

# THE COUNTY COLLEGE OF MORRIS' AWARD-WINNING STUDENT NEWSPAPER

# YOUNGTOWN EDITION

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## Planning to Transfer? Start Here with Rutgers

**BY RUTH ADAMS**  
*Editor-in-Chief*

Almost done with your associate's degree at CCM? Congrats! Do you know what is next for your educational journey? CCM has made it easier than ever to transition from a two-year institution to a four-year university. With Rutgers being a top New Jersey university with various campuses across the state, it can be a great opportunity to further your education.

Every Thursday for this spring semester, students attending CCM can meet with an admissions counselor from Rutgers Newark campus to discuss and plan for applying to Rutgers. Students can ask questions about the process, with walk-ins welcome, and even get their application fee waived to their Newark campus.

If you are interested in talking with an admissions representative, visit DeMare Hall

Room 269 on Thursdays from 9 a.m. to 3 p.m. Walk-ins are welcome. Certain majors offered at CCM also allow you to complete a Rutgers University baccalaureate degree on the CCM campus! If you are currently studying criminal justice, leadership & management, labor studies, marketing, or public health, you can get a bachelor's degree from Rutgers at

CCM through their partnership agreement. To learn more about this opportunity, visit the official CCM website.

To make transferring easier, be sure to make the best of your education by joining CCM's Phi Theta Kappa chapter, Alpha Kappa Kappa. Phi Theta Kappa is the international honor society for community colleges, and they work with you to give exclusive opportunities to grow your resume. They can also hand out scholarships to their members when it is time to transfer to four-year institutions. Having a Phi Theta Kappa membership on your applications and resumes shows strong leadership and discipline in your studies, so working hard on your academics is crucial for receiving an invitation. While transferring out of CCM may seem intimidating and expensive, many opportunities now can later help you through this process and allow you to excel in your future.

Navigating transfer websites such as Common App can be confusing, as the transfer site and first-year sites are separated. Some universities do not have their applications open on the common app for transfer students, only first-year applicants. Be sure to research how your school of interest accepts applications. Most transfer applications are to be submitted through the specific school's online

transfer section.

While researching potential schools, it is important to make sure your major is offered. Some colleges may only offer your major for a different degree than you planned, such as for a master's degree instead of a bachelor's degree. Make sure you can transfer to a school that offers your intended field of study to ensure your credits are accepted. If you plan to transfer out of state, it is especially crucial to know that some of your credits may or may not transfer. Schools may ask for your syllabus from your past classes at CCM to verify you understand similar material as their other students.

The transfer process can be challenging, but using the plentiful resources offered at CCM can greatly help with this transition. Keep in mind that schools might have different deadlines, so keep track of when your applications are due. Apply as early as possible for the best chances of being accepted and receiving financial aid. When you have submitted your application, take a breath while awaiting their response. The hard part is over! Wherever you end up, don't forget to look back on all the progress you have made and continue to push forward through your journey. Don't be afraid to reach out to your counselor if you have questions.

## Romeo and Juliet in conversation with Professor Patten

**SARA LIM**  
*Managing Editor*

Romeo and Juliet is, at its very core, a tragedy. First published in a quarto version in 1597, its origins extend far beyond the playwright's hand, rooted in a long tradition of tragic romance that predates the Elizabethan era. The narrative of doomed lovers can be traced to Ovid's *Metamorphoses*, later adapted into Italian and French literary traditions, most notably in Luigi da Porto's 1530 novella *Historia novellamente ritrovata di due nobili amanti* {a semi-autobiographical tale of heartbreak and loss} and Matteo Bandello's *Novelle* (1554). These sources, translated and reshaped by Arthur Brooke's *The Tragical History of Romeus and Juliet* (1562), provided the foundation for Shakespeare's adaptation, which elevated the tale through poetic innovation, dramatic intensity, and psychological development. Magnificently balancing the delicate interplay between love and hatred, conflict and union, Shakespeare constructs the perfect structure through which to examine, muse over, and ultimately

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# ROMEO

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respond to the ever-pertinent questions that generation after generation of humankind are faced with; how far will people go to save the most sacred bond awarded us — love? What role does fate play in the bond, and is it ever possible to evade? Why, four hundred years since its creation, does Romeo and Juliet continue to draw in audiences, young and old? And, ultimately, what can we, as on-lookers, learn from this magnificent piece of literature about the human experience we all live? In search of answers, I turned to Professor Patten, Associate Professor of English and proud Co-Chair of CCM's Shakespeare Conversations.

\*

1. Sara Lim: Why are we still drawn to the story of Romeo and Juliet centuries after it was originally performed?

Professor Patten: We are still drawn to Romeo and Juliet because it deals with the intensity of feelings that accompany a first true love, which for many people happens when they are young, in their teenage years, but on the brink of adulthood. Why do Romeo and Juliet fall

so hard for each other? I suspect, there's something unique about the teen brain that makes love feel more delicious at this time in life, but there are also some important lessons to learn from the play.

At the start, Romeo's still a neophyte, he's pining for Rosalind, in a way characteristic of a courtly lover who convinces himself that this must be love because the unrequited nature of it makes him so miserable. That's very adolescent. But when Romeo and Juliet meet and have their first kiss, their mutual attraction for each other, conveyed tenderly as they speak alternating parts of a sonnet, teaches Romeo that real love is mutual. We should only really give our hearts fully to a person who is ready and open to loving us back. So, as he is growing up a bit, he recognizes that this is the real thing, and Juliet is just lucky that her first love is this authentic mutual kind of love.

Sadly, the teen brain that makes this love so intense is also the factor that will make their love tragic. We experience outsized emotions when we are teenagers. We vacillate from joy to tears and back to joy again. We are impetuous, all-in, often reckless. The teen brain is given to catastrophizing when obstacles are met. Unfortunately, when Romeo and Juliet are each left alone, they succumb

to their despair. The lovers' lives might have been spared if an adult had been present with them, to help them see beyond their dark thoughts. {the tragedy of their love is, furthermore, framed in the conflict between their families — the Montagues and the Capulets — who, in the tradition of various political satires of the period, draw blood for reasons the audience and, as it seems, they themselves do not entirely comprehend. Thus, the young lovers are left with virtually no guidance as to the world that surrounds them and must construct a highly romanticized world to escape together. This ultimately dooms them.}

2. SL: How does Shakespeare present the role of fate in the play? What does the play ultimately suggest about fate and free will? Are Romeo and Juliet doomed from the start, or do they make choices that lead to their own downfall?

AP: Recently, I came across an article written in 1924 by the scholar John Candee Dean who points out that, while Shakespeare didn't believe in astrology himself, many in his audience did. Shakespeare was writing in a time of transition: many people held medieval thoughts about the role cosmological influences had upon individuals; at the same time, the theories of Copernicus and Galileo that inform our modern understanding of the universe were newly ascendant. There is no clear evidence that Shakespeare was influenced by these two astronomers, yet I think he had grown impatient with the earlier mindset. The way he refers to Romeo and Juliet as "star-crossed lovers" is almost a metaphor for the earlier, more adolescent understanding of the cosmos and fate. Romeo and Juliet both feel powerless in the face of this exaggerated sense of destiny, and that is very tragic. Father Lawrence tries to convince Romeo that after he comes back from Mantua, the heat of the rivalry between the two families will have died down, and a happy life might still be available to him. Separately, the Nurse tries to convince Juliet that sometimes second chances in love work out better and that Paris is actually quite a catch, suggesting that he probably has better prospects than Romeo. But the two lovers are inconsolable at the thought of being separated; and so, they despair, thinking that they will feel this distraught forever. They lack the more enlightened, more mature under-

standing of free will, which might have told them they could grow to master their emotions and be resilient. {the concept of 'free will' has plagued humankind for centuries. Its counterpart — the theory of determinism — first appeared in the writings of Leucippus and Democritus the former eliminated the possibility of 'free will' [as most would understand it] writing, "Naught happens for nothing but everything from a ground of necessity." This was further developed during the Age of Enlightenment in the 17th and 18th centuries, during which the Franco-German philosopher Baron d'Holbach proposed that this structure for the universe could also be applied to the human brain, arguing that every thought of the brain must originate from a previous state of the brain thus proving that everything is determined by past actions. The French scholar Pierre-Simon Laplace went as far as to contend that if, through the formula of determinism, one was to uncover the inherent structure and intrinsic denition of the universe then one could predict all future events judging entirely from the past. This is mirrored in Shakespeare's writing through various prophetic characters {the Three Weird Sisters of Macbeth, the Soothsayer of Julius Caesar, the Chorus of Romeo and Juliet, all serving as a narrating framework for Shakespeare's tales}

In a different kind of play entirely, Julius Caesar, which Shakespeare wrote four years after Romeo and Juliet, he indicates that human beings have more agency over the way our lives turn out when he has Cassius say, "The fault, dear Brutus, is not in our stars, / But in ourselves, that we are underlings" {Julius Caesar, Act I, Scene III, L. 140-141}. It is tragic that Romeo and Juliet cannot see other possibilities for themselves. But they are young and that is what evokes our empathy; young audiences identify with the intensity of their emotions, and older audiences remember how those feelings felt.

Seeing as Valentine's Day appears just around the corner and a new production of Romeo and Juliet was announced at CCM, I would highly encourage you to apply the questions above to your experiences and to ponder the importance that Shakespeare's legacy continues to have in our lives. Visit Shakespeare Conversations and see CCM's production March 6th-8th!

## THE YOUNGTOWN EDITION

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All students are welcome to contribute articles to The Youngtown Edition either in person or via e-mail. However, students cannot receive a byline if they belong to the organization on which they are reporting. The deadline for articles is the Monday prior to a production.

# REVIEW: *Nosferatu*, directed by Robert Eggers

**SARA LIM**

Managing Editor

A symphony of horror fills Robert Eggers' 2024 masterpiece *Nosferatu* with a slow, seeping atmosphere, reminiscent of slow sinking into the dark depths of an impenetrable ocean. In many ways, the score of the film reflects its greater character — silently slithering with horror that never faces the audience directly, instead haunting the characters and us through patch upon patch of gloom, just as F. W. Murnau and his crookedly magnificent 1922 silent vampire film *Nosferatu* intended. Such expressionistic tendencies bleed into every shot of the film, further magnifying the grandeur of the source material {delving into the folkloric elements that characterize an Eggers' production} through inventive cinematography, sound design, and aesthetic brutality, simultaneously mesmerizing and grotesque. *Nosferatu* achieves true horror, horror that haunts the viewer, underscoring every scene, purposefully invisible to our eyes, and yet there, just beyond our comprehension. Endlessly. Ceaselessly. Just as the power of the titular character permeates the hearts of each of his victims, plague-like, the power of the film itself remains with the viewer long after the gothic lettering of 'Nosferatu' fades to black.

The figure of the vampire {more accurately referred to as the Romanian 'strigoi' from the root 'a striga' or 'to scream'} pervades Gothic literature, its shadowy reach spreading far, both through geographic and cultural borders to encompass much of the world. *Nosferatu* is tinged with this very same air of folklore, introducing the figure of Count Orlok {more commonly referred to as 'Nosferatu', an archaic Romanian term for vampire} or "the Bird of Death," a black warlock who is transformed into a vampire by Belial and who now dwells in a vast castle hidden, swathed in shadows, somewhere in the Carpathian Mountains. In 1838, the young estate agent Thomas Hutter, desperate to provide financial security to his newly married wife Ellen, accepts a commission to sell a decrepit stately home in Wisborg, to the reclusive,



eccentric Count Orlok. Oblivious to the true nature of the Count, Hutter travels alone deep into the snow-suffocated mountains. Petrified by the warnings of the local Romani people, Hutter ventures forth into the gloom of the Count's residence, wishing only to conclude his conduct with the mysterious count and return to his troubled wife Ellen. Nightmares of destruction and death haunt them both, as the latter falls further and further into sleepwalking and seizures, under a mysterious spell that has plagued her since childhood. That plaguing, softly-stepping, ghostly atmosphere characterizes *Nosferatu* as a whole — the film haunts with the precision and grace of a perfectly orchestrated oil painting. Eggers' artistic direction parallels the moody imagery of classic German Renaissance painters such as Caspar David Friedrich, or Johan Christian Dahl, both of which created masterpieces of light and darkness, replacing their graceful brushstrokes with his magnificent use of the camera to capture the true intricate nature of reality. Furthermore, Eggers' signature at-

tention to period detail and atmosphere creates a world steeped in an oppressive sense of foreboding. The shadow-drenched cinematography and meticulous production design {reminiscent of Murnau's practice of directing with the use of a metronome} evoke the German Expressionist aesthetic of the original, but with a contemporary clarity that underscores the film's themes. This is not a world merely of physical terror; it is one of metaphysical malaise.

Eggers weaves philosophical questions throughout the narrative often through haunting visual symbolism. The motif of shadows — lengthening, distorting, consuming — serves as a metaphor for the inescapable passage of time and the encroachment of oblivion. Orlok's castle a labyrinth of decay and grandeur becomes a liminal space where the boundaries between life and death blur. These elements ground the supernatural in deep human concerns. The most striking philosophical thread in the film is possibly its exploration of desire. Orlok's hunger not only for blood but for connection, beauty, and vi-

tal — things beyond reach — is persistent, only made greater by the promise of destruction. This yearning mirrors the human condition: the ceaseless striving for meaning in a world that offers no promises. In Eggers' hands, the tale of Count Orlok becomes a macabre tapestry of horror and human frailty, meticulously crafted with his trademark attention to historical detail and psychological depth. The film plunges viewers into a world of chiaroscuro contrasts—shadows devour candlelit chambers, and gothic ruins loom like malevolent sentinels over the cursed village. Eggers amplifies the oppressive atmosphere through haunting production design, weaving the eerie austerity of German Expressionism with the visceral grit of his previous works. Every frame pulses with dread, as though the celluloid itself is cursed. This illusion is further elevated by Eggers' methodical celebration of details, the intricacy of the film's historical accuracy reinforcing the motifs of antiquity, grandeur, and the inherent terror we feel before the power of something far older than ourselves. Thus, for instance, *Nosferatu* chants his incantations in a reconstructed form of Dacian, an ancient language spoken by the inhabitants of the cultural region of Dacia, located near the Carpathian Mountains, precisely where *Nosferatu* reigns. Dacian, now considered an extinct language, was last spoken in the 4th century AD.

*Nosferatu* is an exquisitely disturbing nightmare, a visual masterpiece that grips you from the shadows of hell and refuses to let go. It is truly remarkable because of its ability to balance homage with innovation. Eggers reimagines the vampire legend not just as a tale of predation but as a meditation on mortality, obsession, and the seductive pull of the unknown. The film does not merely terrify; it unsettles, lingering in the mind long after the final frame fades to black. Eggers crafts a film that is at once a reverent love letter to cinema's past and a bold redefinition of its future. It is a work of art that reaffirms horror as a genre capable of profound emotional and existential exploration. Like Orlok himself, it lingers—haunting, eternal, unforgettable.

# NYU Professor, author Ruth Ben-Ghiat analyzes government's rising authoritarianism — and the resistance that can stop it

**BY PROFESSOR  
KENNETH A. SHOULER**  
*Moderator of the Youngtown Edition*

Given recent historical events, I'm not so sure that the mass of mankind deserves the title *Homo Sapiens*, which means "wise men." But I know one person who is an artesian well of wisdom, with her enlightening thoughts ever flowing to our benefit. Our country is tilting toward authoritarianism. Don't believe it is true because I said so. Indeed, don't believe anything just because someone said so.

But listen to Ruth Ben-Ghiat, a professor of history and Italian at New York University. When asked by host Daniella Gibbs Leger on *The Tent Pod* what we might expect from Trump over his first 100 days, in terms of rolling back democratic guardrails and consolidating power, Professor Ben-Ghiat shared an ominous forecast.

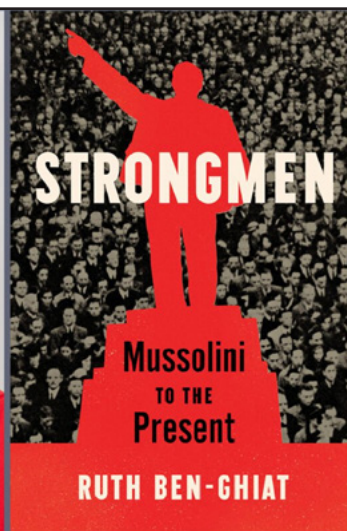
"What he's already done is designed to be a show of force, because with authoritarian minded leaders it's all about expanding the purview and the power of the executive branch," the professor replied. "And what we call hollowing out institutions, where public institutions, and civil servants and judiciary—even the institution of the media—they become hollowed out in the sense that they are staffed with loyalists. [Viktor] Orban, Prime Minister of Hungary, did it—so you have this perception of a total political will united behind the leader. Trump has been very smart at domesticating the GOP, so there are no dissenting voices, virtually, no matter what he does. So he's coming into power—if you look comparatively and this is very dispiriting—he's coming into power now with an amount of control and political will behind him, if you think of Zuckerberg and Bezos and the state of the party and Project 2025, which has been like a shadow government, while he was out of power. He has more political will and power having been granted immunity by the



Adolf Hitler saluting and Elon Musk following suit, twice, during a speech on President Trump's inauguration day



Ruth Ben-Ghiat, Author and Professor of History, and Italian, at New York University



Supreme Court than many autocrats do when they first start out.

"We forget that Orban has been in power almost 14 years, as long as Hitler. Putin has been in power as long as Mussolini. It takes a long time for these people to amass the amount of executive force necessary to domesticate the state institutions. Trump has hit the ground running, because of how adroitly he maneuvered when he was out of power."

"That's terrifying," Gibbs sighs, before laughing nervously. But she rebounds to ask Ben-Ghiat about what should be done to protest. Before she lets Ben-Ghiat answer, she references Elon Musk's "Nazi salute, which he did not once but twice while giving a speech at one of Trump's inauguration ad-

resses." She pauses and asks, "Is there a risk that by not calling out this repugnant behavior that you kind of aid it and abet it and you signal to the public that it's ok?"

"It's very important to call out egregious behavior, corrupt behavior, because if we don't we are helping to normalize extremism. We are helping to normalize corruption. It's true that autocrats and individuals like Musk are really expert at using, at creating noise as a distraction. Trump is expert at this. Bolsonaro was really good when he was president of Brazil, and there was a time when he faced a corruption investigation and he was worried about this. He held a press conference and a journalist asked him a tough question. Bolsonaro replied, 'You have a

very homosexual face.' So that became the story--and he has a history of homophobia--and that became the story, and the news cycle was about that, and not the corruption worries. In Musk's case, he was upstaging Trump. He was also signaling to the far right and the extremists not just in America, but all over the world, since he operates globally. And there is a very good reason to call these things out, but there is a reason that people don't. Because they have intimidated people with these defamation suits and individual people are worried that they might be sued. Or that Trump's people would go after them. Very unfortunately, a climate has been created in our country--and it reminds me of Fascism, and I don't use that word lightly--where even the most powerful people in the country, such as senators and judges, are living in fear. What did January 6th do? It taught the political class that no one was off limits, anyone could be targeted, even [Vice President] Mike Pence.

"There is a huge, huge, problem, and it will become more of a problem, except that the history of resistance, and the history of anti-authoritarianism, says there's safety in numbers. If one person only calls this out, that person is easily targeted. If many call it out, and the media makes this a counter-narrative calling it out, and makes it a focus, then it can have some traction."

# Adjunct Faculty Showcase Taking Place Now!

An Adjunct Faculty Showcase exhibition is running now through April 3 in the CCM Gallery, which is located in the LRC. The opening reception has been rescheduled and will now take place on Thursday, February 13 from 6 to 8 p.m.

The exhibition of art and design works highlights the contributions of our talented adjunct faculty members in the department of Design & Media Studies and the department of Arts & Humanities. It represents many disciplines and media types, including painting, sculpture, documentary film, animation reels, fashion design garments, photography, graphic design, collage art and illustration.

The Gallery hours for the Spring 2025 semester are Monday through Friday from 9 a.m. - 6 p.m.



Audrey Sedlak-Barbati: Grounds For Sculpture Man



Leah Tomaino: The Queen Of Queens Village



Ehab Azmy 6: Oil On Canvas



Rafael Fernandez: Hog



# Take a Trip to Mars this Winter at the Longo Planetarium

Visit the Red Planet and Explore Comets, Asteroids and More

The Longo Planetarium at CCM is ready to launch visitors into a new, out-of-this-world experience to Mars now through April 26, 2025. With the power of Digistar 7, the world's most advanced planetarium system now installed at CCM, the community is invited to explore the fascinating red planet Mars in the night sky in this 45-minute show. Discover the many challenges astronauts face on this voyage, the farthest ever made by humans, and how creativity, communication and collaboration are essential for deep space exploration.

"Mars: The Ultimate Voyage" may be seen on select Fridays at 9 p.m. and Saturdays at 3:30 p.m. and is best suited for adults and children ages 8 and up.

Due to the immense popularity, the planetarium's fall semester showings, "Edge of Darkness" and "One Sky," will continue to be offered this winter. Narrated by Hayley Atwell (Agent Carter from the Marvel Cinematic Universe), "Edge of Darkness" explores comets, asteroids and Pluto. This 45-minute show is offered on select Saturdays at 5 p.m. and is recommended for adults and children ages 8 and up. "One Sky," a great introduction to the night sky for young children ages 6 and up, is an international collaboration of short films. This 40-minute show is offered on select Fridays at 7:30 p.m. and Saturdays at 2 p.m.

The award-winning visual journey, "Mesmerica," bringing music by

Grammy-nominated composer and percussionist James Hood, continues to be shown for adults on select dates.

For more information, including trailers plus ticketing information, visit the Longo Planetarium website at [www.ccm.edu/meet-ccm/longo-planetarium/](http://www.ccm.edu/meet-ccm/longo-planetarium/). Tickets for all shows are \$10 per person. Online reservations are strongly encouraged, as limited tickets will be available for cash purchase at the door. For safety reasons, all shows start promptly at the time indicated. For inclement winter weather closings, call (973) 328-5580.

The Longo Planetarium is located on CCM's campus, 214 Center Grove Road, Randolph. The planetarium is located in Cohen Hall Room 207. The closest parking lot is lot 7. Follow the planetarium signs to Cohen Hall located at the center of campus.

## About Longo Planetarium

Since 1973, the state-of-the-art Longo Planetarium at CCM has been inspiring curiosity and bringing the universe to northern New Jersey in an immersive theater experience. The newly upgraded Digistar 7 planetarium system is dedicated to displaying thousands of stars, the planets, the Moon and beyond onto a 33-foot diameter dome. Shows are available for the public to attend; school and scout groups can be scheduled in advance. Questions may be emailed to [planetariuminfo@ccm.edu](mailto:planetariuminfo@ccm.edu).



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# The Story is in the Rings: Super Bowls from 1966 to the Present

**BY PROFESSOR  
KENNETH A. SHOULER**  
*Moderator for the Youngtown Edition*

Much of the tale can be explained with the rings. The Green Bay Packers won the first Super Bowl in January 1967. Each Packer earned a winner's share of \$15,000, while the losing Chiefs were paid \$7,500 each. These sums were added to the league championship game money earned two weeks earlier, where the Packers were paid \$8,600 each and the Chiefs' sum was \$5,308. That's not all. The spoils of victory included a ring, which was a far cry from the baubles now, which approach the size of small planets. It was a half-carat diamond protruding from a globe of white gold. Not a lot different from the design of your college ring, made by that outfit Jostens. The Packers' quarterback Bart Starr, who piloted Lombardi's

troops to consecutive victories, liked his second ring better. It had three diamonds, set like adjacent headlights and looking like alien eyeballs, against an onyx background. With the added emeralds, rubies and sapphires, it was gaudier, and no doubt more valuable in trade, but it was a long way from beautiful.

By 2018, the Patriots winning ring took a quantum leap to six mounted diamonds in the shape of footballs—with a grand total 9.85 carats. Why not? Doesn't it seem that the growth of the rings mirrors the skyrocketing fortunes of the sport? By 2018 gridiron contests had long since risen to the level of America's pastime, supplanting baseball for that honor. Polls establish the game's popularity above all other American sports.

The Chiefs 2023 ring finger ornament has four diamonds and a



The Green Bay Packers 1966 ring and the Chiefs' 2023 model

sapphire-colored "KC" mounted on the team's arrowhead logo. Inside the ring are not player initials but the scores of the four playoff winning games—against Miami, Buffalo, Baltimore and San Francisco—that set them up for Super Bowl 58.

Entering last Sunday's affair, the Kansas City boys were seeking to be the first team ever to win three straight

Super Bowls. Before this article came out, Super Bowl 59 was in the books. I rooted for the Philadelphia Eagles and their star runner Saquon Barkley. I am a regionalist in my rooting and favor northeastern clubs over those far away. Since my New York Giants didn't even make it to the tournament, much less the big game, I didn't kick up much of a fuss either way.

## Sign up for Plum Benefits

Explore the discounts offered with Plum Benefits in February. The month is packed with great deals, from thoughtful Valentine's Day gifts, Black History Month events and romantic getaways to unbeatable savings on Spring Break destinations and tax prep services. Visit [plumbenefits.com](https://plumbenefits.com) to explore the limited-time offers and make this month extra special for you and your loved ones! If you haven't signed up yet, click become a member and enter our company code: PLUMCCM.

**plumbenefits**

## EOF Tricky Tray Fundraiser – Donations Needed

The Educational Opportunity Fund (EOF) office is once again seeking donations of new items for their upcoming Tricky Tray fundraiser. Often, we receive gifts from the holidays that we don't need or won't use, and these could be donated for this cause to assist students in need. Small items are preferred that can be coupled with other things in

a basket, but slightly larger items are also welcome. They can also use empty baskets to put the gifts in. Please drop off items to the EOF office in Cohen Hall 211 no later than Monday, March 3. The Tricky Tray will be on Thursday, April 3 from 10 a.m. - 3 p.m. in SCC Lobby. Save the date!