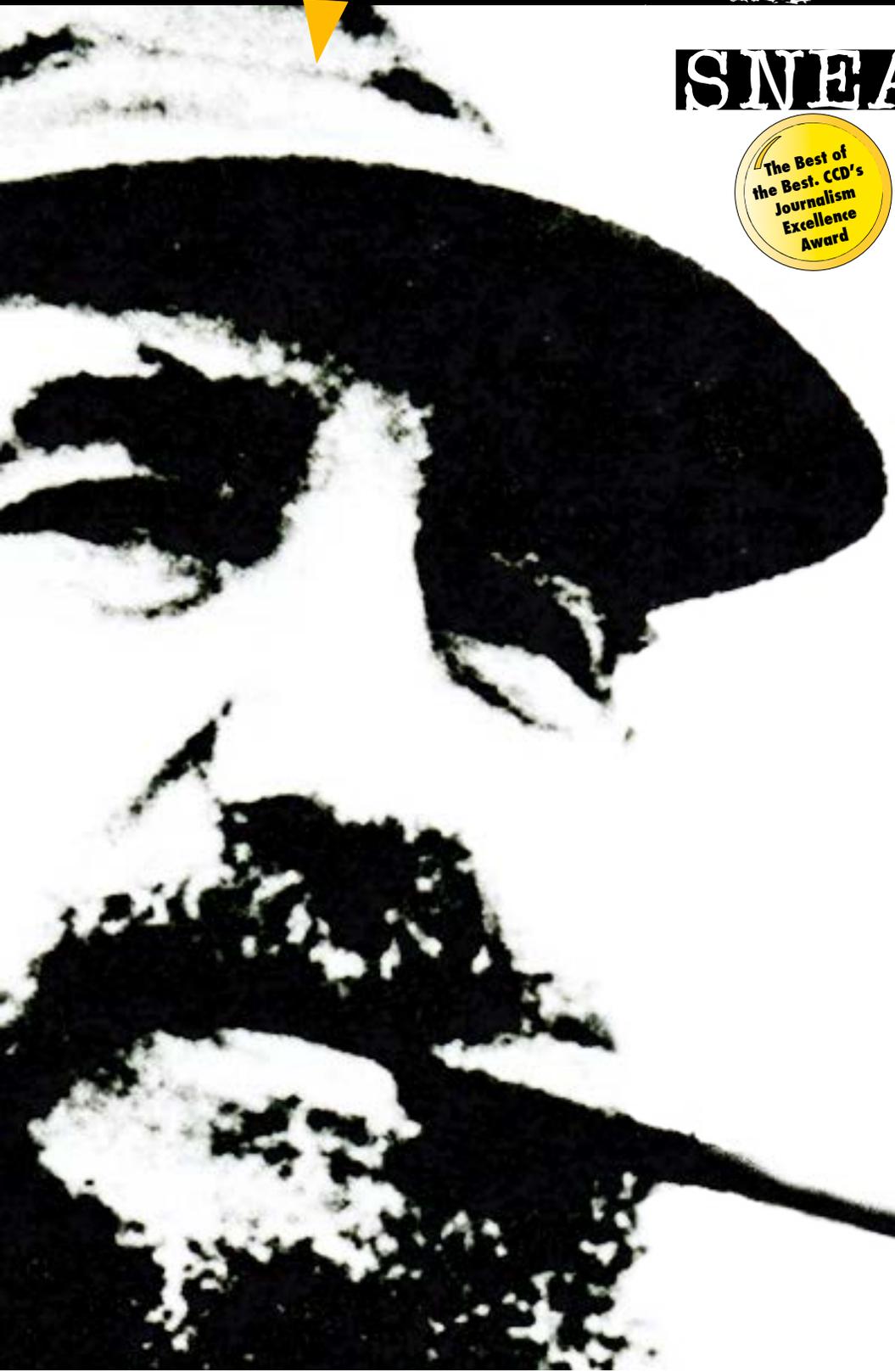


The

Star

JOURNAL OF EXCELLENCE  
SPRING 2014



SNEAKING



INTO

CUBA

A MODERN  
PROPOSAL  
to ERADICATE  
WICKEDNESS  
FROM THE FACE OF  
THE EARTH

“THE FIST”  
of the Chicano Movement

HIJAB IN THE UNITED  
STATES OF AMERICA

IS NHL EXPANSION  
ON THE HORIZON?

Streams of History,  
Flow on  
Auraria Campus



JOURNAL OF EXCELLENCE



*The Star*, Community College of Denver's student run Journal of Excellence, incorporates visual and written media to provide a platform of expression available to all CCD students. We adhere to Associated Collegiate Press guidelines.

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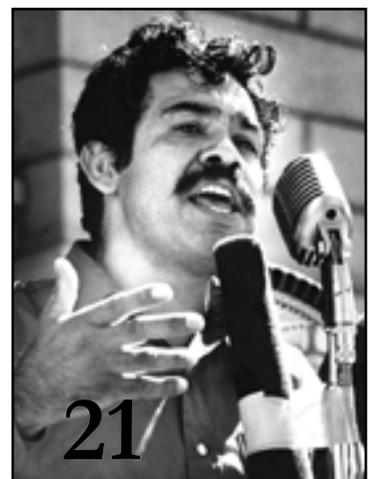


Photo By: Alana Henley



Commuter on Auraria campus April 2, 2014. Photo By: Chanel Ward



Streams of History,

# Flow on Auraria Campus

By Janet Dallas and The Star Editors

In this world everything and everyone has a history. Many people, buildings, cars, land and books leave behind solid imprints that are trails from the past.

Auraria campus is filled with history. The Auraria campus made a vow in 1973 to always serve the community.

It's built near the original site of the Aurora mining camp settlement of 1859, founded by a group of gold miners from Auraria, Georgia.

The Community College of Denver (CCD) was the first college on the Auraria campus in 1967. University of Colorado and Metro State University joined the grounds in 1977.

The well-known college campus services over 43,000 students, combining all three colleges and resides amongst historical landmarks.

The Historic Ninth Street District is two and half blocks of buildings that have survived decades. Ninth Street, the heart of Auraria campus includes 13 restored Victorian cottages, with structures built around 1872-1906.

The name derived from a written proposal by Don and Caroline Ethers was presented in June, 1972. Inspired to preserve Auraria, it was titled, "Ninth Street Park Where Denver's Past and Future Meet."

Most of the historic houses serve as offices, and the one turn of the century grocery store at the end of the block is a reminder of how it 'used to be' in the early days.

This is the oldest block of restored homes in the city, with the largest open green area in downtown. The block was dedicated to Auraria as part of "Colorado Centennial Celebration" by the Historic Denver in 1992.

The "Golda Meir House" the former home of the 4th Israeli Prime Minister, sits in the middle of campus; Meir once said, "It was in Denver that my real education began".

Her home was moved from its original location and placed on the Auraria campus in September 1988. This historic house serves as the Metro State Golda Meir Center for Political Leadership.

Currently called The Emmanuel Gallery, it is one of Denver's oldest church buildings. It was originally constructed in 1876.

*Continued*





In 1969 the National Registry of Historic Places (NRHP) approved The Emmanuel Gallery for their listings. The landmark serves all three colleges as an art gallery.

Saint Elizabeth was founded in 1878 and to this day is an active, functioning church. This historical monument is often called one of the most beautiful church structures in Denver.

St. Francis today serves as a beautiful conference center on the Auraria campus. In 1992, it received an “Award of Honor” for architecture.

St. Cajetan’s a catholic church built in 1925, serves Auraria as a multipurpose auditorium for lectures, concerts, and other community events.

The famous Tivoli Union is one of the earliest breweries built in Denver, dating back to 1866. It acquired its name from the Tivoli Gardens, a famous amusement park in Copenhagen, Denmark.

The brewery, on the corner of Auraria, was pumping 150,000 barrels of beer yearly, according to the Auraria Higher Education Center.

Now serving the Auraria campus as the Tivoli Student Union since 1994, it houses a significant number of student organizations, offices, information, the student food bank, shops and a food court, accommodating all three colleges.

The Auraria Library was honored with the Excellence in Design award from the Chicago chapter of the American Institute of Architects (AIA) in 1978 and in 2009 our library received the 25 year award from Denver’s chapter of AIA, for enduring quality and design, still functioning in its original capacity. To inspire those pursuing performing arts,

The King Center was dedicated by Kenneth King for education of development.

It is fully equipped with state of the art technology and contributes to the model of higher education.

In 1977 the Colorado Area Health Education Center was established, dedicated to improving the health of people.

It is a community involved organization joining in partnership through education and cooperation with the state’s academic institutions, like the University of Colorado, health care facilities and other agencies that believe in meeting the needs of the people.

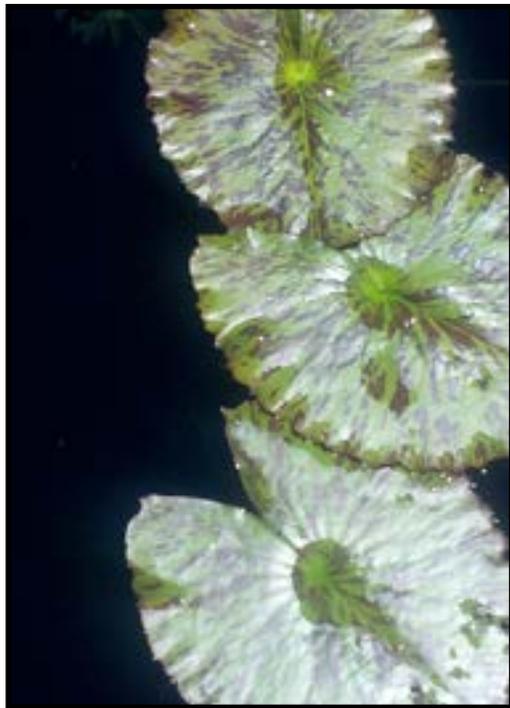
Recently, CCD renamed its buildings to reflect the “creeks that directly, or indirectly, flowed through Auraria,” according to a CCD press release.

Our history continues...and our footprints leave lasting marks.

Photo By: Chanel Ward



Photo By: Janel Holt



The shallow waters of Middle Boulder Creek flow towards the Barker Meadow Reservoir in Nederland, Colorado. Photo By: Nick Crown



Colorado shows off fall's golden colors outside of Nederland, Colorado. Photo By: Nick Crown



# HIJAB IN THE UNITED STATES OF AMERICA

by Zahra Ouasmine

**T**his paper examines my personal experiences in the United States wearing Muslim's hijab, which is known as the head cover. **Hijab** is a way of dressing for Muslim women that covers all the parts of the body, including the head. As a Muslim woman living in a culture that is completely different from Muslim's culture, I can see the stereotypes that American culture and people imagine about the women who wear the hijab. **Hijab is a material used by women to cover their body, but it is also a symbol that indicates religion.** During the period I have been wearing the hijab in the United States, I experienced many situations that made me feel different from other women not wearing the hijab.

One day in spring of 2013, I rode the light rail home as I do every day. I sat on the seat to the right side of the door. The seat in front of me was unoccupied. I looked through the window and saw the same buildings and the same people waiting for a ride or having conversations with each other. After the light rail passed two stations, a man entered and sat on the free seat in front of me. I remember that he was wearing jeans, a colorful shirt, and a leather hat. He was between 40 and 50 years old. When he sat in front of me, he stared at me for a while. I tried to avoid eye contact with him by turning my head toward the window. But, even when I had my head turned I still felt his stare. Then suddenly I heard him say, **"I am showing my beauty, why are you hiding yours?"** I didn't expect him to address this kind of question to me, especially because he was a complete stranger. I turned my head toward him. I was surprised to see his bald head when he took off his hat, which he considered beautiful. At that time I did not feel I had or I needed to explain to him anything about my way of dressing because he

didn't ask in a way to feed his knowledge or curiosity. In contrast, his voice and gesture were implying that I was doing something wrong and I should change, so I could adapt to the current society and culture.

On that day, I didn't answer his question because I thought that was my right to wear anything I wanted and I did not need to explain to him why I was hiding my hair. However, **I had a strange feeling inside me that some people perceive me or other women wearing a hijab** as different because we don't follow the same norms of other women who live in this culture.

In the summer of 2012, it was very hot day. Most people were wearing light clothes like shorts or skirts. I went to a Wal-Mart near my house to get some groceries. During my shopping, I heard two young girls who were in their twenties talking about my clothes and how I wore those clothes on a hot day. When I heard their conversation, I understood that they were curious to know how I felt in my clothing. Finally, their curiosity gave them courage to ask me about how hot I felt in my clothes. Of course, they asked me politely and their questions were just to feed their curiosity and not to humiliate me or something else. So, I was happy to answer them and explain my feeling. I said, **"My sensation of heat is the same as yours."**

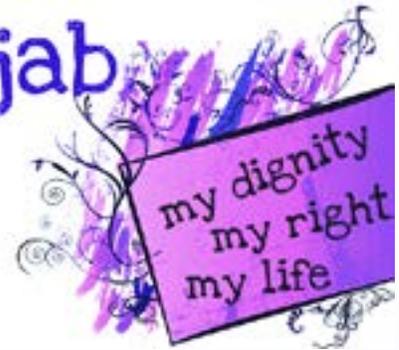
**"Hijab** is not about  
**OPPRESSION**

But **Freedom**  
from Evil eyes"

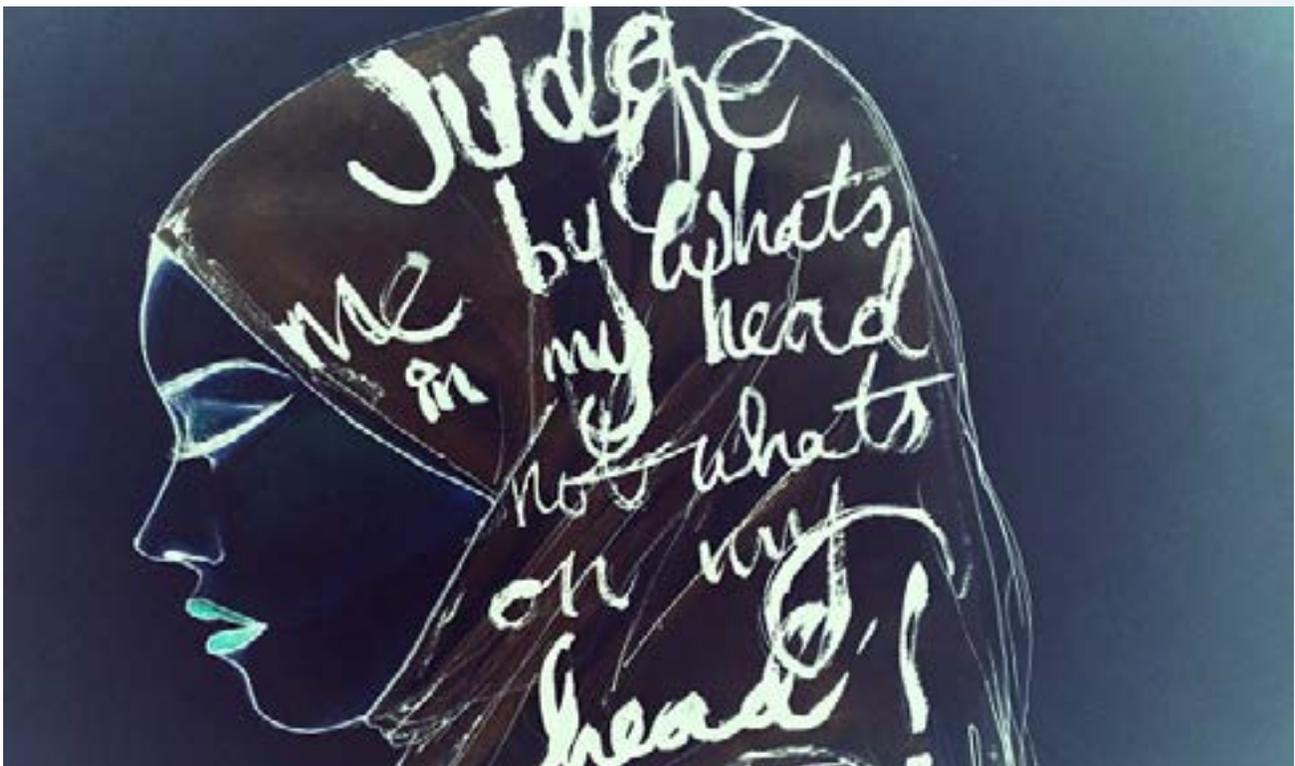
Most people would look at me in the summer because my body is all covered with clothes, but they don't look at the texture of the clothes, which is different from winter and not too heavy. The people who wear light clothes, like shorts and dresses, still feel hot. The clothes we all wear are something that we get used to.

A year ago, I applied for a reception position in a massage center. I sent my resume and other documents they asked for by email. Two days later they called me for an interview. So, I assumed that because they called me they found that my qualifications were good for this position. I went to the interview. But, during the interview **I felt that she made her decision from the time she saw my hijab.** She didn't even ask about the things I could do. In that moment, I understood that I wouldn't get the position. She didn't show me that I wasn't welcome there, but I felt it by her way of talking. I don't blame her for that because she is running a business and she didn't want to lose her customers. In other words, **some of her customers wouldn't be very comfortable with me as a Muslim,** especially after all the misunderstanding and confusion that some people had in their mind about Muslims.

# Hijab



I will conclude by saying that everything I see or hear about my way of dressing or covering my head doesn't make me feel weak or less than other women. In contrast, it makes me stronger. **I don't think that I have to change my clothes or take off my scarf to please other people around me. It is my personal right and freedom to wear anything I want and live the way I want.** I consider myself a brave woman because I can appear in public spaces differently than others. I don't hide in my home to avoid people who look at me. I believe that those who want to know me will know me because of my knowledge, my experience in this life, and my thoughts; not my clothing or my exposed hair and body.





# A MODERN PROPOSAL

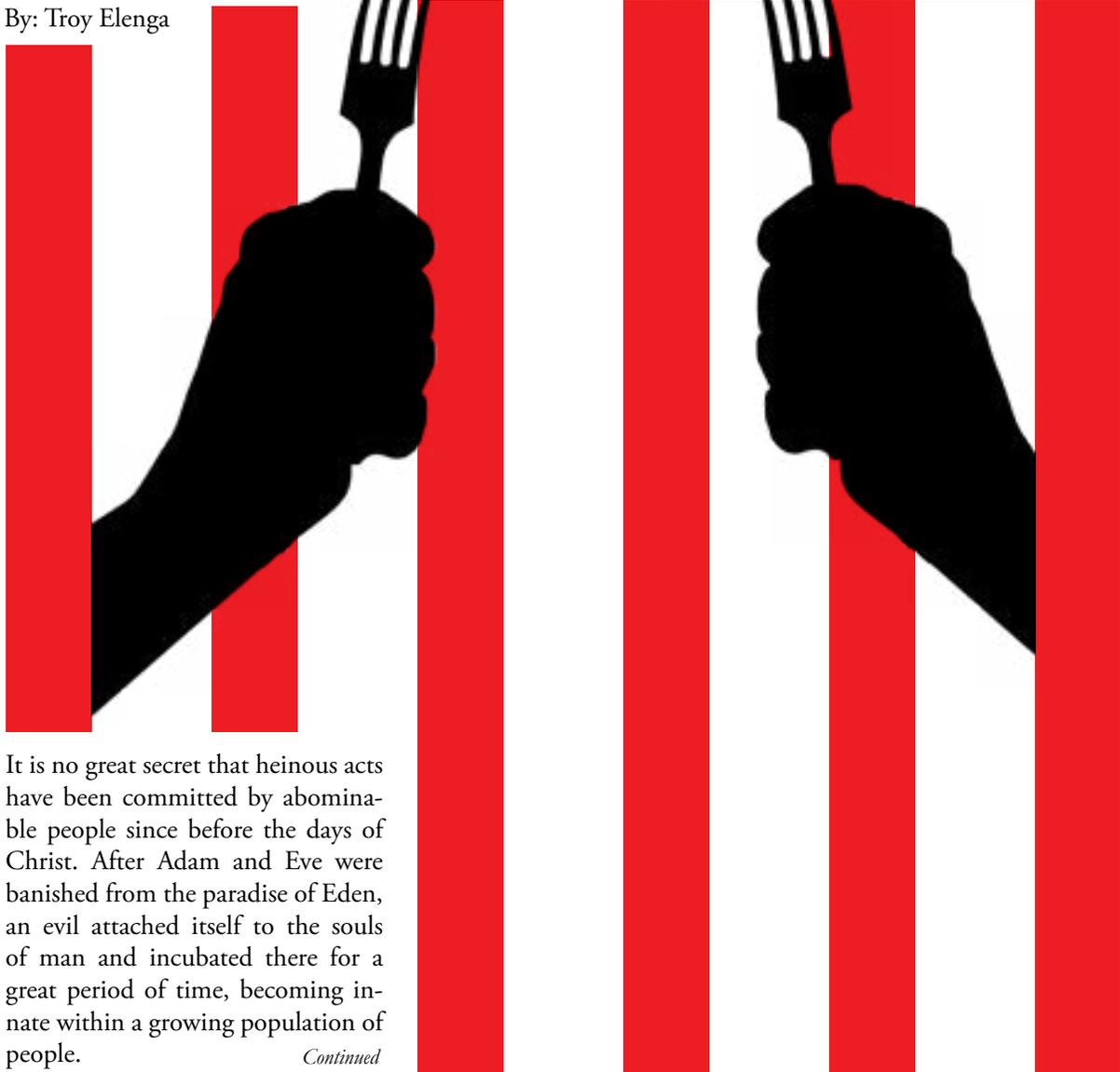
## TO ERADICATE WICKEDNESS

FROM THE FACE OF

## THE EARTH



By: Troy Elenga



It is no great secret that heinous acts have been committed by abominable people since before the days of Christ. After Adam and Eve were banished from the paradise of Eden, an evil attached itself to the souls of man and incubated there for a great period of time, becoming innate within a growing population of people.

*Continued*

Our society has driven itself so far into the depths of depravity that acts once considered punishable, sometimes by death, have become praised and celebrated. Civilization is dead, and as its cold corpse rots under loose earth, man builds a modern Sodom and Gomorrah atop the grave. But, there is hope. It is not too late for civilization to rise again.

This discourse is a proposal of retribution and redemption. We must fight the good fight.

We must rain fire and brimstone down upon our enemies. We must bring religion back to the core of

standing of mankind in God's eyes. Any homosexual or supporter of homosexuality is a heathen, and they deserve Swift punishment.

God has sent signs of His disgust for the modern children of Sodom through HIV/AIDS.

This disease was created to correct our tolerance of sin. God meant to slowly punish those who practiced homosexuality, while warning us not to tolerate this behavior. It is, therefore, our responsibility as God-fearing men and women to mend our faults. We need to eradicate the wickedness we have endured for so long. If we fail, God will exact a punish-

with HIV/AIDS. Once imprisoned, the food supply to all inmates, including the previous inhabitants, will be cut off.

We will see how long they last before eating one another. Those who choose not to resort to cannibalism will either starve or be eaten. This process will, as the saying goes, kill two birds with one stone. Not only will homosexuality be completely blotted out of human existence, the population of criminal offenders will be significantly decreased.

This triumph will merely be the initial motion of our ideal change. We will need to make haste to extinguish the fires of sin. Criminals and sinners must be rooted out and destroyed. Any person, young or old, who acts against the will of



Let us lay siege to *sin*.

man's being. Let us act through the will of God. Let us lay siege to sin. In so doing, we will raise mankind once again to a place worthy of our blessed existence.

Our retaliation must begin with one particular area of abysmal embodiment which has drastically quickened the descent of man. We shall begin with homosexuality.

Godless men, women, and children worldwide have come to believe that it is perfectly fine and natural to express and practice homosexuality. This is far from the truth. Homosexuality is not only unnatural; it is an act of evil and a plague to the good

ment on mankind equal to the destruction of Sodom and Gomorrah, but on a global level. For our own sake, a cleansing must take place as soon as possible.

Our goal must be to purge evil from the Earth, but there aren't many practical ways to accomplish this. We face difficulty on many levels, the first and most important being our method of action.

I propose that we legalize the support and the practice of homosexuality. We will round up and imprison all gays, lesbians, bisexuals, transgenders, supporters of homosexuality, and any people infected

God, will be forced into cannibalism. This list of offenders includes, but is not limited to, the following groups: non-Christians, Liberals or sympathizers of liberal agendas, felons, and minorities. Each of these groups has, in some way, offended the Nature of God. Women would join the ranks of these offenders, but we unfortunately require their services. Without the cursed daughters of Eve, man could be unable to repopulate, and eventually humans could become extinct. Something worse still could possibly occur; man may resort to homosexuality and/or bestiality to fulfill his basic needs. Our efforts would be all for naught. Women must remain to quell our desires, as well as to grow and nurture our seed.

*Continued*



Illustrations By: Maurice Mays

## WE WILL LIVE IN A TRUE UTOPIA

Ideally, we will be left with only white Christian men and women of the world. We will live in a true utopia. All the splendors of the world will be ours. Our duty will be to walk the narrow path; to never stray from what is right; to cultivate our garden. Through all of our work, we will bring man to a sublime state of existence.

Sadly, one problem will remain.

In the final piece of this proposition, I would like to address the thorn that stabs at the lion's paw and serves him a great inconvenience; I would like to address the Canadians. Canadians are the only population of white men who have absolutely nothing to offer in regard to the betterment of mankind. They are absolutely worthless. In fact, they may very well be soulless, and therefore not even human. They must be exterminated. I propose that we eat the people of Canada. God surely put them on earth for that purpose, and to his kind gesture I say, "Let us eat Canadians!"



## ...EAT THE PEOPLE OF CANADA

PHOTO ESSAY BY: Nick Pacheco Bursten

Top:  
Lisbon, Portugal  
in an old bombed  
out gothic cathedral.



Middle: Polished street art of award  
winning physicist Albert Einstein  
by Spanish Portrait artist “Aspen,”  
on the walls of “Centro Del Aveni-  
da Pacheco” in Lisbon, Portugal.



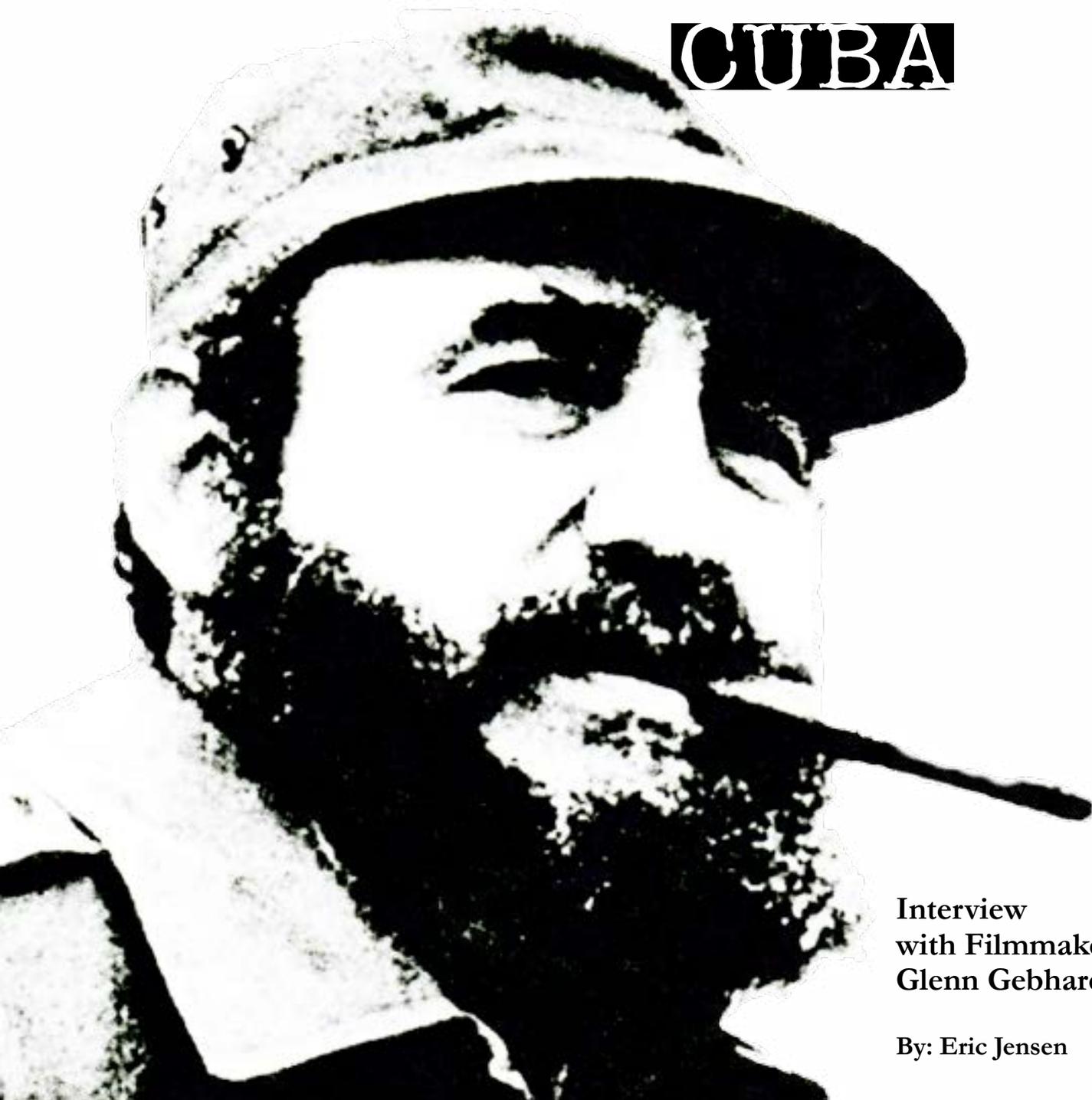
Bottom: Spanish street graffiti  
signifying the tree of life on the  
southwest wall of Centro Del  
Avenida Pacheco in Lisbon, Portugal.

**SNEAKING**



**INTO**

**CUBA**

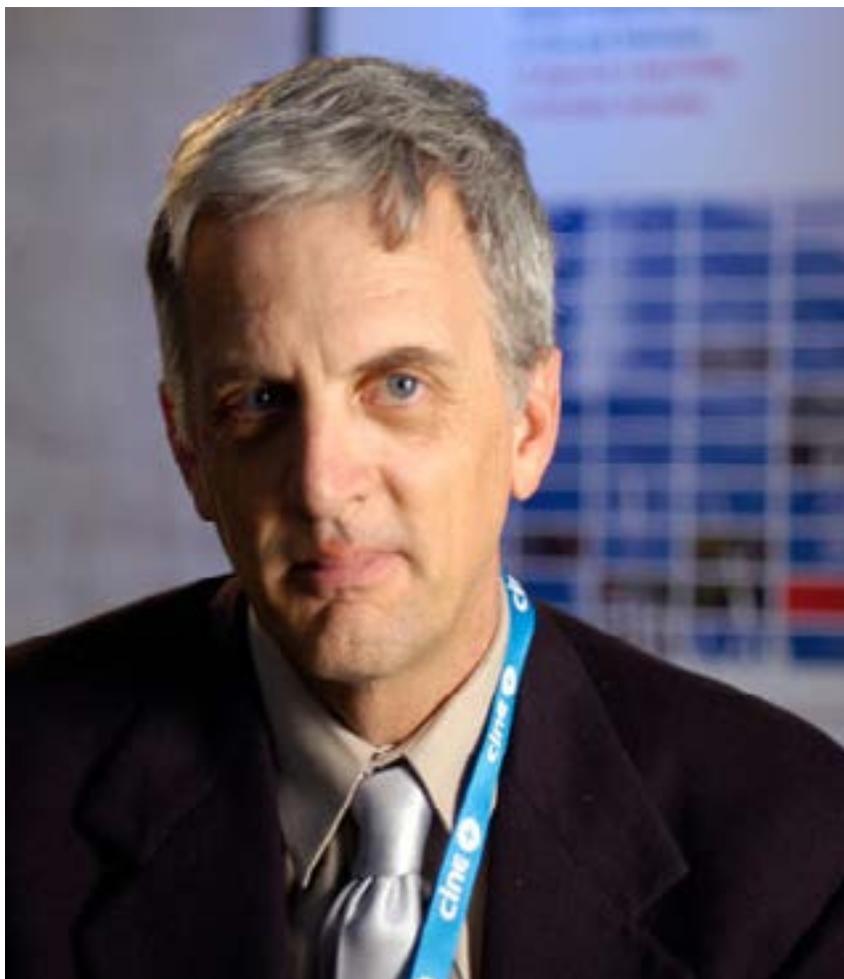


**Interview  
with Filmmaker  
Glenn Gebhard.**

**By: Eric Jensen**

**G**lenn Gebhard straightens the desk in his office, as full with plaques and pictures of loved ones as it is clutter. He wears red shorts and a white t-shirt that looks like it could be from 1987. As we begin skyping he tells me the top of my head is cut-off from his view. His attention doesn't hold to see how I adjust; instead he reaches for the reusable soda cup — complete with a twisted straw — and proceeds to induce a loud slurping sound. When he puts down the cup he leans back and folds his hands behind his head. California sunlight creeps in through a shuttered window in his office. I get the feeling I should ask questions now, but that it wouldn't really matter. He's laid-back, a mix of an L.A. guy and a '60s guy who, on the old college greens, maybe leaned more towards Lenin than Lennon.

Gebhard is an award-winning producer/director and a Professor of Film and Television production at Loyola Marymount University. Since the early 1990s he has made over a dozen trips to Cuba, resulting in over 10 documentaries centered around the country. Only two films were made with the knowledge or permission from the Cuban government. His latest film, *Cuba: A Forgotten Revolution*, tells the largely forgotten stories of Frank Pais and Jose Antonio Echeverria, two young men instrumental in breaking the Batista regime's hold on Cuba in the 1950s and in paving the way for Fidel Castro to gain power. Over his career he has made both feature and documentary films, and edited ski films and television specials.



**Q. Earlier in your career you directed a lot of horror and “speed” films. What was that like?**

Well I did a lot of things. I started off with television. I was an editor and I did some reality shows. It wasn't really 'reality' in those days, it was more like, kinda, “news shows.” I wrote screenplays for low-budget features. I worked for Warren Miller and did ski films. I edited ski films for a number of years. I did one horror film in Mexico, *Blood Screams*. I did two other feature films. One was called *One Last Run*, the other was *Desert Steel*. But I mainly did non-fiction films. That's what I've mainly done throughout my career. A lot of different types of documentaries,

but I'd say many have been Cuba related since the early '90s. I mean, I'd say half of them have been Cuba related.

**Q. What was the impetus behind turning your attention towards Cuba?**

I lived in Mexico so I had an affinity for Latin America. I had lived in Mexico for one or two years, because back when I was first starting I edited a Mexican feature. That's where I got the idea to do *Blood Screams*. But I always wanted to visit a socialist country, and just when I was getting ready to go to the Soviet Union, it wasn't a socialist country anymore. That was 1989. So this friend of mine, he was an emergency room physician, he and I went to Cuba in 1994. And



we snuck in. You're not supposed to go to Cuba, right? I mean it's illegal to go to Cuba. So we went in through Mexico, and we were all scared; we didn't know what it was going to be like, we were doing something illegal. But it was great, and I had a little camera with me, and I shot a bunch of stuff. I didn't know I was making a film, and I came back to Los Angeles and I edited it, and it actually got distribution in the educational film

*All the films except for two of them were done illegally.*

market. It became the first of a series called *Cuba at a Crossroads*, which was a four part series that I shot in 1994, 1996, 1998, and 2000. So that kind of started the process, and I made a PBS film in 1997 called *Crossing Borders: A Cuban Returns*. And I did an Outdoor Life Network show [in Cuba], it was kind of a college-type show, that I started around 2007, 2008. The film that I'm just finishing — it's taking years to finish — is kind of a deconstruction of the Cuban revolution.

**Q. As you alluded to, it's a process for Americans to even be allowed to go to Cuba in the first place. What was the most difficult part of shooting a documentary in a socialist state?**

Well, that's a whole other thing. The first series I made back in the 1990s, *Cuba at a Crossroads*, I just brought a camera and shot a whole bunch of stuff. I had ideas about what I wanted to do, and just sort of went after it. And we shot

another thing for PBS where we just brought a camera and did it. Because of those films, I got hired by the New York Times to do a film called *Dreaming a New Cuba*. And, you know, they hired me because they didn't have a permit to shoot it. So I went down with a camera person, and she and I shot, but I was the producer, and they (the New York Times) said, "If you get caught, we don't know you." It was kinda like the CIA. Of course, in those days we were shooting tape, so I'd come back to my little room and clone the tapes, and hide the tapes. It was a wild shoot. I had all these hundred dollar bills stuffed in my clothes, because that's the money they gave me. At the very end of the shoot, I did get caught, and I got dragged into the office of the Interior Ministry Police. But I had gotten all the tapes out, because I had a premonition, and I met a guy about a day before and said, "Can you take these tapes out?" And I gave him some money. So he took them out and the film got aired.

All the films except for two of them were done illegally, from the Cuban point of view. Just sneaking around. And the only way you can do that is just to use small cameras, and you don't have big crews, and you just sort of go down there and do it. And if anybody catches you, you're just a tourist shooting shots.

**Q. You gave a lecture in Germany a few years back where you talked about "visualizing history as memory," and asking "what is history, through the people who actually fought in the revolution?" Why was it so important to get not only an accurate portrayal, but an authentic portrayal of**

## the revolution?

That's an interesting question, because I've thought about it a lot. You know when you read history — or when you write history, I should say — when one writes history or makes a documentary, I think you have to consider the fact that history is not just information. History is information, which is the mega story, you know the big

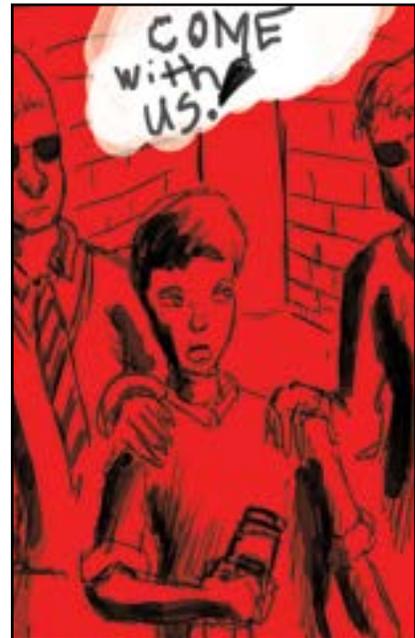


Illustration By: Lysander Romero

story. But it's also the little stories. It's the emotions. Emotions are history too. It's how people felt, what people did on the streets, et cetera. Primary information. So what I wanted to do with this new film is give you a little bit of both. A contextualization of history: an idea of what it was like on the ground for the people who were dealing with this, which was the people that participated in this history. I think about this a lot. For instance, you can say, "George Washington went across the Delaware River." But what was it like for one of the guys he was with? What's his story? How did he



feel about it? So I think history is a combination of the big story and the little story, of information and emotion.

**Q. Your earlier Cuba documentaries focused largely on the post-USSR situation and on the disconnect between modern pro-Castro and anti-Castro perspectives. Why turn your attention towards the revolution's history for *Cuba: A Forgotten Revolution*?**

It was just a different film. Previously I was focusing on the extant reality on the ground. I was dealing with history in a sense, but more how history affects the present day. But in the new film — the film ends in 1959. It ends when Castro comes into Cuba. So it's about who really formed the revolution. I think the film speaks a lot more than just to Castro and the Cuban Revolution, I think it speaks to who's writing history. And again, what is history? Facts and truth. For instance, the fact is that the American troops invaded Normandy, right? The truth is, from our point of view, they were liberating Europe, and the Nazis were really bad, and if they didn't do this the world would've gone back to the dark ages. That's our truth. But what if the Nazis had won the war? Eisenhower would be demonized, Roosevelt too, et cetera, et cetera. That would've been the truth. If you look at Cuba, if Castro would've lost, if Batista would've won, Castro would have been abandoned. But instead he became a hero, mainly because the history was written after 1959. And I think these other two guys are almost disregarded, but they were just as important in winning

the war. They just both happened to die, so they couldn't really write their own place in history. So I think the film speaks to how history is written, and how it's related to us. The facts are: Castro landed in a boat, he fought Batista and went off into the mountains. But there's a lot of truth too, and that has to be interpreted, you know, what that means.

*I knew they had been watching me.*

**Q. In the same film you juxtapose clips from old U.S. news reels with pictures and memories from the private collections of those who fought. What, in your opinion, is the biggest misconception most Americans have about Cuba and the situation there?**

Well the biggest misconception is that the revolution was won by Castro and Che Guevara and a small group of guys with beards up in the mountains who originally landed [in Cuba] with only 82 guys. As the story goes, they landed, and then after a week there were only 20 of them left, and two years later they marched into Havana and took over. They beat Batista, who had an army, by the way, of 30,000 men.

Castro's forces never had more than 300. How does a group of 300 guys beat an army of 30,000 to 40,000? It doesn't happen. What really happened is that Batista's authority was eroded in the cities, in the plains, by the underground, by the student movement. There came a point when Batista just disintegrated, and that's when Fidel came down and took over. So I guess the biggest misconception is that the revolution was won by

one group of guys, that it was a "Sierra-centric" revolution. It's part of the truth, they were there, but they were considered a symbolic army to a lot of people. Nobody ever thought they were going to beat Batista militarily, that's inconceivable. That's how history paints it, but it's not really the truth. The whole truth is something else.

**Q. The student involvement in the Cuban revolution shown in the film reminded me somewhat of what would happen in the U.S. a decade later. You lived through a lot of that, did you see any parallels while you were making the film?**

The thing about the 1960s is a lot of it had to do with the Vietnam War and the draft. The war was one thing, but the Vietnam War in combination with the draft was what caused the upheaval in the 1960s. And I believe it was mostly middle-class guys, including me, who just didn't want to go into the army, and didn't want to fight in a war. And so what's the alternative? If you don't want to fight in the war, you fight against the war.

But in Cuba, it was really fought by guys [in their early 20s and younger]. That's who was fighting the revolution. It wasn't people like me, it was people 17 to 25. Castro himself was only 33; he was a [relatively] old guy when he came to power. Frank Pais, one of my characters, was killed when he was 22, and he was the head of the whole underground in the whole country. I think that there was a different feeling, because number one, Batista was genuinely, genuinely hated, as were regimes that were before him. They were just sick of it, and people were fed up, and there was a lot of support



for a revolution. And that's one of the reasons why they won, not because of a bunch of guys up in the mountains.

**Q. Lastly, any crazy stories you can share from your time in Cuba? Sounds like getting arrested could be one.**

I got taken into the Interior Ministry. I didn't know what to do, so I had to go in. And remember I had been cloning tapes at night and hiding them. They took me

*I better get rid of all the evidence.*

to a room, three guys. You know good cop, bad cop, and a translator. I speak pretty good Spanish but I feigned not speaking any. They asked, "Who am I? Where had I been? What was I doing?" I couldn't mention anything about the New York Times, [who were funding the documentary]. So I said, "I'm a professor." And they said, "So where have you been?" I said, "I've been here, here, here, here, and here." They said, "Well, you've also been here," so I knew

they had been watching me. But anyway, they had me wait out in this courtyard for a bit. It was December but it was really hot. I waited for about an hour, and in that time I thought, "I better get rid of all the evidence," you know, about the New York Times. So I took out my wallet and took out the phone numbers, business cards and everything and started eating them. I didn't have any water, so I'm chewing on these business cards trying to get rid of the evidence. So eventually they called me back in. I had to sign a paper saying I had been bad and I wouldn't do it again and all that. They drove me back home. And I used to live in Mexico, and in Mexico you get used

to paying guys off. So I gave one of the guys a hundred dollar bill, and he just shook his head. You don't pay off Interior Police guys. They took the tapes but I had gotten the cloned tapes out, so the show aired and I was happy about it.

*Can you take these tapes out?*



Photo By: Janel Holt



Photo By: Alana Henley



Bottom: A fish market in Barcelona's port district near Port Olympia. The ultimate jackpot for a sweet tooth candy craving. Photo By: Nick Pacheco Bursten



# “THE FIST” of the Chicano Movement

By: Chanel Ward and The Star Editors

During his lifetime, the late Rodolfo “Corky” Gonzales provided a voice for the voiceless, hope for the hopeless, and fearlessness for Denver’s Chicano community when it was intimidated and afraid to stand up for itself.

Corky was born in Denver, Colo. on June 18, 1928, as the youngest of eight siblings:

two brothers and six sisters. Federico Gonzales, his father, was an immigrant from Mexico, who came to America in 1910, during the Mexican Revolution. After his mother passed in 1930, Corky was raised by his father who inspired Corky’s fight for Latino rights and equality.

Corky, a nickname given by his uncle compared his personality to the popping of a cork. Plus his name added to his personality in the boxing ring.

With a record of 64 wins and 11 losses, including one draw, Corky left his mark in featherweight, super featherweight and lightweight professional prize fighting. Corky was known in the ring for wearing a cape with two lightning bolts and a capital G. This was a piece of his wife’s wedding dress.

After retiring from boxing, he remained positive and resilient, which opened doors for bigger and better opportunities for fellow Chicanos.

In 1988, Corky was inducted in the Colorado Hall of Fame and again recognized by *Ring Magazine* as one of the top three featherweight boxers.

Appointed co-chair in Denver for the Viva Kennedy Campaign in 1960, Corky’s interests in politics flourished. By 1964 he served as director for President Lyndon B. Johnson’s War on

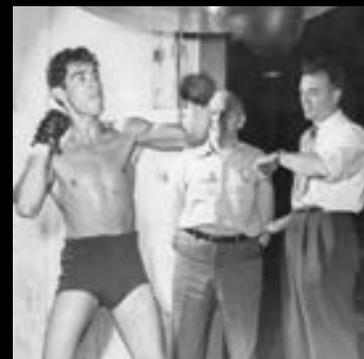
Poverty in Denver. Next he started the Crusade for Justice.

The Crusade for Justice’s main objective

was to improve the Chicano community as a whole, including self-improvement and quality of life for residents and students.

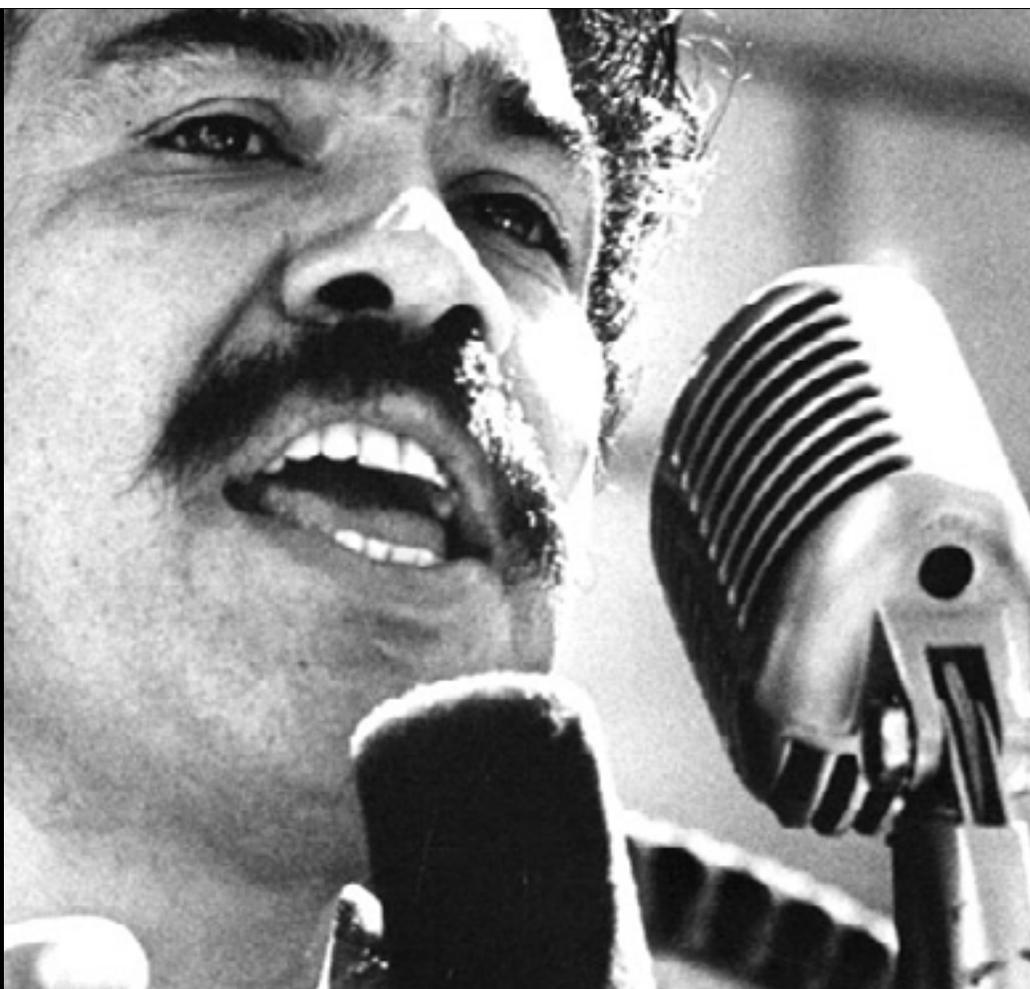
On March 19, 1969, 150 Latino students walked out of their classes at West High School after being treated unfairly by a teacher, who often used racial remarks during lectures. In addition to poor curriculum and lack of opportunity in bilingual

...heads of brave men  
who died for cause or  
principal, good or bad.



learning, students were fed up and decided to take action with the help of Corky and the other adult crusaders. Their protest was met with immediate violence from the police who beat, pepper-sprayed and arrested the young students and adult activists, including Corky.

According to a *Denver Post* article,



Gonzales tried to lead the student protesters off school grounds and across the street to Sunken Garden Park but 15 Denver police officers began hitting people with billy clubs and shoving others to the ground.

Although Gonzales was arrested during the violence, he was later acquitted of assault charges; however his voice and actions helped students get the rights and treatment they fought for. In fact his commitment to the community and students continues today.

In 2005, Corky, 76, died at his Denver home from heart failure.

Corky's name and vision will live on through the Rodolfo "Corky" Gonzales Library opening this fall, off West Colfax Avenue and Irvin Street.

Many opposed naming the library after Gonzales because of his violent past.

As 'the fist' of the Chicano community, Corky didn't believe in the easy way out. He fought for all, and had deep roots in Denver. Many Chicanos believe Corky changed lives forever. He was a fighter in the 'ring' and for his community.

In his 1965 poem, "I am Joaquin" Corky explains the core of the Chicano movement and the struggles and consequences people faced for equality.

"All were added to the number of heads that in the name of civilization were placed in the wall of independence, heads of brave men who died for cause or principal, good or bad."





# IS EXPANSION ON THE HORIZON?

BY NICK CROWN

TM

“Now is the time to expand...”

Is professional ice hockey on its way to the Pacific Northwest? The prospect of bringing an NHL team to Seattle had just a minute chance of coming to fruition only a few months ago. But with the Olympics fresh in fans’ minds, a decision to add not one, but a pair of teams should be announced early this off season. A prospect that will benefit the NHL, if they pick the right cities.

Last summer, during the NHL’s offseason break, the league reorganized their conference and divisional structure. The league went from two conferences with three divisions each, to two conferences with two divisions a piece. This realignment of the conferences was carried out in order to move the Winnipeg Jets out of the Southeastern Division, which was geographically appropriate prior to their relocation from Atlanta in 2011. Another major move was the Detroit Red Wings and Columbus Blue Jackets moved to the Eastern Conference. The Red Wings were previously the one team to play in the Western Conference despite being located in the Eastern time zone.

These three teams all saw improved schedules and significantly shorter travel times, but the new alignment has left an uneven number of teams. The Eastern Conference now has 16 teams, while the West only contains 14. Though in the past, Commissioner Gary Bettman has asserted that the league doesn’t have any plans to expand, this discrepancy between the conferences has opened talks about expansion for the league. The league is uneven and it would make the league more balanced if they added two teams in time for the beginning of the 2015-16 season.

There have been a few locations that have been thrown around as possible expansion locations in both the United States and Canada. Seattle and Quebec City are looking like the favorites, but Kansas City, Las Vegas, and Hamilton, Ontario have all been named as possible candidates as well.

Bettman acknowledged this week that he has been speaking with several groups in the Seattle area interested in purchasing a franchise. *The Seattle Times* has suggested that if a deal with the NHL is reached in the next six months, they could bring a NHL team to the city in time

*continued*

for the start of the 2015 season. The deal would likely include an agreement to start work on a new stadium as well. The team could play in Key Arena temporarily, which has been devoid of any professional sports since the SuperSonics left for Oklahoma City in 2008, until the new arena could be completed.

Though, this addition to the league would not solve the problem as it would still leave an odd number of teams in one conference. But where the second team is going to start up is less obvious. Meanwhile, Quebecor, a Quebec City, Canada based communications company, has already broken ground on a new 18,000 seat multi-use stadium that was planned with the hopes of attracting the Atlanta Thrashers before the team was sold and relocated to Winnipeg in 2011. This would bring NHL hockey back to Quebec City for the first time since the Nordiques relocated to Denver as the Colorado Avalanche in 1995.

The biggest issue that comes with bringing another team to Quebec City is geography. Despite the new team being the easternmost in the league, the league would need them to play in the western conference, or require another shift in the conferences in order to make them even at 16. This would result in either Detroit or Columbus moving back to the western conference.

Hamilton, Ontario has sought a team for years, but they have the hardest route of any to securing a team. Like Quebec City, Hamilton has the issue of being located in eastern Canada. The city also has the added issue of having two NHL teams, Toronto and Buffalo, within 100 miles. It is believed that at least one of those two teams would try to block any expansion into Hamilton.

As far as American cities, Kansas City is the most desirable geographically for a new Western Conference NHL team. The city even had a NHL team for a short period in the Kansas City Scouts. The Scouts

quickly moved to Denver, becoming the Colorado Rockies for six seasons before moving again and ending up as the New Jersey Devils. Kansas City could support another team, but it does not have a suitable venue or any plans to build one.

Las Vegas is another option, at least on paper. Ever since Wayne Gretzky was traded to Los Angeles in 1988, the league has expanded into several warm weather markets where hockey was previously absent. Though, that expansion has resulted in some problems over the past few years. A number of the warm weather teams have run into financial problems, with one team moving out of Atlanta, and another being forced to declare bankruptcy in Phoenix, the league would be better off sticking to more traditional markets.

Now is the time to expand. With minimal national coverage in the United States, hockey has been a tough sell for the casual observer in the past. But, with the recent Olympic tournament, combined with the league's new outdoor Stadium Series and annual Winter Classic, more Americans are tuning in to watch hockey games than ever before. The league should look to cash in on the excitement the sport is generating while it has America's attention. Expect to see an official statement from the NHL announcing the future expansion early this offseason.

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