

The **SUMMIT**



GROSSMONT COLLEGE'S STUDENT NEWS MEDIA | OCTOBER 2017



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As many 8-year-olds do, I had a fascination with adventure, and with that comes a fascination of George Lucas films. My favorite movies growing up were those of the Indiana Jones sequel, in particular Indiana Jones and the Temple of Doom. Sadly, the smudges on my face, the whip and leather outfit didn't make me appear as the studly, 30-year-old Harrison Ford and I was often misinterpreted to be a bum.

—VINNY LAVALSITI

Halloween has always been a bit of an interesting time of the year for me, as, generally, I never particularly liked to dress up, except when I was younger. Though, there's nothing that stands out in my mind more than my laziest Halloween costume ever. When I was around 3 or 4, I refused to try on any of the costumes, and merely went as myself, a vague baseball theme to match my clothes. My mother was disappointed, and has never let me forget it. —MATTHEW OCHOA

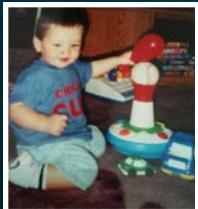
HALLOWEEN MEMORIES

FROM THE SUMMIT STAFF



I almost didn't dress up last year, but I couldn't help dressing up as Tina Belcher: queen of zombie fan-fiction, lover of horses and butt aficionado. We're both a little awkward and eccentric, but ultimately headstrong and compassionate. Can't say that I have an obsession with butts like her though-- at least not that I know of.

—MORGAN RAY



The earliest Halloween I can remember was when I was about four or five years old. We were still adjusting to life in America and Halloween had sneaked up on us without realizing it, but we still wanted to go trick or treating. My mom improvised a costume for me that night by drawing whiskers on my face and covering my nose in black makeup to make me look like a cat. I couldn't find a picture though, so please enjoy this photo of a 26-year-old man with cat makeup on instead. —SYMON GORO



I remember this Halloween in particular for an unfortunate reason. I was five in this picture and it was my first time carving (actually painting) pumpkins. I was so excited for everyone to see my painted pumpkin and I planned on keeping it forever. After trick or treating, I was devastated to see that someone had stolen my pumpkin. The next day my mom and I looked for it and found my pumpkin at the bottom of my hill, destroyed. I cried the rest of the week.

—BRIANNA TYSELING



ILLUSTRATIONS
BY LAURA MALLETT

The staff of *The Summit* is enrolled in an academic media news production course.

A main function of *The Summit* is to provide a professional learning experience for students of any major classification who express an interest in journalism. To serve this function, *The Summit* is entirely student-run. Student editors are responsible for all editorial decisions, content and editing. The instructor/adviser is available for training, guidance and advice, but has no control over the content or editing of the newspaper. Prior review is not exercised. These guidelines have been established to protect the First Amendment freedoms guaranteed to the student press, as well as a guarantee of valuable learning experience in all aspects of newspaper management for the students. Please direct all inquiries, comments and letters to the editor to summit@gcccd.edu.



COSTUME AND EFFECT

Is dressing up for Halloween still cool,
or should we all just move on?

BY MORGAN RAY | ILLUSTRATIONS BY ASHLY ROBINSON

You walk into class and you plunk your bag down next you. As you pull out your laptop to do some last-minute studying, an Avenger takes the seat right next to you.

You're shocked, of course, but then you start to notice the dinosaur two seats away from you... and you're pretty sure that's The Doctor sitting in the front row. Is it really happening? Is all of the fan fiction you wrote in high school finally coming to life? Nope, it's Halloween, and you probably didn't check your calendar.

Halloween is that time of the year where everyday people can exchange their identities for the person or thing they want to be. As children, this night gave us the opportunity to become our heroes and heroines, like playing dress-up, but being rewarded with candy. As teens, it became a way of getting noticed at parties or a fantastical escape when school got overwhelming. As college students, well, what do you do? Do you still dress up or do you just... grow up?

As far as many Grossmont students are concerned, suiting up is still in style. Many are psyched to walk through campus in capes, masks, tights and other eerie extravaganzas.

"For Halloween costumes, it all depends on the person," said sophomore Eilliw Sphabmixay, "because even though some of us here are adults, some of us are still kids at heart, so we can be in our 20s or our 30s but still want to dress up for Halloween so it all depends."

For some, Halloween is a time for self-expression, and the fun doesn't stop once adulthood kicks in. As senior Joshua Creek puts it: "I think it's fun. It's a little childish but it gives people the chance to express themselves creatively... but who doesn't still have that one childish thing that they hold on to? ...That's one of the reasons why people dress up for Halloween in general."

Others, like senior Dana Diaz De Leon are more

on the fence, choosing to see both the pros and cons of the situation. "I think I'm on a neutral stance because I think it's fine if the costumes are appropriate but they could also be distracting during class," Diaz De Leon said.

Other students, like freshman Matt Hayden, have chosen to move on to adulthood: "We are adults and it should be saved for costume parties off campus."

As for myself, yes, I still dress up for Halloween. I dressed up last year and I'll likely dress up this year. However, if you'll pardon the pun, I'm starting to lose the spirit.

Yes, this could be the last year I dress up for Halloween.

I'm beginning to detest the pressure to don a wig and outfit when all I want to do is kick back and watch ghost movies. When I flip my calendar to October, I sigh and think about how much my costume is gonna cost this year. Just some cheap getup that I'll only wear

At least there's still free candy.

once, but will cost me half of my paycheck? Or perhaps I have to scramble and think of something original that involves that same old wig from two Halloweens ago.

Don't get me wrong, Halloween is a uniquely enjoyable time of the year. It's the night (or the month) that we all get to assume different identities and celebrate what scares us. What turns me off is the supposed need to put on a show every year. I've been dressing up nearly every year of my life, and now that I've hit junior college, I believe it's time for me to stop. If I've lost my passion for it, I personally don't see the use in putting in the effort anymore.

At least there's still free candy.

LOCAL SPOOKS

Where to be afraid. Very afraid.

THE HARVEST MOTEL ESCAPE ROOM

Solve puzzles and escape the motel room in 60 minutes—before something in the motel gets you. Runs through Oct. 31.

Hours: M-F, 5 to 11 p.m., Sat.-Sun, 11 a.m. to 11 p.m.

Admission: \$25 - \$30

Location: 3rd Day Escape, 7969 Engineer Rd., San Diego

Details: 3rddayescape.com

EL CAJON PUMPKIN STATION

Pick a pumpkin and play some games. Runs through Oct. 31.

Hours: M-Th, 1 to 9p.m., F-Sun., 9 a.m. to 9 p.m.

Admission: Free (+ free parking)

Location: 415 Parkway Plaza, El Cajon

Details: pumpkinstation.com

THE HAUNTED HOTEL

Make your way through room after terrifying room, including the Helllevator and Clown Subway. Runs through Oct. 31.

Hours: Varied; closed Mondays and Tuesdays (except Oct. 30-31)

Admission: \$19 (cash only on location), \$29 for VIP Fast Pass

Location: 424 Market St., San Diego

Details: hauntedhotel.com

SAN DIEGO ZOMBIE CRAWL

It's Zombies vs. Suicide Squad! Deck yourself out and prowl the Gaslamp District for a night of club hopping. 21+ only.

Hours: Oct.27-28, 6 p.m. to 2 a.m.

Admission: \$25 - \$40

Location: Fluxx Nightclub, 500 4th Ave., San Diego

Details: sandiegozombiecrawl.com





THE FACE OF FEAR

BY SYMON GORO

FRIDAY THE 13TH: THE GAME

When it comes to video games, what makes the scares scary?

Fear is defined as an unpleasant emotion caused by the belief that someone or something is dangerous or likely to cause you some kind of pain. It is also the emotional core of the horror genre in the entertainment industry.

If something doesn't instill a sense of fear, then it ceases to be scary and fails in the horror genre. It can be a difficult emotion to quantify considering how wildly each individual's fears can vary. Some people find gore to be scary, while others could be desensitized to it and could not care less.

So how do you get wide, general audiences to be scared of something, let alone something that they know can't hurt them?

The techniques differ from medium to medium, but the unique advantage video games have is they pull you out of the spectator seat and into the action. By putting the player in control of the situation, they now have some kind of stake in the matter.

A lot of games give you control; however, horror games have to be designed differently to create that feeling of fear. One way they do this is by simulating a sense of vulnerability.

While they didn't invent it, *Resident Evil* and *Silent Hill* are games that embraced this design element and popularized what would come to be known as the survival horror genre. As the name implies, emphasis was placed more on surviving and problem-solving than combat.

You had weapons but resources were limited and the controls were stiff. It was

often better to avoid fighting altogether to save those resources and not risk getting hurt since players didn't know what was in store later down the line.

Some *Resident Evil* games went so far as to have particularly tough enemies that can stalk the player, such as Jack Baker in the

knock him unconscious. Yes, unconscious, because he gets back up and resumes trying to kill you a short while later. He even lets you blow his brains out at one point to show off. That's how powerless you are in the face of Jack.

Grossmont student Josh Agustin shared his thoughts on this type of gameplay, relating to *Friday the 13th: The Game* in particular.

"You have no defense," he said. "I feel like everything is put against me and I have to play in a way they meant me to play. I can't go my own way. I feel restricted."

Friday the 13th: The Game falls in line with the typical survival horror game design. Except instead of being alone like in other games, you have an entire group of players taking on the roles of the camp counselors going up against one player in control of Jason. It's an asymmetrical multi-player game.

Jason is extremely powerful and difficult to kill. For the camp counselors, it's a tense survival mission that requires teamwork and wit to survive the night. For Jason, it's a game of cat and mouse as he hunts and kills every last one of them in brutal *Friday the 13th* fashion. It's honestly a pretty good adaptation of the films and can lead to some pretty good scares, since you can never predict where Jason will show up each and every time.

Some people dislike the slow pace of these types of games though. They want more pulse-pounding action in their horror experience. How can you make players feel that sense of vulnerability in a state where



RESIDENT EVIL 7

most recent title *Resident Evil 7*. You have two options when Jack is on the prowl: Sneak around him and hope he doesn't see you or use resources to fight him. If you manage to hurt him enough you'll

they wouldn't otherwise feel vulnerable?

In contrast with the survival horror games listed above, the *Dead Space* games give you a ton of power. Some of the tools you acquire in *Dead Space* include an armored space suit with a built-in jet-pack, a gun that shoot circular saw blades, the power to slow down time in a localized area and a stomp that could part the seas. You could not be any more powerful.

How does *Dead Space* evoke fear despite all that? Atmosphere. It doesn't matter how scary your monster is. Having it stand in the middle of a daisy field on a bright, sunny day makes it way less intimidating.

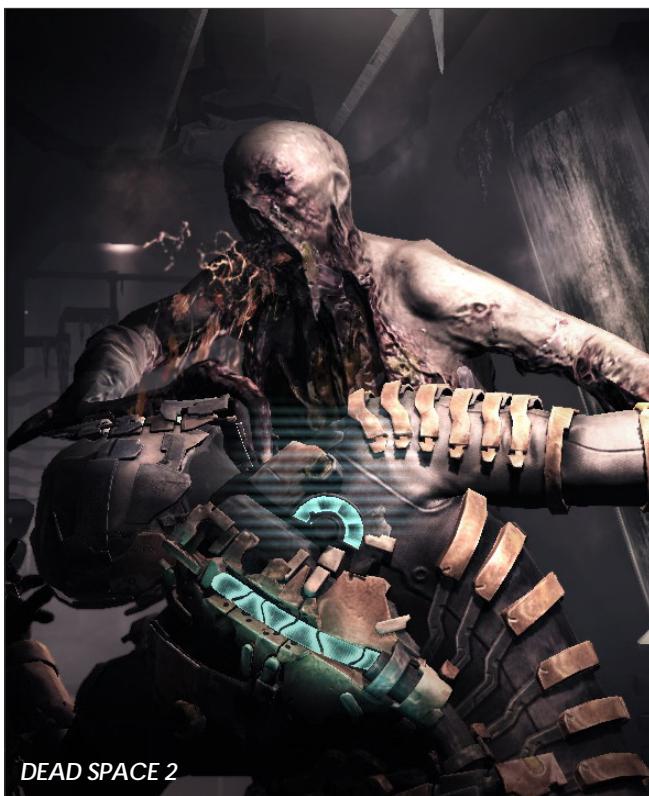
In *Dead Space*, the setting itself is very much like its own character. It can be incredibly dark at times. Lights will flicker or go out. Shadows will shift as the light sources and machinery move throughout the environment. You'll often hear mechanical noise in the distance. There are vents the monsters use to move around in areas with no gravity. You're potentially open to attack at any time from all angles.

There are also sections where you're in a vacuum with no air. Meaning you can't hear the shrieking of the monster charging at you until it blindsides you. *Dead Space* likes to keep you on edge. It's also incredibly gory. In a 2008 interview with *Edge* online, the game's executive producer Glen Schofield explained how they achieved such a level of carnage in the world of monster design.

In what was no doubt a fun-filled day at the office, Schofield revealed; "In the story of *Dead Space*, there was a war that happened on the ship before Isaac, the main character, gets there. So he's going to find a lot of nasty stuff, corpses in various states of annihilation. We knew this would be difficult to portray, because sometimes gore in games looks cheap and unrealistic.

"Sure enough, the first few corpses that we did, just weren't convincing enough," he continued. "I rejected them. This sounds horrible, but we had to go look at pictures of car accidents and war scenes and things like that because we had to get it right; we had to portray scenes of terrible carnage and realism. It's a big part of making that experience convincing."

Mission accomplished, Schofield. Mission accomplished.



MATH GAMES
A CHALLENGE FROM THE MATH DEPT.
ILLUSTRATION BY KRISTINE GARCIA

Can you solve this KenKen puzzle?

INSTRUCTIONS: Fill the grid with digits so as not to repeat a digit in any row or column, and so that the digits within each colored shape will produce the target number shown by using addition, subtraction, multiplication or division, as indicated in the box. A 4x4 grid will use the digits 1-4.

ANSWERS ON PAGE 22.

4x	6+	8x	
			4+
2	12x	1-	
			4

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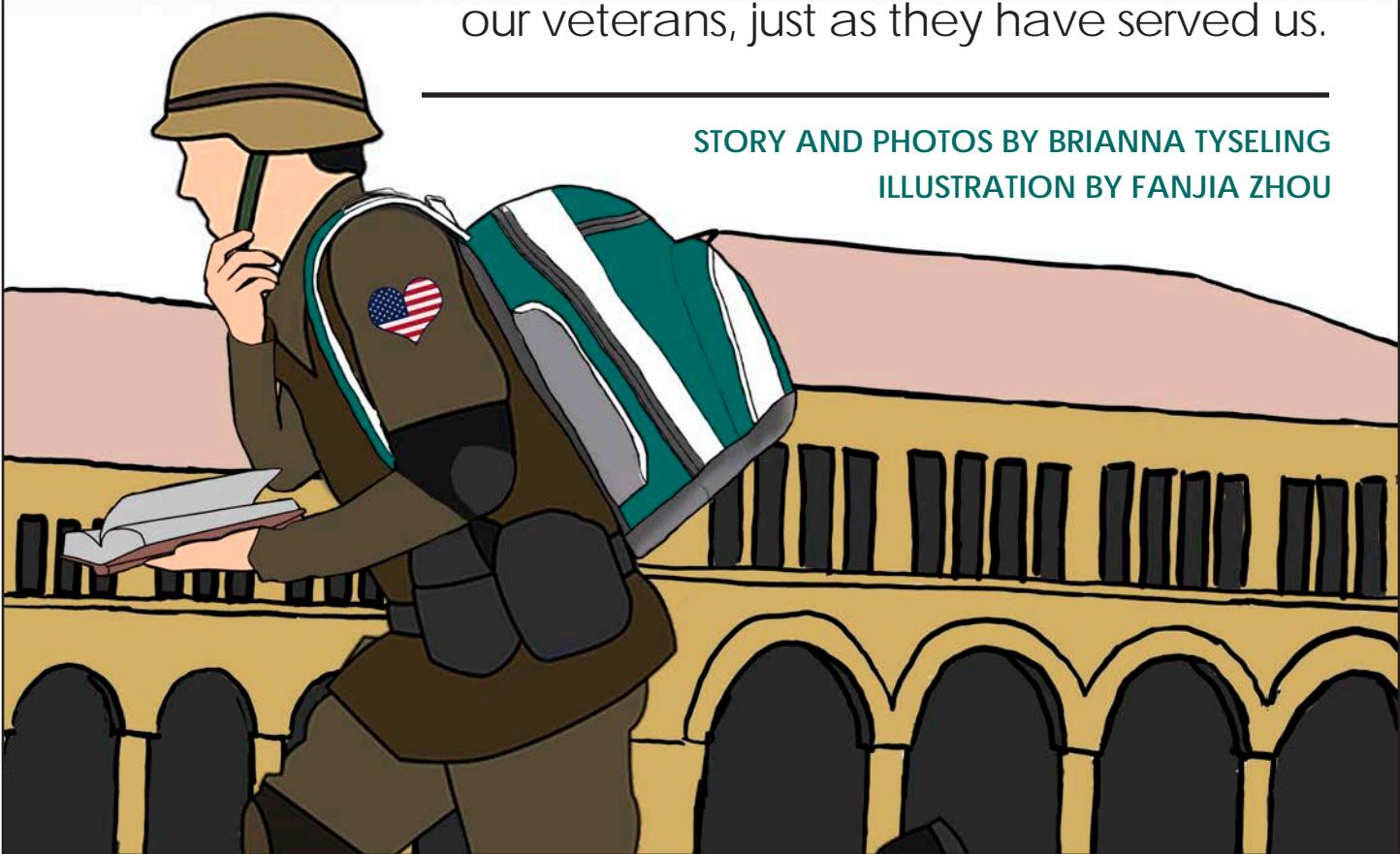
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AFTER THE SACRIFICE

The Student Veteran Organization and Veterans Affairs office work together to serve our veterans, just as they have served us.

STORY AND PHOTOS BY BRIANNA TYESLING
ILLUSTRATION BY FANJIA ZHOU



The ultimate sacrifice is leaving your loved ones and putting your own life on the line to serve a higher purpose. A purpose that will save the lives of complete strangers, while putting your own life in harm's way. For members of the military, this is their reality; they risk their lives on the battlefield so we can sleep peacefully at night. One day of appreciation does not suffice the sacrifices that they have made; not only do veterans deserve recognition on Veterans Day, but they should be appreciated every day of the year.

We owe it to them to at least be able to give them the education they were not only promised, but have earned when they decided to enlist. For veterans who may not be aware, Grossmont does have a Veteran Affairs office. At the VA office, veterans are guided by the staff in order to ensure that they are informed of what they need to do in order to get their classes paid. The VA office even has two counselors who specifically serve veterans only.

Many of the VA office workers are also veterans and are involved

in the Student Veteran Organization, also known as the SVO. The SVO is a club here at Grossmont; there are currently 25 members and 10 active members. They organize free Padre games and Gull games for veterans to allow them to become more comfortable at Grossmont and to interact with fellow veterans.

Many veterans suffer from PTSD, anxiety and depression. The SVO and VA office are there to help any veterans or active duty members that need it, whether it be for a registration question or a veteran needing help transitioning from military life to civilian life. Lorena De Mello, the vice president of the SVO, has been working at the VA office for two years and is also a veteran. She enlisted in the Navy when she was 18 years old, and served for eight years. Originally from Brazil, she immigrated to Texas, the patriotic state that made her want to enlist.

She said she was given an amazing opportunity when “[the] military opened the door for people with green cards.” De Mello

served on two deployments, spending more than five years on a ship that traveled from San Diego all the way to Africa. The movie *Captain Phillips* was even written about one of her deployments.

De Mello explained how it was "hard being on the ship especially as a girl." She described the isolation of the ship, and how they could go up to 40 days with absolutely no sunshine, but that she does not regret enlisting. After returning to civilian life, she said, "It's very hard fitting into a community again."

However, it has opened up many doors for her, such as working at Grossmont and doing what she feels passionately about: helping veterans. She said she believes she is "well rounded" and "has much to offer our veterans." De Mello encourages all veterans to ask questions and "get educated on what is out there" because Grossmont offers a lot of different services that are useful for veterans.

A.J. Harwood is a veteran and member of the SVO who works at the VA office. He was in the Army for six years and enlisted when he was 17. He was born and raised in San Diego and comes from a military family.

"I've wanted to join the military since 8th grade," Harwood said, adding that in the military, every day is different and that they work early days and late nights.

Harwood was unfortunately injured in Afghanistan and forced to leave the Army. While in Afghanistan, something went off, his foot slipped and he fell off of his truck. He broke three ribs and now needs spinal surgery and knee surgery on both knees. He said he believes that it was still "well worth it" and that he is "proud of his service."

Robert Nevarez was also in the Army. This is his first year at Grossmont and in the SVO and he holds the title of secretary. He was in for five years and enlisted when he was 22. He comes from a military family as well. He explained that he was going down a bad path and that the Army was able to get him back on the right track.

The main difference that Nevarez has noticed between civilian and military life is the "general lack of respect for one-another." He said he thinks civilians seem to be more disrespectful to each other and seem more inclined to talk behind each others' backs, rather than being upfront, which he feels veterans are more likely to do.

After getting out of the Army six months ago, Nevarez said the experience has helped his time management and has helped him with his priorities. While working in the Army, he dealt with infantry all five years; now in switching to civilian life, he plans on transferring to SDSU for civil engineering.

He explains that the VA office was helpful when he decided to take classes at Grossmont and that everyone in the VA office and at Grossmont in general have been very supportive of the fact that he's a veteran.

One main issue Nevarez said he feels needs to be addressed is veteran stereotypes. He said he thinks people seem to group all military members together, and he wants people to get rid of the stigma.

"Not all veterans are the same," he said.

After speaking with a number of veterans, there seems to be a shared opinion that Grossmont does a lot to help student veterans get the help and support they need. As with all things, there are going to be some veterans that may fall through the cracks, but that's why it is highly encouraged that they visit the VA office and speak to a counselor to see what Grossmont has to offer. The VA office is located in building 10 and the SVO is located in the Veterans Resource Center (21-253).



Top to Bottom: Veterans Lorena De Mello, Robert Nevarez and A.J. Harwood

A DREAMER'S NIGHTMARE

The recent decision to rescind DACA has left Dreamers in despair and heartbroken— but not alone.

BY VINNY LAVALSITI AND MATTHEW OCHOA

Martha Amezcua was 9 when she came to the United States, and she didn't know a lick of English, creating a hefty language barrier between her and her classmates once she enrolled in school. Her silence, because of the language barrier, led to a lot of bullying.

More than two decades later, Amezcua – now 31, a student at Grossmont College and a mother of four – is no longer silent about her situation.

"I'm always open to share my story because I'm not going to make a difference if I'm quiet," she said.

Amezcua is a "Dreamer," a young person who qualifies for the Dream Act, legislation that would grant a pathway to citizenship to young people who were brought to the United States as children without documentation.

Immigrating from Tijuana, Mexico – just 25 miles south of Grossmont – Amezcua's family came to the United States for the same reason that drew many others: Opportunity. Dealing with an abusive husband, Amezcua's mother divorced her father when Amezcua was only 6 months old. The divorce played a large role in the family's immigration.

"At that time, if you were divorced, society was very judgmental and you were looked down upon," Amezcua explained. "My mom struggled, as a result. She didn't have much family support. So we had two options: We either stayed there and ended up starving or homeless, or we try coming here (to America) to look for opportunities."

While she has had opportunities, Amezcua – like many of the hundreds of thousands of DACA recipients in the United States – has faced her fair share of challenges from her undocumented status.

"I went through a lot of pain in high

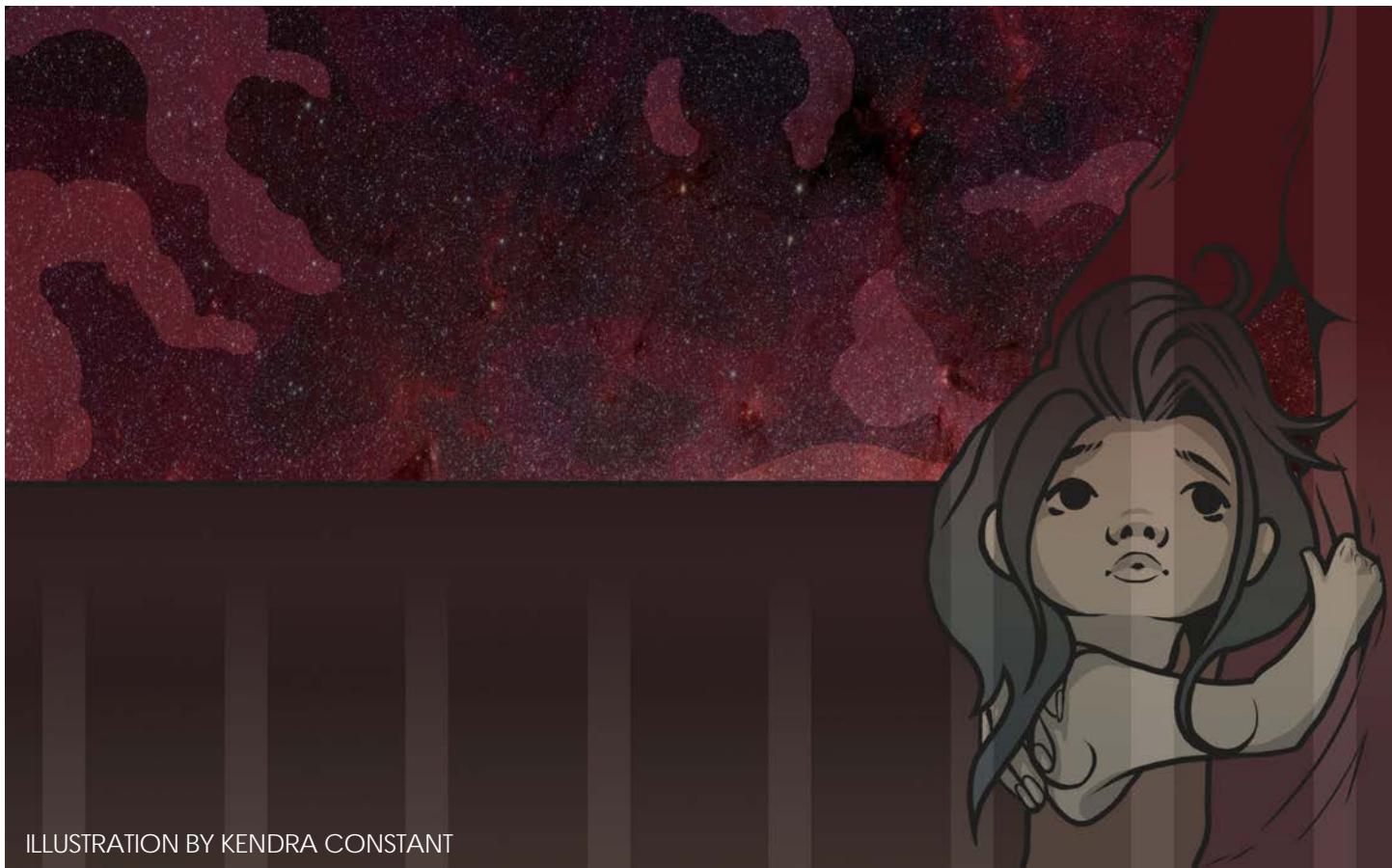
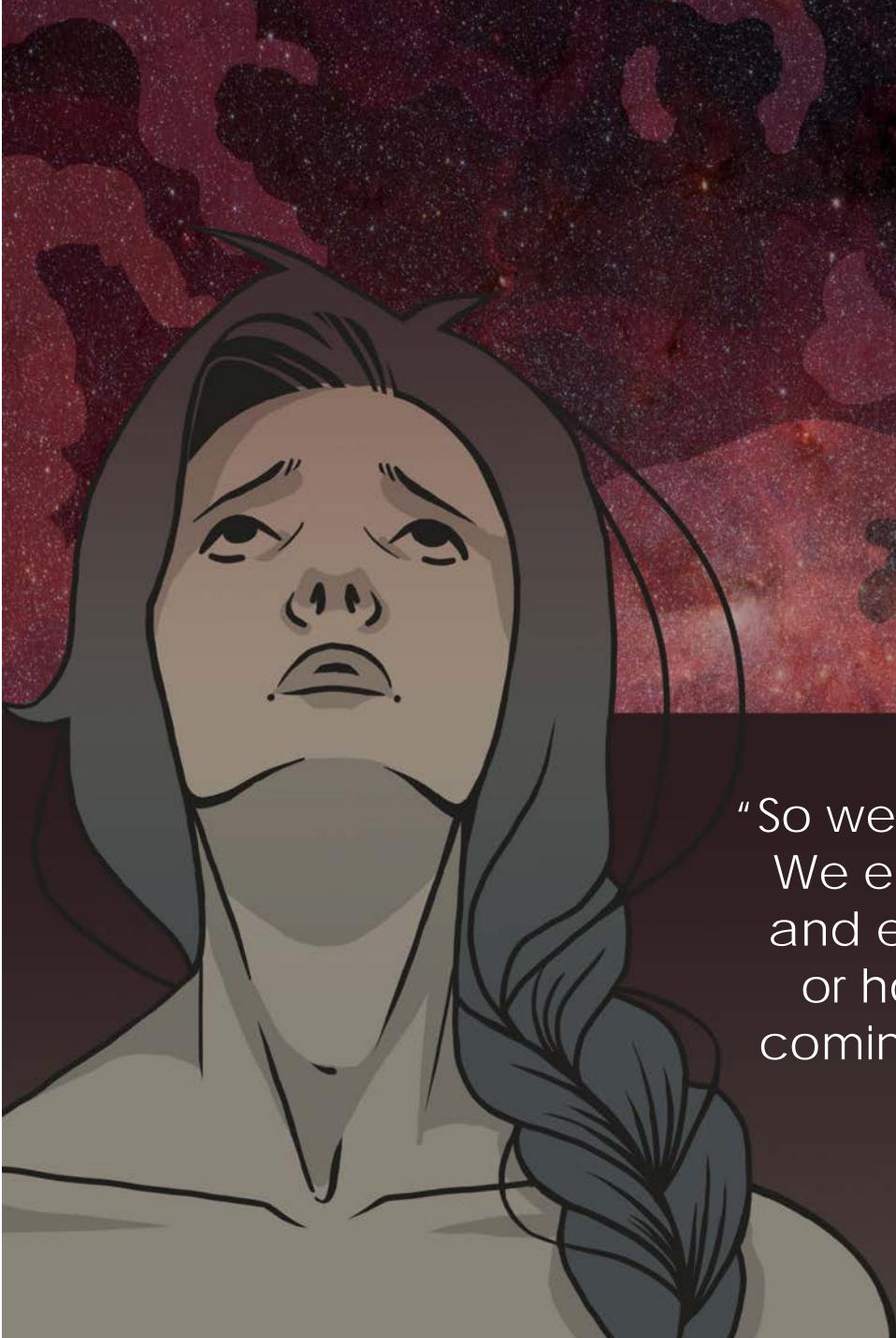


ILLUSTRATION BY KENDRA CONSTANT



"So we had two options:
We either stayed there
and ended up starving
or homeless, or we try
coming here to look for
opportunities."

-Martha Amezcua

school," she said. "My senior year I received the opportunity for a full-ride scholarship. But because of my status, I wasn't able to receive it. I couldn't go to college because I couldn't get a job. And when I did, the pay was very low."

Amezcua was forced to take a 10-year break from school.

"I tried enrolling at a college during those 10 years while working, but I had to wake up at 5 a.m. and work till 11 p.m. I ended up getting sick, getting fevers because I was so exhausted," she recalled.

It was this grief and heartache that inspired Amezcua to serve as an instrumental role in

Grossmont's Dreamers Club.

"I wanted to make a difference so other students didn't have to go through the same thing," she said.

Amezcua had aspirations of becoming a doctor out of high school and enrolling in a four-year institution. These life dreams were derailed, however because of her status. DACA – which stands for "Deferred Action for Childhood Arrivals" – is a temporary program that allows a valid work permit and the ability to obtain a social security number. This made Amezcua available to work; however, the amount of money made from a day job as a cashier is hardly enough to be able to pay

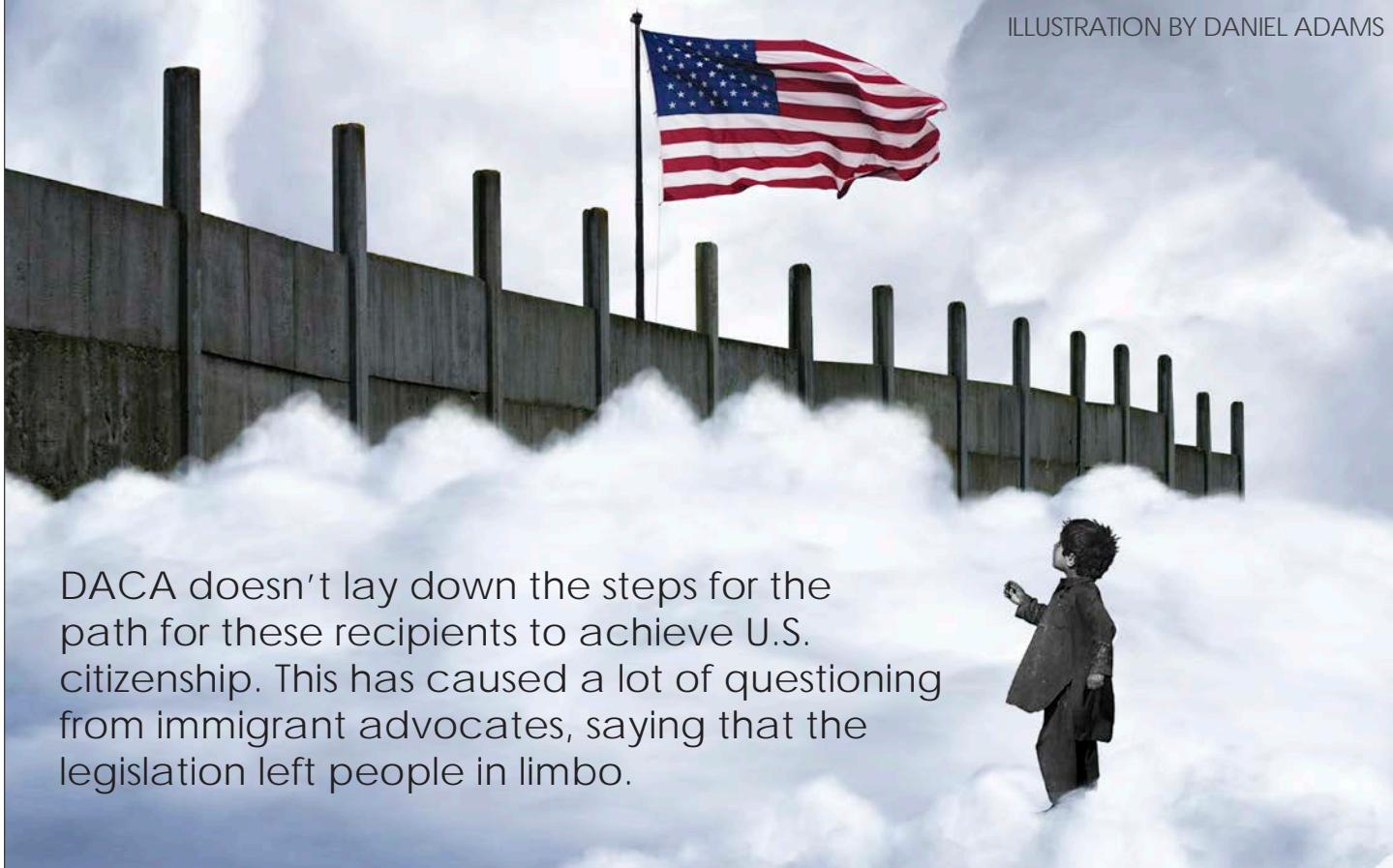
the yearly tuition at a university.

So, Amezcua did what she had to: "I had to take a long break. Tuition was super-high, so I had to drop out.

"I later enrolled at Grossmont College," she added. "Now programs such as the Dream Center and EOPS help with my educational finances. They help with book vouchers and stuff. But we (DACA recipients) don't qualify for full financial aid. We don't qualify for loans either."

Often due to these barriers, DACA recipients are faced with two options: Go to school, or work and support your family.

[CONT. ON NEXT PAGE]



DACA doesn't lay down the steps for the path for these recipients to achieve U.S. citizenship. This has caused a lot of questioning from immigrant advocates, saying that the legislation left people in limbo.

Life as an undocumented immigrant can be a thorn in your side to your educational and career aspirations. Along with that, when undocumented and residing in the U.S., the thought of "What if?" is always in the back of your head.

"I have kids," Amezcua said. "What am I going to do if they (Border Patrol) show up and all my kids see what's going on? You don't know when and where you're going to go. I left Mexico at such a young age and was raised in the United States, so it's stressful not knowing what life will be like if I get deported."

When Donald Trump was elected president, Amezcua said her 9-year-old child came home asking if she was going to be deported.

"Mom are you going to be taken away? Am I going to see you? Am I going to come back from school and not see you?" Amezcua recalled. "That breaks my heart because my kids should not be thinking that. If I were to be sent back to Mexico, I would be having to take my kiddos to places and situations I don't know, so they'll be in the same level of uncertainty as I am."

The mental toll Amezcua's children would have to endure is unfathomable. Imagine being at home and hearing Border Patrol knocking on your door, and watching your mother and father get stripped away from you in the blink of an eye. That's the lasting image that these mothers, fathers and children will see if deportation comes along.

The issue has been a hot-button one in the news, as Trump has threatened to roll back DACA. And now that the DACA recipients have submitted all their information to be accepted into the program, their addresses are now readily available to the U.S. Immigration and Customs Enforcement.

"Now that they have my information, I asked myself, 'Are they going to show up?' We've heard about raids where parents have been taken from the children and deported. I had that fear of 'What If that happens to me?'" Amezcua said.

The effects of the Trump administration and its decision are omnipresent. "They (undocumented immigrants) didn't come here to commit crimes," Amezcua said. "Why are the people that are supposed to protect – the president and Congress – doing the exact opposite? Why are we being attacked like this? We are human beings. We should have the right to live and not be treated like that. As a society, we talk about how unacceptable bullying is, yet we are treated as if we are nothing by our country's leaders."

During his presidential campaign, Trump declared that undocumented immigrants were "criminals" and "rapists." This anti-immigration fervor has caught on across all 50 states.

"As a Latino and undocumented community, we get judged and called different names – 'criminals' and 'rapists,' for example. But my mom came (to America) because she was trying to provide for me and look for

opportunity," Amezcua said.

She recounted on an earlier experience that happened just north of the state Route 125: "Not too long ago, I went to a bank in Santee to cash a check, but it was closed so we waited in the parking lot until it opened. I was with my brother who was wearing the Mexico soccer team jersey at the time. We were out there waiting for the bank to open its doors and a man looked at us and said, 'Did you know when Mexicans come here, we lose millions of dollars because all of them send the money back to Mexico?' We just stayed quiet and ignored him but he continued his nonsense. Absolutely no one did anything to support us in that parking lot. People like him are influenced from people in power such as our president."

The trials and tribulations Amezcua's mother endured took a toll on Amezcua's conscience. This has motivated her to speak out on the injustices occurring to the Latino, undocumented community.

"Once we got here, my mother worked, taking care of little kids and was paid nothing," Amezcua said. "She was overworked and underpaid, just to make sure I was okay. But she did it anyways because she was taking care of me. I saw her get called names that shouldn't be repeated."

"Seeing my mom struggle and the unfairness she encountered pushed me to make my voice heard. I cannot stay quiet to unfairness," she said, adding that although she is frustrated with the DACA decision,

she will not be deprived of her happiness. "Being the mother of a family, I have to be that rock," she said. "I can't let anything affect me and I need to be strong for them so they, themselves, can concentrate on school and not worry. That motherly instinct kicks in and I feel that I have to be there for them."

BACKGROUND

The Deferred Action for Childhood Arrivals (DACA) is an Obama-era legislation that allows undocumented immigrants who arrived in the United States under the age of 16 and were younger than 30 years old when the legislation was passed in 2012 to acquire a valid driver's license, enroll in a place of higher education such as Grossmont College, and legally join a workplace.

However, DACA doesn't lay down the steps for the path for these recipients to achieve U.S. citizenship. This has caused a lot of questioning from immigrant advocates, saying that the legislation left people in limbo.

The American Immigration Council states that in order to be a welcomed immigrant to the United States, you have to meet at least one of these three prerequisites for entry: have family ties back in the U.S., have employment ties to the U.S., or qualify for humanitarian relief. Along with these requirements, applicants are required to pay a fee of \$495 to just be considered, not accepted, for the program. The average age of DACA recipients entering the country is 6 and the origins of the recipients have predominantly been from Mexico, along with El Salvador and Guatemala.

You may have noticed that the term "Dreamers" has been floating around campus, the news or your own dinner table quite a bit lately—but who exactly are they? "Dreamers" stems from the proposed DREAM Act in 2001 which made citizenship available for those attending college and enlisting in the military. The name caught on despite the Act being voted down most recently in 2010.

A lot has transpired with the DACA program since Trump has taken office.

Trump has had a wavering stance on the decision of DACA since the very beginning. On his campaign trail, he exclaimed his

intent to dismantle and "immediately terminate" the DACA legislation, but later took a more enlightened position. In January, Trump said that "(Dreamers) shouldn't be very worried" about deportation and said that DACA is a very difficult subject for him and that he'd deal with DACA "with heart." Earlier in September, the president caused a lot of ambiguity and left a lot to be desired for both political parties, answering "We love the Dreamers" in response to the question if Dreamers should be worried.

Recently, the Trump Administration and Attorney General Jeff Sessions announced that DACA would be removed and made obsolete. Sessions referred to the legislation as an "unconstitutional exercise of authority" that was enacted by Trump's predecessor, former President Barack Obama. Sessions added that DACA has put our nation "at risk of crime, violence and terrorism."

These accusations by Sessions are quite contrary to the DACA program's eligibility requirements. DACA applicants are subject to strict background checks. To qualify, you cannot have been convicted "of a felony offense, a significant misdemeanor" or "have more than three misdemeanors of any kind," and that you must not be of "threat to national security or public safety."

Members of both parties, but predominantly Democrats, have expressed their discontent, categorizing the move as a cold-hearted effort that was unfair to young immigrants and could harm the economy.

So why has all this come up now, you ask? During this past summer, 10 state attorney generals, led by Ken Paxton of Texas, wrote to the Department of Justice and gave President Trump an ultimatum: rescind DACA or go to court.

Why didn't Trump stand his ground and go to court? Well, Trump would've been very unlikely to succeed in court considering this situation directly reflects that of which occurred in 2014. The Deferred Action for Parents of Americans (DAPA) policy was beaten and battered immediately by 26 states stating that DAPA would provide relief not authorized by Congress.

Trump deferred the decision on DACA to Congress, giving them a six-month time period to review the policy before the recipients are stripped of their rights that

are given unto them from DACA.

How will Congress deal with DACA? On the optimistic side, Congress can provide full relief to the recipients, reviving the DREAM Act which would allow undocumented immigrants to start a process towards citizenship. However, this is likely to happen only if the majority on the right gets what they seek: stricter immigration. For example, although DACA recipients are able to become citizens, there will be future cuts to legal immigration to satisfy the need of Republicans. A glimmer of hope for Dreamers rests in vigilant oversight, including Republicans such as Sens. Lindsey Graham, R-S.C., and Jeff Flake, R-Ariz., from DACA supporters in Congress to protect them from deportation.

However, if Congress fails to act, undocumented immigrants are vulnerable to deportation as early as March 6.

RESPONSES TO DACA

Along with the protests across the country, the state of California and agencies within have been proactive and have taken the result of the DACA decision into their own hands.

On Sept. 12, Gov. Jerry Brown, D-Calif., announced that the state of California will provide \$30 million in assistance to Dreamers to counteract Trump. \$10 million of that original amount will be used for DACA recipients in places of higher education.

Senate President pro Tempore Kevin de León, D-Los Angeles, condemned Trump, saying: "We will not let one man with xenophobic tendencies undercut years of progress we have made in California to integrate these young adults into our society and economy... California is their home and future."

The University of California School system and UC President Janet Napolitano filed a lawsuit for rescinding protections from students without legal status, taking the first legal effort to block the Trump administration's decision. Among all the UC campuses, there are about 4,000 students who are enrolled as undocumented immigrants.

The UC system argued that the decision is a "violation of constitutional guarantees

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WHAT SHOULD YOU DO IF YOU ARE A DACA RECIPIENT?

All DACA recipients, as of October, will continue to receive the full benefits of the legislation until further decided by Congress, but recipients need to make sure to check their DACA expiration dates. Renewal applications will be accepted if your DACA status expires between Sept. 5, 2017, and March 5, 2018. The applications must be submitted to United States Citizenship and Immigration Services (USCIS).



PHOTO BY VINNY LAVALSITI

of due process and federal law against government actions that are arbitrary, capricious or an abuse of discretion."

The California Federation of Teachers (CFT) has not been shy to respond either. Joshua Pechthalt, President of the CFT Union, stated, "Ending DACA is a destructive and heartless act that will cause severe harm not only to these young Dreamers, but to their families, communities, and the broader society and economy... We vow to stand by our students and their families, and will do whatever we can to ensure they receive an education free from fear."

WHAT NOW?

Dreamers will most likely have to wait for better days, as the future of the program is looking pretty bleak and obsolete. Just under 800,000 individuals will be affected by this decision, losing their work permits and being subjected to deportation. Of these number, 220 DACA students attend Grossmont and Cuyamaca Colleges.

All of the information that recipients had to display to be considered for DACA may end up coming back to haunt them. The information will remain in the department's system and may be distributed to the U.S. Immigrations and Customs Enforcement (ICE) if requested and that's a big "if."

Acting ICE Director Thomas Homan had this to say during a congressional hearing this summer: "If you're in this country illegally and you committed a crime by being in this country, you should be uncomfortable, you should look over your shoulder. You need to be worried." This antagonizing statement is just a microcosm of the continuation of harsh immigration policies.

Just refer to the Muslim Travel Ban back in January, the constructing and reinforcing of the border wall along Mexico, and most recent, the pardoning of former Arizona Sheriff, Joe Arpaio. Arpaio was convicted of racially profiling Latinos and dispatching them to federal immigration authorities with no evidence, solely on

the belief that they were undocumented. Arpaio sentenced immigrants to inhumane conditions in the Arizona summer heat, encircling them with electric fences, and denying the immigrants of basic needs.

Arpaio committed monstrous acts of refusing people of basic sanitary systems and oppressing women to result to using bed sheets, undergarments and bottoms that were soiled and stained from menstrual cycles.

CAMPUS BORDERS

What has Grossmont College done to support our DACA recipients?

The administration and staff have several bodies and entities in place to assist those who have or are currently receiving benefits from DACA. The most visible and possibly well-known is located right in the front of the school in an unlikely form.

The Financial Aid office, which has its camp set up in Building 10, has been supportive of the civil liberties of DACA recipients. Due to the combined efforts of administrators and students, a "safe space" was created at the behest of Michael Copenhagen, the head of the department, now called the Dream Center. The Dream Center functions as a place for all students to begin a dialogue on social issues, particularly DACA and the undocumented community, as well as focus on retention and education. One administrator, Katherine Beltran, has also established a similar "safe space" for individuals who may want to discuss such issues.

That's not where the buck stops, either. The EOPS Club, headquartered in the Griffin Center itself, has found a way to support their fellow students. During the summer semester, EOPS instituted a new Summer Training Program for those who look to become a part of the club, and a large focus in the process is how to understand and talk about social issues, especially DACA. Finally, former DACA beneficiaries also have the Assembly Bill 540 program to help support and cover some of the

"People realize that this is a human-rights issue."

—Julio Soto,
sociology professor

support gaps left by DACA's cutting. AB 540, signed into law back in 2001, allows an exemption from the non-resident fees charged by colleges for select non-residents if they have attended at least three years of high school and received a diploma or its equivalent from an educational institution.

These support systems, as well as many others, are always available to people who may need them, and for more information, an individual may go to the Administration Building (Building 10) for more information in how to get involved or apply for the programs and clubs listed above.

CAMPUS DREAMERS

The Dreamers program at Grossmont consists of around 75 self-identified undocumented individuals who seek to support those in the undocumented community. The goal of the Dreamers is to create a larger sense of belonging and awareness for those who have had the potential to feel isolated from the rest of the campus due to their status.

Given recent political discourse, the purpose of the Dreamers is to have a student-run organization to educate others on the situation many undocumented people face here in the United States, and even here on campus.

The Dreamers also provide assistance to students who may be struggling, whether at home or at school, due to their AB 540 status, as well as helping them and other incoming students with the transition from high school to college, and retention of both grades and enrollment.

The Dreamers are based in the ASGC Clubroom and meet every first and third Thursday of each month from 11 to 11:45 a.m.

CAMPUS ALLIES

Grossmont sociology professor Julio Soto—who surrounds himself in his office with pictures of several political and social rights activists including Che Guevara and Malcolm X – has been involved in student

social affairs since the late 1990s, originally working in the Financial Aid office on campus here at Grossmont. In those early years, Soto had the opportunity to work with several students who would later be eligible for DACA benefits. Soto, having grown up with the benefit of citizenship, had this to say regarding those he had worked with and the impact DACA has had upon their lives: "DACA allowed for folks who qualified... through a lawyer or fees, access to employment... they've been working under the table... but now they had the opportunity to really advance their careers."

The effects of the DACA legislation nationwide are not limited to simply career prospects or educational mobility; it also has had an impact on the very communities it serviced and the perception of those around them. DACA recipients, and members of the undocumented community as a whole, began to form a sense of unity and a more active role in the discussion of immigration.

"It created a sense of identity," Soto said. "A lot of people are now more open about their status, and that has increased more awareness... DACA recipients continue to be detained, see the recent actions by ICE... and people realize that this is a human-rights issue."

Support for the Dreamers rings true through Grossmont, all the way to the top of the food chain. President Nabil Abu-Ghazaleh, when asked about the campus stance regarding the DACA decision and what Grossmont will do, said: "We are a public institution that deals with primarily our student population... DACA students are part of our community, they are students, they are people... the college will continue to serve them through the AB 540 program and other ways that we can."

In an email about DACA assistance, Dr. Cindy Miles, chancellor of the Grossmont-Cuyamaca Community College District, agreed with the college president regarding California DACA students: "We want to support them every way we can during this difficult time, just as we support all of our students on their educational journeys."

Professors, counselors and administrators will continue to support the students on campus affected by the cutting of DACA legislation. The state of California, to some extent, will also retain protections and benefits to these students in the form of the California Dream Act. The act, which as of October, is still fully in place, offers a statewide opportunity for former DACA recipients in the form of fee waivers and other benefits such as the ability to apply for financial aid.

The message is clear: To those affected by this decision, Grossmont College is behind you all of the way, to the best of its ability.



ESTAMOS BUSCANDO A [WE ARE LOOKING FOR]

A Grossmont professor spent many hours documenting migrants trying to cross the U.S.-Mexico border. This is his story.

STORY BY BRIANNA TYSILING | PHOTOS BY PAUL TUROUNET

Paul Turouinet is a professor of photography at Grossmont College with a knack for writing. He became passionate about photography during his undergrad at San Jose State, and has a few published books, including his most popular *Estamos Buscando A*.

Estamos Buscando A attempts to depict what Mexican migrants face when they decide to migrate into America illegally. Turouinet said, "I was interested in a literal visual dialogue with the migrants." The book, which is translated to English and Spanish, is filled with portraits and landscape photographs, illustrations, maps, advisories and personal narrative experiences that Turouinet faced while working on the border.

In 1997, Turouinet hit a low point in his life, after getting divorced from his wife, he decided that he wanted to take on a new project, "Tierra Brava," which was supported by a Fulbright Fellowship. The series ended up bringing him to a place full of contradictions: the U.S. - Mexico border.

After completing that project, he began work on the current series, "*Estamos Buscando A - We Are Looking For*," which would become a site-specific installation, a book and a gallery. The idea behind the series was that he wanted to show the

migrant experience along the border and the quest for a greater understanding of purpose and meaning that is universal to our collective existence. Regardless of the demarcation lines of country and culture, we are all migrants in search of something profound and meaningful to our being.

Turouinet decided to start his project in 2001, he spent many weeks in Mexico documenting everything he saw and taking pictures. He explained that it was not about the physicality of it, but that "we all exist to navigate a space and place to satisfy our spirit and wellbeing and who we are as people" and that was the inspiration behind publishing the book.

He would drive down to Tijuana and ask migrants about their journey and if he could take a picture of them; he would then print these photos on large steel plates and hang them up in the exact spot where he took the original picture. The steel plates with the migrants' pictures on them were only visible on the Mexican side of the border.

The steel plates of the migrants were permanently attached to the border wall and were put there as a sign of respect to those who decided to take the dangerous and frightening journey to illegally get into

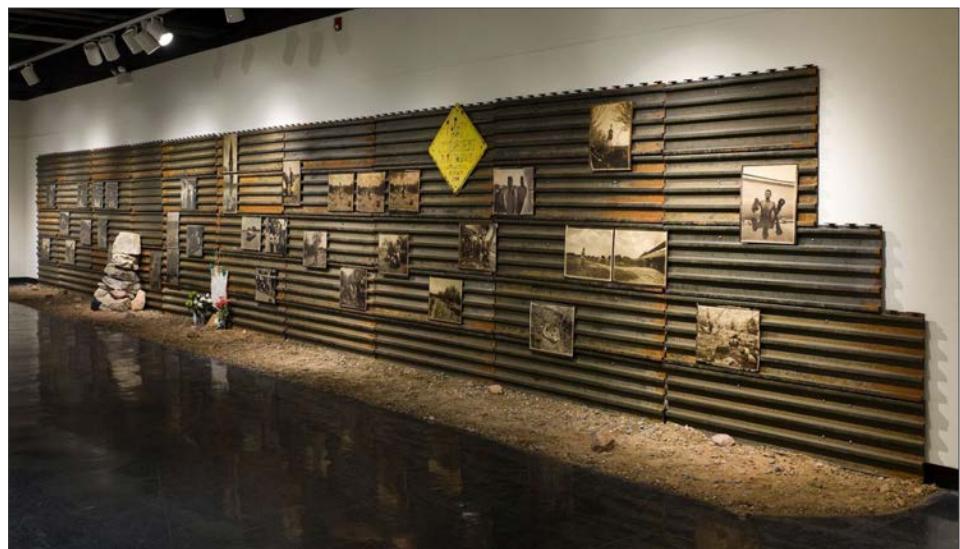
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America. It also served as a spiritual sign for migrants who were currently making the same journey as the ones on the border wall. There is a total of 11 steel plates at five different locations.

The number of migrants started drastically increasing in 2003 and Turounet decided to expand his series to the Sonoran Desert, which is where the Arizona - Mexico border lies. He again took pictures of migrants wanting to cross into America illegally to better the lives of them and their families. He wanted to "speak to an audience" through his photographs. Furthermore, in 2006 Turounet was able to salvage sections of the original border wall that had gone into the Pacific Ocean. After gathering up pieces of the border wall that were going to be destroyed, he was able to save enough of the wall material to construct a wall that could be 60 feet wide and 9 feet high.

In 2006, Turounet decided to switch to printing on aluminum. He would collaborate with the migrants, making intimate portraits during the day with Polaroid film which would give him a negative and a print; he would keep the negative and give the print to the migrant that were photographed. This way the migrant could also have something to look at when they remembered the long, tiresome journey they had to go on in order to get into America.

After four years of photographing migrants at the Mexican border, Turounet decided he had enough photographs and experiences to write a photobook and begin showing the series. He spent six years figuring out



Diego, and in 2015 his art was also put out at New Mexico University Art Gallery in Las Cruces, New Mexico.

After having sections of his art displayed in various gallery settings in the Southwest, he decided to start his photobook *Estamos Buscando A - We Are Looking For* in the spring of 2016. He based his book off the migrant guide, which is given out by the Mexican government and contains things migrants should know and be aware of if they do decide they want to cross the border and get into America.

Turounet's book cover strongly resembles the migrant guide cover. He elaborated on the cover of his book, which depicts

First Photobook Award, which is the one of the largest photo art shows in the world, and his photobook was shortlisted and a runner-up. Through that process, it gained media attention. He received mentions in *The New York Times* and the Ivorypress as one of "The Best Photobooks of 2016" and was also mentioned in the Humble Arts Foundation as "the 17 Best Socially-Concerned Photobooks of 2016."

Turounet has not stopped there. He has an upcoming opening at the Museum of Contemporary Art-Tucson, where he is creating an immersive, photography-based installation that re-materializes the physicality and psychology of the U.S. - Mexico border as a 12-by-64-feet free-standing wall on a nearly



"I'm interested in the humanity and the identity of the experience ... I wanted it to be about the people photographed." – Paul Turounet

how to show his work in a way that would not only be impactful, but also a way that would respect the migrants. Throughout this entire journey, Turounet said he wanted to represent the photographed migrants in a positive light and show that they are in fact real people, not just immigrants. In an interview he said, "I'm interested in the humanity and the identity of the experience ... I wanted it to be about the people photographed."

Sections of his art were displayed in 2012 at the University of Arizona Museum of Art in Tucson, Arizona. He also had his art shown in 2013 at Mesa College in San

two Mexican migrants who look like they have just been caught by the border patrol, saying he "likes the tension of it."

After over a decade of photographing, writing, and driving to and from Mexico, his book was finally finished in fall 2016. The reactions from people have been positive and appreciative; furthermore, Mexican migrants in particular have been happy that someone took the time and effort to show their stories as migrants and not to display them as the bad people they are often stereotyped to be.

Turounet's photobook was later entered in the Aperture Foundation-Paris Photo

3,000-square-foot dirt footprint.

The U.S.-side of the wall will be completely blank and dull in color and you will not be able to walk on the dirt, but the Mexican-side will be completely different. It will contain photographs that Turounet has taken over the years and the photographs will be spread out along the border wall on the Mexico side. The Mexico side will also allow people to walk across it and walk straight up to the pictures and writings to take a better look at them and really appreciate them.

The exhibit of Turounet's work will open on Oct. 7 at the Museum of Contemporary Art in Tucson, and will run through Dec. 31.

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EN GARDE

BACKGROUND ILLUSTRATION BY MARGARITA LARA. FENCING COAT OF ARMS BY ELIZABETH MILANO



Learn to live by the sword here on campus.

BY SYMON GORO | ILLUSTRATIONS BY MARGARITA LARA AND ELIZABETH MILANO

H ave you ever watched the sword fight from *The Princess Bride* or *Die Another Day* and thought to yourself, "It would be cool if I could do that someday?" If you answered, "Yes!" then I've got some great news for you. You can do it right here.

Fencing is a martial art fought with rapier-style swords. The sword is typically characterized by having a long, slender blade and a protective hilt designed to keep

the hand wielding the sword safe during combat. They're nimble swords optimized for thrusting attacks but capable of cutting as well.

The sport's modern origin can be traced back to Spain as early as 1458. While it was originally taught for use in duels and self-defense, it eventually developed into a competitive sport in the mid-18th century thanks to Domenico Angelo, who established Angelo's School of Arms in

London. The fencing academy is famous for instructing members of Britain's royal family and accepting female students during its operation.

Since then, fencing has developed three different forms, each with their own rules, strategies and competitive scenes. It was one of the first sports to be played in the Olympics and one of the five sports that have been featured in every modern Olympic Games.



Grossmont offers fencing classes for anybody interested in trying. One such individual was second-semester student Anna "Merik" Heidick.

"I can't really say what got me into it," Heidick said. "I just thought it would be interesting when I saw the class listed, but since then I've enjoyed it enough to come back a second time."

The goal of fencing is simple. Strike your opponent without getting hit yourself. Sounds easy enough, but like any sport, there are rules you must succeed within the limits of.

Of the three modern forms, Grossmont teaches Foil Fencing. Foils are thrusting weapons with a maximum weight of 500g and points are only awarded for thrusts. Contact with the side of the blade doesn't count and the tip must be depressed into the opponent's lamé, their wire mesh jacket, for 15 milliseconds in order to score a point. The target area is the torso and any strikes outside of that results in no points and stops play.

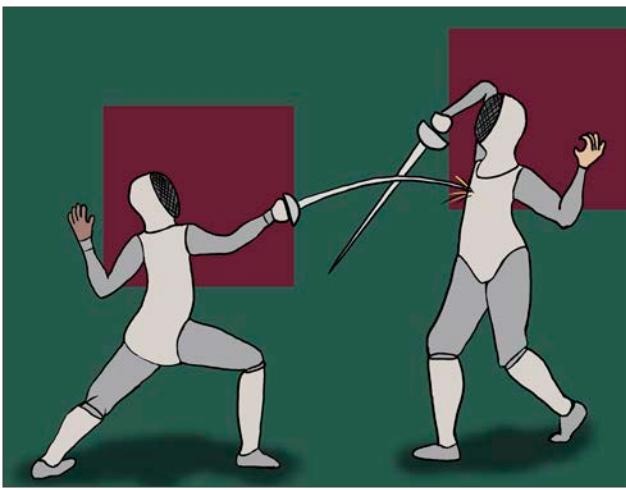
Heidick commented on the difficulty of the sport, which is especially difficult for people who aren't the aggressive type and try to make sure they aren't striking too hard.

"It's not good for speed or the blade's fluidity, so it's something I still have to work on," Heidick said. "I'm not that good at it still, but that's okay because even if I'm in 'intermediate' that still means 'beginner intermediate.'"

Regardless, Heidick said the class is still enjoyable.

"It requires strategy and quick instincts over brute strength," Heidick said. "It's also different in that it's not a whole team running up and down a field. It's just two opposing people in a bout against one another. Sure, we have teams, but when it's your turn to bout, it's just you and your skill alone."

So if any of that sounds up your alley, then maybe fencing could be your thing.



FIVE DOWN, FIVE TO GO

It's been a frustrating first five for the Griffins, who mark the halfway point of the season.

BY FRANK DE SANTIS JR.

After a 32-7 beat-down in the season opener, the Griffins were looking to bounce back. It was clear their work was cut out for them after The Olympians of Mesa College forced three turnovers and kept the Griffins to under 200 yards of total offense.

In their second home game, Grossmont was able to clean up their ball security problems and only turned the ball over once. Despite a late-game surge by LA Harbor College, the Griffins were able to hold off the Seahawks offense and come away with their first win of the season. The final score was 40-34.

The Griffins' next game was their first of two, back-to-back away games. On Sept. 16, the Griffins traveled north to Torrance, California to face the undefeated El Camino College Warriors. Grossmont scored on the very first possession of the game thanks to a huge 77-yard touchdown pass from quarterback Brad Cagle. Unfortunately, this was the only time the Griffins led the Warriors. The Warriors ran away with a 58-23 win over the Griffins.

The Griffins were now seeking to avenge their 2016 home loss against Chaffey College. This time the Griffins traveled to Grigsby Field in Rancho Bernardo to face the Panthers. At this point in the season both teams were looking to improve from their 1-2 starts. The Griffins opened up the scoring in this game with a massive 100-yard

touchdown pass from John Summers, who is listed as a wide receiver, to Luqman Barcoo. Barcoo stayed on the field and followed up his touchdown catch by kicking in the extra point. The Griffins defense only allowed the Panthers to score one touchdown despite giving up 483 yards of total offense. The Griffins get their first road win by a final score of 17-10.

On Sept. 30, the Griffins came back home to host College of the Canyons. The Griffins led the entire first half of the game. In the third quarter, the Cougars put up 15 points and took the lead. In the fourth quarter, the Griffins came back with 15 points of their own to retake the lead. In the closing minutes of the fourth quarter, the Cougars were able to regain the lead with 36 seconds left on the clock. The Cougars close it out by intercepting the Griffins quarterback on the last play of the game, losing in heartbreaking fashion. The final score was 29-28.

The Griffins are looking to improve in their last five games of this season, all of which are important conference matchups. The Griffins are also hoping to improve their record from a year ago when they went 5-5 with a dismal 1-4 conference record. Their next matchup is a home game against Fullerton College on Oct. 14. The Griffins hope for a much different result from last year when Fullerton routed Grossmont with a final score of 76-18.

MONDAY NIGHT FOOTBALL: THE PERFECT PLATFORM FOR PROTESTING RACIAL INJUSTICE



AN OP-ED BY VINNY LAVALSITI

© NBC NEWS

The national anthem protests demonstrated by players use their platform on the NFL gridiron are protests against racial injustice, not the flag or the military.

When sports collide with politics, it's a beautiful thing to see. Well, for me at least. I do realize that there are the average Joes out there with their beer helmets who like to sit in their recliner for eight hours and watch nothing but football. I've been there! But please keep an open mind when reading the following.

Last month, Sept. 24, the majority of the NFL, from players to billionaire owners, partook in an expression of unity by kneeling, sitting, locking arms or staying in the locker room during the national anthem. The only team to refrain from demonstrating during the anthem was the Dallas Cowboys. They did kneel before, then rose when the anthem started, but why did they do this? How dare they not respect the national anthem? Because, to put a twist on the Pledge of Allegiance, liberty and justice is not for all.

This was in response to two issues. One is racial injustice and police brutality towards minorities. The other, and preeminent point of emphasis of the anthem demonstrations, was toward President Donald Trump's comments in Alabama, when he addressed the situation of NFL players kneeling during the anthem, which seemed to many that the players were disrespecting the flag and troops. Trump belted out the latest of his bold utterances, "Get those sons of b***** off the field! They're fired!"

Trump used this discriminatory language and

called for their bosses, the owners, to suppress NFL players of the expression of their rights and civil liberties which are endowed in the first amendment of our Constitution.

What good do these comments do? Do they make any headway? Do they solve any problems? No, they are crude and should not be uttered out of the mouth of any public official, let alone a president. It should be

**NFL PLAYERS ARE
FIGHTING FOR
EQUAL RIGHTS,
WHICH IS VERY
MUCH SO AN
AMERICAN VALUE.**

clear that this is not an anti-American protest; it is a very American protest. Despite "the disrespecting of the American flag," NFL players are fighting for equal rights, which is very much so an American value.

Some might say, "Well the president has as much of a freedom of speech as every other

citizen." Yes, very true! But when you represent the public opinion of the approximately 323 million people in the United States, there needs to be a filter, perhaps without profanity.

Prior to Trump's comments, the majority of kneeling players were doing so to express their displeasure of law enforcement brutality and racism in the United States.

Along with that, Trump unleashed a fury of petty tweets, a couple towards the former NBA Finals Champion of the Golden State Warriors, Stephen Curry. Curry is one of the most universally-loved athletes across the globe and after he stated his intention to not attend the White House visit, which championship professional teams typically do, Trump took exception. After Curry said he didn't plan on attending, Trump responded by tweeting "Curry is hesitant, therefore invitation is withdrawn!"

This condemnation, with words I'd never expect to hear from the president until the day I was six feet under, is in itself an infringement on those rights of expression. When the leader of a country is berating someone's expression of civil liberties, the question of "Who is next?" arises. No matter how unpopular the speech may be, unpopular speech is what needs protection most by the government and that is being discredited here.

Also, it raises the question, "Isn't this below the office of the presidency?" And rightfully so. Shouldn't the president have other

things to worry about other than attacking professional athletes over Twitter?

This is in fact a culture war. Obviously, this doesn't apply to everyone, but the majority of support for the NFL kneelers is from the younger generation and minorities, and the majority of backlash and discontent has been from white males.

That backlash has largely centered around the idea that the NFL community is "disrespecting the flag and our troops." This is where the problem of that argument is rooted. The symbolism of the American flag representing the troops and nothing but the troops is a fallacy, and that's what has transpired over the past several decades; the image of the American flag has been so conflated to only symbolizing one aspect of our country, and that's the men and women in our armed services. There needs to be a realization that the flag represents much more than the military. It represents you, me, everyone at Grossmont College and the government of the United States among other things. NFL players in the demonstration have stated multiple times that this was not meant to attack those fighting for our freedom overseas. One has to look at the situation from this aspect as well; didn't those patriots serving in the military fight for the patriots on the gridiron to express their freedoms?

Another common complaint is that players shouldn't be expressing their freedoms of speech and assembly on the job. This argument should be disbanded too. If you have the platform that these players have, broadcasted nationally on TV in millions of homes across America and other countries, why not try to prove a point? And when you have division in the country, and you have the platform that these players have, why not make a statement? I'll tell you why people would say they shouldn't. They are uncomfortable with others being bold and calling for a unified change.

Let's turn back the clock about a year and a half when Colin Kaepernick, the San Francisco 49ers backup quarterback, shocked the world by being the first NFL player and athlete to kneel during the national anthem. Kaepernick's sole purpose was to express his displeasure of racial injustice and of law enforcement killing unarmed African Americans in the United States. If you're truly passionate about an issue, is there a better way to bring attention to it than on a nationally televised game where everybody will see it? Whether it is a controversial display or not, the public is becoming "aware" of the problem in America. Look at past civil rights and social activist movements. The Montgomery Bus Boycotts, the Freedom Riders and the Little Rock High School desegregation were all seen as controversial by the community. Of course these movements were far more drastic in civil rights protest than NFLers kneeling during the anthem, but they serve the same meaning. Amid the protests prior to Trump's spectacle in Alabama, players were

protesting racial injustice from law enforcement, in particular. Players of the Cleveland Browns were playing a huge role in these demonstrations, so huge that the Cleveland Police Department got involved. In what seems to be a hypocritical move, Steve Loomis, the chief of the Cleveland Police Department, announced that due to the protests, the police department wouldn't take part in the flag-bearing ceremony. Leonard Pettis Jr. of The Seattle Times put it best about the questioning from the Cleveland Police Department and many others who object to the kneeling:

"How dare they not put a hand to their hearts? (But America steals from us, then tells us we're thieves.)

"How dare they not stand up with patriotic pride? (But America lies to us, then pretends to be fair.)

"How dare they question America? (But Tamir Rice. But Philando Castile and Freddie Gray. But Walter Scott and LeVar Jones. But Charleston. But Charlottesville.)

"How dare they? America asks that question, but it never wants the answer."

Now, I'll give those against the NFL kneeler protests this: if NFL players truly wanted to make a statement with their fight against Trump's remarks and racial inequality, then bring the peaceful demonstrations outside of the stadium while keeping them in. Go to the state capitol buildings, go to D.C., go to national landmarks and express your views to show the public that you are truly passionate about these issues. Also, I agree with that there should be places and events in society where we are free of politics and the division that may be created by it. This enhances our cooperation with others and progresses our nation as a whole. Yet, I am a firm believer in that when something needs to be said, say it, and do whatever it takes for people to hear what you have to say as long as you are not harming others.

The gripe I have with the kneelers is that it took this long to speak out and it took for a president to use obscene words to collectively gather. Of course, there will still be those in the NFL who don't agree with the kneeling, which is understood. During all of the action this past month, an image went viral of Pittsburgh Steelers left tackle Alejandro Villanueva. Villanueva went out of the locker room and stood in the tunnel saluting the American flag while his team remained in the locker room to conduct their demonstration. At least to my standards, when you're a former graduate from West Point and an Army Ranger who served three tours in Afghanistan, you can basically do anything you want and it'd be fine by me. Obviously, the flag represents something different to him than it does to other people and that shows as his jersey is the top selling in the United States since Sunday. Colin Kaepernick's jersey is not

far behind, I might add. Kaepernick has also been a free agent since the end of last season, so he's not playing.

We've seen this kneeling-during-anthem expression cross over to other professional sports. Just recently, Oakland Athletics catcher, Bruce Maxwell, became the first MLB player to demonstrate the aforementioned displeasures with government, and just imagine, how moving (or disrupting depending on who I am talking to) of a scene would it be to see athletes on their podiums at the Olympics making a demonstration while being showered with roses and their nation's anthem. It would be reminiscent of the 1968 Olympics in Mexico City where American athletes Tommie Smith and John Carlos conducted their Black Power salute.

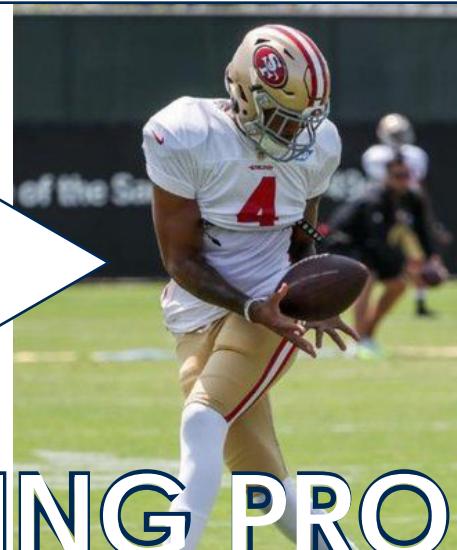
What's next for the NFL demonstrations? Well I predict that they slowly fade away, at least the collective ones against Trump's comments. The reaction to Trump's cursing and condemning have already been made. The opposition has made their resounding voice heard which will influence some owners to prohibit any further demonstrations against Trump's remarks, I presume.

FOOTBALL, THE FIGHT FOR EQUALITY, AND THE FIRST AMENDMENT IN ACTION: HOW MUCH MORE AMERICAN CAN YOU GET?

Just recently, Dallas Cowboys Owner Jerry Jones made his feelings on the topic known: "If there's anything that is disrespectful to the flag, then we will not play," said Jones, after the Cowboys' 35-31 loss to the Green Bay Packers. Will Jones follow through on this if his stars – quarterback Dak Prescott, running back Ezekiel Elliott or wide receiver Dez Bryant – decide to kneel during the anthem? By referencing past team-related issues, it will be Jones' way or the highway. Labor unions have filed complaints, stating that Jones has violated the National Relations Labor Act. Is Jones even allowed to do this? Well, NFL Commissioner Roger Goodell seems to be rather complacent on Jones' new policy, so it looks like it will go uncontested. Keep an eye on those five minutes before kickoff, however – it will be an interesting scenario if kneeling takes place in Dallas.

I'd like to see more join in on the demonstration to stand for the original message of kneeling: racial injustice/inequality and the fight against police brutality.

Football, the fight for equality, and the First Amendment in action: How much more American can you get?



GOING PRO

Keep your eyes out for this Griffin in the NFL. **BY VINNY LAVALSITI**

All Grossmont Griffin students and football fanatics, you now have someone in particular to watch! Making headlines in the NFL this summer, the San Francisco 49ers claimed 23-year-old wide receiver Tim Patrick off of waivers from the Baltimore Ravens. Patrick spent a year of his athletic journey to the NFL here at Grossmont College prior to transferring to Utah University.

Patrick is a San Diego native, having attended University City High School.

At Grossmont, Patrick gained 678 yards in nine games, averaging 75.3 yards a game as a Griffin. Patrick scored nine touchdowns, which helped catch the eye of NCAA D-1

school, Utah University, a member of the PAC 12.

In his two years of eligibility as a Utah Ute, he put up outstanding numbers as well: having 888 yards receiving with 66 catches. As a senior, Patrick had three 100-yard receiving games in 2016, and was put on the Biletnikoff Award Watch List, which recognizes the best wide receiver in all of college football. Patrick also led his team in receptions (45) and receiving yards (711) his senior year.

His superstar status at the next level put him in position to be drafted in the 2017 NFL Draft. In college, injuries sidelined Patrick most of the time, which probably

led to his decline in draft stock. Patrick went undrafted and signed with the Baltimore Ravens as an undrafted free agent. He was waived by the Ravens in July, and the 49ers quickly picked him up.

Patrick enamored the 49ers coaching and training staff with his absurd combination of raw speed and size. Patrick is 6 feet 4 inches, weighs 208 pounds, and runs a remarkable 4.47 second 40-yard dash.

Sadly, Patrick was waived again on Sept. 1 by the 49ers and no one has claimed him, which means he is now a free agent.

Make sure to keep your eyes on this former Griffin talent to make future headlines in the NFL.

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MATH GAMES SOLUTION

ANSWERS FROM PAGE 7

PRESENTED BY THE GROSSMONT COLLEGE MATH DEPARTMENT

1	3	4	2
4	2	1	3
2	4	3	1
3	1	2	4

FALL FASHION FAVORITES

What's trending this season? **BY BRIANNA TYSELING**



Sweater season is finally back. Time to get cozy in an oversized sweater and leggings—not that we ever stopped wearing leggings. Sweaters with a low back and open chest are in right now. Black leggings are the go-to for oversized sweaters as they match with everything, but jeans will look just as good if you're going for a more dressy look. Statement necklaces are sure to dress up any sweater.



Sweater dresses are perfect for date night or a night out with friends. Pair your dress with over-the-knee boots and add a statement necklace to dress it up. For cooler nights, switch your statement necklace out for a scarf.

TRENDY COLORS: Burgundy, black, gray, burnt orange, mustard yellow, olive green
STYLES ON THE RISE: Overalls, skirts, over-the-knee boots, high knee socks, turtle necks, sweater dresses, off-the-shoulder tops, statement necklaces

Skirts are making a comeback! For the perfect fall look, pair your skirt with a cute sweater or long-sleeve shirt. If you want to add more detail, high knee socks with booties and jewelry are sure to complete your look. Be on the lookout for suede styles as they are in season.



Off-the-shoulder tops have been trending lately. They go perfectly with ripped jeans and a cute pair of booties. Add some jewelry, perhaps a necklace, bracelet or ring to make the outfit really come together. Every detail counts.



Accessorize, accessorize, accessorize! Add accessories to any outfit to make it look more dressy. For a more simple look, a statement necklace will bring it all together. If the outfit has a design, a simple necklace will suffice.



Yes, overalls are in, and they are perfect for fall. Overalls look cute layered with a long sleeve shirt, or for cooler nights, a turtleneck. Booties will help complete the look. You can find overalls at Forever 21, H&M and Goodwill, which is perfect if you're looking for retro clothing at a great price.



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REEL TALK

WHY HAVEN'T YOU SEEN THESE FILMS?

BY MORGAN RAY | ILLUSTRATION BY EDDIE LARA

THE LIMEY Dir. Steven Soderbergh | Amazon Video

London thug Wilson's (Terence Stamp) daughter is dead, and he knows her shifty older boyfriend Terry (Peter Fonda) had something to do with it. Now Wilson is in Terry's home turf of LA, and he wants more than answers. Veteran actors Stamp and Fonda give some of their best performances, Sarah Flack's editing is top-notch and the film overall is a sobering look at the nature of revenge, the mistakes we make, and the 1960s. Lean and streamlined, *The Limey* is basic in the best way. **Watch if you love:** *Taken*, *Snatch*.

TRAIN TO BUSAN Dir. Yeon Sangho | Netflix, Amazon Video

Workaholic dad Seok-woo (Gong Yoo) boards a train with his daughter (Kim Su-an), only to learn that a zombie virus is spreading across the country—and one of the infected just boarded the train. This terrifying South Korean import isn't some mindless headshot-filled gorefest, it builds itself on well-developed characters rather than kills with a razor-sharp script that will go there. A tale of sacrifice, responsibility and, quite literally, what or who people turn into during a crisis, *Train to Busan* is an apocalyptic nightmare that never lets off the breaks. **Watch if you love:** *World War Z*, *28 Days Later*.

THAT THING YOU DO! Dir. Tom Hanks Amazon Video

It's 1964: A band from Pennsylvania (Tom Everett Scott, Johnathon Schaech, Steve Zahn, Ethan Embry) record a hit single and become pop sensations with the help of their manager (Hanks), but will lightning strike twice? Written and directed by Hanks, *That Thing You Do!* is one fun little retro pop romp. Everybody's performances are radiating with charm and while the story is certainly nostalgic, it feels like the kind of story one of your parents or grandparents would tell you with a sparkle in their eye. Also, prepare to have one of the catchiest original movie songs stuck in your head for days. **Watch if you love:** *Hairspray*, *Behind the Music* reruns.

THE SQUID AND THE WHALE Dir. Noah Baumbach Netflix, Amazon Video

The Berkmans (Jeff Daniels, Laura Linney) have divorced and as they continue to butt heads over joint custody, their sons' (Jesse Eisenberg and Owen Kline) emotional struggles start to become painfully obvious. *The Squid and the Whale* is a darkly hilarious portrait of divorce and egoism; it nails that awful feeling of having to choose between parents. The entire cast is brilliant, but Daniels knocks it out of the park as the insecure and slightly pretentious father. It's a film that will tear your heart out, only to repair it by the end. **Watch if you love:** Films by John Hughes, *The Great Santini*.

