

THE COUNTY COLLEGE OF MORRIS' AWARD-WINNING STUDENT NEWSPAPER

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OPINION: Libraries provide more than books in the 21st century

DENISE BOUVIER
Features Editor

Patience and Fortitude are the names of the two iconic lion sculptures that have flanked the entrance of the New York Public Library in New York City for more than 100 years.

Libraries in the United States have seen significant changes since those stoic marble sculptures were chiseled. They have become much more than buildings that house books and reference materials, instead shifting responsibilities to nurturing the well-being of their community members. Simultaneously, American libraries are under attack as they embrace their increasing social responsibility to protect intellectual freedom. As a result, libraries have shed their stereotype of meekness, emerging as fierce lions that protect their patrons' rights.

Radwa Ali, director of the Montclair Public Library in Montclair, New Jersey, and former director of the Roxbury Public Library in Succasunna, New Jersey, shared her perspectives about the library's responsibilities in an April 2024 interview. She viewed the nonprofit organization as a crucial community amenity. "Our profession is

"I had a student tell me a book saved their life ... It made them feel like there was hope, and they could go on because there were people out there like them," Caivano said. "That's the only evidence I need to say this book needs to be on the shelf."

Roxana Caivano
Librarian, Roxbury High School

all about helping other people," Ali said. "This is the only institution that's funded with public dollars that truly serves every single person, no matter who you are, no matter your interests. Even if you personally don't use the library, you still benefit from being in a community that has a great library."

One might assume that the rise of digitized information would negatively impact library use, but that could not be further from the truth. Ali cites the economy as the reasoning behind increased library use. "Because of high inflation, when times are tougher, library statistics tend to be much higher, because people have no money," Ali said. "I dare you to think of a place you can go to that's open seven days a week, that does not make you pay to go through the doors. Where else can you go that's warm

in winter, cool in summer, that has Wi-Fi, power, that has access to the world's power and information, and nobody questions you?"

With service to the community in mind, the library looks to better position themselves as an integral part of civil society. "Modern libraries ask themselves, 'what can the library do? What does the community need?'" Ali said.

The library is answering those questions in multiple ways. For example, in June 2023, the Roxbury Public Library joined town-wide civil and religious organizations and volunteers in supporting its first Roxbury Pride Day, which was held on the public lawn in front of the library. "It was a great experience," Ali said. "The theme of the event was anti-bullying, so it was kindness, love and acceptance."

In the spirit of inclusivity, a

Pride flag raising ceremony was part of the well-attended and well-supported celebration, although Pride flags were already displayed inside the library. "Having a Pride flag in the library, [is] a very subtle but very powerful signal to young people, to families, to anyone especially in this day and age who are under attack constantly out in the world," Ali said. "It's a very subtle thing that tells them – breathe. It's OK. You're OK here. All are welcome."

The director stressed the importance of including other organizations in the event. "That made it, I hope, much harder for the haters to hate because it wasn't just us; it was everyone," Ali said. "That happens when you build relationships."

Libraries continue to look for ways to serve their communities beyond traditional book lending and housing reference materials. Some libraries across the U.S. offer unique borrowing opportunities, providing items such as tools, audio visual equipment, outdoor games and musical instruments, all free of charge to their patrons. Wellness classes, educational programming, arts and culture exhib-

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Viva la Cultura: Celebrating Identity and Resilience During Hispanic Heritage Month

ASHAYLA RIVERA SOLIS

Staff Writer

Every year from September 15th to October 15th, the United States observes Hispanic Heritage Month, a time to honor the history, culture, and contributions of Americans whose roots lie in Spain, Mexico, Central/South America, and the Spanish-speaking Caribbean.

A Week to Month: Historical Roots

The observance began in the year 1968 as Hispanic Heritage Week, when Congress passed legislation authorizing the president to proclaim a week to celebrate contributions. “Thank you, Lyndon B. Johnson,” for the start of this celebration, we all say in unison. Fast forward two decades. In 1988, with Ronald Reagan as president, Congress expanded the observance to a full 31 days through Public Law 100-402. The choice of September 15 as a starting date is symbolically significant, as it aligns with the anniversaries of independence declarations for several Latin American nations, including Mexico, Costa Rica, El Salvador, Guatemala, Honduras, Nicaragua, and Chile, among others.

A Panorama of Culture, Influence & Identity

As of 2025, over 668 million people in the U.S. identify as Hispanic, making it one of the fastest-growing ethnic groups in the nation, according to AP News. Language retention is strong: roughly 68.2% of Hispanics aged 5 and older speak a language other than English (most often, like me, Spanish!) at home.

Culture Contributions and Visibility

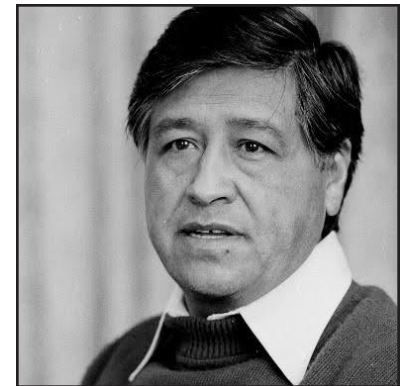
Hispanic Americans have long enriched American culture through arts, music, literature, cuisine, science, politics, and more. In 2025, PBS Kids launched new episodes of Alma’s Way to commemorate the month, amplifying Latinx representation in children’s media. The 38th Hispanic Heritage Awards also return this year, celebrating influential Hispanic figures across various



Alexandria Ocasio-Cortez, Hispanic United States Representative



Benito Antonio Martinez Ocasio aka Bad Bunny, Puerto Rican Rapper



Cesar Chavez, a Civil rights activist who fought for the rights of farm workers



Lin-Manuel Miranda, songwriter and actor, is famously known for the creation of *Hamilton*



ICE raids in Florida, the detention of a mother with her children.

fields, including entertainment, activism, and artistry.

Celebrations, Big and Small

Across the country, communities are organizing exhibits, performances, festivals, parades, and food events, including our neighboring town of Roxbury, which had its celebration on September 30th. In Granby, Colorado, for instance, vibrant dance, music, crafts, and a Catrinas Parade drew families together in a colorful celebration of Bolivian and Peruvian heritage. In Atlanta, exhibitions like Nuestra Creacion: Latin Heritage Month and concerts honoring Latin music contribute to the local calendar. The Cincinnati Reds even marked the month with their annual Fiesta Rojos event. Meanwhile, city and county governments are joining in. In Osceola County, Florida, Commissioner Viviana Janer spoke of the importance of inclusion and visibility during the month.

Shadows and Challenges: Fear, Cancellations, and Resilience

Additionally, I must bring something extremely important to light – the recent rise in ICE raids. While heritage celebrations typically evoke joy and unity, the 2025 political climate has cast a shadow over many events. Heightened immigration enforcement, ICE raids, anti-diversity, equity, and inclusion (DEI) sentiment, and a push for English-only policies have made community organizers cautious. In Montgomery County, Maryland, officials canceled a long-planned Hispanic Heritage Festival, citing concerns about community safety. In Detroit, some observe a more somber tone as fear of immigration crackdowns affects turnout and participation. Similarly, Fiesta DC in Washington, D.C., proceeded but with lower attendance, reflecting anxiety among attendees. Some festivals across the country were postponed or canceled altogether.

Yet many communities press forward, emphasizing that cultural

expression is also a form of resistance. As one immigration advocacy blog put it: “It’s Hispanic Heritage Month. Here is what I am celebrating.”

Looking Ahead: Legacy, Representation, and Hope

Hispanic Heritage Month is not just a celebration, but a reminder of ongoing struggles and aspirations: for recognition, equity, and a fuller inclusion of Latino voices in the American story. As more Hispanics enter leadership roles in government, arts, academia, and business, their presence continues to reshape the national narrative. While external pressures may dampen public festivities in 2025, the spirit of heritage endures in homes, classrooms, and private gatherings. In these quieter moments, the threads of identity, culture, and memory are passed on – ensuring that the roots remain strong even when storms come raging through.

Feliz día de la Hispanidad!

Bells chime across US for Constitution Week

BY DENISE BOUVIER
Features Editor

Does Sept. 17 ring a bell? It should, figuratively and literally, for all Americans.

This date marks the 238th anniversary of the signing of the U.S. Constitution at Independence Hall in Philadelphia. At approximately 4 p.m. on Sept. 17, 1787, appointed delegates adjourned after they had affixed their signatures to the Constitution. The outline for the framework of the American government was officially established.

In its quest to preserve the history of the Constitution, the non-profit organization Daughters of the American Revolution petitioned Congress to set aside one week annually to honor the foundational document. As a result, Public Law 915 was passed in 1952, designating Sept. 17-23 as Constitution Week.

Shawn Potillo, mayor of Roxbury Township, New Jersey, joined other mayors across the U.S. to issue Constitution proclamations at their respective council meetings. The proclamations publicly acknowledge the law that encourages commemorative observances, ceremonies and activities amongst Americans during Constitution Week.

Three members of the DAR's Ferro Monte chapter attended Roxbury's town council meeting on Sept. 16. Joined by Chapter Regent Kim Armstrong and member Linda Smith, Vice Regent Sue Anderson accepted Potillo's 2025 proclamation on the DAR's behalf. "We've been doing that for quite a few years, probably about eight years or so," Anderson said.

The DAR strives to bring awareness to the public about Constitution Week by spearheading Bells Across America, an initiative to encourage municipalities, schools, civic organizations and houses of worship nationwide to ring their bells on Constitution Day, Sept. 17, at exactly 4 p.m. Citizens are also encouraged to participate by ringing any bell they may have; it could even be a bicycle bell.

Anderson reflected on the ways that good news was shared in post-colonial times by ringing church bells, attributing it to the foundation



for Bells Across America. "It's how they let people know of good things that happened," Anderson said. "They rang church bells or wherever they had a bell."

Anderson, a lifetime member of the First Presbyterian Church of Succasunna, located at 99 Main St. in Succasunna, New Jersey, possesses keys to the building. On Sept. 17, she arrived at the church to ring the bell at 4 p.m. The large bell that fills the church steeple requires some strength to operate. "The rope is quite heavy; you've got to pull it down," Anderson said. "I rang it actually 20 times. Hopefully people heard it."

Anderson looks beyond community awareness resulting from the DAR's Bells Across America program. She looks to provide a platform to educate the public about the Constitution and the civic responsibility of Americans to protect it. "People want to change the Constitution, and I know it was written almost 200 years ago," Anderson said. "People do not think it's relevant but when you stop and think about it, it is so relevant."

According to a Cato Institute poll published on Constitution Day 2024, 94% of Americans believe that the Constitution is at least somewhat important for protecting their liberty, including 56% who believe it is extremely important.

Hannah Longo, 25, a counseling graduate student at Seton Hall University in South Orange, New Jersey, shares the same positive

views about the Constitution's importance and the rights penned by America's founding fathers. "The Constitution reminds us of the freedom we have here," Longo said. "It's important to celebrate and remind ourselves how lucky we are to be given those rights. I do think it is a good idea to celebrate the Constitution every year."

Jo Clark, an industrial design

major at County College of Morris in Randolph, New Jersey, also thinks it's a good idea to celebrate Constitution Week, despite not knowing much about the commemoration. "We celebrate the day of independence, so why not celebrate when the Constitution itself was made," Clark said. "That's the basis of America. We should be proud of it."

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REVIEW: *Moonrise Kingdom* (2012) directed by Wes Anderson

SARA LIM
Editor-in-Chief

If I were to encapsulate the film *Moonrise Kingdom* in one image, it would be a crayon illustration of a nostalgic childhood memory, perhaps a tad fanciful, but still maintaining that spark of magic and warmth we return to time and time again. Wes Anderson's *Moonrise Kingdom* operates as both a coming-of-age fable and a melancholic meditation on the geography of childhood itself—a terrain that exists not merely in physical space but in the liminal zone between imagination and life. Set in 1965 on the fictional New England Island of New Penzance, the film weaves together visual precision, literary influences, and a distinctly American pastoral nostalgia into a work that feels simultaneously like a storybook illustration come to life and a deeply felt meditation on young love and belonging.

At its core, *Moonrise Kingdom* is a romance between two twelve-year-olds who recognize in each other a kindred soul. Sam Shakusky, an orphan shuttled through foster homes, and Suzy Bishop, the eldest child in a family of emotional strangers, are both cartographers of their own isolation {maps figure prominently in *Moonrise Kingdom*, and the film itself possesses a cartographic quality—a precise delineation of space, boundaries, and territories both literal and emotional}. Anderson presents their predicament with neither condescension nor sentimentality; instead, he grants them the dignity of genuine storytelling. The film's visual grammar reinforces this outsider status through meticulous composition. Anderson frames his young protagonists in tableaux that emphasize their smallness within larger institutional structures—the regimented Scout camp, the cramped Bishop household with its claustrophobic domesticity. Yet when Sam and Suzy escape to their private Eden, the cove they christen “*Moonrise Kingdom*,” the cinematography

opens into something more painterly and expansive, suggesting that their interior lives possess dimensions unavailable to the constrained adult world they have fled.

Anderson's baroque formalism—the symmetrical compositions, the curated color palettes, the fastidious production design—has sometimes been criticized as mere aestheticism, style overwhelming substance. But in *Moonrise Kingdom*, this precision serves as the film's central metaphor. The adult world is revealed as a series of failing systems: Captain Sharp's lonely authority, the Bishops' loveless marriage conducted in whispers behind closed doors, Social Services embodied in Tilda Swinton's ominous bureaucrat who threatens to institutionalize Sam with electroshock therapy. These adults have constructed elaborate frameworks—legal, social, familial—that promise order but deliver only emptiness. Sam and Suzy's rebellion is not anarchic but rather a reimagining of structure itself. They create their own rituals: the exchange of letters, the careful inventory of supplies, the performance of their beach-side dance {a cinematic reference associated with Godard's *Bande à part*, Bergman's *My Summer with Monika* and Malick's *Badlands*}. Their escape is meticulously planned with the seriousness of military strategy, complete with hand-drawn maps and coordinated logistics. Anderson suggests that the problem is not form per se, but rather who controls the form and to what ends it is deployed. The children do not reject structure; they insist on authoring it themselves.

Working with cinematographer Robert Yeoman—his longtime collaborator—Anderson constructs a world of almost oppressive orderliness that the film's young protagonists, Sam and Suzy, must escape. The camera work adheres to Anderson's signature geometric precision: symmetrical compositions, perpendicular tracking shots, and meticulously arranged frames that emphasize the horizontal and vertical axes



of the screen. Every shot could be lifted from the film and hung as a photograph, yet this formalism never feels cold. Instead, it creates a tension between adult control and childhood rebellion. Anderson purposefully filmed on a 16-millimeter hand-held A-minima camera {originally designed by Jean-Luc Godard}, emulating the constant freedom of movement of the children his camera captured. The film employs a rich, saturated palette dominated by khaki, seafoam green, mustard yellow, and coral—colors that evoke faded vacation postcards and mid-century design aesthetics. The lighting often has a soft, diffused quality reminiscent of natural light filtered through canvas tents

or thick maritime fog, contributing to the film's storybook atmosphere. Anderson's use of planimetric composition—where the camera faces subjects head-on, flattening depth—creates frames that resemble dioramas or stage tableaux. This technique, borrowed from early cinema and painters like Stanley Spencer, reinforces the film's theatrical quality while paradoxically enhancing its intimacy. We are watching a performance, yes, but one that reveals profound emotional truths.

The film's climax arrives with a literal tempest—a hurricane that threatens to wash away the island's fragile civilization. This meteor-

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MOONRISE

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logical violence serves multiple symbolic functions: it is the eruption of repressed chaos beneath New Penzance's orderly surface, the external manifestation of adolescent emotional turbulence, and perhaps most significantly, an almost Biblical deluge that promises both destruction and renewal. When the adults finally rally to rescue Sam and Suzy from the church steeple, their cooperation represents a tentative détente between institutional authority and individual desire. Yet Anderson refuses easy resolutions. The film ends not with the children's assimilation into adult norms but with their partial accommodation—Sam finds a home with Captain Sharp, Suzy remains with her family, but both retain the private kingdom they have created. In the final image, Sam completes his painting of their cove, and Suzy helps him escape through her window to deliver it. The moonrise kingdom endures as an imaginative space, accessible through only art and memory.

What elevates *Moonrise Kingdom* beyond pastiche is Anderson's delicate awareness of the complexities of nostalgia. The film is steeped in mid-century Americana—the crackling Hank Williams records, the vintage Scout uniforms, the rotary phones and reel-to-reel record-

ers—but this is not simple period romanticization. Rather, Anderson uses 1965 as a moment poised between innocence and knowledge, just before the cultural upheavals that would follow. There is a precariousness to this world, a sense that it is already becoming obsolete even as we watch it. The film's narrator, Bob Balaban's khaki-clad meteorologist, frames the story with scientific detachment, yet his presence admits that this tale is already past, already weathered into myth. Anderson seems to acknowledge that childhood itself is always experienced retrospectively, through the distorting lens of adult memory. *Moonrise Kingdom* does not pretend to show us childhood as it is, but rather as we reconstruct it—part truth, part longing, part invention.

In part, this emotional resonance stems from the film's cultural and artistic foundations. Anderson's visual language owes debts to several filmmakers who prioritized composition and color as narrative tools. The French New Wave's playful relationship with genre conventions and its embrace of youth culture echo throughout *Moonrise Kingdom*. François Truffaut's *The 400 Blows* and Jean-Luc Godard's *Pierrot le Fou* share the film's sympathy for romantic rebellion and its willingness to let style amplify emotion. The influence of Czech filmmaker Jiří Menzel and the Czechoslovak New Wave appears in the film's gentle absurdism and its ability to find profound humanity within rig-

orously controlled aesthetics. The use of binoculars to both frame and distance the story from its audience draws back to *Charulata*, a 1964 Indian drama film where binoculars represent the central character's loneliness and isolation. Identifying such inspirations informs our understanding of both the characters and their intricate inner worlds. Perhaps most significantly, Anderson draws from the stop-motion animation tradition not in technique but in spirit. His live-action world possesses the handcrafted quality of miniature sets, where everything has been considered, placed, and arranged with obsessive care. Anderson's cinematography embraces a self-aware sense of being told a story by a filmmaker, of being able to glimpse the filmmaker's finger prints everywhere.

Anderson's intricate atmosphere and aesthetic is completed by the film's musical world. Benjamin Britten's "The Young Person's Guide to the Orchestra" serves not merely as soundtrack but as structural principle. The piece, with its educational purpose and its methodical exploration of instrumental families, mirrors the film's own patient revelation of character and theme. Britten's children's opera *Noye's Fludde* also influenced the film, particularly its integration of amateur performers into a professional framework—paralleling the Scout troop's community theater quality. The film's debt to juvenile theater and pageantry runs deep.

The church play *Noye's Fludde* that appears in the film encapsulates Anderson's aesthetic entirely: children and adults collaborating in a production that is simultaneously deeply serious and charmingly makeshift. This theatricality extends to the film's overall structure, with its act-like progressions and its tendency to present action frontally, as if to an audience.

Ultimately, *Moonrise Kingdom* poses a question that reverberates beyond its miniature world: What do we owe to systems that do not serve us? Sam and Suzy's elopement is an act of refusal, but also one of creation. They reject the lives prescribed for them not through nihilism but through the radical proposition that they might write their own story. Anderson treats this proposition with the gravity it deserves, never mocking his young protagonists' earnestness even as he acknowledges the impossibility of their situation. The film suggests that perhaps the true moonrise kingdom is not a place but a posture—the capacity to imagine alternatives to the given world, to insist on tenderness in the face of institutional indifference, to build small sanctuaries against the coming storm. In an age increasingly defined by systems that exceed human comprehension or control, Sam and Suzy's modest rebellion—two children with a tent and a record player, declaring themselves sovereign—feels less like whimsy and more like a manual for physical and psychological survival.

LIBRARIES

CONTINUED FROM PAGE 1

its, and support services are a few examples of how the public institution strives to round out its offerings.

Roxana Caivano, a school librarian and media specialist at Roxbury High School in Succasunna, New Jersey, additionally supports the Roxbury Public Library by serving on its board as an alternate for Roxbury Township's superintendent.

During her 19-year-employment at the high school, Caivano has witnessed the school's library closely mirroring the town's public library in terms of added resources,

technological advances and embracing the responsibility to provide a safe space for students.

"Every year it's more and more and more about how to find things online and use the databases," Caivano said. "I've gotten rid of so many manuals that used to be the mainstay of research because they've just gathered dust over the years."

While resource materials are dictated by the school's curricula, Caivano performs extensive due diligence when selecting fiction books for the library. "I get library magazines and journals," the librarian said. "I feel like half of the time I'm just reading reviews to make sure that they're good books and the best books."

And in 2022, the growing movement to ban books in the U.S.

inevitably affected the library at Roxbury High School.

At the time of our interview in 2024, five books had been formally challenged, but they were ultimately not banned after being reviewed by a committee appointed by the school superintendent.

"They were put back on the shelf, although two of them were relegated to behind my desk, and they need a parental permission slip to check them out," Caivano said. "That's the same thing as banning the book, because what kid is going to do that? They're not going to ask for a permission slip because that's why they're looking for a book, because they want somewhere to go to get their answers."

According to a February 2025 report published by Pen America, 29% of all banned titles during the

2023-2024 school year included LGBTQ+ characters, people, or themes. Of the banned titles with LGBTQ+ characters or people, 28% specifically featured trans and/or genderqueer characters.

"I do feel that it's my responsibility to give kids the information they need," Caivano said. "Everyone should be able to find what they need."

"I had a student tell me a book saved their life ... It made them feel like there was hope, and they could go on because there were people out there like them," Caivano said. "That's the only evidence I need to say this book needs to be on the shelf." Perhaps patience and fortitude are no longer relevant to today's libraries and should be replaced with unity and inclusion as a more appropriate association.

BOOK REVIEW: *Gray Lady Winked* by Ashley Rindsberg

LIZA TERTYCHNAYA
Staff Writer

Reading Ashley Rindsberg’s *Gray Lady Winked: How The New York Times’ Misreporting, Distortions, and Fabrications Radically Alter History* is like discovering your distinguished grandmother—the one with pearls and perfect posture—has been faking her accent and shoplifting wine all these years. The “Gray Lady,” as the Times is affectionately nicknamed, has long been the paper we were told to use in research essays to sound smarter. Rindsberg’s thesis is simple but brutal: behind that polished masthead, the New York Times has repeatedly reported history wrong, skewed facts, and occasionally side-eyed accuracy as if it were optional.

Early in the book, Rindsberg declares, “The Times did not just misreport history; it helped shape it in ways that were catastrophic.” That line sets the mood—half schol-

arly indictment, half tabloid teaser. He is not content to politely point out errors. He drags the Gray Lady to the front of the class and forces us to acknowledge that her glasses might be cracked.

Chapter by chapter, Rindsberg dissects journalistic debacles, like the paper’s sympathetic coverage of Stalin through reporter Walter Duranty, who dismissed the famine in Ukraine as if millions of dead peasants could be brushed under the headline rug. As the book notes, “Duranty’s lies became the West’s understanding of Soviet reality.” Ouch. A Pulitzer Prize that was never revoked, a reputation untarnished for decades, and a whole lot of history warped for readers who assumed they were being informed and not seduced.

The Vietnam War coverage makes a similar appearance, with Rindsberg arguing that the Times amplified chaos at the expense of nuance. Later, he skewers the pa-

per’s role in selling the threat of Iraqi weapons of mass destruction, reminding us that journalism can sometimes morph into advertising for war. For any college student trudging through primary sources, it’s a wake-up call: institutions can be wrong, even dangerously so, and still retain their aura of sophistication.

For the undergraduate crowd, the book is basically a master class in skeptical reading. We’ve all had the professor who intones, “Make sure to cite a reputable source like the New York Times.” Rindsberg, essentially, responds: Are you sure about that, professor? His argument sharpens an uncomfortable point—credibility is a costume. Just because an institution arrives wearing a bow tie and the phrase “paper of record” doesn’t mean it won’t step on the truth. As the author quips in one particularly scathing passage, “The Times has always been less concerned with truth than with creating consensus.” In other words, the Gray Lady’s mission may have been social choreography rather than honest reporting. Cue the collective sigh of every media studies major who must now rewrite their thesis.

Stylistically, Rindsberg plays both scholar and showman. He marshals examples with the confidence of a trial lawyer but frames them in narrative beats meant to shock readers who thought “misreporting” was just a typo. The satire lies in the spectacle he creates: the Times, usually seen as a high priest of journalism, is recast as a biased narrator who has been caught winking at power for decades.

Is Rindsberg occasionally guilty of prosecutorial zeal? Absolutely. Critics could fairly argue that highlighting the Times’ biggest sins without balancing them against decades of decent reporting is not totally fair. But that’s part of the fun. College students writing their midterm essays don’t want nuance that lulls them to sleep—they want a dramatic takedown that makes their professor raise an eyebrow. Why

does this matter? The satire here isn’t just entertainment; it’s a strategy to make a serious claim palatable. What Rindsberg achieves is turning media literacy into a thriller with hints of comedy. Suddenly, asking “Whose story am I really reading?” feels like detective work rather than drudgery. In this sense, the book has great utility for students: it warns us against uncritically worshipping big-name outlets while also making the process of skepticism engaging.

In the end, *Gray Lady Winked* serves as a bracing reminder that relying on even the most iconic news institutions can be a dangerously passive habit. Rindsberg’s book doesn’t just indict The New York Times—it throws down a challenge to all readers: think for yourself. In an era where information is both weaponized and commodified, no single source holds a monopoly on truth. The Gray Lady’s winks and nods to power highlight the necessity of becoming an active consumer of news—cross-checking, questioning, and refusing to swallow any narrative whole. As Rindsberg’s exposé makes abundantly clear, “History is too valuable to be entrusted to one editor, one newspaper, or one lens.” For college students in particular, this book underscores that the real story often lurks between headlines, buried in the messy multiplicity of sources. So, don’t treat any publication as gospel—no matter how many Pulitzers it’s won or how venerable its reputation. Instead, embrace the delightful chaos of diverse perspectives. Because the safest place for the truth is not perched comfortably on the Gray Lady’s throne, but actively sought out in the crowded, noisy marketplace of ideas. That is precisely the purpose and mission of student newspapers such as these—allowing the student body to discuss, debate, and ultimately shape their understandings of events and concepts through well-researched and well-rounded means.

That is the ultimate takeaway here: the work of truth is never done, and thinking for oneself is the most rebellious act of all.

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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.

• OPINION •



CARTOON BY NOAH SANTIAGO

"Man, wish we could do something, maybe we should send another letter?"

• POETRY •

A Wishful wandering

By Isabel L. Stearns

*The flaxen doll girl dreamed of sailing out to sea,
past the stars and moon*

*Out to a field of gold and silver
and past an ocean of flowers
in search of a dandelion from which to blow a wish.*

*What a wish she would make,
from the deep but overflowing recesses of her mind.
A wish of stripes and polka dots in a patchwork path shrouded in gold chording.*

*The wish glinted metallicly in her amethyst stare,
gleaming out towards the desert of pens and feathers. Hmmm... A coiling
length of checkered
hair flowed through a river of corduroy and curlers.*

*A shine of blue and cream surrounded the doll-like silhouette
In her sinking paper boat, she danced to the sound of starlight, shimmering
with a glimmer,
opaque and shuttering.*

• SPORTS •

Dart shines in week 4

BY JACOB LEIBOWITZ
Sports Editor

Jaxon Dart got the start as a rookie and led his New York Giants, in a 21-18 upset win over the Los Angeles Chargers on Sunday, September 28th.

Dart, the 25th pick of the 2025 NFL Draft, made his start against the 3-0 Chargers, making him the fourth rookie quarterback selected in the first round to start in the common draft era.

Dart started his day off with capping off a nine-play, 89-yard drive with a 15-yard rushing touchdown. Dart then finished his day with an impressive 13-20 passing with 111 passing yards and a passing touchdown, then rushing for 54 yards and a score. Dart also became the second player since 2000 to record a passing and rushing touchdown in their first career start. The first player was Tim Tebow.

Darvin Vukovic is a liberal arts major from Hopatcong, New Jersey, attending County College of Morris. Vukovic is a big Giants fan.

"Dart looked electric today," Vukovic said. "With his other rookie, Cam Skattebo, the future is bright for New York. They just can't mess it up like always."

This is what Giants coach Brian Daboll had to say about Dart, Per the Giants YouTube channel "I mean, that's his job as quarterback, make good decisions, convert, make the right choice. You know it wasn't perfect, didn't expect it to be in his first game, but a tough opponent, you know, 3-0 team with a pretty good defense."

Daboll gave Dart his flowers, as he had to take on a tough 3-0 Chargers team led by quarterback Justin Herbert. Dart led the Giants 7-15 on third down, what was a significant improvement from last week's loss to the Kansas City Chiefs, which they went 1-10 on 3rd down.

With Dart shining and giving the Giants hope, there was some bad news as well. Giants' sophomore star wide receiver Malik Nabers is feared to have torn his ACL, per Ian Rapoport, Rapoport is a national insider for NFL network. This injury would keep Nabers out of action all season and could be a tough loss for the rookie Dart.

The Giants now stand at 1-3, with Dart at the helm. He now looks forward to his next matchup, against the 0-4 New Orleans Saints led by Spencer Rattler, Sunday October 5th.

Upcoming games

Women's Volleyball vs. Monroe University – Wednesday, October 8, 6:00 pm

Men's Soccer @ Middlesex College – Wednesday, October 8, 7:00 pm

Men's Soccer @ Harrisburg Area Community College – Saturday, October 11, 12:00 pm

Women's Volleyball @ Harcum College – Monday, October 13, 6:30 pm

Men's Soccer @ Montgomery County Community College – Tuesday, October 14, 4:00 pm

Women's Volleyball @ Monroe University – Wednesday, October 15, 6:00 pm

Men's Soccer vs. Union College – Saturday, October 18, 12:00 pm

Women's Volleyball @ Bergen Community College – Monday, October 20, 6:00 pm

The Youngtown Edition

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