarius, the Patron Saint of Naples. Ever since 1926, the immigrants of Naples crowded Mulberry Street, in Little Italy, to Celebrate the Saint. c. This small gathering turned into what is now the enormous street fair that goes on for a whopping 11 days during those first few weeks of September. The Feast includes food, vendors, music, and lots more enter-

tainment that attract tourists and locals whom even aren't of Italian heritage.

Despite its large scale, the Feast of San Gennaro is unknown to some who live just down the street from it. On a personal note: I had been made aware of it very early in my life before even moving to New York City. My mom talked about the festival, which she attended during her college years in the '80s, with such nostalgia and joy. During my first year in NYC, I made sure I had gone to experience what my mother had raved about for so long. However, after talking to her, it seemed our experiences had actually differed greatly.

Making another trip to the festival this year, I made it a point to ask my mom specifically how the Italian festival has changed since then. Obviously the 80s were very different from the 2010s, especially 2019, so nightlife in NYC I'm sure had a very different vibe.

To set the scene, here's how my experience went in a few words: Large crowds, vendors selling random

merchandise for blocks, food that wasn't even Italian for no less than \$10, and a heavy police presence.

After interviewing my mom on her experience, I got a very different picture of what the Feast was like in the '80s. "You couldn't go spend however much on whatever you wanted," she said, which rings true today with college students just as much as it did back then. However, prices definitely differed. My mom talk fondly of a specific drink her and her friends used to get of peaches and wine. "They were a couple bucks," she said as I gawked at the low price of the alcoholic beverage. Obviously things were much cheaper back then, and the prices of simple street fair food rose with inflation. However, this leads to another stark difference between my mom and my experiences. The commercialization of the event has given a different vibe to the festival.

After asking her about what was sold other than food, she said, "I don't remember a lot of people selling stuff,

I remember kind of like those religious stands with stuff to celebrate the holiday. No tchotchke stuff. I feel like back then it was mostly about the food, drinks and the games, all to raise money for the church. I feel like that's the biggest difference now." Today, it is more about people pushing their merchandise at tourists instead of giving visitors a real Italian experience. This even affected the festival's main event: the food. From my mom's memory, she only remembers "the sausage and peppers everywhere, and the zeppoles and maybe pizza, none of the extra stuff."

From what I've gathered, the changes are obvious. The Feast has changed drastically since my mom was my age, whether we can say it has progressed or regressed is up to your discretion. I think my mom put it best when she said "maybe it was more fun because it was more of a community based thing. We got a look into that part of New York and how they lived. It's not the quaint little street fair it used to be."

# SECRET EVENTS IN THE CITY

## UNDER THE RADAR EVENTS FOR EVERYONE

By **Gabrielle Fiorella**  
*Staff Writer*

Welcome to New York City! A place in continuous hustle and bustle that never sleeps. Everything upon everything is happening here everyday, especially secret events that not many people know about! From concerts, museum tours, walking tours, and wine tasting (for ages 21+ of course), the city offers events that cater to everyone.

Whatever you're in the mood for, maybe a movie? Go to Rooftop Cinema Club! Skylawn Rooftop Bar at Embassy Suites in Midtown offers movies every Saturday and Sunday night from September 20th-October 13th. There are two showings a night with two different movies for the showings. There are discounts for students, being \$18.90, and to include bottomless popcorn, the price would be \$22.45.

Not as interested in movies, but love music? Go to a secret concert! Sofar is a company that hosts secret concerts all throughout the

city, from Manhattan to Brooklyn and all around. Lots of touring and local bands perform in these small local places to cater to people all over the city! Just visit the Sofar sounds NYC website and apply for a ticket in the place you want to go! I wish you the best of luck in getting a ticket to the concert you want to attend. Do you like Madonna? She's going to be in the city! She'll be hosting a dance floor party after her show on Tuesday September 24th at 11 pm-2 am. \$5 online on the app Eventbrite and \$7 at the door. Find her at 487 Atlantic Ave, Brooklyn, NY. Do you like Snoop Dogg? He'll be here too! Wednesday September 25th, 7-10 pm. Find him at Up and Down, 244 West 14th St. Tickets are \$45 for men and \$25 for women. Weed love to see you there.

Need a laugh? Want some comedy in your life? Go to the Broadway Comedy Club! Shows that entail a funny, adult-age kind of humor start at 11pm, but if you prefer a toned down humor, go to the 9 pm show. Tickets are \$5 on the app

Eventbrite and \$20-\$25 at the door. The address is 318 West 53rd St.

Not only are there so many indoor events, but there are a bunch of outdoor events too. On September 29th in Fort Tyron Park, there will be a free Medieval Festival from 11:30 am-6:30 pm. With live performances of jousts, traditional medieval food and interactive events, this festival will be ye old good time. Looking for a splurged date night out with your S/O and you're 21+? Go to Sip for the Sea! Located at Central Park Zoo, you can enjoy a variety of wines and seafood. It's on Thursday, September 26th. Tickets are \$200 each and \$125 of those dollars are tax deductible. Hope to sea you there!

Speaking of the sea and water, take an afternoon sail on the Schooner Shearwater! A daytime sail is \$45 per person, the sunset sail is \$55 per person and for those 21+ there is a wine and champagne tasting sail, each \$98 per person. You need a reservation to book your tickets. The cruise sets sail from North Cove Yacht Harbor,

and is setting sail from September 24th-October 20th. For more details, visit [Manhattanbysail.com](https://Manhattanbysail.com).

It's the end of September, and we all know what that means: It's spooky season! October is right around the corner, and Haunted Houses are too! Gateway's Haunted Playhouse in Belport, Long Island is happening from September 27th-November 2nd. Tickets are \$30 online and \$35 at the door. For Fast Passes, tickets are \$40 online and \$45 at the door. Just 45 minutes away, it is located at 8 Bayville Ave, Bayville, NY, 11709. Another Halloween event is at Bayville Scream Park. 6 attractions for the price of \$50, and \$70 for fast passes on all 6. For 3 attractions, it's \$45 and \$60 for fast passes on all three. One attraction is between \$24-\$27. Go and get your fright on between September 27th-Nov 3rd. Between November 1-3, walk around all six attractions with a friend and only a glowstick. Bring your friends along to join in on the fun! #squadghouls. These two events may not be in NYC but they sure will be a gourd time!



# THE POWER OF ART IN CONVERSATION

## — A REVIEW OF EDMUND DE WAAL'S EXHIBITION AT THE FRICK —

By Cross Nelson  
Staff Writer

On Manhattan's Upper East Side sits a manor house turned museum that reminds visitors of a Manhattan lost to history. Built in 1912, the Frick Collection served as a family home to Industrialist Henry Clay Frick, a successful businessman and a passionate art collector that used his fortune to fill his home with art and artifacts. Upon his death, Frick instructed that the house be turned into a museum so that people could experience his masterful collection, and after the death of his wife, the museum was open to the public in 1935. Now, visitors can walk through the home as if they were Frick himself, experiencing the collection exactly as it was when he resided there. Walking through rooms and hallways surrounded by such splendor, is a transportive experience that allows you to step back into another time and

lose yourself in the beauty of it all. During his lifetime, Frick collected and exhibited some of the finest art in the world at his home, so it only makes sense that the museum should continue to do so as Frick would have wanted. This summer and fall, the Frick Collection is showcasing the work of the contemporary sculptor Edmund de Waal, whose modern sculptures pose a fascinating contrast with the historical works they're among. Known for his work with ceramics, de Waal has become notorious for his unique porcelain vessel sculptures, which he designs in response to the historical setting he showcases them in. The Frick Collection is de Waal's first instillation of this nature in the United States; however, he has also exhibited such sculptures at two historic estates in England, Waddesdon Manor and Chatsworth House, and has found that his pieces converse well with historical sites. This exhibition, "Elective Affinities," leads you

through the Frick Collection in a way that you have never experienced before, and the contrast between modern and contemporary art forces you to interact with the collection in an entirely new way. Whether they are positioned in a gallery surrounded by master paintings, or placed underneath an 18th century French table, de Waal's pieces are all placed with purpose and to visually represent a theme or feeling within the classic works they parallel. Upon entering the large West Gallery where the exhibition begins, you are immediately met with a table situated in between masterworks, that holds two vitrines of black cylindrical porcelain vessels placed side by side, fittingly titled Darkness to Darkness. The master paintings hanging on the walls of this gallery are rich in deep, saturated colors, and depict subjects as equally powerful as their aesthetics. Suddenly, de Waal's dark sculptures seem to become pieces that are as passionate as the figures in

Goya's, The Forge, or as haunting as the trees in Corot's, The Lake, both hanging near the sculpture. The sculpture is now an extension of the artwork, as de Waal intended it to be, saying that "these installations...are pauses and moments of reflection about identity, about the collector about the place, about the art." This is just one example of how despite the drastic difference between de Waal's work and the artwork at the Frick, the pieces are still able to converse with one another and help the viewer to experience the artwork in an even more affecting way. Whether you are visiting the Frick to see de Waal's sculptures or simply to see the permanent collection, you will experience both with appreciation of their unexpected relationship, just as de Waal intended. Experience this conversation of art for yourself now through November 17th at the Frick Collection.

# OCEAN CUBE ATTRACTS THOUSANDS OF NEW YORKERS

## — AN EXHIBIT THAT LOOKS THROUGH THE EYES OF SEA LIFE —

By Aryana Lee & Ana Coakley  
Staff Writers

Explore an art exhibit through the eyes of a sea creature, submerged in numerous habitats filled with abstract settings of a futuristic aquatic biome. The Ocean Cube team, consisting of members like Randy Fernado, Carol Zhang, and founder and artist, Kun Wu, has created a way to shed light on the beauties under the sea and the potential it has, while also highlighting the dangers that threaten it.

The exhibition begins with the dimly lit "Coral Tunnel" filled with reflective glass hanging from the ceiling. The area is comprised of dark blues and purples with hints of red and pink. The hanging glass and dark colors represent an organism's journey navigating through these corals as they pass shallow waters and into the deeper areas.

Next, the path leads to a small, hot pink room titled the "Net Guard" with narrow, heavy strings and lights dangling from every inch of the exhibit. This particular part of the adventure symbolizes the shiny buoys that attract sea life into fishermen's nets. The "Net Guard" explains the issue today of overfishing, which threatens the aquatic food chain, and could lead to much bigger impacts.

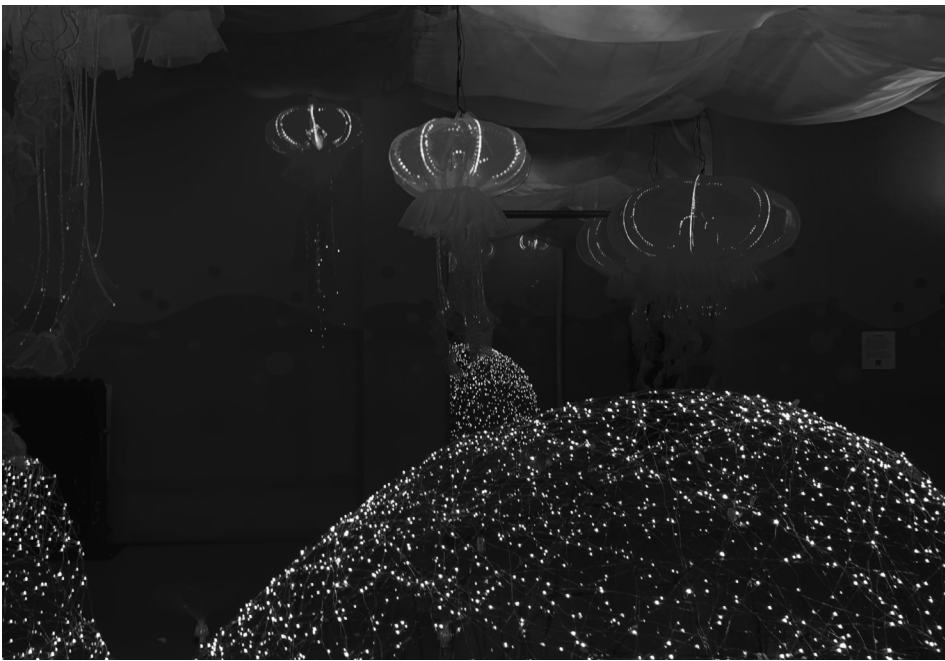
Ocean Cube then guides us to the "Jellyfish Station." Calming blue hues fill the room around a sculpture of a whale comprised of lights, along with multiple paper mache jellyfish hanging from the ceiling. According to the creators, this is a potential mode of transportation for when the ocean becomes

habitable.

The "Bubble Mall," a yellow room with a great deal of space, contains nothing but numerous clumps of plastic balls ranging in size. The yellow and orange color of the walls create a sense of excitement in the space, partnered with the busyness of the hanging bubbles. This room is showing an idea for a shopping center, where every bubble can be seen as a store where customers can buy goods of all kinds. The "Bubble Mall" embodies a shopping centre for fish, representing the habitats where fish get their food, shelter, and protection.

The last room Ocean Cube features is "Recycling Bank." Short for the Recycling Bank of Memory, this room not only symbolizes the massive amount of waste we put into our environment every day, but a place to put bad memories. The room contains a thousand different plastic bottles hanging from the ceiling, and allows you to exchange your bad memories for something more valuable. The creators want to encourage Ocean Cube's visitors to write down your nightmares and only remember a life without polluted land.

Ocean Cube made sure all the materials they used in the process were recycled and reused, such as designing the lobby to impact the Earth as little as possible. The storage shelves guests are invited to put their belongings in as they go through this magical world were found on the street. Ocean Cube says they are "planning to either sell or donate all the installations after the show is over, to minimize throwing waste back our environment" (nyc-



oceancube.com).

Ocean Cube is opened to the public 7 days a week from 10am to 8pm until October 23rd. The exhibit is on 60 Grand Street and can be easily accessed by taking the subway to Canal Street. You can find Ocean Cube on Instagram and Facebook at @nycoceancube, or their website nycoceancube.com. Ticket prices range from \$14 for children 2 through 12 years old, \$18 for High School and College students by just presenting your student ID, and \$24 for a General Admission ticket. You can buy the tickets online through their website.



Photos by Ana Coakley



DANCE DEPARTMENT LACKS DIVERSITY, STUDENTS SAY

QUESTIONS FROM STUDENTS FOR STUDENTS



By Emani “King” Mack  
Guest Writer

Marymount’s Dance Department is famous for producing top of the line dance shows each semester. The artistry of the selected choreographers executed with the skills of our very own student body is a compelling sight to see. Now that the Fall semester is officially underway the Dance Department released the choreographers list via Instagram that our BFA dancers will be working with.

The beautiful designed post with eye catching font, is what people unfamiliar with the dance field would see. However, The Black Iris Project, a professional collaborative dance company that celebrates diversity and black history, pointed out that there were no choreographers of color listed.

This Instagram exchange stirred up a huge conversation regarding this matter of the lack of representation and diversity within the dance department. Some students may choose to gossip, complain, or ignore this concern but for many students color this was something that needed to be addressed.

“Why did no one stop to think about the lack of diversity in the panel of choreographers before locking down and announcing who they were going to be? I know the department does it’s best to provide BFA students with great opportunities, and there’s a lot behind the scenes we of course don’t know.” said Maia Eugene, BA Dance Major & Business Minor, Class of 2020.

In an exclusive interview with Choreographer and Founder of The Black Iris Project, Jeremy McQueen, he shared, “I find Marymount’s actions very disappointing, yet not surprising. MMC is a private institution on the upper east side of Manhattan, an area I wouldn’t describe

as warm and welcoming of people of color. The upper east side generally attracts a specific demographic that is predominantly white and wealthy. If Marymount is attempting to cater to their isolated community then they are perfectly on brand with the actions they’ve taken.”

“I think there is much more that happens behind the scenes of MMC’s dance productions than the general public is aware of. Cost-effectiveness, availability, and accessibility all matter when choosing choreographers each semester. Given the history of POC choreographers in the past, I think MMC dance department’s values are consistent with inclusivity,” said Lauryn Hayes BFA Dance Major, Class of 2021.

There is a process that the dance department has to go through when selecting choreographers. Yet, it is the lack of knowledge that is provided of that process which creates these type discussions.

“For Marymount’s fall concert, the goal has always been to pull as much as we can from faculty already working at the College. This is not only to have the opportunity to work with faculty in another capacity, but also because of budgetary constraints. Eight of our faculty of color do not wish to choreograph. This makes the fall concert very difficult. So, we often reach outside of Marymount. This particular fall that did not pan out for scheduling reasons outside of our control,” said Katie Lagan, Dance Department Chair & Professor.

It is interesting to note the different perspectives of students of color on how the lack of choreographers of color impacts their experience. Take a look:

“It’s expected, diversity can be the last thing to go through people’s minds when they are curating the next show,” said Kenneth Winfrey BFA Dance Class of 2020.

“The lack of choreographers of color impacts the dancers of color in the dance program at MMC because without seeing what could be, there lies a feeling of not belonging within the industry,” said Jasmine Fitch BFA Dance Class of 2022.

“After my first few weeks at Marymount I accepted the fact that I might often be the only “me” in the room. Because of that I think it may be easy for us to feel under-represented, though I can only speak for myself.” said Maia Eugene BA Dance Major & Business Minor, Class of 2020.

These perspectives are important to this conversation because in some way it shows how students of color have adapted to Marymount’s effort of diversity and representation. It is important for people who hold positions of power or influence to take note of the impact of operations.

“Further, the impact on any student who wishes to perform at Marymount is seen over the totality of a four-year experience. As close as possible, every semester has had one or two choreographers of color. Also, concerted efforts to represent women choreographers is made. This semester’s lack of representation for POC is not for lack of wanting to represent, but for a rotating group of faculty that would allow for a diverse experience in terms of dancing opportunities and timing,” said Katie Lagan, Dance Department Chair & Professor.

On one hand one will argue that it is a big issue that there are no choreographers of color working with students, and on the other hand when there is limited representation it is still an issue because it seems to only be room for people of color in a visually “ethnic” piece.

“As a dancer within the department I’ve noticed that there’s this trend of one choreographer of color

a semester and what typically happens it’s most of the dancers of color are casted in those pieces. I don’t think that this is a critical issue, however it does become a problem when we have a department that is concert based and dominated by the white race, and every semester there’s one piece that stands out in the show because it’s the only ‘ethnic’ piece vs ‘the norm’ for a concert stage.” -Kamryn Vaulx, BFA Dance, Class of 2020.


Diversity & Representation are heavy terms to unpack and implement, but it is often seen as just Black Vs. White; a false notion that has been promoted by our society. Consequently, alienating every other ethnicity that is impacted by the lack of representation out of the conversation.

The lack of choreographers of color in the upcoming mainstage show is just a mere reflection of the systemic issue of lack of representation that has and is still impacting society.


“Representation of POC in dance in higher education is lacking all across this country and MMC is unexceptionally, a part of that problem. The choice of choreographers for the concerts is in many ways the least of it. The issue is also evidenced in what dance techniques are prioritized, and what narratives are highlighted in dance history courses, as well as in the lack of full-time faculty of color,” said Catherine Cabeen Assistant Dance Professor

It is easy to reduce this to another Marymount issue, but in reality this is an issue happening all across the country affecting every industry. Marymount’s efforts of Diversity and Representation can be improved but at least there willing to admit it. The only way that we will ever influence a change is to use your voice to bring these types of issues into public conversation.






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Marymount Student Account  
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Campus Resources




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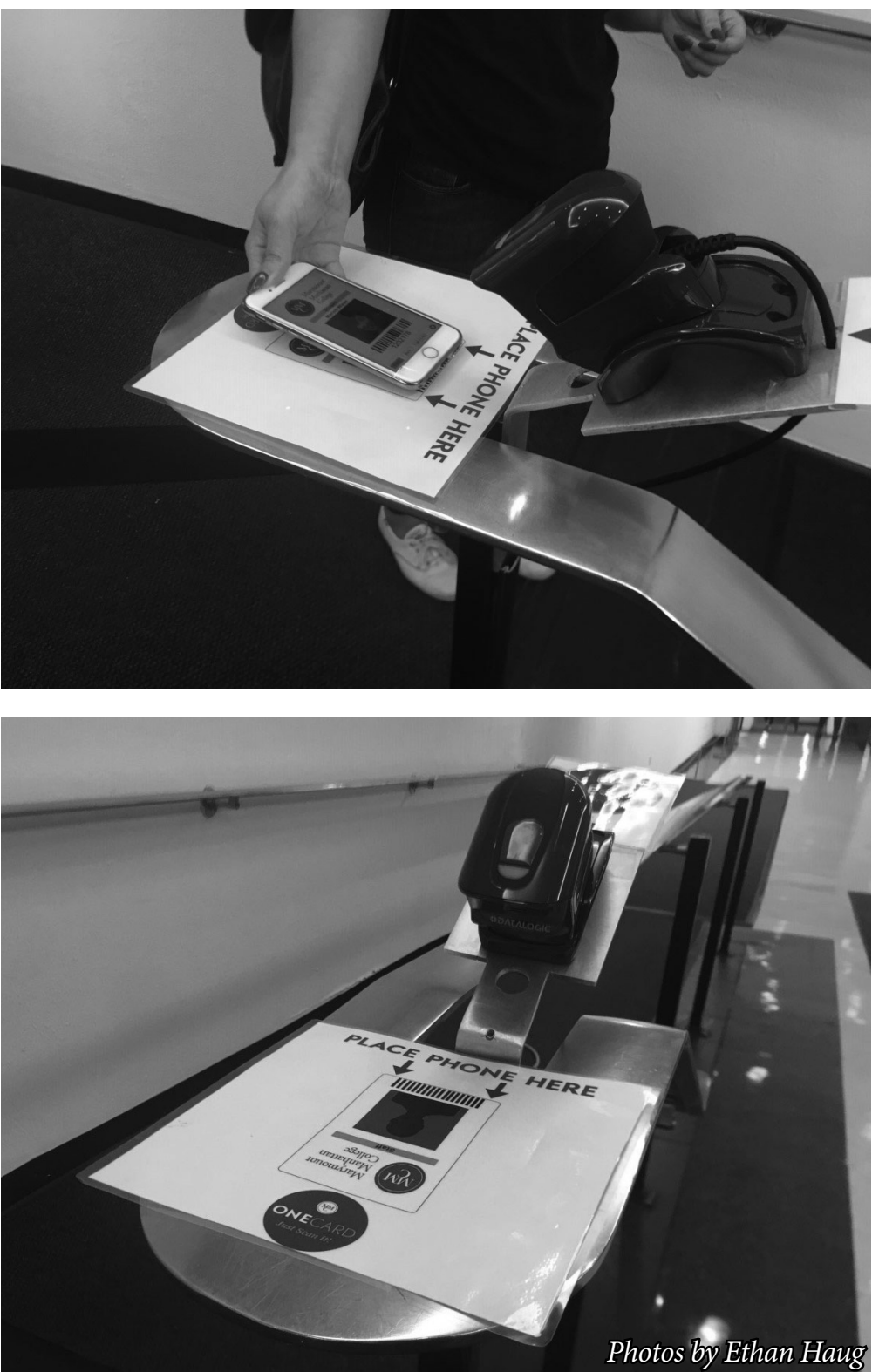
Security



Balances



Favorites



Photos by Ethan Haug

# NEW ID SYSTEM CAUSES FRUSTRATION

## SECURITY MEASURES IGNITE STUDENT COMMENTARY

By Ariana Contreras  
Staff Writer

Moving from plastic to digital has brought along a new feel to the campus. Leaving some with questions about why the switch and opinions on how to make it better.

Starting off a new school year usually calls for new shoes, supplies and in this case for the 2019-2020 school year at Marymount Manhattan a new ID card system. TouchNet OneCards have been introduced to our campus as the new and easier way to carry around your student ID. The basis of bringing the program over to our campus was to tighten up on security, ease the struggle of forgetting or misplacing your student ID, and to stay up to date with this ever-changing technological world.

While this program was built to try to make our lives a little easier, change still always brings along a fair share of criticism, and questions. It takes time to get used to

change and when it's thrust upon you, it can sometimes feel a little suffocating and hard to adjust to.

In fact, Senior Dance and Digital Journalism major Emani Mack, believes that we should have at least been granted a choice in this transition from physical to digital.

"I believe that the (digital) ID cards is definitely a great technological advancement. However, I believe that taking away the student's choice to have a physical ID card is an injustice on us because of the simple fact that if we want to go out and represent MMC we should be able to have a physical copy."

Mack furthered his argument by saying, "For example, my Journalism class focused on under-represented communities. We went on a protest and it would've been nice to have a lanyard with a physical ID card on our necks. At a protest ain't no police officer going to accept my (digital) ID, when I pull it up on my phone. They're going to be like, huh? And as students, and paying customers of an institution,

we should have a choice."

However, Dewayne DeRozzo, Manager of Special Projects within the IT department at Marymount wants to assure students that much time, thought, and effort was put into the transition from traditional to technological friendly ID's.

"The original part of it came because, well one: we need to tighten up on security, that's been a big issue here and I've been here for four years, so it's been a big focus of ours. Anybody can come into the building and flash an ID but you can't always clearly see it and validate who is allowed to be here."

With this new program the chances of a random person off the street coming in with a physical copy they found are slim to none now. Yet, students have brought up the concern of safety and privacy within the app, specifically the issue of GPS tracking.

But DeRozzo has the answer to this as well, "This app is not even intended for that, the features that we have are to make sure that if

you come into the building, you're authorized to be there. In fact we dumb down the app because of stuff like this, because we knew it (questions about tracking ) would be coming."

Moving from paper and plastic to reusable materials is the trend nowadays, so why not move in that direction with our daily use of ID's? Now while I'm sure student ID's are not one of the leading causes of plastic found in the ocean, transitioning and adapting to new modes of living within this day and age, it's important to stay on top of the game.

"It came down from the president. She was like hey let's make it digital. I want to make the institution as far as a marketing standpoint and institutional level to show that we have the best of what's available." said DeRozzo.

Regardless, it seems as though it's just as equally if not more important to take the opinions of those being affected by this change such as students' and faculty into consideration.

Help brand  
MMC's new digital  
non-fiction journal

SISTER TO THE  
CARSON REVIEW



LAUNCHING  
SPRING 2020

CREATIVE CONTEST

Winner gets \$50 plus bragging rights  
Send naming ideas (three per person max) to  
Professor Serafin, [tserafin@mmm.edu](mailto:tserafin@mmm.edu).  
By: December 1, 2019



OUR CLIMATE. OUR FUTURE

In June, the NYS legislature passed the CLCP

We need to pressure NYS to tax carbon emissions. This fight starts with students and we are organizing now.

If you were at the Climate Strike, if you have a connection to the climate crisis, or if you just want to be involved...

Join Our Climate  
Email [kmcnaughton@mmm.edu](mailto:kmcnaughton@mmm.edu) for more information.

FREE OPPORTUNITY TO BE INVOLVED IN  
THE FIGHT FOR CLIMATE JUSTICE



PLEASE REMEMBER TO  
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