

A Look into the BC Debate Team



Members of the Brooklyn College Speech and Debate Team stand proudly and cherish the accomplishments of fellow teammates. PHOTO/ Facebook

BY M.A. RAHMAN

Members of the Brooklyn College Speech and Debate Team speak candidly about the club and reflect on their experiences in one of the more esteemed competitive organizations on campus. Meeting twice a week, the BC Debate team looks to prepare its members for upcoming tournaments by arguing motions from a range of issues, such as if colleges should issue refunds to all students in the event a substantial amount of them choose to drop a class. More political driven motions if

developing nations should look to China for economic support rather than the US. “I didn’t know much about the resolution, but I still feel it was good in terms of speaking skills. I know now what to work on and how to build my arguments better,” said Zenab Jamil, an experienced debate team member who felt ambivalent on her performance in support for the latter motion. According to the club’s coach Trevor Colliton the BC debate team utilizes the British Parliamentary Debate format in which

students are split into four teams: open government, open opposition, closing government and closing opposition that are each allotted no more than 15 minutes to discuss their strategy with team members after the motion is announced. Thus, members are generally expected to know first-hand of any background information prior to a motion’s revelation as internet use is prohibited for members, along with most other resources being generally restricted during a debate as most motions pertain

to issues that relate to the news with a sixty-day span. Colliton, who is a Borough of Manhattan Community College (BMCC) alum and past debate champion, was hired by senior members of the BC debate team who willingly gave up their own stipends in order to gain his insight and expertise. The return has been especially well worth the price in the eyes of Josiah James, a senior, the vice-president of the Academic Club Association, and president of the BC debate team. Arguably the club’s most

active and motivated member, James, also a medical student, spoke openly about his first time experience getting involved in the club and why it means so much to pass the torch. “I didn’t think it was for me, I was into studying science not the humanities, but my roommate kept insisting that I go join this club and now all I want to be is overall well rounded person...so that when I’m prescribing medicine to one of my patients I know exactly

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A cornucopia of cutting-edge works by masters and emerging composers

Q: And are you due to receive a grant from the National Science Foundation for some of your research or have you already received it?

A: So it already started as of September 15th. The overall grant is in collaboration with a few other schools.

Q: So it's not just you working on this project?

A: No, it's not just me. The five hundred thousand dollars is for us to spend here at Brooklyn College, but the whole project is over three million dollars and that includes Columbia [University], Colorado State [University] and University of Alaska Fairbanks. So there are different teams on different sites, each one with complementary expertise.

Q: Okay and you are studying, correct me if I am wrong, "the movement of animals in Alaska." So how exactly do you go about doing this? I hope you aren't just sticking a walkie talkie next to a fracking plant in Alaska and hoping for the best.

A: No, so there are these sort of ruggedized recording units that we're going to get - they're not too expensive at like 200 bucks each - but

it's basically got one or two microphones, a big battery, a big memory card, and a little processor, and you set them to record a few minutes every hour or so. Basically you put it out there, and there's some armor on it to protect it from the elements and animals. So we're going to put them out there, leave them for the season and then pick them up again in the fall, I guess. We're going set up a hundred of these across the Alaskan wilderness; we still have to figure out where to exactly put them but we have plans. There's a few ways to set them up. We're going to set them up to monitor songbirds, waterfowl and caribou; although, caribou I don't think make much noise, so we'll have to set up some cameras for the caribou.

Q: So why Alaska, and why these animals for that matter?

A: That's a good question, these areas are being affected a great deal by climate change, much than any other state and as far as I know it has the most pristine wilderness in the US. So we want to see how it's changing and how we're

affecting the animals up there. Basically the grant is based on some preliminary work that my collaborator in Columbia did; they set up these recording devices over five years at like half a dozen site and observed when the songbird migration arrived and they found that it was getting earlier by a few days over those five years.

Q: And you're looking to do similar work but on a bigger scale?

A: We are looking to scale this up and find better techniques for analysis, my part of this project is more so the data analysis. We're planning to get a hundred thousand hours of audio, so I'm getting several tens of terabytes of data.

Q: Won't that be quite time consuming?

A: Well that's why we've got the computers to do it.

Q: So the computers do the data analysis?

A: Yeah, yeah that's CIS, we've got to tell them what to do. So the idea is that there's this game that I've developed previously applied to music. Basically, people come in and listen to like ten seconds of a

song, they describe it with whatever words they want and when their descriptions agree with other people's descriptions they score points. They have to be relevant to the sound and if too many people have used that same words then they don't gain points, so they have to be novel as well. For music I was able to use able to collect about a hundred thousand associations between words and clips and use them to train automatic taggers use that you could use it for certain vocabulary words it could propagate those words to new music that no person has heard. So the plan for this is to do something similar with the environmental recordings, to set up a game, people could come in and listen and then we use their descriptions to train automatic algorithms to label them.

Q: For a lot of people that already know climate change exist, they might ask themselves, "What's the point of this research, why study the migration of songbirds, what's the important data we could get out of that?"

A: Well in addition to climate change, there's this

oil and gas exploration that starting to happen in this area just recently, so we're going to go in to get a baseline before that starts happening. While its going on we can go and measure the effects of how that is affecting the wildlife that are there. My understanding is that there was a ban on oil exploration in the Arctic National Wildlife Refuge that was lifted by President Trump and that going into effect soon.

Q: What advice would you give to someone interested in this manner of work or majoring Computer Information Science?

A: The first step would be to get in touch. As a part of the project, I'm going to be hiring someone to be our graduate researcher, as I've had a bunch of graduate researchers in past projects. I find it to be a good way for students to learn; I mean, class is different than being an actual software engineer, so I think this is closer to the real world experience. It's good for the resume; it's good for all sorts of things.

Cafeteria Curtain Call

BY RYAN GLEASON

A mix up in the cafeteria this week has left two students and one staff member seriously ill. A box of prop fruits and vegetables from the Drama department made its way to the Boylan Hall Cafeteria this Monday morning. The prop produce was left in the kitchen before the lunch rush that takes place during common hours. A kitchen worker didn't catch the mistake and put the wax apples and mixed fruits on display for purchase.

When asked about the hazardous mistake, veteran kitchen worker Anthony Shio stated, "I just thought they were super shiny, they felt like real apples." Sadly, three people had purchased and consumed the faux fruit before the kitchen staff was alerted to the issue. "Wow, those peaches were fake? Man, our drama department really goes above and beyond. I am definitely get-



Another controversy at Brooklyn College, this time in the school's cafeteria. PHOTO/ Wikimedia Commons

ting season tickets for next semester's productions," said custodian Alexander Bryant after being told he consumed four foam peaches.

When asked for comment, the two students dismissed me as they were embarrassed that they were fooled by fake fruit. As I was leaving their

home, the father of one of the students could be heard laughing and hyperventilating in the kitchen. More information on their con-

dition will be released soon but until then, all Brooklyn College students should avoid fruits and vegetables on campus. Be safe everyone.

The opinions expressed in the Opinions Section do not necessarily reflect the views of The Excelsior.

FOR EVERY 1 FALSE ACCUSATION,
73 SEXUAL ASSAULTS OCCUR &
NEVER LEAD TO A CONVICTION.



BOTH ARE INJUSTICES.
ONE IS AN EPIDEMIC.

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#MeToo, From an Alumna

BY SUSAN HAMOVITCH

This is a letter to Professor Mitchell Langbert, whose words I read with shock and dismay.

Dear Dr. Langbert,

Every year, I receive an alumni fundraising letter from Brooklyn College, and every year, within seconds of opening it, I toss the letter in the recycling bin. It isn't because I don't value my education. I toss the letter without hesitation because of the pervasive culture within my graduate department (Television/Radio) of the objectification and abuse of women. I can't speak for all departments, but in the years I attended the school, the Department of Television/Radio was a very scary place for women. We were not only literally man-handled but also verbally humiliated, our ideas trivialized. And when I registered a complaint, a valuable job offer was rescinded. When I entered the first-year sequence, in the fall of 1988, women were a small minority. There were three women in a class of 12, which quickly reduced to two, when one of us suddenly left the program less than halfway through the first year. With

the exception of Sister Camille, a nun more dedicated to her church than her department, the faculty of TV/Radio was entirely male. Our faculty was not only male but made up of retirees from the corridors of the major networks. Given what we now know about how injurious to women the television/film industry is, the abusive character of our department shouldn't have been surprising. They were simply importing the culture of the studios. The abuses we've been hearing about for the past year at CBS, NBC, ABC, and the major newspapers, radio stations and film studios, were also the rule of the day in our college studios and classrooms. One industry refugee, Herb Dorfman, would brazenly and openly fondle the students of our incoming MFA class – both male and female. We would be taking a break in the common area when he would emerge from his office and run his hands along our heads, necks, and shoulders for no reason it seemed other than his pleasure. As we've come to understand sexual abuse and violation, it was far less about physical grat-

ification than to give him a sense of unchallenged power. Our bodies were not our own, or inviolate, the roving hands seemed to say. The invisible line that should have protected each one of us was being crossed daily by a figure of authority in the department, and we all, including myself, felt it incumbent to not speak out about it. In the beginning, you dismiss, you rationalize, you tally the benefits, and you endure. The power dynamic, I can assure you, rendered us powerless to protest. Though the touch of his hands was loathsome, I acquiesced, and so did everyone else in my class. It took me a long time to ask him to stop. And although he complied without hesitation in my case, his uninvited and quite unwelcome fondling of others never stopped for a second. He simply took me off the "permitted" list. Inside the classrooms, Professor Langbert, we experienced verbal degradation, the objectification of women and their bodies, with similar effects. Reg Gamar, another alum of the TV industry, now deceased, would come to class quite drunk, and from the beginning to the end of his lec-

tures, would pepper his comments with lewd remarks about women's bodies and sexual habits. I served as his teaching assistant and witnessed his lascivious ranting, perhaps meant to titillate the boys and put the girls in their place. I should have realized that my report wasn't news. Everyone knew. "Oh that's Reg," my fellow students said when I told them, wide-eyed, about my weekly sessions with Professor Gamar. They accepted, even tolerated his "antics," with something verging on affection. Professor Gamar's slurred verbal jabs at women had become part of an accepted culture. Only now do I really grasp how pernicious the effect of even one professor's behavior could be on an entire department. To get along you really did have to go along. His degradation of women's bodies and characters was infecting the department, but then I was only dimly aware of this. I knew only that I had no one to turn to. But nonetheless, after observing Professor Gamar's teaching style over several weeks, I made tracks to the department chair, assuming I'd find a receptive ear. But perhaps the worst

affront was curricular: what we were encouraged to address, or not address, in our creative work. At the beginning of my second year, I chose to produce a short TV piece about a group of women in Camden, NJ who were empowering themselves to make a small dent in the poverty of their city. I was intrigued by their use of the word "empowerment." That's what I wanted to explore in my piece. (How ironic in retrospect that this was my quest.) When my turn came to describe my project to the class -- a sort of pitch -- the professor, Don McLennon, another industry refugee (now deceased) put his index finger in his mouth and made it disappear down his throat - the gesture for vomiting. I shouldn't have been surprised that in his view my project had absolutely no worth and was even vaguely disgusting. I was upset, of course, but no one else in the room said a word, and so, on the spot, I stopped my pitch, and never brought the project to fruition. Returning to my attempt to complain about Reg

Gamar's unacceptable behavior, the department chair, Bob Williams (also from the industry) was a man of few words. (My classmates referred to him as "the shark" for the way he seemed to glide silently, on soft-soled shoes, into a room, ostensibly to observe what was taking place.) At first I wasn't surprised that Bob said nothing, but I expected him to take my complaints seriously. A

few weeks before, Bob had offered me an adjunct position, with intimations that something more permanent and larger might be in the offing. However, shortly after I went to his office to tell him about Gamar's abusive lecturing, the offer was suddenly rescinded without explanation. I believe my complaints cost me that job. I was extremely grateful when graduation

day came. I was free of a place I'd learned to endure but had cost me my dignity, my sense of self-worth, and hampered my creative and professional development. With the current wave of outpourings by women, who suddenly, with the protection of a movement, feel yes, empowered, to voice their memories of assault and abuse, I feel it's now per-

missible for me to give words to what I've been holding in for more than twenty years. In later years, I was gratified to notice that the department gradually added more women to its full-time faculty and that more women were entering the program, but the bitter taste of those two years remains to this day. I think that anyone who trivializes the sex-

ual abuse of women, or makes light of misogyny, is grasping at age old patterns of male behavior. The effects go deep and are deeply damaging to their targets. They're not funny, Professor Lambert, whether spoken as satire or in earnest.

Sincerely,
Susan Hamovitch

[PORTO] Attempted Many Things, But Succeeded In Few

BY BETHANY WENIGER

"Don't try to know so much." The line was spoken to a character in the play, but it might as well have been aimed directly at the audience, because *[PORTO]* left little to be known.

Obie award-winner Kate Benson's *[PORTO]* opened in the new Leonard and Claire Tow Performing Arts Center on Friday, Oct. 5 – the first show of Brooklyn College's Fall 2018 season – which will be dedicated to plays written by alumni from the school's MFA playwriting program. *[PORTO]* "addresses modern ennui with feminist discourse and literal icons. But can Porto take risks when she knows how the sausage is made?" Directed by Emily Edwards and starring a minimal cast of Sabra Shelly, Mariah Sanchez in the titular role, Valeri Matt Mozaidze, Gabriel O. Morales, Ahsan Ali, and Rae Mizrachi, *[PORTO]* serves up a flat, slow, oftentimes confusing, and altogether uninteresting show.

As the house lights dimmed and the audience held their breath in anticipation of the opening scene, they were instead met with continued darkness while the character, played by Sabra Shelly, delivered a lengthy monologue detailing the sausage making process. It was particularly graphic, evoking gag reflexes and queasiness, while also dripping in sexual undertones and insinuated innuendos. The energy or, more accurately, the lack thereof, in those first few minutes set the tone for the rest of the play – giving it little to work with.

When the lights brightened and the visual elements were introduced, the



[PORTO] was the first show of Brooklyn College's Fall 2018 season. PHOTO/ Women's Project Theater

set design of the beloved bar in *[PORTO]* offered a small glimmer of hope and redemption for the already deficient show. Set designer Yang Yu's bar was beautifully built, emitting a warm and inviting glow. Light shimmered off the bottles lining the shelves, and the wood details provided a rustic and homey feel. Beyond the bar, however, there was little that drew audience members in.

The few jokes within the show were crass, tasteless, and immature, relying heavily on the assumption that the audience possessed an affinity for cheap, overused, and obtuse sexual humor. The plot was perplexing, utilizing abstract and inferable methods that only weakened the story instead of making it stronger and deeper.

In spite of this, two bright spots existed in the show. The first, a seemingly arbitrary "Chorus of Dumb Bunnies" who, while hopping around on stage in a loosely coordinated cluster and costumes reminiscent of oversized paper lanterns, teased, taunted, and taught Porto about "what you need to get a man." And though their appearance made little sense and only added to the already confusing progression of the play, they were a welcomed respite from the stagnancy.

The second was Ahsan Ali's effervescent yet humble performance as Raphael the Waiter. With a passionate, energetic, nuanced, and charming exhibition of his talents, Ali delivered the few well written and genuinely funny lines in the show;

he topped them off with an endearing monologue about "the girls who" and his desire to have one to love. As the show dragged on, I found myself more intrigued with the charismatic Raphael and wishing the entire play could have been about him instead.

The rest of the play's cast gave somewhat passable performances, attempting to create something enticing, relatable, and thought-provoking but falling short due to their glaring lack of chemistry, low energy, and ultimately unconvincing portrayals of complex human beings.

The play's proclaimed "feminist" themes and tones were also unconvincing. Instead of a fierce and unapologetic anthem of female independence and confidence that the play had the poten-

tial to be, it left Porto succumbing to the influences of the first male who paid her any attention. Her attitudes, thoughts, and actions all negated any declaration of feminism and contrarily left the audience with a dismal and depressing view of life and its many entanglements. After an hour and a half of scattered and directionless meandering, the play hastily tied up its loose ends, using poorly chosen tropes with no true resolution or satisfaction.

[PORTO] was not the victory it was claiming and hoping to be. It attempted many things, but succeeded in only a few with its main achievement being evoking utter relief from the audience when it was finally over.

The Mural That Is “Little Kids”

BY CARMEN SAFFIOTI

On the Corner of Flatbush Avenue and Avenue H, there is a mural that is sure to catch your eye. Painted on the side of the H&R Block there is a rainbow of colors: blue, yellow, and pink that pop out from the muted brown buildings. The mural, which is titled “Little Kids,” depicts young girls, mostly girls of color, drawing with chalk. The images that these depicted girls drew were suns, smiley faces, stars, flowers, and hearts. It is an image of innocence amongst a corner of commercialism, poverty, and globalization. “Little Kids” is placed so that those walking or driving past can see it in a quick glance. This artwork is a pleasant break from the large department store ads such as Target or Home Goods or the concrete grey that dominates the intersection. Although most people who pass the mural often probably do not have the time to truly appreciate its meaning, they can still enjoy the aesthetic of it.

The pleasantness of the art piece lies in its simplicity. It



“Little Kids” represents a piece of positivity in the neighborhood of Flatbush. PHOTO/ Zainab Iqbal

only takes a few seconds to recognize the scene that is depicted. The beauty of the mural also comes from the sense of community it has. The mural is aware of the demographics of the neighborhood, and represents those demographics: there are black girls, Latina girls, and a girl with a hijab. The mural has a sense of resilience when placed in context of the setting of the mural. On that

intersection, there are homeless people, overcrowded bus stops, and potholes. But there is also a long-standing community of hard working people. This mural emphasizes that even on the grimmest street corners with growing global commercialization, there is still beauty within the community. The girls on this mural beautify their neighborhood despite the challenges they may face.

The mural, in this sense, is almost self-aware. The girls depicted are “drawing” on a wall on their community. Meanwhile, it was a young woman from Brooklyn who painted the mural itself.

The artist’s name is Danielle Mastrión, who is quite well-known in Brooklyn. All of her murals are very brightly colored and they all fit in well within the community they are placed.

Mastrión’s style is meant to be noticed, her artwork pops out from plain colors of brick and concrete. In her Instagram (@danielleb-knyc) she documents her artwork as well as the issues facing public street artists (such as the pending destruction of the 5POINTZ building). Overall, Mastrión’s work is intricate, yet easy to understand on first glance. It is aesthetically pleasing and often brightens up the communities where her murals are placed.

Mastrión’s artwork encourages a sense of community while bettering the community at the same time. “Little Kids” is a piece of positivity in a working-class neighborhood that suffers from neglect. The brightness of the mural is something illuminates the neighborhood and encourages creativity and betterment among its members. Mastrión’s artwork, in its simplicity and beauty, improves the aesthetic of the neighborhood.

20 Years in the Making: A Television Legend

BY MILETTE MILLINGTON

Law and Order: Special Victims Unit is not like any show on TV. In fact, it is the second longest running TV show on NBC. The cast for this season are former Detective and now Lieutenant Olivia Benson (Mariska Hargitay), former Detective and Benson’s second-in-command Sergeant Odafin “Fin” Tutuola (Ice-T), Detectives Amanda Rollins (Kelli Giddish) and Dominick “Sonny” Carisi (Peter Scanavino), and Assistant District Attorney Peter Stone (Philip Winchester).

This show is a documentation of “sexually based offenses” that “are considered especially heinous,” as noted by the narrator at the beginning of each episode. By definition, sexually based offenses include rape, sodomy, sexual abuse, and assault.

The most recent example of sexual assault is found at the end of last season (“Remember Me/Remember



By documenting “sexually based offenses,” Law and Order: Special Victims Unit provides survivors of sexually traumatic experiences with a platform to share their stories. PHOTO/ NBC

Me Too”). In this episode, a young woman from Mexico takes a man hostage at gunpoint, and Benson tries to dissolve the situation. However, as the team investigates, they soon find out that she was subjected to certain sexual atrocities. The man who was taken at gunpoint ends up getting convicted.

This episode is directly

connected to the #MeToo movement that has been going on since October of last year, when movie producer Harvey Weinstein was accused of sexual assault by multiple women. Over 50 men in the political and entertainment industries have been accused of sexual offenses since then, including former U.S. Women’s

Gymnastics Olympic Team doctor Larry Nassar and “America’s TV Dad,” Bill Cosby. Sexual assault is also an emerging problem on college campuses.

Recently, Brooklyn College’s Associate Professor of Business Mitchell Langbert commented on the Brett Kavanaugh accusation by Christine Blasey Ford of

sexual assault through a blog post, in the midst of Kavanaugh’s Supreme Court nomination. The blog post featured this controversial quote: “If someone did not commit sexual assault in high school, then he is not a member of the male sex.” He also called sexual assault “Spin-the-bottle activities.”

The root of the show is to provide victims and survivors of sexually traumatic experiences with a platform for them to share their stories. Making these experiences known allows them to gain confidence knowing that they are not the only ones who’ve had experiences of this nature, and it relieves them of an emotional burden that they’ve struggled to move on from. In addition, it advises people not to be afraid to speak up if something uncomfortable is happening to them. And that is what SVU aims to do.

This Year's Baseball Awards Will Change Baseball Forever

BY JOE LEO

Baseball has entered an “identity crisis.” There are sabermetric nerds knocking down the door of the classic baseball ideology; things like ERA+ (ERA adjusted for the ballpark a pitcher pitches in), OPS+ (OPS adjusted for the ballpark hitters play in), and WAR (which is a stat that tries to quantify a player's total value). For context, these three stats have a league average of 100. There are countless conversations about the “death of baseball” with some of the thinking that the analytical crowd has, but the group of candidates for this year's awards are going to challenge the framework of the game of baseball forever.

Let's start out with the Rookies of the Year. If you paid any attention to Major League Baseball at all throughout the summer, the conversation for Rookie of the Year in both leagues hasn't changed. Ronald Acuña Jr. and Miguel Andújar have stolen the show since the day they were called up from AAA. Both didn't make the ballclub out of Spring Training due to the rules surrounding team control but both immediately made names for themselves in the big leagues. Acuña Jr. broke onto the scene in May and didn't set the world on fire, but being the number one prospect in the Braves system, the hype around the 20-year-old was something Atlanta hadn't witnessed since the hall-of-famer Chipper Jones. After a knee injury in early August, Acuña went to another level as soon as he stepped back onto the field—finishing the season with 26 homers, 64 RBI's, a .293 average, and a 144 OPS+.

For Andújar, the season he had completely took the Bronx by surprise. Brandon Drury was supposed to be the future third baseman for the Yankees, but after Drury had a series of migraines, Andújar was called upon and quickly put Drury in the rearview mirror. Andújar not only hit .297 with 27 homers and 92 RBI's but the Yankee third baseman broke the rookie franchise record for doubles with 47—surpassing



Tampa's Blake Snell is among the top candidates for this year's Cy Young award. PHOTO/ Associated Press

Joe Dimaggio who had 44. Andújar has become a part of the Yankees plan when he wasn't on the radar as a difference maker in the Bronx.

For the Cy Young awards, this year's pool has proven to be one for the ages. With the sabermetric crowd challenging the orthodox thinking that baseball has used for hundreds of years, this Cy Young award has traditional baseball people jumping up and down about the National League part of the award. Jacob deGrom has had a season for the ages with his ERA. deGrom finished with a 1.70 ERA, which lead not only the National League but the entire league. But, having a 10-9 record because of the rest of the nine guys behind him, traditional baseball people discount the incredible ERA season. deGrom also pitched 217 innings which was second only to Max Scherzer who had 220.2 innings. Just because deGrom was dealt the short end of the stick because he couldn't become a position player on the days he pitched doesn't mean he should be penalized for the team behind him.

In the American League,

the sabermetrics fingerprints are all over it. We at the Excelsior feel the award should go to Tampa Bay Rays' starter Blake Snell. Snell had the best season out of any American League pitcher without question with 21 wins, 1.89 ERA, and a 219 ERA+ which lead the American League. Snell also had 221 strike outs. The Tampa Bay Rays have been at the forefront of the analytical revolution.

The Rays were the only team to consistently use an “opener,” which is a pitcher whose job is to get the top of the order of the opposing lineup out. On the other days when the “opener” wasn't deployed by the Rays, Blake Snell was winning games for the Rays. This Tampa Bay team overachieved, and it was in large part due to the season that Snell had. As far as pitching is concerned, Snell was as close to a sure thing as you can possibly get and with the combination of skill and youth, Snell will be a marque ace for years to come.

Finishing up with the two MVP's, the sabermetrics strike again. It is not every day that a team has two MVP candidates that de-

serve the award as much as Mookie Betts and J.D. Martinez from the Red Sox. In this sports writer's opinion, it has to be Betts for three simple reasons. The first is that Betts is the second 30 home run/30 stolen base player in Red Sox history behind Jacoby Ellsbury in 2011 and the 20th in the history of the American League. The second is that Betts is the backbone of the Red Sox more than anyone on the Boston roster. Even with Martinez hitting 43 home runs and 130 RBI's, Betts presence at the top of the order is more dangerous than Martinez because Betts can be that middle of the order bat but doesn't have to be.

The third is that Betts will be the batting champion in the AL with a .346 average. Betts is the best player on the best team in the American League, and that is who should win the MVP. On the other side of the coin in the NL, this player has grasped a hold of the award out of seemingly nowhere. It is in part due to the geographical location in Milwaukee, but Christian Yelich is National League MVP. Yelich is the

batting champion in the NL with a .326 average, hitting 36 home runs and having 110 RBI's with a 164 OPS+ (which lead the National League). Thanks to Yelich the Brewers were a wrecking ball and all year destroyed the senior circuit for the entire season. The Brewers can thank Derek Jeter and the Miami Marlins for an MVP caliber player in Yelich. Yelich has always been a good Major League ballplayer who had the talent to become an MVP candidate. Maybe the change of scenery was the thing that did it for Yelich, but like Snell in Tampa Bay, Milwaukee will have a stud for years to come.

Whether you like it or not, the sabermetrics are becoming engrained in baseball and it is so much that players are being paid because of stats like OPS+, ERA+, and WAR. These players in the conversation for the awards this year are a part of the youthful group that is coming for the gatekeepers and the generation that is on the way out the door. You better get used to it because this is the new era of baseball.

Post-Brawl Fallout Hurts UFC's Reputation

BY AUSTIN SANTIAGO

"Fucking Muslim rat" - those were the three words that made Ultimate Fighting Championship (UFC) fighter Khabib Nurmagomedov leap into the crowd at T-Mobile Arena in Las Vegas and kick-start a post-fight brawl that has never been seen in the world of mixed martial arts. Though the post-fight brawl between Khabib's team and the team of his opponent, Connor McGregor, started in the blink of an eye, it had in fact been months in the making. The rivalry between two of UFC's premier fighters began in April when McGregor incited a brawl in the parking lot of Barclays Center after a UFC pay-per-view media day. The incident involved McGregor hurling a dolly through a bus window, said bus carrying Khabib and his team. The aftermath of the incident saw two fighters, Ray Borg and Michael Chiesa, forced to withdraw from their respective bouts at the upcoming UFC 223 event due to facial lacerations from the shattered bus window. Despite getting the champion's attention, McGregor was arrested by the NYPD. It was not until July that the charges were dropped.

Khabib's response to the bus incident only added fuel to the flames. He claimed he was anything but afraid



The UFC is still feeling the fallout of the post-fight brawl between its main participants. PHOTO/ **Sporting News**

of McGregor at the time of the attack. "I am laughing inside," he said. "You broke window? Why? Come inside [the bus]. You know UFC don't let you come inside. If you real gangster, why don't you come inside?" After a summer of back and forth between the two headliners, UFC President Dana White announced that the two would finally meet in the Octagon to settle the rivalry once and for all. It was a main event made in heaven.

McGregor is a perennial UFC all-star sporting a record of 21-3 and has a larger-than-life personality never before seen in MMA. The Irishman has become

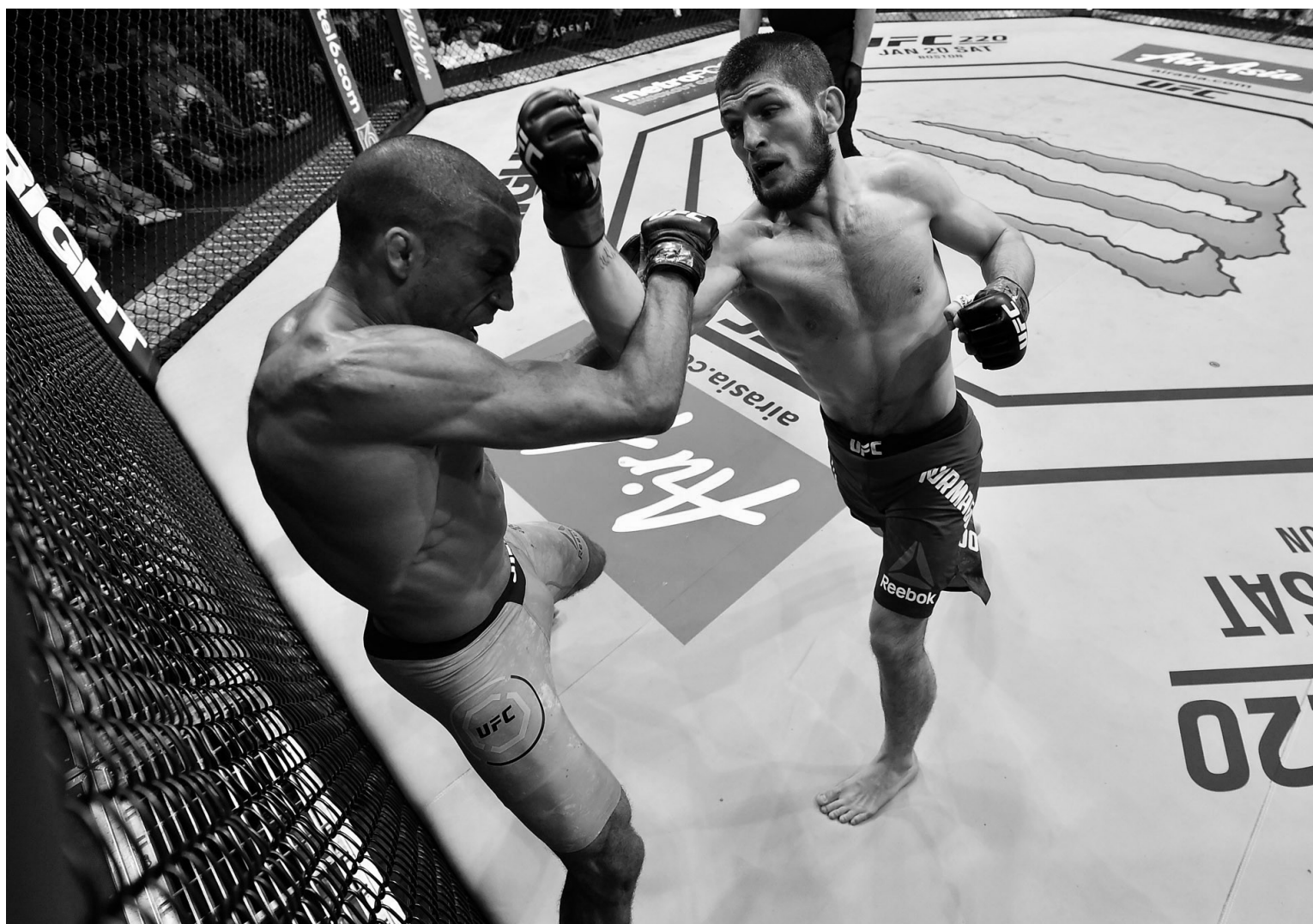
the flag-bearer for the sport, bringing it into the world of pop culture and helping to take cage fighting out from the underground. He would square up against the entity only referred to as Khabib, the 5'10 juggernaut who is the favorite of every fight purist. With a record of 27-0, it appeared as though the only fighter who could possibly end the 30 years old's undefeated streak was McGregor himself.

The main event of UFC 229 did not disappoint. Over four rounds, the two fighters tested each other's limits and will power. During the fourth round, Khabib locked McGregor

into a rear naked choke, and after a few agonizing seconds, McGregor was forced to tap out. Immediately following McGregor's tap, Khabib proceeded to spit on the back of his head and walk towards his own corner. It was then that Dillon Danis, a member of McGregor's team, began hurling insults at the Russian fighter. According to Khabib in a post-fight interview, the member of McGregor's team was making statements that he simply could not let stand. "I know this is not my best side. He talked about my religion, he talked about my country, he talked about my father."

Not only was their chaos outside of the Octagon but as Khabib brawled with members of McGregor's team outside, two members of Khabib's team jumped into the cage and began throwing punches at McGregor, several of which connected with his face and the back of his head. Though the repercussions of Khabib's actions can alter his career, in the form of suspension as well as possibly being stripped of his title, the ramifications could be even worse for the UFC as a whole. "The biggest night of the year, and I'm disgusted," White told media after the event. His disgust is understandable because for an organization such as the UFC, which is just now getting the mainstream recognition it deserves, this is a major step backwards. Not only has the UFC lost a fair amount of legitimacy after this incident but the organization may also lose one of its premier talents, Khabib.

On Saturday, Khabib made a public statement citing his frustration with the disciplinary action taken on his team, specifically his teammate Zubaira Tukhugov who had his fight cancelled. "If you decide to fire him, you should know that you'll lose me too. We never give up on our brothers in Russia, and I will go to the end for my brother." Only time will tell how the UFC will respond to the post-brawl backlash.



PHOTO/ **Getty Images**