

# the EXCELSIOR

## EXCLUSIVE: Brooklyn College Filmmaker Documents the Story of Christine DeLisser Who Was Sexually Assaulted at the Residence Hall



Christine DeLisser shares her sexual assault experiences at RHBC. PHOTO/ Chris Omar

BY ZAINAB IQBAL

“Sometimes you girls act like you don’t want it when you really do,” a maintenance worker told Christine DeLisser. They were in the elevator at the Residence Hall (RHBC). Just the two of them. One was a man abusing his power. The other? A young student. He started to gyrate toward her until she put out her hand and pointed to the camera. “Oh, them shits don’t work,” he said. DeLisser started attending Brooklyn College in 2016. The following semester, she moved into RHBC. Why wouldn’t she? It was advertised all through-

out Brooklyn College. In September of last year, she experienced her first incident of sexual misconduct. The maintenance worker asked DeLisser about her boyfriend. It was just a casual conversation until he began talking about sex. When he began to move toward her, DeLisser pointed at the camera. “I was just trying to have him not come any closer,” she told The Excelsior. The elevator doors opened on the next floor and DeLisser quickly walked out. The following month, her kitchen sink was broken. She had asked several times to have it fixed. Finally, two maintenance workers came

to fix it. One of the workers was the man from the elevator. He stood next to DeLisser while the other guy worked under the sink. “I felt OK because I thought somebody else was there and he wouldn’t try anything,” DeLisser said. But that is exactly what he did. He reached in to give DeLisser a handshake and she reached back. But when she did that, he pulled her in and proceeded to move his mouth toward her neck, “as if he were going to kiss it or blow on it,” she recalled. “It made me feel very uncomfortable and I just pushed back and I was like ‘Chill, what are you doing?’ I don’t

think the guy under the sink knew that occurred,” she said.

In the fall of 2016, film student Chris Omar attended his first semester at Brooklyn College. He was coming from Monroe-Woodbury and his mother suggested he check out RHBC. Why not? It was advertised all throughout the campus. Omar then went to RHBC and signed the lease-- \$10,000 for nine months. His mother co-signed a loan; they were to pay \$5,000 the first semester and \$5,000 the next. Then, came move-in day. It was chaotic, as all move-in days go. Omar’s suitemate caught

up to him and suggested bringing his stuff over to the dorm, and grabbing his keys when it’s less chaotic. Omar agreed and did just that. “We get in and it’s extremely filthy. Liquid, sticky, foreign substances under the microwave, black, sticky substances on the wall, pubic hairs in the drawers, mold in the air conditioner and vents,” Omar recalled. He and his mother went straight to the

**SEE “EXCLUSIVE: BROOKLYN COLLEGE FILMMAKER DOCUMENTS THE STORY OF CHRISTINE DELISSER WHO WAS SEXUALLY ASSAULTED AT THE RESIDENCE HALL,” 3**

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theEXCELSIOR

Editor-In-Chief

ZAINAB IQBAL

BUSINESS MANAGER

MILAN MATHEW

COPY EDITORS

SHANA MATHEW

PREEYA NINAN

SECTION EDITORS

FEATURES: M.A. RAHMAN

NEWS: M.A. RAHMAN

OPINIONS: RANTI OLAOSE

ARTS: CARMEN SAFFIOTI

SPORTS: AUSTIN SANTIAGO

LAYOUT EDITOR

SANDY MUI

WEB MANAGER

SANDY MUI

FACULTY ADVISOR

GEORGE RODMAN

117 ROOSEVELT HALL

718.951.5573

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Stop by the Excelsior's office, 117 Roosevelt Hall, every Tuesday during club hours for meetings.

editor@bcexcelsior.com

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THE EXCELSIOR

# The Birds and the Bees, Retold

BY THE EXCELSIOR

Honest Accomplice Theatre (HAT) returns to Brooklyn College to present, in coordination with BC LGBTQ resource center, arguably it's most well-known work: The Birds and The Bees.

An ambitious queer-focused comedy, HAT's The Birds and The Bees play looks to examine nearly every letter in the acronym "LGBTQQIAA" by way of projecting each form of sexual identity onto its characters. The characters grapple with their struggle as they face varying forms of backlash in light of realizing their respective preference.

According to HAT founders and writers Maggie Keenan-Bolger and Rachel Sullivan, HAT's plays are seen "from the perspective of ciswomen and trans people, mostly dealing with stories that are seen as shameful, silenced, unconventional, or not as fleshed out as they need to be."

Electing to buck these common mundane trends in storytelling, HAT goes to incorporate and showcase said personal conflicts in the characters of their plays. They often are appropriately played by an actor/actress bearing the same gender preference and race as seen by the diverse cast for The Birds and the Bees.

Even before its proper beginning, the play teems with thoughtful and insightful dialogue that never strays far from its central messages of self-acceptance

Emerson, played by Jordan Ho (center), defies established gender norms by adopting the "they/their" pronoun. PHOTO/ Lilian Cole

and acceptance of others; it starts with a brief video highlighting these points as a part of the opening act.

In it, an audience seated in a theatre is ready and in anticipation for the show to start only to find themselves subjected to a less than cohesive story as the would-be actors in the video's stage say in a hypnotic, synchronous tone, "We're here to talk about our sexuality like it's the same for all of us."

It prompted a curtain change in the video to a riled throng of radical feminists progressively becoming more chaotic on-screen, much to the audience's displeasure, until the video cuts, queuing the proper start of The Birds and the Bees's first act.

Presumably, this was an affirmation for the writer to try to avoid forcing the theme of the work down the audience's throat.

With a flurry of brilliant scenes, often serving as compromises to an otherwise graphic script, it is not surprising that the play has been so well regarded by many in

the audience who were neither first-time viewers of The Birds and the Bees or Brooklyn College students.

"It was different than what I thought it would be about, and we're really glad we got to see it because it was so different," said Jenn and Kane, students from Pratt Institute. They commended the play for its ability to subvert expectations while being highly entertaining.

By using separate actors to dance with each other to portray how well or sloppy sex was between two characters and using words like "cooking" as a euphemism for intercourse, HAT was able to produce a play that kept the audience engaged and at times laughing hysterically with little in the way that would diminish the core message.

"Why do I have to choose?" questioned Emerson played by transgender actor Jordan Ho, to his on-stage mother Jean, a reserved and traditional elderly woman. She responds in an unintentionally ma-

licious tone, "Do I have a boy, or do I have a girl?"

"Is it weird if I hangout in this party, eat pizza and talk nothing about sex?" says Grace, a frustrated and unaware asexual character to his friend who herself questions her own sexual identity.

Moments like these are what HAT hopes to touch on and bring awareness of - a modern, much needed extension to the The Birds and Bees discussion for young adults.

Some students like Rivkah Bryski, a freshman and member of the LGBTQ resource center, found the play to be highly entertaining. In terms of its central message regarding sexual identities, while noticeable and concerning, it didn't resonate with her. She said, "I don't know about most people, but I had pretty good sex ed in high school."

Other students, some of whom were themselves not queer, praised the play for being more than just a humorous act but highly insightful and educational in understanding matters like asking and respecting gender pronouns.

"When you go and research about the LGBT community, you get all these definitions. You don't get all these life experiences, don't get advice, you don't see every single day interaction, you don't see as many homonormative relationships on TV and it being publicized," said one gratified anonymous viewer.

## EVENTS LISTING

WEDNESDAY, OCTOBER 31

**Happy Halloween!**

THURSDAY, NOVEMBER 1

**Passport Day at Brooklyn College**

**11:30 AM - 3:00 PM**  
**1212 Boylan Hall**

Representatives of the U.S. Department of State, New York Passport Agency, will be in the IEGE office to review and accept passport applications.

**BLMI Emotional Intelligence Workshop Series**

**12:00 PM - 2:00 PM**

**241 - Brooklyn College Library**

**Black Solidarity Day Awareness**

**12:25 PM - 2:30 PM**

**Woody Tanger Auditorium**

Reading and Analysis of Original "Day of Absence" play.

THURSDAY, NOVEMBER 1

**Afternoon Chamber Music I**

**1:00 PM - 2:00 PM**

**Recital Hall, Room 250**

**Leonard & Claire Tow Center for the Performing Arts**

Conservatory of Music students present chamber works.

**Freeze Frame: Journalists as Capturers of History**

**5:10 PM - 8:45 PM**

**Woody Tanger Auditorium**

Associate Professor Ron Howell (English Dept.) is interviewed by Brooklyn College Alumnus Paul Frangipane about Howell's book "Boss of Black Brooklyn: The Life and Times of Bertram L. Baker."

**25 Years After Oslo**

**6:30 PM - 8:00 PM**

**Student Center, Fourth Floor**

SATURDAY, NOVEMBER 3

**Electrobrass Conference**

**11:30 AM - 9:00 PM**

**312 - Roosevelt Extension**

Forward-thinking musicians convene to explore the integration of brass instruments with live electronics. The conference will conclude with a concert Saturday night at 10:30 p.m. at Pine Box Rock Shop.

**Preparatory Center Faculty Recital**

**1:00 PM - 2:00 PM**

**Woody Tanger Auditorium**

Performance by one of the Center's highly regarded faculty

TUESDAY, NOVEMBER 6

**Election Day!**

Don't forget to vote!



CONT'D FROM  
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office, where Joann Johnson, the bookkeeper, assured that this was a one-time thing.

"She just assured my mom that the room was overlooked by maintenance because it was a very busy summer and people just moved out the week before," Omar said. "So we took her word for it."

Omar and his mom spent the day and the following weekend cleaning the dorm room. A few weeks later, Omar prepped food with ingredients stored in the refrigerator only to end up sick with food poisoning. It turns out, the fridge temperature was from 50-56 degrees Fahrenheit when it's supposed to be at 35 degrees. According to LifeHacker, 40 degrees Fahrenheit is considered "danger zone." The freezer temperature, on the other hand, was 18-20 degrees Fahrenheit when it's supposed to be at zero.

Omar called 311 and tried to get the New York City Department of Health and Mental Hygiene involved. A few days later, they responded saying they were not allowed access in the building because they didn't have a keycard.

At this point, Omar was miserable. He stayed in his dorm less and less and traveled back home almost every

day. He met with Vice President for Student Affairs Ron Jackson and Coordinator of Residential Living Andy Auguste. Omar desperately wanted to leave RHBC but he was under a contract. Jackson and Auguste told him there's nothing they could do. After all, it was a private dorm. But they did offer a suggestion. Create a documentary as leverage to get out of the lease.

"I was like damn, that's pretty crazy because the banners are what got me to sign the contract. I thought it was the school's dorm and now we're finding out that's not the case," Omar said.

Omar ended up leaving the dorm, but not before taking upon Auguste and Jackson's suggestion. He shot a short film of RHBC's conditions. With an iPhone. Out of desperation. He posted the video on YouTube and in the fall of 2017, a woman by the name of DeLisser sent him an email.

"Hey, I saw your video on YouTube about the Residence Hall. I currently live here and was searching for some clarity as I am trying to leave," DeLisser wrote. "Let me know if you can be of any help, please. Thank you."

A friend had told DeLisser to watch a new YouTube video that documented the poor conditions of RHBC. She watched it and wished she had seen it before moving in. So she sent Omar an email, hoping that maybe he'd be able to help.

Omar and DeLisser start-

ed talking and a few days later, she filed a Title IX complaint at Brooklyn College. She never heard back.

"She was talking about how she had anxiety and depression," Omar said. "And there was literally nowhere to turn. The school wasn't doing anything; Title IX wasn't doing anything. It was a really bad time."

To make it simple, there's a contract between Brooklyn College and RHBC. Sources say it's basically a one-sided agreement with absolutely no benefits for the College. The contract requires the College to advertise RHBC. The school has absolutely no oversight on the management of the building.

"Title IX is a federal law that only applies to educational institutions and does not apply to private companies. The Residence Hall is a privately owned company," Jackson told The Excelsior. "The College has no jurisdiction, authority, or management over the residence hall. The College does not run the residence hall. A private company runs the residence hall, and that company has control over how it operates and has the responsibility for what happens on its premises."

"Many years ago the College entered into a binding, non-monetary, advertising agreement with the private residence hall, where the College is obligated to allow the residence hall to advertise on campus. The College does not receive any financial benefit from the agreement."

"While the College has no authority over the residence hall, the College is permitted to, and routinely does, provide supportive resources, such as free counseling, to students who believe they may have been subjected to sexual misconduct regardless if the incident occurred on or off campus," he said. "The Title IX notices are placed inside the residence hall because there is a large concentration of residents in the residence hall who are Brooklyn College students, and we want to make sure students are aware of their resources."

Omar has been working on his documentary for quite some time now. He says he is constantly told that the College has no jurisdiction over RHBC. But he believes "private institutions have no place on campuses of public universities when protections, such as Title IX, cannot assist students."

"The main goal of this film is a call to action to President Michelle Anderson. We should be cutting ties with RHBC," Omar said. "The exploitation of students at a public school, for a personal benefit and gain, that's honestly the antithesis of what Brooklyn College stands for."

Though DeLisser has graduated, it is still very difficult for her to walk by RHBC.

"It still goes with me when I pass by. I feel like somebody else could be in my shoes," DeLisser said. "I think they don't understand how far it could've gone."

To me, it went far enough."

The maintenance worker who assaulted her was fired. DeLisser does not know why. She doesn't know if it was because of her. Nobody told her anything.

Just last week, Anderson hosted a #MeToo speak out on campus. DeLisser was the first student to go up and speak her truth. Though she didn't specify exactly what happened to her, it was enough for her to tear up and catch her breath. After she spoke, silence followed. Not a cough, not a pin drop. She expected Anderson to say something. But words did not follow.

DeLisser stayed a bit after the speak out to tell her story to Provost and Senior Vice President for Academic Affairs Anne Lopes. Lopes said she would try to reach out to the right people and asked for ten days to do so.

DeLisser has told her story to various administrators at Brooklyn College numerous times. And now she has Omar documenting everything for her.

"I think they want me to get over it. But I won't," DeLisser said. "I can't imagine if another person comes to RHBC thinking it's a safe space and then they deal with this nonsense. It definitely hurts. It truly is not a safe place for students."

*Omar is planning for his documentary to be completed by the spring. To view Omar's video, visit: [bitly.com/RHBCDoc](http://bitly.com/RHBCDoc).*



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

# A Forum on “The First Amendment and Civil Rights on College Campuses”

BY MICHELLE J. ANDERSON

Two recent instances of faculty speech at Brooklyn College have troubled our campus. In late September, a professor advocated sexual assault on his personal blog. He wrote, “having committed sexual assault in high school ought to be a prerequisite for all appointments, judicial and political.” Then it came to light that another professor published a letter to the editor in the New York Times in July encouraging the deportation of all undocumented people, and suggesting that Mexican immigrants should not be admitted to the United States because they are undereducated.

Many Brooklyn College students responded to these statements with protest. They expressed pain that they feel unsafe when faculty members with these beliefs teach at the College. Given the current political climate across the country, many students felt targeted by the faculty statements and saw them as credible



Michelle Anderson, president of Brooklyn College, responds to students' recent protests at the school.  
PHOTO/ City University of New York

threats to the safety and security of their communities.

I sympathize with the students' concerns. I disagree with the faculty statements because they are antithetical to the fundamental values of Brooklyn College. Founded in 1930, Brooklyn College was the first public, coeducational, liberal arts college in New York City. Throughout

its history, the College has been a place that has welcomed students regardless of gender or immigration status. Over the past two years, the College has repeatedly emphasized that it will take any steps available under the law to protect our undocumented students.

Students have asked for a campus forum to better un-

derstand the implications of the First Amendment. On Nov. 12, from 4:30-6:00 p.m. in the Gold Room of SUBO, we will host a Teach-In on “The First Amendment and Civil Rights on College Campuses.” There, we will be joined by Distinguished Professor Ruthann Robson, a prominent First Amendment scholar who teaches

at CUNY School of Law, as well as our own Professor Paisley Currah of the political science department, Professor Gunja SenGupta of the history department, and Brooklyn College's General Counsel Tony Thomas. The forum will cover the civil rights movement and free speech, the challenges that free speech poses on a college campus, students' rights to equal education, and campus procedures to protect the civil rights of students.

I have also asked relevant members of my cabinet to meet with the leaders of the student protests to discuss next steps. They will be reaching out to student leadership this week. More generally, students have expressed that they need more opportunities to engage with the administration in direct dialog to share information and problem-solve. We agree. We will work with Student Government to set up these kinds of opportunities this semester.

**Do you have a  
#MeToo story from  
your experiences  
at Brooklyn  
College to share?  
Please email  
editor@bcexcelsior.com. If  
you prefer,  
you may remain anonymous.**







# "Paris is Burning" Review

By Carmen Saffioti

*Paris is Burning* is an artistic documentary film based on the lives of gay and transgender minorities living in New York City. I enjoyed how the director focused more on the emotional lives of the subjects of the film, rather than focusing on facts regarding the topic. I personally think that this is an excellent choice for this type of film, breeding a lot of empathy for the subjects of the film, who we may find to be outliers. I found that the way that the people featured in the film celebrate and compete in “balls” inspiring. And although I cannot necessarily relate to the experience firsthand, I can relate to the feelings of the subjects that are well documented in this film.

What I found most inspiring in this film was the absolute dedication the people of the film had, to simply being themselves. All of these people were unapologetically genuine even though it caused social rejection, made them leave their families, and sometimes even caused them to be killed. It is telling of how much they embrace them-



"Paris is Burning" is based on the lives of gay and transgender minorities living in New York City. PHOTO/ MoMA

selves despite the immense hardships that lie ahead. For example, the older transgender woman, whose interview was woven throughout the film, talked about the time she has dedicated to the balls, even sewing her own outfits. She has stuck with this LGBT+ tradition even as it changed throughout the decades because, as she puts it, there is nowhere else she can express herself like she can at the balls.

I found the story of Venus Xtravaganza to be very intriguing and moving. Her tragic story contrasted with her beautiful and idealistic personality. The ending of the film was definitely a gut punch to viewers who were interested in her life and wanted her to achieve her goals. Her death, although tragic, did not shock or surprise any of the members of her house or anyone else in the NYC LGBT+

community. Rather, her death was seen as a sad yet predictable occurrence for them. This speaks to the levels of tragedy that people of this community face in their day to day lives. The vocabulary used in the film, such as “shade,” is very familiar in today’s mainstream culture. I was surprised to learn that this cultural term was founded by this community here in NYC. This speaks to the

level of influence oppressed and underground communities have even though they are often ridiculed by larger society. The New York City gay community differs from other communities in NYC, in that they were not given it by their parents. Rather, the community formed in order to empower vulnerable individuals and to protect them from others in larger society.

# "Love Beats Rhymes": Here’s What Happens

By Milette Millington

Before I begin, I’d like to note who the cast of *Love Beats Rhymes* (a movie) consists of. It includes Azealia Banks (Coco Ford), Jill Scott (Professor Nafari Dixon), Common (Coltrane, Dixon’s husband), and Lucien Laviscount (Derek Morris).

In this film, Ford (Banks), who is part of the group S.I.’s Finest, with Mahlik (John David Washington), Reasons (Caleb Eberhardt), and Matt (Jeremie Harris), aspires to be a rapper. However, Ford’s mother Nichelle (Lorraine Toussaint), wants her to focus on earning her accounting degree before she goes on to pursue her dreams.

On course to finishing her degree in the summer, she enrolls in a class called Poetry 101. Early on in the course, Professor Dixon (Scott) asks students to share a poem they’ve written. When Ford presents her piece, the students approve the rhythm and flow



"Love Beats Rhymes" shows how interest in something that is of less interest to an individual can change over time. PHOTO/ Netflix

that she adds to it, making it more appealing to them. However, Professor Dixon does not approve of it because it was considered a rap to her and not a poem. She makes a unique distinction between books and poems and how they change people: “Reading a book will change what you know; reading a poem will change who you are.”

Throughout the course, Ford learns more than she thinks she knows about the differences between rap and poetry, but she also learns more about who she is. The work that she creates also has an inspiring impact in the classroom. Ford showcases her last poem to Professor Dixon after final exams. In this part

of the poem, she is showing Professor Dixon how much she has learned in her emergence “as a writer,” as she says at the beginning of the poem. She says, “I am the embodiment / of verses and stanzas. / Of freedom fighters and poetry slams. / We are no different. / If you examine the diameter of / hip-hop’s slang and grammar,

/ you’ll find that it is very / similar to the iambic pentameter. / But you’re so ignorant. / Rappers are poets. / And poets are rappers. / Only academics are / too afraid to admit it. / And despite what you think, / I did learn one thing. / That the truth is inevitable. / Oh. And yeah, / it doesn’t have to rhyme.” During this poem, Ford makes Professor Dixon listen attentively to her so that she notices how much self-confidence she’s gained. Ford’s creativity in writing poems during the course was improved throughout the film. This skill allowed her to improve her songs. This film shows how interest in something that is of less interest to an individual can change over time. It also shows how that changed interest can motivate a particular individual to continue pursuing their dreams. It is a movie worth watching.



# The Los Angeles Chargers of San Diego

BY JOE LEO

The L.A. Chargers doesn't sound quite right, does it? As difficult as it is to remember that the Chargers play in Los Angeles and not San Diego, the last two years that Chargers' owner Dean Spanos put the team through could ultimately be the death of the franchise itself.

The franchise should have never left the city of San Diego in the first place. Charger football was all that city had in all of professional sports, with the exception of the dismal Padres. And when Spanos stole the team, it left a hole that not even a reluctant return would fill.

If you rewind a few years back to 2016 when the Chargers made the move official—you may remember that the Chargers and the city of San Diego were in a fight with each other over a new stadium. The City didn't want to pay for it and neither did Spanos. So, the Chargers hightailed it out of San Diego and into football purgatory. San Diego may technically have a home in L.A. but in reality, the Chargers couldn't be more out of place. Once the city of Los Angeles got the Rams, which was just eight days before they would get the Chargers, the football fans of Los Angeles



The Chargers are out of place in Los Angeles. PHOTO/ USA TODAY

were content. Los Angeles didn't need two football teams. L.A. already has two baseball teams (Dodgers and Angeles), a hockey team (Kings), and two basketball teams (Lakers and Clippers). Not to mention the fan-fair of both the University of California and USC has, top that all off with the glitz and glam of Hollywood and Spanos might have well relocated his team to Alaska. The oversaturation of sporting events going on in Los Angeles became enough for the City once the Rams finalized their plans to relocate. If Spanos and the

Chargers would've made the announcement first, maybe it would be Stan Kroenke that would have a team in limbo and not the Spanos family. Although, the Chargers couldn't have done that because when they made the announcement, they still didn't have a place to play games. San Diego agreed to a deal with Kroenke and the Rams to play in the Rams new stadium once it was built in 2020 but didn't announce until the following morning that they'd play in StubHub Center in the meantime. That stadium houses barely 30,000 peo-

ple and serves as a constant reminder of the poor decision of moving the Chargers away from San Diego. The Chargers finished 4-12 the season before moving to L.A and only improved by one game in their inaugural season. Poor play only worsened the decision by Spanos to move—and with the latest news that the Chargers are looking for a new place to play coming after tragic news of Dean Spanos' death, the future of the team is anything but certain. 2020 is far away for a franchise that is almost without a

home for next season. In an attempt to save the Los Angeles marriage until 2020, the Chargers scrambled to announce a new plan for tickets in the new stadium they are renting from the Rams. Prices for those home games will range from \$50-90 for non-PSL seats. What's a PSL? It stands for Personal Seat License and allows fans to buy one so called "premium" seat in the stadium. PSL's range from \$10-200 thousand depending on the stadium you by the license in according to the Star Telegram. For Charger "fans" wanting to own a PSL in the new stadium in 2020—it will cost them anywhere from \$10-70 thousand according to the San Diego Tribune. All of this comes off an ESPN report saying that NFL owners are concerned with the Chargers viability in Los Angeles. Adding, "the Chargers are expected to revise their initial Inglewood revenue goal from \$400 million down to \$150 million." That is a significant revision and one that leaves the Chargers in a state of 'okay, now what?' With tiny rumors of where they would move if indeed the Chargers cannot make it in L.A. until 2020, San Diego was the first to reach the mill. Perhaps the most uncertain factor of the future for this team, is who will be their next on-field leader. The Chargers franchise quarterback, Philip Rivers, is 36-years-old and will turn 37 in December. The Chargers don't have a future beyond Rivers. The current back-up is ex-Jet Geno Smith who hasn't been nearly what he was projected to coming out of West Virginia. Not helping their own case, the Chargers are currently one game back of the Kansas City Chiefs for first place in the AFC West. Ultimately, the Chargers are a team dancing on the edge of disaster without every scenario checked off. Even if the Chargers survive until 2020, the franchise is headed for the cellar, thanks to the same glitz and glamor that enticed them to move in the first place. Like many actors and actresses, the Chargers by every fault of their own, have been snake bitten by the dangers of Twinkle Town.



The Chargers' arena in Los Angeles. PHOTO/ USA TODAY



# 2018 Yankees Letter Grade

BY IVAN MORROBEL

If you go by the traditional “World Series or bust” motto that most New York Yankee fans have become accustomed to, then this year’s team flopped when they were eliminated by the Boston Red Sox in the American League Division Series (ALDS).

The Yankees undoubtedly began this season with high expectations.

A team that was given the moniker “Baby Bombers” in 2017 reached a plateau that left this year’s Yankees with little wiggle room for any shortcomings.

However, the front office made some major changes by hiring former third baseman Aaron Boone as the manager and acquiring the 2017 NL MVP Giancarlo Stanton.

Initially, the Yankees were forced to cope with an infield that was questionable, before turning into something more youthful and talented when they decided to call-up two eventual Rookie of the Year candidates in Miguel Andujar and Gleyber Torres. But along with the newcomers, the Yankees dealt with more hiccups than expected as the 2018 regular season progressed.

As they managed to stay afloat in the AL East with the postseason around the corner, the Yankees made several acquisitions. Luke Voit, Zach Britton, J.A. Happ, and former NL MVP Andrew McCutchen were among the players who were brought on-board to provide depth



The Yankees started the season with high expectations but have since dealt with many roadblocks. PHOTO/ USA TODAY

and bolster the team’s needs. However, outside of Voit who hit .333/.405/.689 with 14 homers, Happ, Britton and McCutchen displayed lackluster performances.

Right-hander Luis Severino, who appeared to be nearly unhittable in his first 20 starts when he posted a 2.31 ERA, was nightmarish during the second half of the season.

Sonny Gray was acquired via trade last year and was expected to be one of the best starting pitchers in the Yankees’ starting rotation, but instead had one

of his worst seasons to date and lost his job as a starter.

25-year-old backstop Gary Sanchez had an inferior year as he never found his approach at the plate which generated his .186 batting average in 89 measly games. In addition to Sanchez missing close to fifty percent of the season, Greg Bird, Aroldis Chapman, and Aaron Judge missed significant time with various injuries.

Now, evidently, the injuries and inconsistency may have very well nixed the Yankees’ season, though they managed to reach several feats.

The Bronx Bombers won 100 games for the first time since 2009. Despite losing to the Red Sox in four games, it’s safe to say that this ball club has become a force to be reckoned with. The Yankees have a core group of young players that have yet to reach their full potential. Ultimately leaving room for improvement as they proceed in their respective careers.

They also broke the single-season home run record (267) which was last set by the 1997 Seattle Mariners (264). Although their lack of power in the playoffs bur-

dened them as they struggled to score runs in critical situations, the Yankees are more than likely going to break their own record over the next couple of seasons.

Throughout the season, the Yankees were notorious for their stunning bullpen. Chapman, Dellin Betances, and Chad Green showed how good they are once again, along with a respectable duo at the top of their starting rotation in Severino and Masahiro Tanaka. Also, 36-year-old Happ, who is a free agent at the moment, performed well in most of his outings with a 2.69 ERA as a member of the Yankees. The team’s pitching as a whole combined for a 3.78 ERA (10th overall).

And while the Yankees weren’t able to have a ticker tape parade this year, the main takeaway for their fanbase should be experience. Many fans fail to realize that a majority of the Yanks’ success relies on young and inexperienced players. Yes, they took a step back after making it to Game 7 of the ALCS last year, but that doesn’t necessarily equate to failure unless you’re general manager Brian Cashman.

In spite of being dismissed at the hands of their nemesis, the Yankees deserve a letter grade of B as a whole.



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