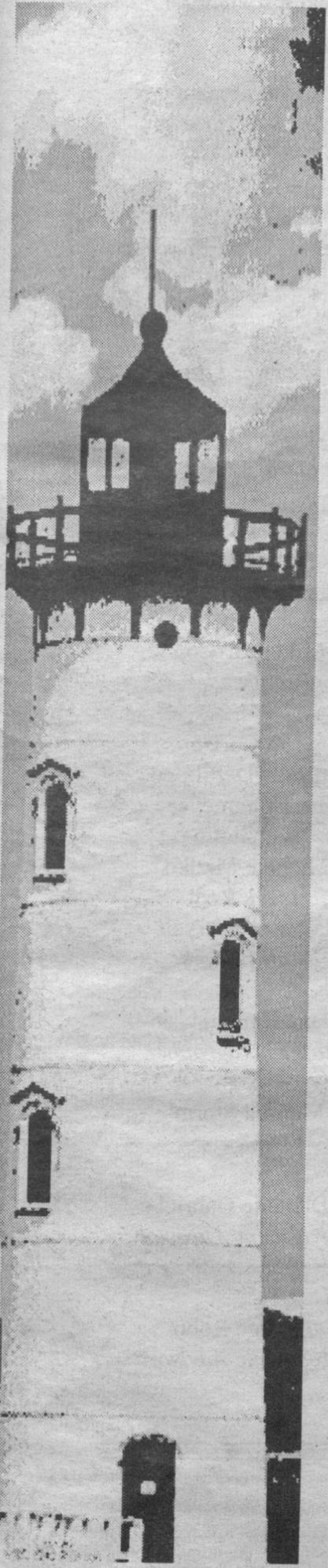




BEACON



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# Will ebonics change

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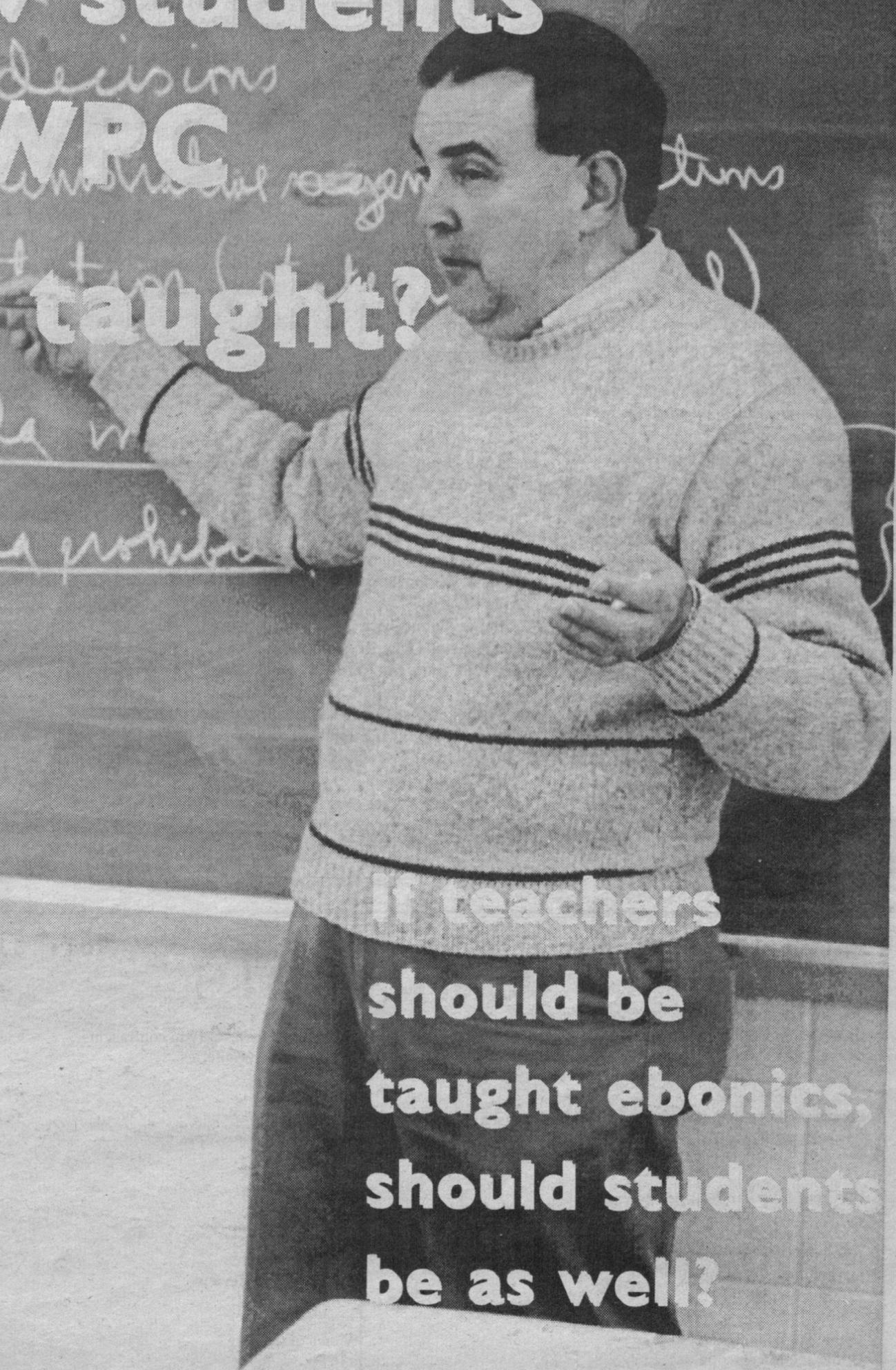
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**If teachers should be taught ebonics, should students be as well?**

**Opinion & Review**  
Page 18

**Hillary Clinton on the college experience**

**News**  
Page 4

**WPC campus not fully handicapped accessible**

# Women's History Month celebration to focus on creativity and change of women

By Matthew Halpern

In honor of the creativity of women, the William Paterson College Women's Center will celebrate Women's History Month, with events that recognize generations of women, individually and collectively, as meaningful members of history.

Meryle Kaplan, director, WPC Women's Center, sees the theme for the month, Generations of Creativity and Change, as a multidimensional agent for celebrating the accomplishments of women.

"The theme for the month is a way to see all generations of women, in the family and in history, personal and political," said Kaplan. "All of this is within our history, the idea of what has come before us."

Events for the month are designed to pay homage to women with different types of programming. Many programs are art or political related, Kaplan said. Speakers, musical and theatrical presentations are also lined up for the month.

"Many of our events are depictions of women generating creativity and change, in a variety of circles," Kaplan added. "We also use events from Women's History Month as bridges to African Heritage Month and Multicultural Awareness Week, highlighting all human rights related activities."

Women's History Month officially open up Tues., Mar. 18 with the Juried Womens Students' Art Exhibit, at 5:30 p.m. in the Student Center Art Gallery, followed by a presentation of the Guerrilla Girls. The Guerrilla Girls will speak about women's discrimination in the arts in the Library Auditorium at 7:30 p.m.

"The Guerrilla Girls are a major international group that's been fighting for the equal representation of women in the arts," said



Sylvana Meneses/The Beacon

In the Student Center Ballroom, Judy Gorman uses her guitar to illustrate the rich history of women in music

Kaplan. "They are highly effective as political campaigners; they are artists who wear masks all the time, exposing racism and sexism in the arts."

Sunita Sandosham will speak about Female Genital Mutilation on Wed., Mar. 19, at 12:30 p.m. in the Student Center Ballroom. According to Kaplan, this lecture will help to raise awareness about the hot international topic of control over a women's body.

As a nationally known scholar, feminist historian Sally Roesch Wagner will be in residence at WPC on Thurs., Mar. 20 and Fri., Mar. 21, to speak about extraordinary women

and teaching women's history. Wagner will perform two one-woman shows about Elizabeth Cady Stanton and Matilda Joslyn Gage, beginning at 4:15 p.m. in Hunziker Black Box Theatre.

"These two shows were chosen because these women lived in our metropolitan area and generations of both families are still in the area," Kaplan said. "This is a way for us to pass along oral histories, and important part of the generations of women."

During her second day at WPC, Wagner will offer a workshop entitled "Saving our Lives--Teaching Women's History." The workshop will focus on a variety of tech-

see HISTORY page 15

the  
**Beacon**

A NEWSPAPER THAT'S CLEARLY FOR YOU

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March 17, 1997

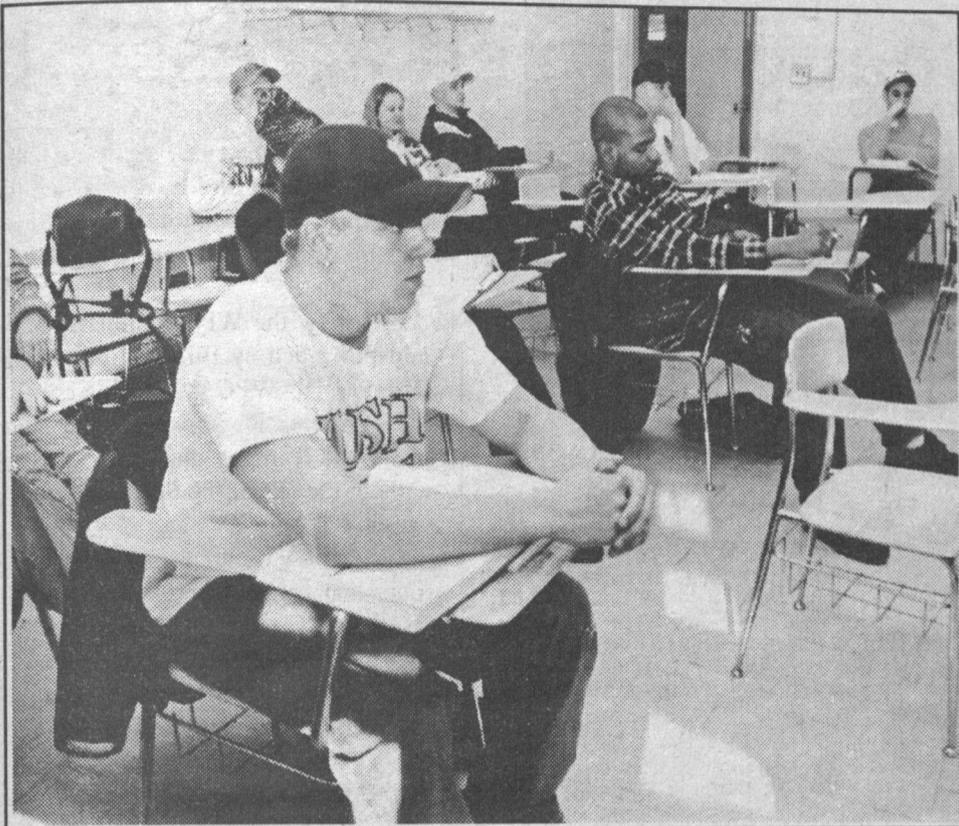
Vol. 61 No. 26

## Contents

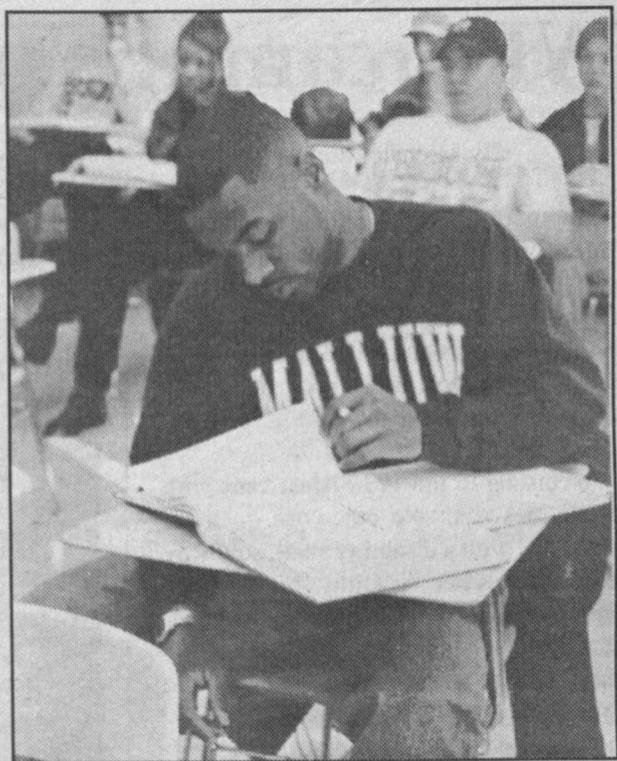
Women's history month celebration to focus on creativity and change of women	Page 2	Paintings offer a study in contrast at the Ben Shahn Galleries	Page 9
Ebonics -- more than just ebony and phonics	Page 3	Classifieds/Horoscopes	Page 14
WPC not fully handicapped accessible	Page 4	Personals	Page 11
Nerf Herder Strikes Back	Page 7	Opinions and Review	Page 18
Under the Microscope	Page 8	Views of the News	Page 19

**ON THE COVER** -- Will ebonics effect the teaching style of this WPC Political Science professor?

Sylvana Meneses/The Beacon



WPC students have opposite opinions about the recently labeled dialect . . . Students see ebonics as a hindrance in the classroom, making communication between all people more difficult.



Sylvana Meneses/The Beacon

## Ebonics -- more than just ebony and phonics

By Matthew Halpern and Pamela Langan

The term "ebony" is defined by the American Heritage Dictionary as the color black, and the word "phonics" is defined as a method of teaching, reading and spelling. Put these two words together and the result is "ebonics," a labeled dialect recently adopted by the Oakland, California Board of Education.

According to the *New York Times*, in December 1996, a task force was set up in the Oakland, CA school system to respond to low grade-point averages from Black students. The task force recommended many ideas to the board such as improving parent involvement and even student nutrition. The report and suggestions were given to the board, and a conclusion was reached rapidly.

The board concluded that as many as 28,000 black students enrolled in the system did not speak a form of standard English, but rather a dialect of English characteristic of African-Americans. The task force concluded that this language being spoken is hindering the students from learning proper English. This language could constitute the reason for lower grade point averages among the young black population in that school system.

In the *Times*, the group's grade point average was recorded as 1.8, the lowest out of every ethnic group. The black population accounts for 71 percent of Oakland's students in special education classes, and 37 percent in academically gifted programs.

According to an article in the *Salt Lake Tribune*, ebonics is just a new term used to describe a language which has been used since the time of slavery. "Gullah" is the name of a language said to be used by the slaves in order for them to communicate well enough with their owners. Characteristics of West African dialects are joined together with adaptable English words and form its own grammar and syntax forms. It has even been said that these different forms of African language enrich mainstream English. Credit for words such as gumbo, cola, jazz, ragtime, rap

and boogie-woogie are said to come from these dialects.

The goal of the board of education was to acknowledge that there is a grade problem among these students. However, they are not planning on teaching this form in their schools to the students, but rather to the teachers.

A resolution was unanimously voted on in favor that all teachers should be trained to respect Ebonics heard from their black students.

In order for the students to communicate better with the teachers when learning standard English, the board feels the instructors should be taught this slang which the students are speaking in order to correct them. If a slang word were to

Aguirre feels that the reason for this label didn't come from low grade averages, but rather a need to evaluate the school system. "Maybe the way of teaching English needed to be looked at better there," said Aguirre. "It seems like an excuse."

The details are not completely worked out yet about this resolution, but it has been recorded that teachers could receive merit pay for learning this black English to improve their communication with students. Already in Oakland, twenty-six schools have programs that train teachers to understand ebonics, and Los Angeles has programs in thirty one schools. Some members of the board of education have seen improvements, but some of the pro-

cate, it's serving a function -- all language serves a function," said Aguirre.

By recognizing the existence of ebonics, the Oakland Board of Education feels its students will be better able to acquire necessary English proficiency by utilizing a tongue natural to them. It is the understanding of the board that Africa Language System (ebonics) will help black students better master the English language.

However, WPC students have opposite opinions about the recently labeled dialect. Instead of being a vehicle to better teach black students, as the Oakland Board of Education members feel, students see ebonics as a hindrance in the classroom, making communication between all people more difficult.

Michelle Kennedy, a senior psychology major, defined ebonics as, "...broken grammar. It's not a different language, it's just people not using standard language."

Kennedy, a black female, is concerned about those who speak ebonics and attempt to get a job in the future.

"If you want to make it in this world, we have to communicate, and everyone speaks standard English," said Kennedy.

Should ebonics be utilized in the classroom by the teachers? Derrick Hinton, a freshman business major, doesn't think it will make too much of a difference.

"I think teaching the teachers is a waste of time because the students are going to have to learn standard English regardless whether they pass the class or not," said Hinton. "It's an ignorant way of speaking, and if they don't want to stop talking that way they're not going to whether the teachers understand them or not."

Hinton, a black male, also feels it wouldn't be effective because, "...if you were talking to your parents or teachers and they understood what you were saying, I feel you wouldn't care about correcting yourself because you know that the other person already understands you."

Briana Rosenthal, a freshman nursing major, agrees with Hinton, elaborating more on the opinion that nothing could be done unless the students work to learn

Maybe the way of teaching English needed to be looked at better there. It seems to be that with ebonics or any other form of speech, if it allows people in a society to communicate, it's serving a function -- all language serves a function.

--Angela Aguirre, chairperson

WPC Languages and Cultures Department

be used by a student in conversation with a teacher, the teacher would therefore understand what the student was attempting to say. The teacher could then explain to the student how their opinion could be effectively expressed in standard English.

Should a label have been put on this slang, distinguishing it from standard English? Angela Aguirre, chairperson, WPC Languages and Cultures Department, feels it shouldn't have been up to the board of education, but rather to the speakers of the language. "It's their own dialect," said Aguirre. "In order to discuss the topic it should be labeled, I agree, but the black community has a right to come up with a name proper enough."

grams haven't been evaluated enough yet so no documented reports have been released.

Individuals such as Barry Morganstern, chairperson, WPC Communication Department, feel this dialect should be respected just as any other would be.

"I think we need to respect the different ways of speaking," said Morganstern. "Ebonics isn't as much of an issue as the right of people being able to communicate in public the way they want to."

In agreement with Morganstern, Aguirre commented on the importance of language. "It seems to be that with ebonics or any other form of speech, if it allows people in a society to communi-

# WPC campus not fully handicapped accessible

By Michele Mielko

Members of the William Paterson College community have raised questions about accessibility for handicapped students on campus. Weather conditions up in the mountains combined with the difficult landscape of the campus here have left some wondering how accessible WPC is for handicapped students.

According to the 1990 Americans with Disabilities Act, "No otherwise qualified individual with a disability shall, solely by reason of his/her disability, be excluded from participation in, be denied the benefits of, or be subjected to discrimination under any program or activity of public entity."

The act also states that reasonable modifications to rules, policies, or practices can be made, removal of architectural, communication or transportation barriers should take place and auxiliary aids and services should be provided if needed.

According to the act, everywhere on a facility should be handicap accessible. This raises the question of whether WPC meets this requirement.

"As far as I know, yes," said Janet Barone-DeSenzo, coordinator, WPC Special Services. "There are two areas that are not accessible. As long as we make sure the areas are changed, we are in compliance with the law.

One of those areas is room 200B in the Science Hall. If a disabled student is scheduled for a class in this room, the

classroom will be changed to benefit that student as soon as possible. In reality, this solution does not run as smoothly.

Marc Molde, WPC student, was scheduled for a class in Science Hall room

under construction in the summer but for now remains unusable for handicapped students, adds Barone-DeSenzo.

The campus as a whole is handicap accessible with the use of the elevators in



According to the 1990 Americans with Disabilities Act, "No otherwise qualified individual with a disability shall, solely by reason of his/her disability, be excluded from participation in, be denied the benefits of, or be subjected to discrimination under any program or activity of public entity."

200B. Since he is confined to a wheelchair, he could not access that part of the building. He dropped the class after three weeks had passed and the room had still not been changed.

The other non-accessible area on campus is Shea Auditorium for the Performing Arts. This building will go

the WPC Student Center. If those elevators are out of order, that poses a problem.

On Mon., Mar. 3, not only was the main elevator in the Student Center out of order, but the service elevator was also broken. As a result, Molde could not get to the other side of campus, where his class was.

"After a while, they reset the service elevator," stated Molde, who added that it took thirty minutes for the elevators to start up again. "As a result, I was late to my mid-term."

Presently, the WPC maintenance committee, headed by Bill Siegrest, Assistant Director, WPC Facilities and Maintenance, is working on a way to make the campus handicap accessible without the use of the Student Center elevators.

"Right now we are trying to figure out a route that can be used," stated Siegrest. "Nothing is really concrete now." The route being contemplated will possibly be a walkway that runs from Wayne Hall, along Matelson Hall to White Hall and around the Towers.

Areas in which Molde has trouble accessing, that the administration may not realize, is areas with heavy doors. As far as the rest of the campus goes, Molde said he can "pretty much get around everywhere, but that's me. If someone had no use of their legs, it could be more difficult." He also states that WPC is a tough campus because of the terrain.

To make the campus easier for handicapped students to get around, Molde suggests getting ramps for Science Hall room 200B and installing electric doors on all campus buildings.

Molde stated that administrators can "be more helpful on campus, not to cater, but be a little more understanding."

## WOMEN'S HISTORY MONTH

### MARCH 1997

TUESDAY, MARCH 18

OPENING RECEPTION: JURIED WOMEN STUDENTS' ART EXHIBIT  
5:30-7:30 p.m., Student Center Art Gallery

Presentation and Discussion by the Guerrilla Girls, Conscience of the Art World  
GUERRILLA GIRLS

7:30 p.m., Library Auditorium  
Reception and book and poster signing to follow in the Student Center Art Gallery

WEDNESDAY, MARCH 19

Lecture by Surita Sandosham, President of Equality Now  
FEMALE GENITAL MUTILATION  
12:30-2:00 p.m., Student Center Ballroom

THURSDAY, MARCH 20

AND FRIDAY, MARCH 21  
FEMINIST HISTORIAN SALLY ROESCH  
WAGNER IN RESIDENCE

THURSDAY, MARCH 20

ONE WOMAN SHOW: MATILDA

JOSLYN GAGE

4:15 p.m., Hunziker Theatre  
ONE WOMAN SHOW: ELIZABETH CADY STANTON  
7:00 p.m., Hunziker Theatre  
Reception to honor the Gage and Stanton families to follow

FRIDAY, MARCH 21

SAVING OUR LIVES, TEACHING WOMEN'S HISTORY  
10:00 a.m., location to be announced

TUESDAY, MARCH 25

Presentation by Ellen Williams and Zeneida Disla  
WOMEN IN PRISON: BREAKING THE SHACKLES TO WOMEN'S SPIRITS  
2:00 p.m., Student Center Ballroom

Film Showing

THE JOY LUCK CLUB  
7:00 p.m., Student Center Ballroom

WEDNESDAY, MARCH 26

Lecture/Presentation by Dr. Alice Tait, Visiting Professor, Department of African-American and Caribbean Studies  
ROLE OF THE MASS MEDIA IN GENDER STEREOTYPING  
4:15-6:30 p.m., Library Auditorium

THURSDAY, MARCH 27

THIRD ANNUAL CELEBRATION OF WPC WOMEN  
Panel Discussion with Dr. Helen Struble and Dr. Catherine Tesar. "Sharing our Wisdom: Two WPC Alumni Women Talk About Their Lives"  
11:00 a.m.-12:30 p.m., Student Center Ballroom

Tributes, Entertainment, and Reception  
12:30-2:00 p.m., Student Center Ballroom

This program is the result of collaborative planning by the Women's Center, Feminist Collective, History Club, SABLE, SAPB, United Science Club, Phosphorus, Women's Studies Program, History Department, OME, and other members of the campus community. Most activities are sponsored collaboratively by the Women's Center, Student Government Association, SAPB, and other campus organizations. For further information, contact the Women's Center at (201) 595-2946

## Generations of Creativity and Change

**THE FRESHMEN CLASS**  
PRESENTS A  
**FASHION SHOW**  
**EXTRAVAGANZA**

**'A NIGHT OF SPRING MAGIC'**  
**SATURDAY, MARCH 22**

**S.C. BALLROOM**

**DOORS OPEN 8:30 p.m.**  
**SHOWTIME 9:30 p.m. SHARP!**

TICKETS WILL BE SOLD IN ADVANCE AT INFO DESK

DAMAGE: \$2 WPC STUDENTS W/ID  
\$3 OTHER STUDENTS W/ID  
\$4 OTHERS

funded by



# Ebonics -- more than just ebony and phonics

from EBONICS page 3  
standard English. "In my opinion," said Rosenthal, "people that talk that way are not going to listen anyway, they don't care, and if they did care they wouldn't be speaking like that. I don't think they would listen to correction no matter what."

Ebonics is a sect of the English language family. Acknowledging ebonics as a new language and classifying it as part of the Federal Bilingual Education Act, the Oakland Board of Education has shown that there may be a distinct language barrier in the United

States. Students who speak "ebonics" should have some understanding of the English language, since ebonics derives from it.

Ebonics is more than just ebony and phonics. According to the Oakland Board of Education, it is a vehicle to transmit sound and help black students better comprehend "standard" English. The next question to ask is how long before ebonics is used in New Jersey public school systems to help give a better understanding, as well?

**LET US KNOW WHAT YOU THINK??**

beacon1@  
frontier.wilpaterson.  
edu

## ATTENTION ALL STUDENTS!!!

As of Fall 1997 advisement and registration procedures will be changing on campus. Your PIN number will no longer be your date of birth. Your new PIN number will be provided only through contact with your advisor.

Come to an  
**Open Forum** with  
the **Provost and Executive Vice President** to:

1. acquire an understanding of the new advisement initiative;
2. find out how to acquire your PIN number for Spring '98 registration;
3. pick up a copy of "Smooth Sailing", your student advisement manual.

**Date:** Tuesday, April 1, 1997  
**Time:** 12:30 pm (Common Hour)  
**Place:** Science 200a

# HURRY!!



## Get Your Tickets to the Spring Dinner Dance 1997



### *"Reflections in Time"*

WPC Student \$ 20.00  
(*undergraduate & graduate*)  
Others \$ 30.00

**Date:** Thursday, April 24, 1997

**Time:** 7:00pm - 1:00am

**Where:** Florentine Gardens

River Vale, NJ

*Tickets Avail. at the Information Desk or at  
Student Center 332.*

*Any ?'s call 595-2697 Anne Li, Sr. Cls. Pres.*

# The Insider

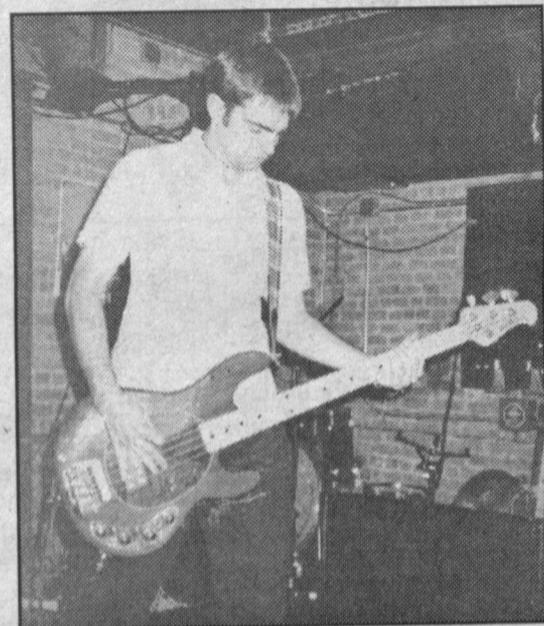
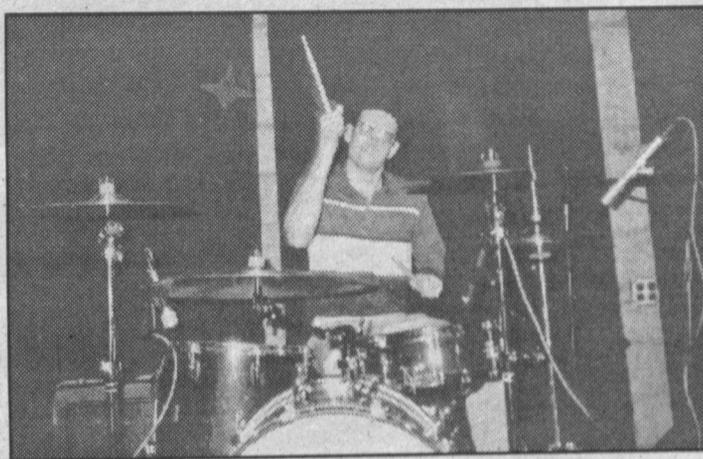
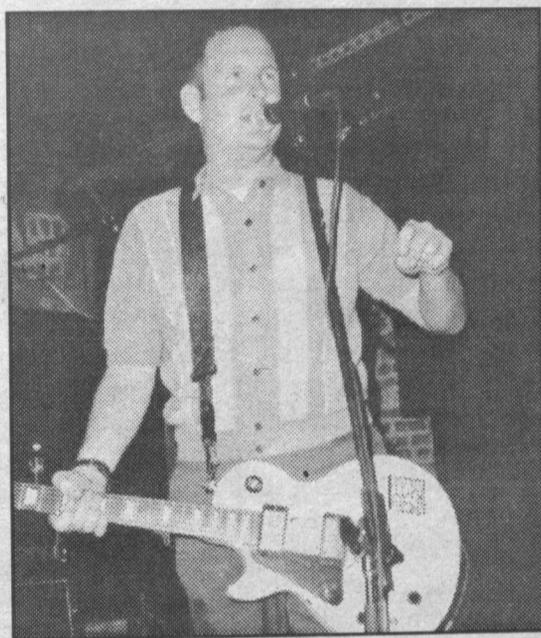
THE BEACON

MARCH 17, 1997

WAYNE, NEW JERSEY

Why spend the nights  
alone? Curl up with the  
Insider . . .

## Nerf Herder Strikes Back



Parry, lead vocals & guitar (left), Steve, drums & backing vocals (middle) and Charlie, bass & backing vocals of Nerf Herder

Tim Bornemann/The Beacon

By Tim Bornemann

Nerf Herder is a three-piece power pop band who have ridden a surge in popularity from their Santa Barbara garage to a record deal with Arista Records. Starting off with humble beginnings, a demo and one compilation appearance under their belt, Nerf Herder originally released their self titled debut on the independent label, My Records. From there, a song off of that album, "Van Halen," was picked up by alternative radio. The song was placed in heavy rotation and soon Arista Records bought the rights to the album from My Records, remastered and repackaged it.

Now Nerf Herder is past the novelty act. "Van Halen" is no longer flavor of the week and the band is getting ready to release the next single from the album. The song "Sorry" is the best track on their debut. This song, coupled with a recently filmed video that features Mark Hamill has the potential to launch Nerf Herder into the spot light once again. Though this time they won't be perceived as a novelty act. They'll be recognized as one of the premier power pop bands in the land; and rightly so.

**So, do you guys like Star Wars?**

Parry: Yeah. Our band isn't based on Star Wars, but there's been a lot of coincidences since we got the name. It's funny. We didn't think anyone would know where the name was from, but now that Star Wars has been re-released, it's a big thing. It's a big part of the shtick they have you talk about at a radio station. Now people are like "So, your name is from 'The Empire Strikes Back,' when are the new movies coming out?"

**What do you think about the Special Edition of Star Wars?**

Steve: It was really good. I like the scenes in Mos Eisley. I thought the Jabba scene was a little weird. He's a lot smaller than we remember, not quite as moist. But everything else was great.

**Here's the typical lame question that almost every band has to answer in almost every interview -- How did the band start?**

Parry: It's not a great story actually.

Steve: Parry and I just knew each other from the local music scene. Santa Barbara's a really small town, so basically if you're in your twenties and you're in a band, everyone knows you. We just talked about getting a band together for a while. We met Charlie and asked him if he wanted to jam with Parry and I. We played in Parry's garage and recorded an eight song tape.

Parry: We'd practice maybe once a week or something and the goal was just to play. I'm pretty old. I'm 29 now, I was 27 when the band started. I felt I was a little too old to be careering this. It was just a fun thing to do. I wrote for a paper, writing about music and I quit the paper to do something else. So the band helped me still be able to associate with all these people I met writing for the paper.

**Did you ever think that you'd end up on a major label?**

Parry: We were super excited to get picked up by a minor, or indie. When My Records was going to make our record, that was really exciting. We could have very easily come out with a CD and I'd still have 500 copies under my bed. I feel like I woke up one morning and was in the Olympics. I look to the side and see some buffed out guy in a Speedo. I'm there, my fat self in big trunks, thinking "What the hell am I doing here? Don't they know this is a joke?"

**When did you first realize that the band might get**

**big?**

Steve: It happened when Arista flew us out to play for Clive Davis. They flew us out to New York and put us up in a nice hotel. We were being taken out to dinner a lot, and management was involved. All these people wanted to be our manager. It was cool. All of us have always been in bands, but we never intended getting out of Santa Barbara.

Parry: I keep expecting someone from the record company to call and say, "Sorry, we made a mistake. We'll give you plane tickets home." Click.

**Was Arista the only label that courted you?**

Parry: No, we were being looked at by a couple of labels, but it came down to Columbia and Arista. We went with Arista because it was a good deal and our management company thought they would be the best.

Steve: The enthusiasm they showed was great.

Parry: And they hardly have any other rock bands, so we get quite a bit of attention.

**Why did you sign to a major at all?**

Parry: I don't know, it's funny. Ever since this whole thing started, when our record got played on the radio, it's just gotten crazier and crazier. The main thing was Joey at My Records really wanted to sell the record. I think he saw that was a good thing for him to do because it made a lot of money. But, he also felt we'd gotten past the point where he could help us. Plus, I've got nothing against being on a major. We haven't really been making decisions so much as we've just been going along with everything.

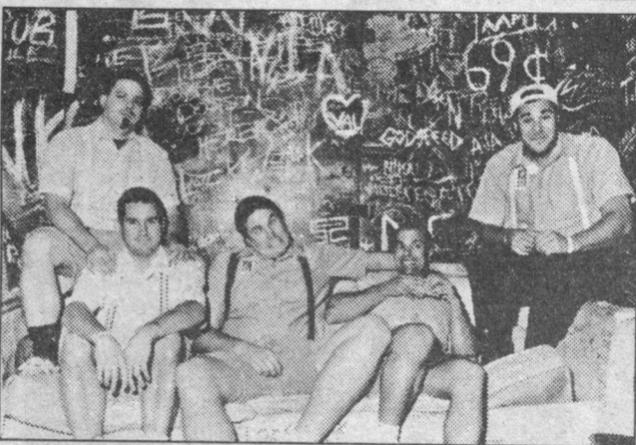
**Are you still allowed to do independent releases like 7"s?**

Parry: We never actually talked about it.

Steve: We have freedom, but it's so new and crazy

see NERF page 9

# Under the Microscope



**Pulley**  
*Esteem Driven Engine*  
(Epitaph)

While some baseball players spend their off season on the golf course, Scott Radinsky, who pitches for the L.A. Dodgers, sings in a punk band.



The former vocalist for **Ten Foot Pole** now fronts an all star line up with current members of **Strung Out**, **22 Jacks**, and **No Use For**

**A Name**, and ex-**Face to Face** bassist, Matt.

The fourteen tracks that make up *Esteem Driven Engine* are fast and extremely melodic. All of the members of the band have been friends for years which makes the record flow more smoothly, before you know it, it's all over and you're left wanting more.

What makes this record special is the work that Scott does with his voice and his mind. Radinsky has one of the best voices in Southern CA punk these days and he also proves that jocks as well as punks are allowed to have a brain. On the album's sixth track, "One Shot," he addresses his roots in punk rock and the fact that it's all selling out today. "This is it, my one shot at the big time, better make it count, stand up and be heard, cause I know if the radio plays this song, all the kids will buy it and I won't be cool anymore."

So if you're looking for a punk band of today who just isn't in it for the money, check out **Pulley** because, although Epitaph Records has been pumping out some real melancholy disks, this one deserves a chance.

(EE)

**starflyer 59**  
*americana*  
(Tooth and Nail)

The definition of hard: understanding the vocals on **starflyer 59's** latest release *americana*. Those who have experienced **Hum's** "You'd Prefer an Astronaut" have an idea of how difficult this can be. However, unlike **Hum's** album, *Americana's* main problem is not due to bad mixing.

Boosting the volume of the vocals on this album

could only do so much, because *americana* has a Dylanesque quality. The first six songs on this release sound like six long hyphenated words.

However, despite most of the lyrics being nearly inaudible, the vocals are still powerful. The vocals in "you don't miss me" sound sad and sincere as they should. While the vocals on the "voyager" sound arrogant and snooty like the music suggests they might.

Musically *americana* is reminiscent of bands like **Tripping Daisy**, **Smashing Pumpkins**, **Mazzy Star**, and **Sound Garden**. "you think you're radical" is definitely similar to songs by Mazzy Star. With the track's soft vocals and well placed slide Guitar, the similarities are easily noted. While "translator" begins very similar to a Smashing Pumpkins song. However, midway through, it begins to take on its own identity.

*americana* is not a rip-off of every good artist out there today. **starflyer 59** has demonstrated its ability to assimilate other bands' into the unique sound that is **Starflyer 59**. The vocals take quite some time to comprehend but the album is worth every second it takes.

(ND)



**Various Artists**  
*Little Darla Has A Treat For You, Vol. 6*  
(Darla)

**Little Darla's** five previous compilation volumes have been gaining indie rock appeal throughout the past two years. *Little Darla Has A Treat For You* is a quarterly release at the inexpensive price of \$5.98, and has housed such names as **Guided By Voices**, **Lady Bug Transistor**, **Sone**, and **The Heartworms**. The purpose of these compilations released four times a year is to introduce new music by spanning the globe (hence the logo, "Introducing new music from around the corner & around the globe").

It's hard to judge whether the success rate of actually introducing a wide spectrum of music is high or not. You see, while **Darla's** last compilation...*Treat For You* (Volume 5) was good, volume 6 sucks. Most of it is either mediocre mellow rock or ambient music. And considering that ambient/experimental instrumentations are at a constant rise of appeal, these experimentations are amateur. **Windy & Carl's** "Antarctica," **The Snowmen's** "Polar Bears," and **Flowchart's** "El Glacier-o" are all lengthy, casio-dominated ordeals that lead to boredom. Other bands like Japan's **Greengate** or **Orange Cake Mix** try a spice of rock with an ambient blueprint as the song's construction.

Not all is disastrous, however. While **Memphis' Cornfed** nicely puts indie rock and anarchy together in "Dancing Jimmy," **Trailer Bride's** alt-country twang of "Juke Joint" is nothing less than bittersweet. Plus, in the linear notes, you get a recipe for Ring-around-The-Tuna, which makes for a beautiful jewel-like entree salad for your luncheon of buffet table. It makes for a tasty delicacy at any family gathering.

(JG)

**Various Artists**  
*subUrbia Soundtrack*  
(DGC)

As with every motion picture these days, the release of the movie **subUrbia** would not be complete without an accompanying soundtrack release. At least on paper this album looks pretty amazing. **Beck**, a guy from **Pavement**, **Superchunk**, and **Boss Hog**, sounds like the making of an excellent album. Unfortunately the whole shebang fizzles out and has very few saving graces.

O.K., so it only has two saving graces. **Elastica** and **Stephen Malkmus** from **Pavement** team up for the opener "Unheard Music." It sounds much more like a **Pavement** song than an **Elastica** song. It's sweet, mellow and relaxing. Following this trend is the one other bright spot, **Beck's** "Feather in your Cap." Originally this was a short solo acoustic song that was released as the b-side of the "It's all in Your Mind" 7", but **Beck** rerecorded it during the **Odelay** sessions and added bass, drums, piano, and some new lyrics creating a quite impressive version. The album's worth it just for this song, if you're a **Beck** fan.

Two good songs, that leaves twelve that are complete wastes of space. **Boss Hog**, who are normally amazing, give us an annoying screaming disaster called "I'm Not Like Everybody Else." The normally upbeat rockers **Superchunk** apparently took some major sedatives before recording their contribution; "Does Your Hometown Care?" We're stuck listening to three (well, four if you count the **Thurston Moore** solo song) **Sonic Youth** tracks. It's really about time for these guys to call it quits, the creative juices stopped flowing a long time ago. And to top it off the usually unique and talented techno guy **U.N.K.L.E.** provides seven plus minutes of boring techno elevator music.

As stated earlier, if you're a real big **Beck** or **Pavement** fan, this album may be worth picking up. If you're not, don't even think about wasting your money.

(TB)



**Inch**  
*Dot class "C"*  
(Headhunter)

Straight out of the ever-popular San Diego, California area is the band **Inch** with their second release *Dot Class "C."* This four-piece rock, with a pinch of punk, band led by **Stimy**(guitar, vocals) shifts its sounds often. Hard-edged guitar riffs fade within moments, and lead way for **Stimy's** rough lyrics on songs like "The law" and "Shaking."

Unique, aggressive song structures on *Dot Class "C"* are familiar to a louder, harder, type of **Possum Dixon**. Songs like "Machone" and "Total Access" find **Inch** losing track of their main focus. Together since 1992, with two albums and some 7 inches under their belt, the band has toured with many bands including **Frank Black**, **Sponge**, and **Smile**.

**Inch** steps up and shows the experience they have together on this album but also shows how improvement is to come in the future. Punky guitar riffs keep the pace flowing through most songs. With only a few bad songs, **Inch** has put out a quality album. The band seems to combine good tempo changes in the songs but often becomes borderline pop. An overall success, **Headhunter** records, and **Inch** seemed to do it again.

(AG)

# Nerf Herder tees off with Arista

we really don't have time to do much.

Parry: We don't even have that many connections to do 7"s.

Steve: People have offered. I think in some mail we got someone said "Hey, I want to do a 7" with you." It's like, who are you?

What are the benefits and/or drawbacks of being on Arista?

Steve: The benefits are a lot of people working for us. The number of people helping at Arista and BMG is overwhelming.

Parry: I think it's funny for us to be on a major. All the stakes are up. Like us, I think we've sold 10 or 15 thousand records, which if we were on an indie would be really good. But, on a major, they're "you've gotta sell like three hundred thousand records to start making money." The whole scale of everything is blown way out of proportion. Do you feel any pressure to succeed?

Parry: They never tell us that they are worried. It's always "we've got this going on, and we've got that going on."

There's subliminal pressure, but they haven't sat us down and said, "Steve, it's time to grow a mustache. We think the mustache is going to sell the band, so you gotta grow the mustache." Nothing like that has happened yet. We'll see what happens when we go to record our next record. When the album went from My Records to Arista, why did the lyrics to the song "Easy Mark" change?

Parry: The My Records lyrics were thought up to get it recorded because we didn't have real lyrics at the time. They're from the Journey song, "Don't Stop Believing," and that was a legal problem. So they said we can't use those Journey lyrics. Journey actually gets some money for that. They'll probably get 100 bucks or something.

Also when the label changed, why was George Lucas taken out of the thank you's?

Steve and Parry together: He got dropped out?

Parry: We didn't know that. Wow.

Steve: We never intended that.

Parry: It's probably some mysterious person in the typography room just took it out. I don't know.

Who's the best golfer in Nerf Herder?

Parry: That would be me because i've had a few lessons. I only played once though. We don't really play golf.

So where did the whole golfer theme come from?

Parry: That was from the golf shirts. I used to always wear those shirts and people would see the song "Golfshirt" and be like "Oh you play golf, let's put a golf ball on the record."

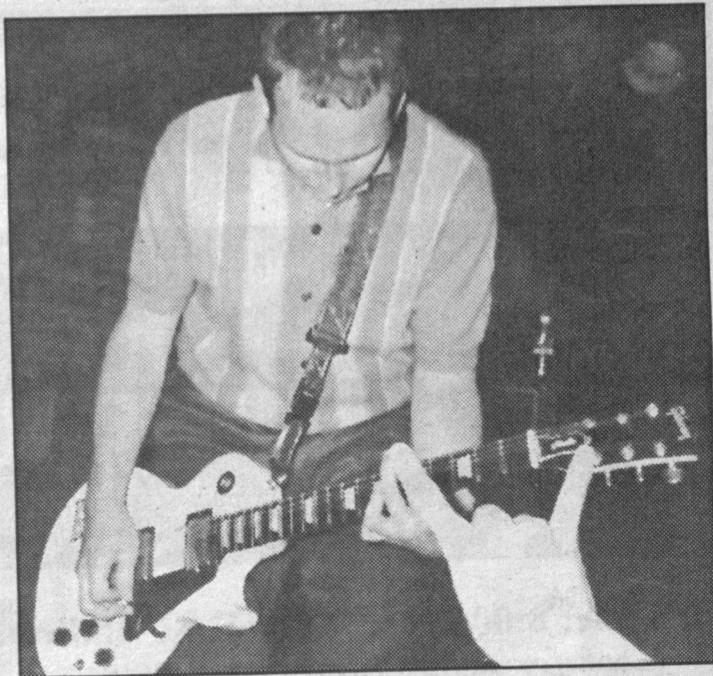
So is there any influence from the movie Caddyshack?

Parry: Caddyshack is a great movie, but we're not sampling it yet. I don't know how it works, maybe a little influence, the Cinderella story. That's a term that always comes up in interviews.

Are you sick of the song "Van Halen" yet?

Steve: I'm not sick of playing it, but I'm sick of talking about it.

What does the future hold for Nerf Herder, any new recording being done?



Parry impresses the crowd at the Mercury lounge in NYC  
Tim Bornemann/The Beacon

Steve: A double concept album...

Parry: All we're doing now is touring. The way the record company sees it and the way our management company sees it, any day that we're not playing a show, they're losing some money. So they keep us on the road in cheap motels, eating at Taco Bell.

Any parting comments?

Steve: Buy our record you college fucks, no I'm kidding. Don't print that. (Sorry Steve)

Parry: I've got a great recipe for pancakes. Mix some sour cream in the pancake batter. It's really good. But then you have to paint it on, you can't pour it.

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## Paintings offer a study in contrast at Ben Shahn Galleries

Rochelle Rubin and Marjorie Welish, two artists who share a similar choice of pallet yet represent contrasting styles, will exhibit their works at William Paterson College's Ben Shan Galleries from March 17 through Apr. 18, 1997.

An opening reception will be held on Sunday, March 23 from 3 to 4:30 p.m. in the galleries. Gallery hours are Monday through Friday, 10 a.m. to 5 p.m. Admission is free. The exhibit will be held in the South Gallery.

"Although Rubin and Welish share similarities, such as their use of primary colors and a certain sensibility in their use of the medium, their approach to painting is very different," explains Nancy Einreinhofer, director of Ben Shan Galleries. Welish "works in a very studied, analytical and logical manner" and Rubin's artwork is "intuitive, emotional and filled with mythological images of her own creation."

Welish, whose exhibit is

titled, "Selected Paintings 1989-1995," works in a diptych format. Her paintings "combine Mondrian's primary colors with the grid-based, systematic approach of Minimalism and add sufficient stylistic quirks to claim a spot in the painting-about-painting 'conceptual abstraction' of the last few years," says New York Times review.

Rubin, whose exhibit is called "Selected paintings from the Angel Series," uses bright reds, blues, and yellows to create images of winged creatures and fantasy.

Also on view in the Ben Shan Galleries from March 17 through April 18 are "Continuum Obscura," a one-person show of paintings by Laurinda Stockwell in the East Gallery.

For additional information, please call the Ben Shan Galleries at 201-595-2654.

# SAPB Upcoming Events

## "RANSOM"

Tuesday, March 18th



**Time: 8:00pm**    **Place: SC Ballroom**  
*(Look for scenes filmed at WPC!)*



Wednesday, March 19th

In honor of Women's History Month

**Surita Sandosham**

**President of *Equality Now***

discusses an important issue in women's lives:

**"Female Genital Mutilation"**

Time: 12:30 - 2:00pm

Place: Student Center Ballroom

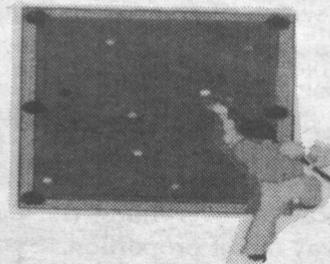
*Reception to follow*

## Pool Tournament

Thursday, March 20th

Time: 2 - 7pm

Location: Pool Room/Student Center



## "ANNIE"

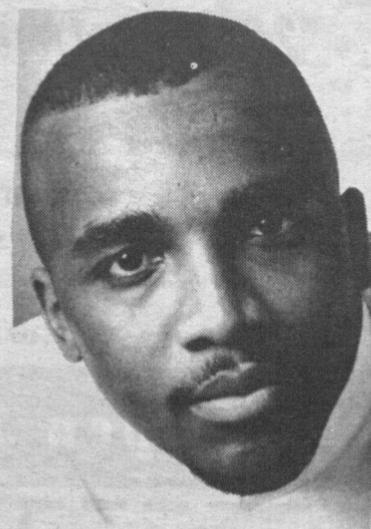
Saturday, March 22nd

Time: Bus leaves 12pm, Show starts 2pm

Cost: \$25 Students/\$35 Others

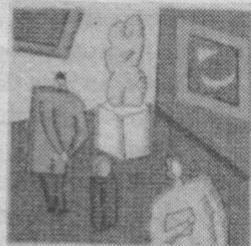
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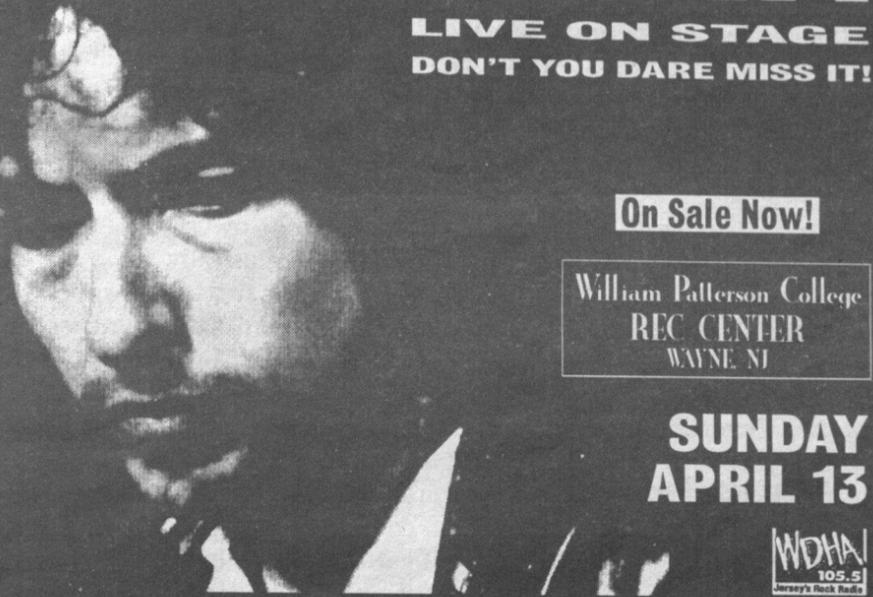
Student Center Rms 203,4,5

*Reception to follow*

*Sponsored by SAPB and BFA*

# BOB DYLAN

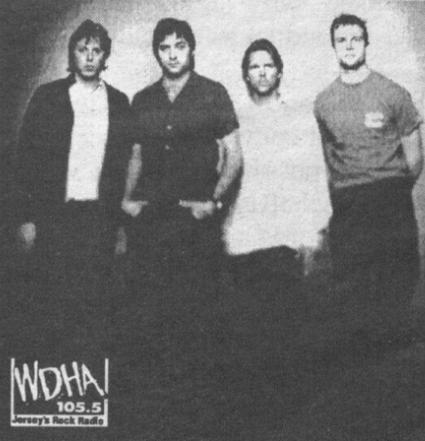
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# UNDER THE MICROSCOPE, AGAIN

from MICROSCOPE page 8



**pedro the lion**  
*whole*  
(Tooth & Nail)

Four words to describe **pedro the lion's** EP *whole* Melodic, harmonic, powerful, and insightful. Pedro the lion has all the ingredients of a seasoned band.

David Bazan, lead singer, has a voice similar to Adam Durritz of **Counting Crows**. Fans of Counting Crows will not only enjoy the vocals of Bazan but the music and style of Pedro the lion which are in general very similar to Counting Crows.

However, Pedro the lion's music surpasses that of Counting Crows. This is clear with lyrics like: "the sun shines / leaves blow / and my hope like autumn / is turning brown." The five songs with lyrics on *whole* are filled with tidbits like this. Unlike many releases today *whole* is not filled with meaningless gibber; every lyric exists for a reason other than its sound.

The title of the extended play, *whole*, is more like a wish than a summary of what the songs are about. "Fix," "almost there," and "hole" are all about heroin addiction. For instance the song "fix" conveys the struggle to stay in "control" of one's addiction.

The verses of "fix" show the hope an addict feels. "Felling self-sufficient / it's nice to finally be in control / i'd have it no other way / i do it when i want to let the good times roll / each and every day."

But at the same time the chorus shows the truth of

the matter. "My friend down on the corner says it's gonna be alright / he's handing me a needle / he sells me a fix / he says i'll see you here tomorrow."

Pedro the lion's *Whole* is an exceptional extended plays. Most EPs are not worth their cost. But this EP certainly is.

(NCD)

**Thumbnail**  
*Red! Dead!*  
(Headhunter)

**Thumbnail** successfully combines the elements of noise-rock, hardcore and emo to form a sound that is comparable to **Black Flag** and **Fugazi**. Despite being able to pick out their obvious influences, Thumbnail comes off as a rough, raw punk band that has their own original sound.

*Red! Dead!* is filled with distorted guitars, distinct bass lines, and David Burns continuously abuses his drums throughout the entire album as he pounds out loud, bangy beats. Thumbnail's impassioned vocals hint at their own personal politics in songs like "An Anthem to Everything", "Textbook Deviance", and "General Observations". Despite their abrasiveness at times, the band slows it down on tracks such as "Kiss You Well" and "Insect Sex Trap", and in doing so demonstrate that they play this style equally as well.

Thumbnail's second full length album is a total success. This Arkansas band rises above the numerous bands that take their inspiration from Fugazi, and through their blend of noise-rock and hardcore punk, Thumbnail leaves quite an impression.

(DR)

**U2**  
*Pop*

When classifying popular rock bands, we can safely shelve them all under three main categories: bands which release overly-ambitious albums and fail in their contrived attempts to redefine rock music; bands which (usually accidently) actually do take rock music to a new levels of expression and significance; and bands who follow the current marketing trends in the hope of cashing in fame and for-

tune. And then there's **U2**, a band which stands completely alone in its album-by-album quests to rediscover its own artistic potential, and, in a sense, start all over again with each new release. *Pop* is no exception. And in what has become the custom, in the time since 1993's *Zooropa*, U2 gave its fans absolutely no real clues as to what the members had been up to musically.

When U2's first album appeared in 1980, the band joined the ranks of countless music predecessors and began their own search for that proverbial core of the human self. Arguably, they found it in 1991's masterpiece *Achtung Baby*. Since then, they have been trying, in no way banally, to deal with the apparent contradictions and responsibilities that come with human life. On *Pop*, "Last Night on Earth" watches helplessly as these very responsibilities breed a dangerous anxiety in an individual. "Gone" tries to make sense of the bad decisions made by another individual as a result of the contradictions.

*Zooropa* ended with Bono's return from wandering away from his deepest convictions. *Pop* ends with Bono faced with the possibility that he will once again be driven from what U might be no more than false security. If the words and music are settling, then U2 has truly captured life in a most honest light, and if we are to take it as a piece of musical art, we must find what is beautiful in it as it relates to ourselves. And when it comes right down to an honest analysis of the band's *Pop*, U2 as four human beings might not have been up to much more or much less than any of us have after all - and they are not afraid to let that show, even if in a context of truly artistic magnitude.

(KK)

**Ten Foot Pole**



*Unleashed*  
(Epitaph)

Although their former lead singer Scott has moved on, **Ten Foot Pole** is back with the follow up to their Epitaph debut, *Rev.* Guitarist and principle song writer Dennis has taken over vocal duties and does a pretty good job at his new profession. The music is the same punk rock that has defined the band as well as the label, but Dennis's voice breathes new life into this four man outfit from Simi Valley, California.

The songs on *Unleashed* tackle a number of issues including a homeless activist's plight against police abuse and a novelist whose inspiration springs from embracing suffering. A bright boy with Attention Deficit Disorder who has problems with his fellow classmates and his pill-popping mother is the focus of the album's last track "A.D.D." "Please let me take them I don't want to be an idiot. Now mommy takes my Ritalin, there's not enough for me she said. All the other moms take them, I think it's not just mine. I don't know if she's smarter now, but at least she's feeling fine."

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# UNDER THE MICROSCOPE CONTINUED

from MICROSCOPE page 12

With over a hundred shows lined up, expect to hear more from these fast paced punks within the next few months. Scott may be gone, but that won't stop Ten Foot Pole from rolling on right where he left off. If Pennywise, Bad Religion, or bands of the sort are in your CD catalog, *Unleashed* may be a pleasant surprise.

**Nuno Bettencourt**  
*Schizophonic*  
(A&M)

Four months after the break-up of *Extreme*, guitarist and songwriter **Nuno Bettencourt** released his long-anticipated solo effort, *Schizophonic*, offering 15 new tracks written, arranged, recorded and performed by Bettencourt himself.

Covering a multitude of topics ranging from relationships and childbirth to AIDS and death, the album, which features Bettencourt in drag as Marilyn Monroe on its cover, begins with the first single, "Gravity." In it, Bettencourt starts with a raspy gnarl of lyrics a la Scott Weiland (*Stone Temple Pilots*) as if he's singing through a megaphone, and follows with a mix of fast guitar riffs and catchy refrains. "Swollen Princess," written after the birth of Bettencourt's daughter, attempts to explain from the newborn's point of view, her arrival and longing to return "back inside" because life, she's heard, "is a fatal disease."

Much of the inspiration for the record, it appears, is derivative of Bettencourt's 2- 1/2-year relationship with his wife, Suze, lead vocalist of the Australian band *Baby Animals*, who, incidentally,

appears in the track "Crave." In it, Bettencourt describes, in a Paul McCartney-sounding voice, the feeling of craving someone who is far away. "I've finally found the difference between/ A kiss and germ warfare . . . My body craves your touch," he promises as his guitar relays soft, sweet chords strikingly reminiscent of *Extreme's* "Unconditionally."

Also featured on the album is Gary Cherone, Bettencourt's ex-bandmate and ex-lead vocalist of *Extreme*. Cherone, who has since joined *Van Halen* following *Extreme's* disintegration, collaborated with Bettencourt in the writing of two songs: "Pursuit of Happiness" and "You." "You," another relationship song, has Bettencourt and Cherone singing in harmony the way *Extreme* fans recall them the most, about how the little things in life can bring thoughts of love (or a loved one) to mind.

Undoubtedly, the masterpiece of the record is "Confrontation." Its juvenile lyrics about Jesus Christ, Abe Lincoln, Superman and Robinhood question whether these "kind," "brave," "strong" and "generous" men, respectively, did what was necessary of them in their lives. The lyrics, however, cannot hope to achieve what Bettencourt's music can on its own. *Schizophonic*, with its ground-breaking musical endeavours and Bettencourt's incredible ability to write a wide variety of music, is clearly indicative of that.

(DG)

**John P. Strohm and the Hello Strangers**  
*Caledonia*  
(Flat Earth Records)

John P. Strohm and his four-member Hello Strangers produce an element of infectious, alter



na-country and blues on *Caledonia*. J.P. Strohm was once a member of *Antenna*, *Velo Deluxe*, *Blake Babies* and *The Lemonheads* before soloing and joining forces with *Hello Strangers*. Other members include: Steve Woods, vocals and guitars; Dennis Scoville, fiddle and pedal steel guitar; Mitch Harris (of *Velo Deluxe*), drums; and Glenn Hicks (of *El Nito* and *Lisa Germano's Band*), bass. Together the quintet formulate a blend of blissful pop, swaggering country and a soulful blues.

*Caledonia* is fourteen songs of dominating slide guitar, fiddle and soft acoustics that garnish the dramatic vocals of Strohm throughout. Strohm and the Strangers tread the path of country music, sprinkled with an alternative groove, as found in "Love Theme" or the fourteenth untitled track, and topping it with a soft-fiddle solo or slide like in "Kill the Lights" or "Freightliner." What's left is a countrified, twangcore that bumps heads with a hillbilly, honky-tonk aesthetic. While "Powderkeg" is southern-influenced, grassroots, "Thelma" is a lo-fi tear-jerking gem with Strohm's stark lyrics, an acoustic guitar and piano.

(JG)

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**To the best Big** -- Thanks for everything. I don't know where I'd be without you. I love you. Taryn.

**To my little Olympia** -- Good luck. Stay strong. Remember I'm here for you. Love, Michelle.

**To Xi's** -- Love you guys. Let's have fun this semester. Xi's rule. Love Michelle.

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# Natasha's Stars

**Aries**

(March 21 to April 19)

Don't listen to a friend's advice since it's off the mark. You are upset when unexpected guests drop by without so much as a phone call later in the week. However, this could be fun so try to be more flexible. The weekend looks good for quiet activities.

watch expenditures.

**Leo**

(July 23 to August 22)

A certain someone in your social sphere is just handing you a line. It's best to maintain your distance and remain skeptical. Don't let flattery sway you. In business, make sure your goals are realistic.

**Sagittarius**

(November 22 to December 21)

In your pursuit of pleasure, be careful not to take unnecessary risks. In romance, you have a tendency to be a bit impulsive this week -- which could lead to trouble. Try to be more careful.

**Virgo**

(August 23 to September 22)

You spend some time this week tapping your shoes, waiting for someone who's not on time for an appointment. Be careful of someone who promises more than can be delivered. This weekend, avoid mixing business with pleasure.

**Capricorn**

(December 22 to January 19)

You have time to socialize this week. Yet, you need to spend some time on a work-related project early in the week. Curb your tendency to spend too much when shopping for the home.

**Aquarius**

(January 20 to February 18)

You're having a difficult time making up your mind this week about a purchase you're considering. Seek out family members' opinions. The weekend favors moderation while out socializing.

**Libra**

(September 23 to October 22)

In considering your social options, make sure you honor obligations you'd made previously. A financial proposal made this week is really just a long shot. Generally, this is not a good time to gamble.

**Pisces**

(February 19 to March 20)

Epicurean delights appeal mightily this week. However, exercise some restraint, or you face a stringent diet at a later time. This weekend, keep lines of communication open with family members.

**Scorpio**

(October 23 to November 21)

Sift through your social invitations and use discretion. If not, you'll find yourself yawning through a dull, uneventful social gathering. Extra expenses arise in connection with travel for those on the road.

**Cr.**

(June 21 to July 22)

It's not a good time to share those innovative ideas you have for business this week. Someone is just waiting to take credit for them, leaving you out in the cold. If shopping this weekend,

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# Campus community presents Women's History Month

from HISTORY page 2  
niques to help bring a strong women's history curriculum into the classroom, said Kaplan. Contact the WPC Women's Center for time and location.

"Women in Prison: Breaking the Shackles to Women's Spirits," a presentation by Ellen Williams and Zeneida Disla, will take place at 2:00 p.m. in the Student Center Ballroom on Tues., Mar. 25. The program will feature dramatic reading about women's lives in prison, said Kaplan.

The Student Programming Activities Board (SAPB) presents "The Joy Luck Club," a

movie by Amy Tan, on Tues., Mar. 25 at 7:00 p.m. in the Student Center Ballroom. According to Kaplan, the movie was chosen because it is "such a wonderful example of multiple generations in the family."

Alice Tait, visiting professor, WPC department of African-American and Caribbean Studies, and specialist on gender issues in mass media, will speak about the role of mass

media in gender stereotyping on Wed., Mar. 26 at 4:15 p.m. in the Library Auditorium. Tait will incorporate both gender and race

regarding mass media and gender stereotyping," Kaplan said. "She has done a lot in terms of racial stereotyping and can also focus on relevant racial issues."

In conjunction with the WPC Alumni Association, Thurs., Mar. 27 will feature a celebration of WPC women. Helen Struble and

Catherine Tesar, WPC alumnae, will share their wisdom about life with members of the WPC community.

This celebration of WPC women is also a time for members of the college community to recognize important woman figures in their life.

"During the celebration of WPC women, we encourage people to fill out tributes to ordinary women to recognize the wonderful contributions of women," said Kaplan. "This is our tradition, at the culmination of the activities, we celebrate our community of all people."

Mar. 27 is also the deadline for the Women's Center Writing Contest. For more details about the contest, please contact Kaplan at the WPC Women's Center. Winners of the contest will be invited to read their works at special reading on Thurs., Apr. 10, at 12:30 p.m.

While the celebration of WPC Women will close the Women's History Month activities for March, there is one more program being presented as part of Women's History Month. On Thurs., Apr. 17, at 12:30 p.m. in the Martini Teleconference Room, Hobart Hall, Suzanne Pharr, author and lecturer, will give a public address entitled "Fighting Heterosexism, Moving Toward a Diverse Community."

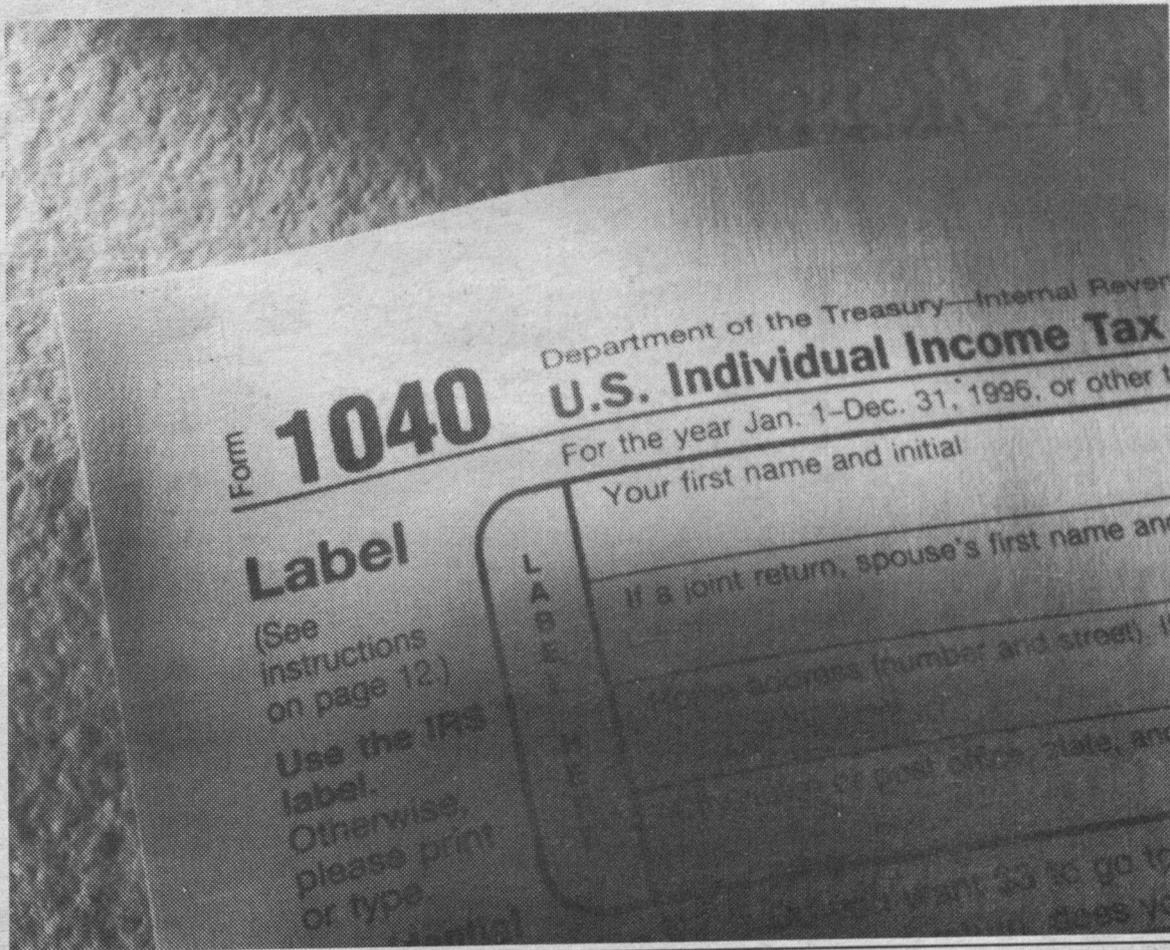
"All these events are collaborative efforts with many organizations on campus," Kaplan said. "Many people know it is Women's History Month, and many groups have ideas about participating in events because it represents so much of the campus."

All events are free and open to the public. For additional information regarding the events planned for Women's History Month, please call the WPC Women's Center, at 595-2946.

All these events are collaborative efforts with many organizations on campus.

--Meryle Kaplan, director, WPC Women's Center

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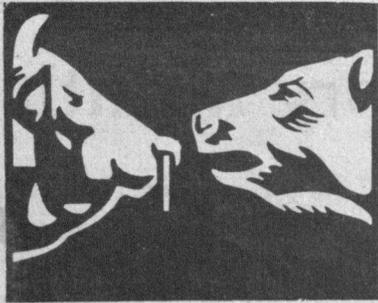
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Generally, you can only deduct travel, meals and entertainment, and automobile expenses if you're not reimbursed by your employer, or if you receive a flat rate reimbursement that your employer includes in your W-2 income. If you are required to provide your employer with documentation and receipts as you would for the IRS, the reimbursements you receive will not be included in your W-2 income. If you are required to provide your employer with documentation and receipts as you would for the IRS, the reimbursements you receive will not be included in your W-2 income and you cannot deduct them. Expenses that may qualify for the deduction include those for business travel away from home overnight, transportation between different work locations in the general area of your home, and business meals and entertainment. Only 50% of the cost of meals and entertainment is deductible, whether you're entertaining business clients or dining alone while traveling on business.

You can also claim a deduction for unreimbursed employee education expenses if they meet certain tests. The education must be required by your employer or by law in order to keep your current salary or position, or it must maintain and improve the skills needed in your present job. However, education expenses are not deductible if they help to qualify you for a new trade business, even if you don't intend to enter that business. Deductible expenses include costs for tuition, books, supplies, and certain related transportation expenses.

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# OPINIONS & REVIEW

## Training for the 21st Century at WPC

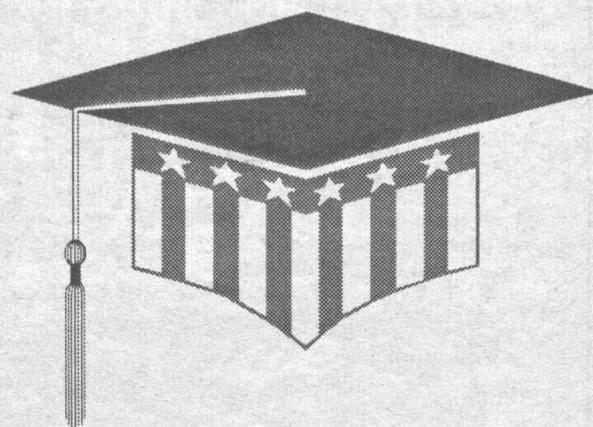
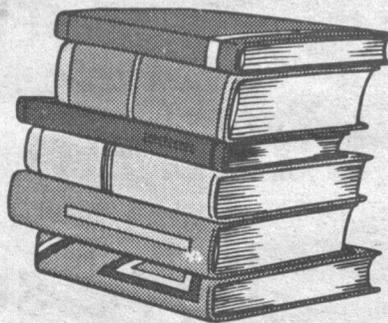
BY HILLARY RODHAM  
CLINTON

A few months ago, my daughter Chelsea and I went on a college tour. As we visited dormitories, libraries, and lecture halls, and looked over flyers advertising plays, clubs, and special speakers on campuses, I was reminded of the great opportunities college can offer to those lucky enough to go.

I began my own college career more than 30 years ago this Fall. I remember the excitement – and uncertainty – of moving far from home, of leaving my parents, brothers and best friends back in Illinois. I remember feeling anxious about which courses to select from a catalog of hundreds and refining time for all of the clubs I wanted to join. (One of those was the Republican Club!) I remember worrying about how I would balance all of these new commitments with time for friends, much less time for sleep and meals.

I was just beginning then – as many of you are today – the never-ending process of searching for the right balance in my life, of filling my days in ways that were true to my own interests and to my responsibilities to the larger community.

In these four years, you will have unprecedented opportunities to pursue



your true interests, to nurture your own intellect, to express your own ideas. But, college is also a place to discover how much more you can achieve when you work as part of a larger community. It's a place where people of different tastes, attitudes, and aspirations learn to live together, to share care packages, and problem sets and to respect each other. College, with the friends you make, the teams you cheer for, the clubs you join, is a place to learn the importance of community and of civic responsibility.

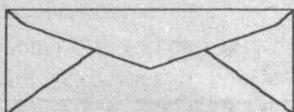
You will live the bulk of your life in the 21st century. You are already living in a time of great change and transition. Your challenge as an adult will be to lead the next generation of Americans safely into a

21st century that continues to honor the ideals of democracy that have made our country the strongest and freest in the world. I believe you must do that by taking responsibility, creating opportunities and strengthening our communities.

Few colleges will claim that each of their newly-minted graduates is fully prepared to meet the challenges of the real world. But if each of you leaves campus with a greater sense of what it means to be and act responsibly as a part of a larger community, then you will have gained the most important tool you will need as you chart your own – and our country's – course to the future.

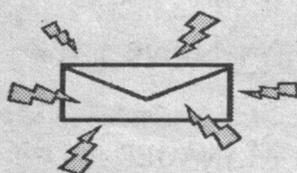
– Hillary Rodham Clinton is the First Lady.

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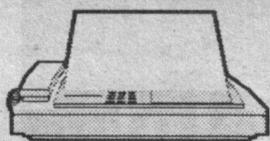
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## Mailbag

### Mr. Molde Deserves More Respect from WPC

To the Editor:

I am writing to support the statements made by Mr. Marc Molde, about the incident which happened to him. I find it downright disgusting that the campus police seem to always make time to tow cars away, or place overpriced tickets on them, but they don't possess enough common decency to help someone stranded in a wheelchair. Even if the guy were a piece of scum, there should still be enough compassion for our fellow man to prompt these officers to act accordingly.

Mr. Molde is a respected person on this campus. He gives to the community, in the capacity of a STC supervisor. He is one of the few supervisors that aren't conceited with their knowledge of computers. I have been assisted by this young man on a number of occasions and I have also witnessed him assisting others. I also know that Mr. Molde gets himself back to his room, often after 1:00 a.m., when he closes the computer lab at night. As a result, the STCs usually take

turns waiting with him, then aiding him if he needs any assistance. This is especially essential in inclement weather when his hands get too cold to roll his wheels or when it's raining, and he can't keep a sufficient grip on the wheels. Don't most schools have vans that are used to transport disabled students? When we have spare vans just sitting there, outside of Matelson Hall, why can't one be designated for this exact purpose?

I don't feel that he's asking for anything special, especially considering his worth on this campus.

I feel that something must be done to right the wrong done to this brother, something that shows the commitment of the school to its disabled students on campus.

Curtis Fields

### Don't Feed the Cats

To the Editor:

By now some of you may have noticed at least three signs placed on the exterior of the Student center asking you to please not feed the cats. All of those signs were posted by a representative of the Wayne Animal Shelter. All of the

signs clearly stated that we were attempting to trap the cats to have them spayed and neutered, not euthanized. And yet, all of those signs have been torn down. Not only have the signs been removed, but people have continued to feed, leaving behind piles of dry cat food.

The Student Alliance for Animal Rights is desperately trying to control the feral cat population on campus. In one month we've managed to trap nine adult cats and one kitten. Of those nine adults, six were females. Those six adult female cats could have produced as many as 48 kittens (four kittens per litter, two litters per season). We've done a lot already, but we have even more to do. We have the support of both the Wayne Animal Shelter and the Humane Society of Bergen County. We need the support of the entire college community. Please do not continue to feed the cats. You're not helping them by feeding them. We certainly won't let them starve, but they have to be hungry to go into the traps. We have to trap them, so we can spay them and neuter them. We will not euthanize. We only want to prevent the birth of dozens of unwanted kittens; kittens who can

starve, who can become sick and who will continue to reproduce.

If you have any questions, or if you simply want to help us help them, you can attend our weekly meetings every Thursday in the Student Center, Room 215 at 3:30 or you can reach me at home at 423-4952.

Natasha Weber  
President  
Student Alliance for Animal  
Rights

### Everyone Faces Struggles, Not Just Homosexuals

To the Editor:

I am writing in reference to an article in your publication (March 3, 1997, by Thom Brooks). I was extremely disgusted by the author's portrayal of the struggles of the homosexuals in everyday life. They may have many problems and hardships in society, but so does every other minority in this country. For the author to blame the so called "Right-Wing extremist Republicans" for these problems is absurd. The reality of the matter is everybody has to cope with

CONTINUED ON NEXT PAGE

# VIEWS OF THE NEWS

## An Unnecessary Probe Headed for the White House

BY CARL ROWAN

Campaign financing reform is about to go the way of term limits – to the political graveyard. And it isn't just because only three percent of Americans seem to really care about legislation to guarantee that sleazy fundraisers do not control our elections.

Campaign financing reform seems doomed because of the oldest rule of American politics: never vote for anything that takes away your advantage.

Republicans have always had an advantage in raising money. So while they have had a good time lately ridiculing the Clinton administration for money-grubbing stupidities, they don't really want to close off their sources of "soft money," or any other funds.

Well, why then, are you and I supposed to cough up \$6.5 million of our money to pay for Sen. Fred Thompson (R., Tenn.) and a staff of 80 to conduct a long probe of misconduct and abuses in financing the presidential and congressional campaigns of 1996? Thompson might come out of this probe looking more like a presidential candidate and we may be titillated to learn that "coffee, tea, or me" was the White House

song to big donors, but a lot of Republicans will get some unwanted exposure in the process.

People don't want the diversion and the divisiveness of a sideshow congressional hearing into who was more crooked than whom in scrounging political donations last year.

### People Don't Want the Diversion of a Sideshow Congressional Hearing into Who Was More Crooked Than Whom in Getting Political Donations Last Year.

But we'll probably get the hearings because Thompson knows from his past how highly-publicized public hearings can catapult skilled inquisitors into positions of greater power and glory. And – because

some of the mistakes made by the Democratic National Committee are too ludicrous and laughable for the Republicans to resist a chance to exploit them.

But the Republicans may have to do this probe on the cheap. Senate Minority Leader Tom Daschle (South Dakota) says the amount of money Thompson asks for is "outrageous." Even Republicans don't want him to have so much money that his sleuths can fish every pond and put the microscope to Republican lawmakers who ran big-money campaigns.

I'd like to see laws passed that spell out clearly who can give what, or do what, in raising the money to finance political campaigns. I'd like to see agreements that candidates will not again spend obscene amounts of money that have become commonplace and made a congressman's two-year term a two-year money-begging exercise. But constitutional freedoms and power yearnings may make it impossible for us to get what we wish.

Given that reality, it is common sense, not defeatism, to say, "Don't spend my tax dollars on the Thompson probe."

– Carl Rowan is a Washington based columnist.

## Mailbag

oppression in everyday life, not just homosexuals.

Did Mr. Brooks forget about the African Americans, Latinos, Italians, and Jews? The author also says the homosexuals need help to fight for their cause. He says its all because of the Right Wing Neo-Fascist Republicans. The truth of the matter is: It's not just the Republicans that are causing these problems, it's society as a whole. I think Mr. Brooks should take a step back, realize what he wrote, and come to terms with himself and his mistakes.

His article is not only appalling, it's politically, sexually, and morally biased. This article makes him no better than the people he bashes for the same wrongdoings. I am now realizing why society is so biased. Because of people like Mr. Brooks who like to speak their mind before thinking of the consequences of their words. Mr. Brooks should take history over again and learn what the word suffrage really means. Thank you for your time.

Anthony J. D'Apolito  
U.S. Army (Ret)

### Homophobia is Here at WPC

To the Editor:

We are writing this letter in order to bring our college community's attention to the growing problem of homophobia at WPC. Two weeks ago, I (Dr. Arlene Scala) caught a man fleeing from my office door after he had written a homophobic message on my door. Campus police have been trying to find the perpetrator, and the bias incident has been reported to Trenton.

Last week another incident occurred. This time someone wrote a homophobic message on a COLGAF flier in Hunziker Wing. Drawing an arrow to the work "Lesbians" in a Coalition of Lesbians, Gays and Friends, the perpetrator wrote an obscene homophobic

message.

At WPC we struggle to be accepting of differences and inclusive in terms of diversity issues. African and African-American Heritage Month, Puerto Rican Heritage Week, Chinese New Year, Multicultural Awareness Week, and Women's History Month are all being celebrated this semester. Also, the Holocaust is addressed in an annual spring conference. Students are required to enroll in one of three race and gender courses. We have non-discrimination and sexual harassment policies. Yet, our campus continues to mirror our greater society's systems of oppression and the violence which inevitably results.

We are asking, not that the campus community conclude that our efforts are useless, but that faculty, administrators, staff, and students increase our proactive stance against oppression and for the human and civil rights of everyone.

Dr. Arlene Holpp Scala  
and Shannon Busch

### Homosexual Struggles Column was Necessary

To the Editor:

I wish to add a note to the article written on homosexuals' struggle in the U.S. recently. I have never met Mr. Brooks nor do I know his motivation for writing the article, but I am pleased that he did. It is much needed as it faces bigotry of all kinds.

Having had a beloved nephew suffer in this manner, Mr. Brooks reminded me again of his plight which led to death at the age of 27. I was deeply hurt by his loss since no one knew the slightest of his homosexuality. We never even considered it, since he always dated.

But Mr. Brooks has touched many bases in his short piece and I hope the academic community as well as the student body has carefully read his words, applying them to all kinds of intolerance. It is most insidious when teachers,

who should know better, join in the hatred or even antagonism of those who are different whether in religion, color, ethnicity, or orientations.

Mr. Brooks points to the major reason for the hatred, the Church. I grew up with this same teaching of just who I should dislike (since, after all, I was better). I had to shun that crap and today, I do not allow any clergyman to pass vitriol on the life of my nephew! I no longer stand silent and therefore acquiesce. Any psychology major who has these hatreds ought to quit now and try something else. We need to send a new message which is the truth, that this behavior is not a sin and it is not a mental illness. It never was, although mental health people played the "game" to their shame. It is not a choice either, unless you happen to adore masochism. Moral issues are surely rooted in history, in tradition, in superstition and when we find that to be the case, it behooves us to change and to speak out as well.

A major reason for the long-standing tradition to trash gay people, and my nephew, has been the theocratic tyranny of the Congress in a search to placate the far right whackos and fascists who seek to judge the rest of us *ad nauseum*. Biblical researchers are only now making more scholarly interpretations of that book since the pressure to succumb is not as fierce as it once was. Thanks to people like Mr. Brooks, slow progress is made...but it is made. The "religiosity cadre" should remember there is no original Bible or any autographed copy of it, yet so many are willing to push certain individuals to their demise, unable to stand the ostracism any longer. That kind of pain inflicted out of ignorance is deplorable. It should not have to be said. Hopefully, at our college, we will all make the effort to love more, to reach out to others, and to work on our own moral development while we can.

Dr. Andy Nislen  
Psychology

### Offended by WPC's Disregard for the Disabled

To the Editor:

This letter is in regard to the letter in the last issue of the *Beacon* by Mr. Marc Molde. We, as a class, are very upset and offended that such events take place on this campus. As students in an introductory class in special education, we have been learning about the struggle throughout history of people with disabilities and the progress we have made since 1918. These laws stated that every child has the right to an education no matter what their race, creed, religion, or disability. We have also learned about the Americans with Disabilities Act of 1990 (ADA) which is a federal law that states that it is unlawful and discriminatory to make a facility inaccessible to anyone in the public.

As an institution on its way to becoming a university, we find it upsetting that there is such a reputable special education program that teaches one thing while the institution in which it works does another. As the cliché says: "Practice what you preach."

As educated people, we know that this problem and other similar problems will be resolved quickly so that this institution becomes as great as we know it can be.

SPED 201-01

– This letter was signed by 27 members of the above class.

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