



Plans for Student Center expansion underway

By Jim Schofield
News Editor

"This is another step along the planned and timely growth [of the University]" said President Speert at the opening of the new Valley Road Building, and he meant it. Plans for a \$40 million expansion of the Student Center are well underway with the intention of breaking ground next summer according to John Urinyi, Director of Capital Planning, Design and Construction.

According to Urinyi, the expansion will include a near complete renovation of the existing Student Center facilities, an addition to the Zanfino Plaza side of the Student Center and a new building containing ballroom and conference rooms, and will offer 60,000 square feet of new space for student organization offices, the Office of Campus Activities and Student Leadership, Hospitality Services and event programming. With the establishment of a sky-bridge between the second floor of the Student Center and the first floor of the new Ballroom Building, the Wayne Hall-Ballroom-Student Center route will see increased traffic.

All phases of construction should be completed by Christmas of 2005.

Only three things could conceivably hold up the construction, according to Urinyi.

First, a lack of final say on the distribution of the offices from Hospitality Services and the other departments that will be using them. Secondly, if the architects encounter difficulties incorporating existing utilities into the new design, construction will have slow down in order to correct

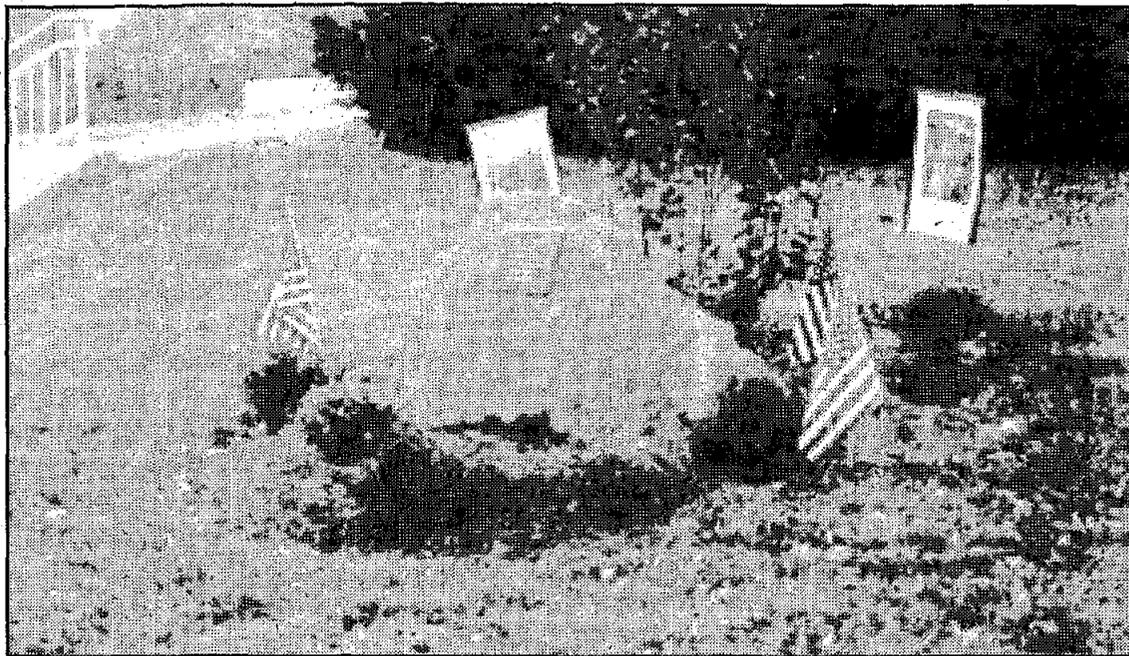
the problems. Finally, some aspects of the plan may change due to building codes.

Urinyi said that distribution of offices in the renovated Student Center is not complete. This will likely be a matter among the various departments that will be using the space, including Hospitality Services, the Office of Campus Activities and Student Leadership, the Women's Center, the Student Government Association and all affiliated Student Organization and, possibly, the office of the Dean of Student Development Dr. John Martone.

The existing Machuga Student Center is over 30 years old. Urinyi, along with Vice President of Administration and Finance Steve Bolyai and Tim Fanning, visited many other Student Centers to get an idea on what worked for other colleges and universities. A design competition was held between four architectural firms.

Students were also invited to the choosing process, but none attended. What input was received from students was largely in reference to parking. Gruzen-Sampton Architects won the competition and were selected to design the project. However, work on the project was halted to allow for the completion of the Valley Road Building. The Board of Trustees authorized the continuation of the project in February of 2002 and approved funding for the project in April.

Continued as "Student Center" pg. 4



9/11 memorial outside Student Center

photo by Elizabeth Fowler

WPU remembers 9/11

By Lori Michael
The Beacon

Somber saxophones and a montage of pictures greeted students, staff and faculty as they gathered on Wednesday, September 11, to honor those who lost their lives in attacks on the World Trade Center and Pentagon.

Professor John Mason of the Political Science Department welcomed everyone to the event and introduced each of the speakers. President Arnold Speert reflected on where he was and how he felt at the time of the attacks.

Everyone should "commemorate in order to remember. Appreciate and preserve cherished liberties," said Speert.

"How do you memorialize the loss of 3,500 people?" asked Timothy Fanning, from the Department of Administration and Finance.

Fanning was visibly emotional, and his daughters stood by his side as he read a poem. Timothy Liu, a professor from the English Department, read

an original poem called "Prayer." Miryam Wahrman, professor of Biology, read the story of Elizabeth Glick whose son, Jeremy, was one of the passengers who tried to take back United Airlines Flight 93. Wahrman read Glick's words, "... be strong, be true, go do it. There was screaming, then there was nothing. There was more screaming, then nothing."

SGA President Tyeisha Henderson spoke about she would have been in Manhattan that day had her schedule not changed.

"I don't even want to think about what would've happened if I was still working down there on that Tuesday," she said.

"I believe everyone has their own personal connection with God," said Nazek Habatfha, president of the Muslim Students Association. "Islam is based on peace and good will. The men who did these attacks are not true Muslims."

Other staff members spoke about how the events of

September 11 affected their lives. The WPU Gospel Choir and the Jazz Quartet commemorated the victims with music that was both somber and uplifting.

Following the music, there was an open mic session for members in the audience. Three girls sang a song dedicated to the victims and families of the attacks. Eric Keifer spoke about politics and the how "there has to be a better solution than war." Caryn Levy was the last student to share her thoughts.

"It was nice to see people from the William Paterson community come together to share their thoughts and feelings about something so tragic," said Levy. "And we did so to honor and remember those people who are no longer with us, and that is what makes a strong people."

Insider

Exclusive Incubus
Interview
Page 10



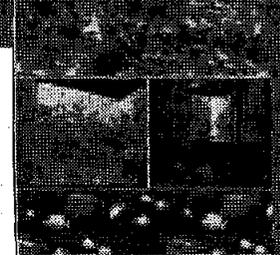
Diversity

Julie Says, "Keep
Your Pants On!"
Page 14



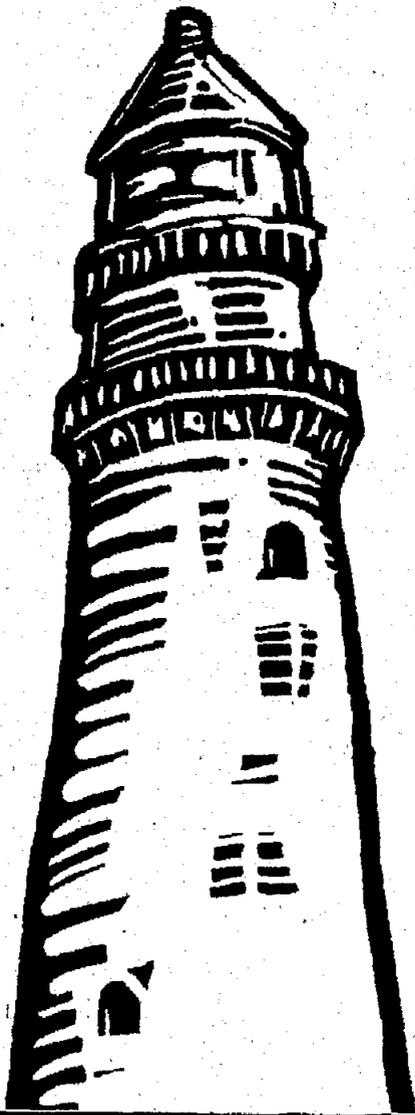
Abstracts

Computer
Animation
Page 16



The Beacon

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Worldwide Headquarters
300 Pompton Road
SC 31
Wayne, NJ 7470
USA, Planet Earth
Main Telephone: 9-720-2248
Fax: 973-722093
Email: beacon@student.wpunj.edu

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Events

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Yom Kippur

Tuesday 09•17

Pioneer Volleyball vs.
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Beac Staff meeting
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310

News in Brief

By Steve DeGennaro
The Beacon

NATIONAL

President Bush Doubtful Iraq Will Meet Demands

Last Friday, President Bush said he expects the United Nations to act as soon as possible on a resolution to set a firm deadline for Iraq to disarm its weapons and allow weapons inspectors back into the country. "We're talking days and weeks, not months and years," the President said. "I am highly doubtful that he will meet our demands. I hope he does, but I'm highly doubtful."

Coast Guard Flags 'Radioactive' Ship

Last Tuesday, the Coast Guard escorted a cargo ship back out to sea from Port Newark after an inspection turned up radiation readings. The ship was moved beyond the 12-mile limit, where the inspection continued "due to fluctuating levels of radioactivity of an unknown origin." The cargo has not yet been disclosed.

Terrorist Scare Closes Florida Highway

In response to a Florida waitress's allegations that three Islamic medical students she was serving were making references to bombing, police shut down a 20-mile stretch of I-70 to catch the students. After being taken into custody, all three flatly denied that they had been discussing anything of the kind. When no evidence of explosives were found, authorities said that the students were attempting a joke on the waitress, but are now backing away from that statement.

INTERNATIONAL

Iraq Will Teach US a Lesson If Attacked

Iraq Deputy Prime Minister Tareq Aziz said Baghdad would "Teach the Americans a lesson if they attacked Iraq." "Iraq does not accept Bush's conditions," Aziz said. He said Bush's remarks to the United Nations General Assembly were full of lies. He added that he would not spell out Iraq's final positions on the current standoff.

British Troop Movements Fuel Talks of War

British troops will launch one of their biggest military exercises since 1998 this weekend amid speculation of war with Iraq. The Ministry of Defense said 6000 troops will move to a Royal Air Force base in Eastern England to kick off Operation Log Viper. Tony Blair has openly declared his support for the United States and his intention to oust Iraqi President Saddam Hussein.

9/11 Planner captured in Pakistan

After a three-hour firefight with Pakistani authorities, alleged 9/11 mastermind Ramzi Binalshibh was captured and is in custody. On September 11th, an interview taken in June was played on Arab news agency al-Jazeera, where Binalshibh claimed responsibility for the attacks. US officials have been hunting for Binalshibh since last October, when he was identified as Mohammed Atta's roommate. It is believed Binalshibh was supposed to be the 20th hijacker, but was denied a visa to the US five times between 2000-2001. Zacarias Moussaoui, arrested before the attacks, was carrying Binalshibh's phone number. Officials believe Binalshibh was a financier of the attacks. US officials was giving "serious consideration" to try him before a military tribunal.

News in Brief has been compiled from Yahoo.com and CNN.com news reports.

"The Truth and Lies of 9/11"

By Jim Schofield
News Editor

An unusual lecture was held in the Center on Sunday, September 8. Entitled "The Truth and Lies of 9/11," it was advertised as a lecture by a reporter who wrote on the facts of the American government to conceal real reasons behind what had happened: their prior knowledge of the attacks.

Some students, both those who wanted to attend and those who were not, expressed their opinions in the days before the lecture that it would not be factual. A few people seemed to believe that it would simply be five hours of conspiracy theories.

They could not have been more wrong. The lecture was conducted by Michael Ruppert, editor of the publication "From the Wilderness" and a former narcotics officer of the FBI. He spoke for more than the prescribed 45 minutes, beginning by going into a detailed review of the history of the United States in the Middle East and by explaining in precise detail why oil was essential to the world economy and why the supply is rapidly dwindling. He touched on the efforts of the major companies to suppress inventions of renewable energy sources. Ruppert then illustrated how many of our high government officials (especially in the CIA) were tied to the industry. He also demonstrated evidence from a variety

of sources that the American government had specific knowledge of the 9/11 attacks far in advance of their occurrence. The last portion of his lecture was devoted to the inevitable invasion of Iraq. Ruppert linked the invasion to oil interests and said, "As an American, I don't want my government to go out and kill people to maintain my standard of living."

Some students entered the auditorium expecting to listen to a crackpot conspiracy theorist; many left convinced that our government has lied and continues to lie to about extremely important issues. Ruppert's purpose was, as he put it, to "without prejudice... do anything and everything we can possibly do to uncover the truth." He invited and strongly encouraged those interested in this subject to visit the "From the Wilderness" website at www.copypia.com and to subscribe to the publication.

The lecture was brought to William Paterson by a co-sponsorship between the Muslim Student Association and the Islamic Center of Passaic County.

Nazek Habattha, President of MSA, said that this was "hopefully" the start of further cooperation between the two groups. She was also "Hoping to work with other [campus] organizations as well."



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9/11 memorials around the world

By Steve DeGennaro
The Beacon

As the first anniversary of the World Trade Center attacks passes, New York City, the nation and the world joined in remembering the victims who were killed.

At 8:46 a.m., the time the first plane hit the tower, NYC Mayor Michael Bloomberg opened the Ground Zero ceremony by calling for a moment of silence. "Again today, we are a nation that mourns," he said. "Again today, we take into our hearts and minds those who perished on this site one year ago." New York Gov. George Pataki then read the Gettysburg Address.

Shortly before 9 a.m., former Mayor Rudolph Giuliani began to read each of the names of the 2,801 people that were lost during the attacks.

At 9:03 a.m., the reading stopped while bells chimed to mark when the second hijacked plane hit the second tower. Bells rang once again at 9:59 a.m., then again at 10:29 a.m. when that last tower collapsed.

After the last name was read, New Jersey Gov. Jim McGreevy read the Declaration of Independence while a music group played the Star-Spangled Banner.

Later that day, President Bush joined the families of those that were lost in the "circle of honor." Mourners placed flowers, pictures and American flags in the memorial circle. Bush spent more than 11 hours with the victim's relatives, shaking hands, posing for pictures and listening to stories. He and First Lady Laura Bush placed a wreath commemorating the lives of those lost. The plaque on the wreath read, "Every life taken here, every act of valor performed here, the nation

holds in honored memory, George W. Bush."

At Battery Park, dignitaries joined UN Secretary-General Kofi Annan, Secretary of State Colin Powell, and Mayor Bloomberg to light the eternal flame. At dusk, crowds gathered in each of the five boroughs to light candles and sing America the Beautiful.

At Logan International Airport in Boston, where two of the hijacked flights originated from, the airplanes remained, still marking a moment of silence. In Providence, Rhode Island, families of the victims released peace doves as thousands of people watched. During baseball games, players and fans observed a moment of silence at 9:11 p.m. local time during all evening games. A number of cities all over the country held their own ceremonies.

There was a 15-minute ceremony at Sant Jaume Square in Barcelona to honor the victims. Budapest, Hungary, commemorated 9/11 with two blue vertical beams of light which represented the twin towers. The beams are visible from up to 31 miles away. Members of the British royal family were among 2,000 people that gathered at St. Paul's Cathedral in London. There was also a moment of silence at 1:46 p.m., local time.

In New Delhi, India, ceremonies to honor the victims were held at the US consulate. Two trees, a Canadian Maple and an American Oak were planted on the hill of the parliament building in Ottawa, Canada. Firefighters in Sydney, Melbourne, and other Australian cities sounded their sirens for a minute in memory of their fallen comrades who lost their lives last year.

Student Center continued
from pg. 1

While designing the expansion, representatives from Gruzen-Sampton interviewed everyone who would use the Student Center and ballroom facilities, incorporating their input into the designs. They then used all of this information to draw schematics for the project. The schematics will be finalized on Gruzen-Sampton has interviewed Dr. Martone for his input. It will then be viewed and approved by all the users of the dining, with final approval authority resting with Provost Chai Sesay and President Sp.

Urinyi stated that the Commuter Café on the floor of the Student Center would be completely refuted. It, along with the kitchen facilities, will take up an entire side of the Student Center (including the corresponding portion in addition to the front of the dining) and will incorporate an open space. More open spaces will be included in Jimo Plaza for students who want to eat outside.

While the campus Bookstore will not be closed during the renovations, Urinyi stated that the bookstore will be renovating the space on their own; they have the final plans for the new Student Center. The renovation of the bookstore is expected to take place next summer.

Renovations will also be made to the arcade Starbucks Café on the ground floor; however, both establishments will remain in their current locations. Pioneer Restaurant will be removed, but it has not been decided what will replace it in space.

The new ballroom facility will include space for 500 seats with tables (more in an auditorium setup) and will be adjacent to and connected with the Wayne Hall Cafeteria and Kitchen facilities.

The project will also involve a slight relocation of the access road behind Wayne Hall next to Lot 5, which may result in the loss of approximately half a dozen parking spaces. Urinyi referred to this loss as "insignificant."

The use of construction shanties, which will store building materials, along with 50-80 workers on the job at one time will also strain parking. Urinyi mentioned that the workers may be required to park in Lot 6 and be shuttled in, but no final plans have been made yet. One of his primary goals regarding this project, however, was that there be "no obstruction to the education of the students."

Urinyi also hopes to avoid disrupting the use of the Student Center during this process. The phases of construction have been specifically designed to allow for the offices of any given area to be moved elsewhere temporarily without causing any major disruptions.

"Although I went to college as well, that was a long time ago. What do you need today?" asked Urinyi. He has requested that any and all students or faculty members who have questions, suggestions or input contact him via email at UrinyiJ@wpunj.edu.

The Office of Capital Planning will also be holding periodic open forums and other methods of gathering opinions on this and other projects. Urinyi said he hopes to "Make everybody part of the solution instead of part of the problem."

In order to continuing serving the William Paterson University Community with this fine publication, The Beacon is in need of more Staff Writers. Come up to our office in the Student Center and apply today.

The Benjamins Perform at Billy Pat's

By Elizabeth Stiles
The Beacon

There was no need for William Paterson students to go off campus to catch a taste of the bar scene on

Thursday, Sept. 12. Billy Pat's Pub in the Student Center was open, drinks were served and, thanks to the SAPB, The Benjamins came to perform a high-energy concert.

The Benjamins are a local cover band who play a diverse selection of music, covering familiar

classics from 80's to more recent hits. When I asked the band what type of music they liked to play, bass player Ben DeGennaro did not have to hesitate when he answered, "Whatever gets the crowd goin'."

The show opened to a timid group of students who all seemed to be waiting for the first person to hit the dance floor. About halfway into the concert, the crowd grew, the atmosphere became livelier and any fear of the dance floor was gone. The energy from the band had reached the crowd as students sang along to their favorite songs and let them-

selves move, bop, sway, break-dance, and even grind to the sounds of the band. The music was together, all the vocals were on and the group held onto a stage presence that encouraged everyone to have a good time with the band.



The Benjamins

photo by Liz Stiles

Friends from high school, the band came together and decided to make some money off of their musical talents by playing cover songs. Now, after three years of playing together the band is leaving fans in anticipation of the debut

of their Benjamins' creative writing talents. The guys say that the songs are written, but they're unsure when they'll begin performing their original work. Regardless of when new songs are available for fans, the group is definitely worth checking out at upcoming events. For more information about the group or their playing dates, check their website at www.thebenjamins.com.

A Look at the SGA

By Jim Schofield
The Beacon

At the Board of Trustees Meeting on Saturday, September 14, new Student Representative James Butler was sworn in and took his seat on the body. Butler is a junior, majoring in sociology and minoring in history. Butler said he ran for the position because he "just wanted to see the inner workings of the University... and impact the University in a positive way." Butler will hold office for two years, being a non-voting representative the first year and a voting representative the second.

Several officers of the Student Government Association were invited to University President Arnold Speert's residence for dinner earlier this week to speak on campus issues in an informal setting and to get to know

each other. Also present were Provost Chernoh Sesay and Dean of Students, Dr. John Martone.

The Court of Judicial Review attempted to hold their second meeting on Thursday. Unfortunately, they still lacked the required eight Judges to conduct business. Although several Judges are expected to be approved at the September 17 Legislature Meeting, there are still many open positions on the Court. Interested parties are encouraged to call the Student Government at x2157, or to visit their office in Student Center room 332. There are also many vacant spots on the Legislature and SGA Standing Committees.

Junior Class President Alain Martin is already in the advanced stages of planning the "Many Faces, One Family" Unity Day celebration. Co-sponsors currently include the Caribbean Students

Association (CARIBSA), the Haitian American Student Association (HASA) and Hillel (the Jewish Student Association). Unity Day is scheduled to take place on October 22.

The Senior Class will be holding a lecture series on getting involved in campus activities and organizations. The lecture will take place in the Towers Pavillion on September 24.

SGA Attorney Gerrald Brennan esq., has resumed his normal schedule at the University. He is available for free legal consultations in Student Center room 326 every Wednesday from 2 pm until 8 pm.

The SGA also offers a free Notary Public service through Office Manager, Kalli Protopsaltis. She is available in the SGA office every weekday from 10 am until 4:30 pm.

SAPB Gets the Word Out

Contributed by Jennifer L. Ward
SAPB President

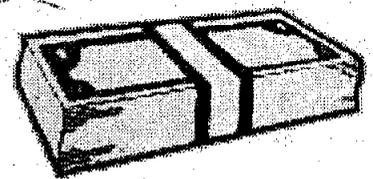
"Welcome Week 2002": has come and gone. We at SAPB would just like to thank everyone who came out and supported us. Our meetings are every Wednesday at 5 PM in Student Center room 203. Just because you missed our first meeting doesn't mean that you can't come to the next one. Our meetings are open to the whole campus. Keep an eye on our bulletin board near the first floor elevator in the Student Center; we'll be putting up our weekly events so that everyone can see what is going on.

We still have the following open positions: Multicultural Chair and Advertising Chair. Anyone interested in those positions is invited to our next meeting.

This Thursday is the Common Hour Chill-Out. Come down to Zanfino Plaza at 12:30 and chill-out with Kingstone Entertainment.

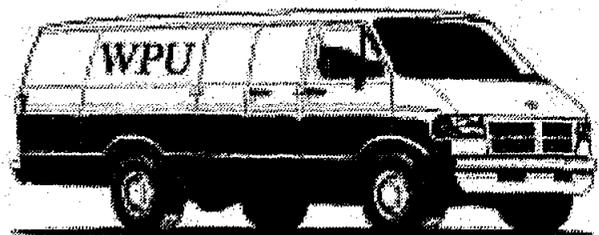
Thanks again for all your support. There are also plenty of other clubs on campus if SAPB is not for you. Just go and speak to someone in the Office of Campus Activities and Student Leadership (Student Center room 312) or the Student Government Association (Student Center room 332).

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The Gentlemen's Corner

By Pat Bennett & Brian "Brain" Morris
The Beacon

Hey everyone. This week we'll be discussing pipe smoking, one of the finest aspects of Gentleman-hood. For many, picking up the pipe for the first time is a passage into manhood, sort of like pounding your first beer. We'll start out by discussing different types of pipes: Briar, Meerschaum and Clay.

Briar pipes are made from the root of the briar tree, and these are the most common types of pipe. These can be carved into several shapes and sizes (square, round, big, small, etc.).

Meerschaum pipes are made from a limestone-like rock found on the ocean floor in Western Asia, in places such as Turkey. Meerschaum is usually carved into figures and shapes, like wizards and Indian heads. It gets a very nice golden brown color after smoking for a while. Meerschaum gives a very cool, smooth smoke, but is very delicate.

Clay pipes aren't as common as the other two, but they are still worth mentioning. These are made out of a special clay by craftsmen, usually in England. These burn very hot and dry, and are usually difficult to hold.

Now, on to the discussion:

Brain: I am smoking one of my favorite pipes in my collection. It's a small briar with a slightly bent stem, and a nicely carved bowl. It fits very nice in your mouth, and is just bent enough to keep the smoke out of your face.

Pat: Well, that was a very thorough novel you've written about pipes. What kind of pipe am I smoking?

Brain: You are smoking a rounded bowl with a slightly bent stem.

Pat: Yeah, I thought so. Anyway, my first experience smoking a pipe, it was around January, 2001. At first I didn't really enjoy it because we were smoking outside, in the dead of winter, and I couldn't keep it lit. But when I sat down in the Gentlemen's Lounge [Brain's basement] and smoked it properly, I really enjoyed it. By the way, Brain, explain to the fine people out there how to properly smoke a bowl... of tobacco.

Brain: First you must learn how to pack the pipe. Once you select your tobacco, you pack your pipe in 3 stages. Your first pinch is packed like a man, the second like a woman, and the third like a child.

Pat: What he means by that is you take a pinch of tobacco and push down on it into the bowl hard, like a man. Then you take another pinch and pack it on top of the first, pushing it down with less force. After that, you take another pinch and push it down lightly, like a child.

Brain: When your pipe is packed, you're ready to light. First, you light a match and lightly roll the flame over the top of your pipe to dry out the tobacco. Then take another match and again roll the flame over the tobacco, pulling lightly this time. Make sure you roll the match over the whole bowl evenly. Next you use your pipe tool

mp and lightly push the tobacco down the pipe. MAKE SURE YOU DO IT TITLY!!

Keep it light, aight? When the tobacco en, take a third match and roll over it a, making sure to light all of the tobacco. Keep pulling lightly.



Kit

Now you're ready to enjoy your pipe. Make sure you don't draw too hard too frequently, because you will really hurt your tongue.

Right. Burnt tongue is bad. Just sit back, relax, and enjoy your bowl. But what happens if it goes out while you're smoking?

If your pipe goes out, tamp the ash down very lightly and use a match. Lightly

roll the flame again and evenly light the whole bowl.

Pat: Then sit back, relax again, and enjoy your bowl...until it goes out again. Which will probably happen quite often if you're a beginner.

Brain: An important suggestion: don't drink any carbonated beverages when or right after you smoke. Your tongue will be very sensitive.

Pat: Yes, stick to whiskey, scotch, cognac, red wine, coffee, hot tea, or water (if you've got nothing else).

Brain: While you're smoking, use your pipe tool to lightly tamp the ash down. Remember to puff while you're tamping, or you will stomp out your pipe.

Pat: Also, for all you beginners out there, it's always good to start out with a light tobacco, and then progress as you become more comfortable.

Brain: Well, that's the Gentlemen's Corner for this week. Soon, Pat and I will talk about the different types of tobacco.

Pat: Yes, but now it's time for Rummy.

We hope we've influenced some of you to smoke a pipe. It is truly a relaxing hobby, and although the smoking itself is not particularly mind stimulating, relaxing with a pipe is a good time to entertain any thoughts that might occur. So light up and enjoy.

Patty's Bar - Time Review

By Patty Kunath
Features Columnist

This bar review is for all of you residents on campus that don't have cars and need a drink. If you are looking for a close, relatively inexpensive bar with a variety of drinks, go to the Shepherd and the Knucklehead. The bar is located right off campus in Haledon, right around the corner at 529 Belmont Ave. If the small parking lot to the right of the bar is filled (which it usually is) there is ample parking on the side streets.

Last Thursday after class, a couple of friends and I decided to visit this pub after a long night of class. Parking was easy enough to find right next to the place. The first thing I noticed before I entered the bar was the unusual sign above the door. "The Shepherd and the



Knucklehead, a Celebration in the Duality of Man," it said, with character drawings of a shepherd and a court jester on separate ends. That is an interesting quote to find at a bar, of all places, but this is no common bar. In fact, it is referred to as a pub, which means public house. So what is celebrating the duality of man? I suppose it has something to do with the name of the bar, a responsible man and a wiseass. Perhaps people enter the pub being the responsible person, and leave, after celebration has

taken place, acting like wiseasses. So why not drink while doing so? I'm in.

And so I was (in the pub, that is). We did not get far before a rambunctious dog greeted us at the door, jumping up on us. The only time I've ever seen a dog at a bar was in Galway, Ireland in one of the oldest bars I've ever been to. This bar in Ireland also has old men singing and playing fiddles as well as a crackling fireplace. The Shepherd does not have a fireplace, but that might be a good idea, since the place is very small.

Once the dog went back to its master, we looked around for a place to sit. Unfortunately the seating is limited in this pub, with only two booths and about twenty seats at the bar. There is a corner with enough standing place for anyone who walks in. I found the corner space to be very interesting. It featured darts, a common game found in bars, as well as many books lining the shelves on the wall, such as George

Orwell's *Nineteen Eighty-Four*. I cannot really imagine going to a bar to grab a beer and a book to read, yet the thought of the books was comforting for some reason. Apparently there is live music here every Saturday, from now until December, as well as poetry readings. Since the bar already seems cramped, I imagine there's next to no space when a band is playing. There is also a jukebox by the door with plenty of great selections.

My friends and I had no problem finding

ample stools at the end of the bar right to the bathroom. There were not any smells coming out of there, so being to the bathroom did not bother us at all. One of my companions pointed out something interesting about the bathrooms:

graffiti on walls. It was not the usual cursing and rubbish that, but all philosophical notions and things. Maybe that's why you're trying to give yourself a did not

too much money so we decided to get a pitcher of Yuengling. Much to our surprise, patrons are only allowed to have pitchers in booths, not stools, and being there were no booths available we were out. There was a \$2 special on Honey Brown, not the best beer, but a cheap solution.

The bar has about twenty beers on which is a great selection for a pub of this size, and of course they have mixed drinks as well. Scott and Justin bought a pitcher of island iced tea and a rum and coke, both to their liking. Later on I got a pitcher of Yuengling, which was much better than Honey Brown. Jen had spied a beer called "Pumpkin ale," an unusual flavor of beer. The bartender said it has a taste of lemon and nutmeg. I didn't try it that

night, but maybe when I return I will.

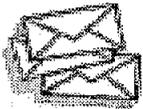
If you are sitting in this pub, say, on a date, and you are not clever enough to think up anything to say, have no fear. There are trivial pursuit cards on the bar that my friends and I read aloud to each



Beer: it's what's for dinner.

other. It made the evening an educational, as well as intoxicating experience. The only thing that detracts from the pub is the limit of space and odd restrictions on pitchers. Other than that, the atmosphere is great, with lighting provided by the neon signs. This place is for the person who enjoys a beer and talking with friends, or perhaps making new friends (with humans or dogs). This is not a dance bar, or a frat bar. I'm not even sure if it's a sports bar, though there is a television. It's just a pub with a lot of beer that gets 4 out of 5 stars from me.





Letters to the Editor



Dear Editor,

This letter is in response to Jim Schofield's Editorial Page article, "Lot 5 for Commuters?", from the September 9th issue.

In his article, Mr. Schofield states that Commuter Student Representative Steve DeGennaro is attempting to change Lot 5 to all-commuter parking. As a junior who has commuted to William Paterson for two full years, I am inclined to agree with Mr. DeGennaro, for the following reasons.

According to the Princeton Review, about 26% of the 8,862 students enrolled at William Paterson University reside on campus; the other 6,558 commute. Since the commuter students command a 3 to 1 majority, it is only fair that there should be, at a minimum, 3 commuter ONLY spots for every resident spot.

Next, because residents (including freshman residents) park their cars in commuter/visitor parking anyway, it is almost impossible to find a spot in Lot 5 or 2 if you have a class later than 8 a.m. It is also very difficult to find a spot even in Lot 6 if your class is later than 9:30 a.m. because the first 10-15 spots on both sides of each row are ALWAYS occupied by cars belonging to resident students. Then, if you do find a spot in Lot 6, you have to walk a quarter-mile into the campus as the shuttle continues to run inconsistently.

One may argue that we, as commuters, have chosen this fate for ourselves. However,

housing is filled nearly to capacity every semester, so there is no way to eliminate the huge number of commuters compared to residents. Also, room and board is about \$6,680 annually (also according to the Princeton Review). Who wants to shell out that kind of money to have no freedoms (as the Editor-in-Chief himself describes on the same page in his article!), live in a room the size of a walk-in closet, and share ainky-dinky bathroom with at least three other people?

I say it is the residents who have chosen their predicament. Residents can crawl out of bed 15 minutes before class is scheduled to arrive on time, whereas a commuter must arrive about a half-hour before class time so they can "stake out" a spot. Mr. Schofield complains about the longer walk from the dorms to a resident's car that may result if Mr. DeGennaro is successful. Well, so what? You don't need to leave campus, technically. Everything that is truly essential is available: food, room and school supplies, and even entertainment. If the residents want to leave, that is their choice and they should have to live with the consequences as well.

In closing, I would like to say that, for once, I am glad to see that at least one commuter is standing up for his—and our—rights, so that commuters are no longer treated as outsiders on campus.

Sincerely,
Erin O'Brien

Dear Editor,

This is in response to the article "Lot 5 for Commuters?" by Jim Schofield in the September 9 issue of the Beacon. I totally agree with

Schofield when he wrote, "We live here, after all. This is entirely unfair to us." My old roommate used to say that for all intents and purposes, the dorms are our homes. You don't park a mile away when you go home; you park in the driveway in front of your house. We should be able to park as close to our "home" as possible.

One of the arguments for a commuter lot is that some resident students don't move their cars all that often. What about the ones who do? I work five days a week from 7:30 am to 9:00

am. Frankly, I would safe walking from my room in Matelsort 6 at 6:45 in the morning, especially in winter when it is still dark out.

There are several qns I have regarding the issue. How will inforced? Will security go to every car in thead check to make sure all the cars have com stickers on them? Can residents park in overnight, when there aren't commuted there?

I don't think making 5 strictly for commuters will solve them; in fact I think it will create more hav

Stephanie Dykovitz

Commuters: the silent majority

By Steve DeGennaro
The Beacon

In my four years at this school, one of the major problems that have come up time and time again is the commuter-parking situation. Every year complaints have been made about parking, but nothing has been accomplished. Neither the students nor the SGA have stepped up and offered ideas or attempted to do anything about it.

Last May, I was elected as the commuter representative on the SGA. As the first person to hold this office, I have made it my mission to attempt to solve the parking problem or at least get the ball rolling so that it can be solved in the near future. Commuters outnumber residents at this school two to one.

It's ridiculous that commuters have to show up one to two hours before class just for find a parking space. In the morning there's virtual gridlock in Lot 5 due to the fact that it's completely filled by 9 a.m. Coming in at 7 a.m., I've noticed that the lot is nearly full because most of the residents have parked there.

Over the summer, I had the opportunity to meet with President Speert and Vice President of Administration and Finance Steve Bolyai regarding the parking problem. Both agree that there is a problem and that something should be done, and both were more than happy to sit down and discuss my ideas

chake this can't happen ove. we can make those deca traffic engineer has to coro look at the traffic pat- terted Bolyai. "We have to rely experts to evaluate and maommendations before we make a commitment." Acg to Bolyai, an overall architect has been hired and will sub contract the traffic engineer. Dean of Students John Martone also has his own ideas regarding the situation. Martone stated that he would be meeting with the Residence Life staff next week to get the ball rolling regarding the parking problem. The second part of my solution would be



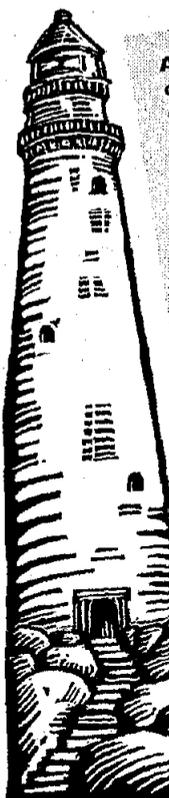
on this matter.

My first part of my solution is for the school to move resident parking from Lot 5 to Lot 6. This would free up 6-8 badly needed rows for commuter parking. Why should commuters who come and go have to park out in Lot 6, which is far from every academic building, but close to the residence halls? No commuter who has a class in Hobart Hall should have to park in Lot 6. That's plain ridiculous. Unfortunately for commuters,

to: e policy that prohibits re freshmen from parking. Nvery other commuter sci the state has a policy lil however, ours is not erl. Mr. Martone will be m with campus police scie next week about ement of this policy. Ah he would not say what stey will take to enforce it, itappen.

thing about parking m done. The problem has boored for far too long.

Letters To The Editor



All letters to the editor must be signed and contain the author's full name and daytime and evening telephone numbers. All letters will be verified for authenticity prior to publication. Letters should not exceed 500 words. Anonymous letters will promptly be filed in the shredder (we put our names on what we write, and so should you). The best medium is for sending a letter to the editor is through email. Since we are understaffed like most organizations, we do not have time to retype a zillion letters. The volume of mail may exceed the space available for printing. In that case, the editor may literally pick letters for printing out of a hat (don't worry, it's a nice hat) in order to assure fairness. The Beacon does not censor content (see our mission statement) and will print any signed and verified letter that is not libelous or otherwise prohibited by law.

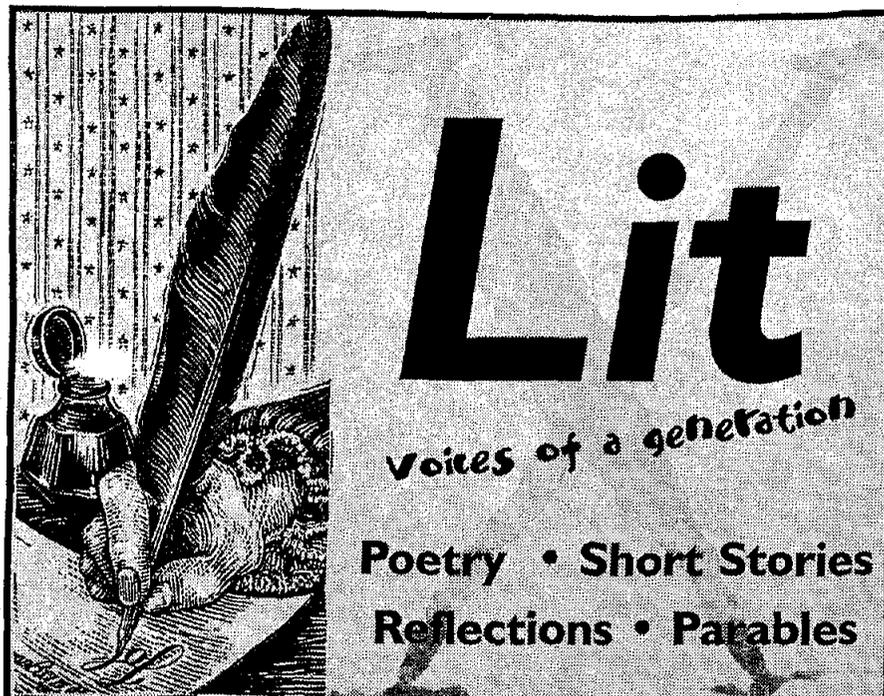
Larry Clow
Editor-in-Chief

CONTACT US



The Beacon
WEEKLY

William Paterson University
300 Pompton Rd
SC 310
Wayne, NJ 07470
Main Number: 973-248
Fax: 973-720-2093
Email: beacon@stuwpunj.edu
Confidential Tips: batips@hotmail.com



The 2002 Woodstock Poetry Festival

The 2nd Annual Woodstock Poetry Festival, held August 22nd to August 26th, was somewhat like a poet's dream. An All-Star roster of poets, including Lawrence Ferlinghetti, Sharon Olds, Li-Young Lee, Michael McClure and U.S. Poet Laureate Billy Collins, came out to read their works, talk about the work of others, and mingle with the literary-minded.

The festival itself was held throughout Woodstock in various establishments such as the Colony Arts Café, Byrdcliffe Theater, Maverick Concert Hall and the Bearsville Theater in nearby Bearsville. It was a welcome change of pace compared to where poetry readings normally occur in: smoky, cramped bars and huge, sanitized auditoriums.

The readings kicked off in earnest on the night of the 22nd with Robert Kelly, the "Bard of Bard College," Anne Waldman, co-founder with Allen Ginsberg of the Jack Kerouac School of Disembodied Poetics at Naropa University, and poet, artist, critic and teacher John Yau.

The 23rd featured a Gala Artists Reception featuring Lawrence Ferlinghetti's "Lit.Paint" show of some of his larger paintings. Immediately following was a dynamic reading by Michael McClure at the Colony Arts Café.

The Café itself is an old, 1920s wooden building, located just off of the main square in the center of Woodstock. It's setting set the mood one would hope for at a poetry reading by one of the original "Beats."

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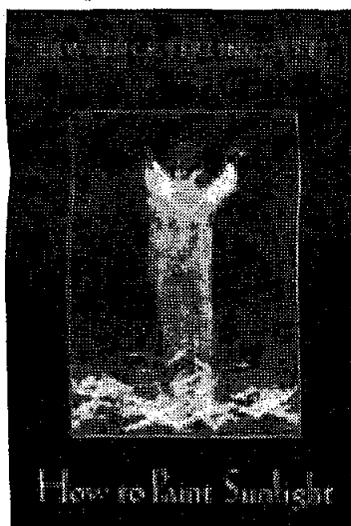
McClure, while not exactly the household name like his friends Jack Kerouac, Allen Ginsberg and William Burroughs, has established a career that may just surpass his more famous friends. Not only has McClure published over 30 books, he wrote the Janis Joplin song "Mercedes Benz," written numerous plays including "The Beard", and has recorded poetry with piano accompaniment by Ray Manzarek, keyboardist from The Doors. All of this on top of the fact that McClure was one of the featured poets at the now legendary "Six Gallery" reading in 1955 that also featured Philip Whalen, Gary Snyder, and the first public performance of Allen Ginsberg's "Howl."

McClure, dressed head to toe in black, looked every bit like a man who had hung out with the Hell's Angels. He acted, however, much more like the super-cool uncle your parents don't want stopping over the house. He didn't hesitate to tell stories in between poems.

While I imagine he has spent most of his life talking about the other Beat poets, he genuinely seemed excited to retell the story of that night at the Six Gallery; how Ginsberg was so nervous he didn't want to read, but once he got going, changed from slight poet to voice of a generation, how Kerouac took up a col-

lection for wine, then got drunk and yelled "Go! Go!" as McClure read. McClure read freely from all of his books, for well over an hour. Most notably, he chose selections from *Rain Mirror* and the recently released *Plum Stones: Cartoons of No Heaven*. On Saturday, August 24th, living legend Lawrence Ferlinghetti took the stage of the Bearsville Theater wearing a blindfold. He slowly walked to the microphone and recited his poem "Blind Poet." "I am the blind poet and painter," Ferlinghetti spoke in a voice that sounded as ancient as he looked. In fact, the 82 year-old could very well have been Homer, for all intents and purposes. He continued saying "I see what you cannot see."

For me personally, and for the



vast majority that turned out to hear him, it was just short of a religious experience. Ferlinghetti read from his most famous books, *A Coney Island of the Mind* and *A Far Rockaway of the Heart*, and also from his new book *How to Paint Sunlight*. He also read his poem "To The Oracle of Delphi," which was written for UNESCO's World Poetry Day in Delphi, Greece, where poets from around the world were chosen to address the Oracle. The only other American chosen for this honor was John Ashbery.

Ferlinghetti was one of the central figures of the Beat movement in the mid 1950s. In 1955 he opened the City Lights bookstore in San Francisco, the first bookstore in America to carry only paperbacks, and founded City Lights publishing. Ferlinghetti has been responsible for publishing works by Kerouac, Gregory Corso, and first published Ginsberg's controversial *Howl*.

Ferlinghetti injected his performance, much like McClure, with stories from the beginnings of the Beat movement and of his old

friends included by playing a tape ring of Allen Ginsberg's poetry at a festival foe. Ferlinghetti left the stage only standing ovation weekend. As luck would it, my girlfriend and I sat next to Young Lee during the reading. It is certainly an interesting experience seeing how a poet's magnitude resonates another's work.

The high of the long weekend took on Sunday the 25th at the Bearsville Theater when Ing Lee, Sharon Olds, and Billy Collins all took the stage in succession.

Lee brought a somber mood to the fest as he read poems dealing the loss of his father as well; father's removal from his position as Chairman Mao's physician his exile from China. He spoke quietly, yet seriously. The reading, Lee did not seem the tortured poet that he is in his reading. Instead he read broadly and gladly with hands, even taking time to read a few of his poems. It was hard to believe his happy-go-lucky man with authentic "aw shucks" side was the same who once earlier spoke of his inability to answer his father whose voice still hears speaking to home ghosts don't rest.

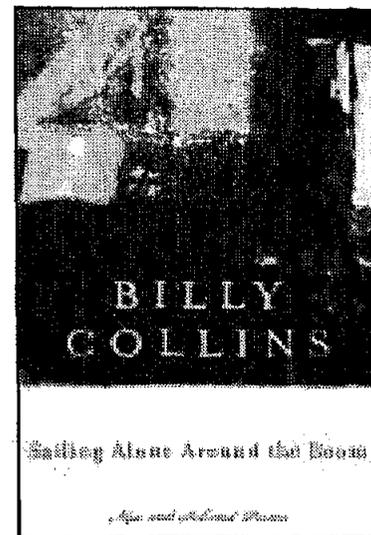
Sharon has more courage than I can pull no punches in her poetry she tells stories of her own. It's shocking at first to see a little, pleasant woman about miscarriages and orgasm. It doesn't compute. As she says you in, though, you begin to appreciate her matter-of-fact work. Also helps that she is extremely comfortable with herself as an excellent sense of humor comes off as a person who would be great to sit down and have a conversation over.

The lines assembled by the Woodstock poetry organization was most impressive. One of the poets would I been into get me by car and the New Thruway the truest the we was the Poet Laureate Billy Collins

Collins is one of my favorite poets because his poetry comes across as self-important. He uses humor as a life to make some beautiful moments. If you read a book by one of the poets mentioned, it should be Billy Collins.

Halfway through his reading I had to remind myself that Collins is a poet not a standup comic.

His self-deprecating humor and ability to transform himself into "everyman" was a welcome break



from the usual trend in poetry that involves, purposefully or not, writing over the heads of everyone without an MFA. Even when tackling set forms, as he does in "Sonnet," he retains humor and feeling in his work: "All we need is fourteen lines, well, thirteen now, / and after this one just a dozen / to launch a little ship on love's storm tossed seas, / then only ten more left like rows of beans."

While reading from each of his books, he also read significantly from *9 Horses*, his newest work which is due out on September 17th. To the surprise and delight of the crowd, Collins asked if anyone would mind him reading some short poems he'd been recently working on. Even his half-finished pieces have life to them.

After his reading, I got a chance to meet Billy Collins outside of the theater by a small stream. He noticed I had two books of his under my arm and asked if I'd like them signed. I handed them to him and he asked whom I'd like them made out to.

"Making it out to 'John' is fine."

He looked up at me, then at my girlfriend standing next to me.



U.S. Poet Laureate Billy Collins

"She gets no say in the matter?" he asked with a smile. With my normal poise I began to mumble incoherently to myself.

"C'mon John!" Collins said. "It's not a tattoo! You can always get another book, but girls are hard to find."

Noticing the ring on my girlfriend's finger,

he asked when we were getting married.

"Next June," she said, as Collins inscribed her name in the book.

"Well then, that gives you a year to think about John's behavior here today." He kept a straight face for a few seconds before they both burst out in laughter.



n s i d e r

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incubus

Exclusive Interview on Page 12



PLUS: Get head rush with Coldplay, Come out shouting with Ani DiFranco, build a diorama with Silverchair, and a summer indie rock review with Sparta, Coheed and Cambria, and more.

Incubus Sheds Their Musical Adolescence



Few bands from the rap-metal explosion of the late-90s have survived, and even fewer have managed to mature musically and escape the confines of that genre. **Incubus** is one of the few bands to do so, having evolved from their rap-metal roots into a more diverse style that incorporates many genres.

Incubus threw their hat in the nu-metal ring with 1997's *S.C.I.E.N.C.E.*, their first full-length album. The band stood out from the rest by incorporating elements of funk and jazz into their style.

As the rap-metal genre died down, Incubus matured, lightening their heavy side, and relying on Boyd's signing and more melodic songs. *Make Yourself*, their second album, gave the band their first taste of mainstream success. Singles like "Stellar" and "I Miss You" vaulted the band to MTV success; however, some fans accused them of selling out.

Incubus has continued to build on their success with *Morning View*, their latest album. A more reflective album than *Make Yourself*, *Morning View* continues to showcase Boyd's songwriting and the band's evolving musical talent.

The band will be appearing at the PNC Bank Arts Center in Holmdel, N.J. on September 20. *The Beacon* recently caught up with Mike Einziger, lead guitarist for Incubus, while he was relaxing before a show in Bosie, Idaho.

Larry Clow
Editor-in-Chief

Where are you guys at right now?
ME: We're in Bosie, Idaho.

BEACON: Do you have a show tonight?
ME: Yeah. We're just relaxing right now.

BEACON: How is your tour going?
ME: The tour's going really well. We're on the third leg of touring behind this record; we're playing in a lot more out-of-the-way cities. The kids going to the shows don't really see a lot of these concerts, so there's a lot of energy in the audience.

BEACON: The band has changed a lot with your last two albums. *Make Yourself* and *Morning View* seem like big departures from *S.C.I.E.N.C.E.* How do you account for the change?



ME: *S.C.I.E.N.C.E.* was by far the heaviest record we ever made; *Fungus Amongus* was funky and quirky; *S.C.I.E.N.C.E.* was the heavy record, and after it came out, we stayed on tour for a couple years. I love the

music on *S.C.I.E.N.C.E.*, but when I listen to it, it's very obvious who our influences were, the music we grew up listening to. At the time we wrote *S.C.I.E.N.C.E.*, Brandon (Boyd, lead singer) was reading a lot of books on conspiracy theories and extra-terrestrial intelligence, and a lot of that was coming through in his lyrics. As far as sonic things, there are a lot of great soundtracks from 70's sci-fi movies that I took inspiration from. That was the first time we ever really went on tour. We started to realize what our strengths and "uniquenesses" were, and the things that made us special. We started to realize and focus more on those things, and shed the skin of our musical adolescence. It's a good thing for every band to come into their own and do their own thing. That's what happened with *Make Yourself*; it felt a little bit different, and it felt good. We were kind of breaking away from the scene in which we had surrounded ourselves. It was good for us to be exposed to all of that. We singled out those things that made us a band; *Make Yourself* was the first result of that.

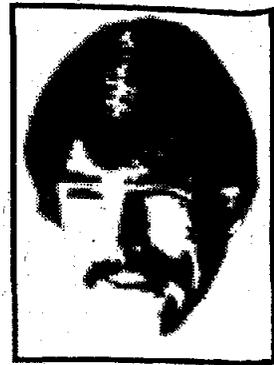
BEACON: What about fans who accuse you of selling out because of your change in style?

ME: We never released singles to radio; when *Make Yourself* came out, a lot of people think it blew up and we got huge. Actually, we released our first single, "Pardon Me," to radio and no one played it. We were touring with *System of a Down*, *Primus*, and *Mr. Bungle*, and radio stations would come out and see us play and want us to hang out. It was this long drawn out process. Six months after that, people started playing it. It took about a year before it got to number three. I couldn't care less about that (fans who think they sold out). Anyone who would accuse our band of selling out stands a decent chance of being substantially unintelligent. People who are completely outside of being in a band or being artists don't have any idea what being in a band actually entails, and I think it is hard for somebody to have a concept of playing and writing your own music. It's an interesting thing, because you're damned if you do and your damned if you don't. All we can do is write the music we enjoy, and if people like it, we're lucky in that regard.

of friendship and it continues that way. I don't really know anyone else that's been in a band as long as we have that's been around as long as we have.

BEACON: What are the band's current influences? What are you listening to/watching/reading that's exciting?

ME: What's driving us right now is playing our own concerts and having 10 to 15,000 people every night. It's amazing, having been on the road for seven-plus years, finally being able to go out and do everything on our own. It's an incredible, amazing experience; we're giving an amazing concert experience to people, and they will walk out and say, "That's the best show I've ever been to."



BEACON: What about that mustachioed man that's always on your album covers? Who is he?

ME: He was just this guy. We found pictures of him in Brandon's garage, and he was just this cool looking guy. We used his picture, and we had to get in touch with him for permission. It turned out he was a P.E. teacher at a school near where we grew up. I don't know why people care so much about it.

BEACON: Any plans for another album? What is the band currently working on, other than touring, that is?

ME: Not as of yet; we're going to take a good long break, and then we'll start thinking in 2003.

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I mean Write!

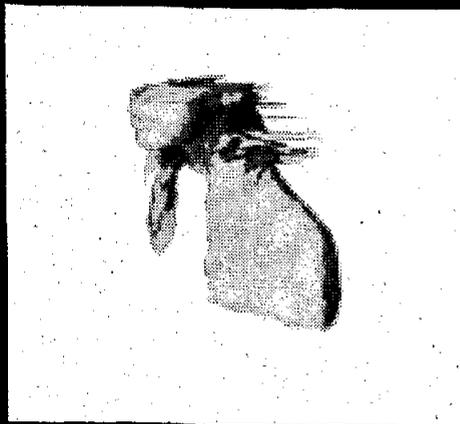
After the release of their platinum debut, *Parachutes*, in 2000, **Coldplay** were quickly touted as the saviors of many things which didn't need saving. People talked about their emergence onto the

always dismal American Pop charts as a great moment for Rock music. Critics, who are constantly ready to kick a dog when it's down, had long declared Brit-Pop dead and were starving for a relevant voice to fill the void left by the weak output of bands like **Oasis** and **Blur**. But, as good a band as Coldplay was and even given how easily they paved the way for bands such as **Travis** and **Starsailor** to have American hits, something was missing. A mature voice, an independent voice, a voice which would separate Coldplay from their predecessors.

When Coldplay's single and video for "Yellow" hit big, the band became an almost overnight phenomenon, landing themselves in such anomalous places as the *Now! That's What I Call Music* compilations. The *Now!* Compilations had a history and a reputation for featuring Pop and Jock-Rap Metal, and here was the presence of an intelligent band with a sincere song. Yet, the band was still being compared to their antecedents and the world was more than happy to hear an English **Jeff Buckley** fronting a *Bends*-era **Radiohead**. But on their latest effort, *A Rush of Blood*

Coldplay Finds Their Own Voice

Jacob Claveloux
Co-Insider Editor



to the *Head*, Coldplay step out of the shadows of their previous sound and reveal Coldplay for who they actually are.

Taking over where *Parachutes* left off, yet with a new sense of originality and maturity, *A Rush...* is the Coldplay record that the world was waiting for. While *A Rush of Blood to the Head* may not spawn any number one singles in the US, it will give the band the real grounding they will need to have a long and fruitful career. From the powerful opener,

into the world of politics, providing the record buyer with Coldplay's opinions regarding "fair trade" and providing some websites to visit. The band feels strongly about the causes, says band member Guy Berryman, "Anyone in our position has a certain responsibility. You can make people aware of issues. It isn't very much effort for us at all, but if it can help people, then we want to do it." All in all, *A Rush of Blood to the Head* is an exceptional record from a great band with a sense of political consciousness.

For info on the band and their causes, hit up www.coldplay.com and www.make-tradefair.com

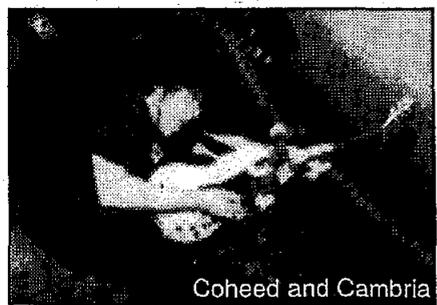
"Politik," straight through to the album's superb closer, "Amsterdam," Coldplay have made the record that will define their sound in the future.

Along with the leap the band has made toward a unique sound, they have also leapt



An Indie Rock Summer Report

For me, this summer consisted of listening to the same five albums a lot. My favorite album of the year is **Coheed and Cambria: *The Second Stage Turbine Blade*** on Equal Vision Records. The first time I heard it I dismissed it as just another whiney Indie Rock band I didn't care about. Upon further listening this



Coheed and Cambria

records fuckin' kills. Imagine a very girly sounding singer that isn't a girl at all with a band that has listened to too many **Rush**, **Superchunk**, and metal albums and you get Coheed and Cambria. Impossible to describe, the band has been around for quite some time under their old name **Shabutie**. The album is based on the singer's graphic novel. "The Second Stage Turbine Blade" is actually the second part of a trilogy. Every song on the album is based around the misadventures of the novel's two main characters, Coheed and Cambria. While this screams Prog Rock, don't let that scare you away. Dr. Know of **Bad Brains** plays guitar on "Time Consumer" and the first single and most accessible song on the album, "33", is on the new *Road Rules* Compilation. For more info go to www.coheedandcambria.com.

They are playing two shows in our area. Both shows are with **Thrice** and **Hot Water Music**; Friday October 11th @ the Knitting Factory, NYC and Saturday Oct. 6th @ the Birchhill in Oldbridge, NJ.

I'm gonna have to disagree with Justin's review last week of **Sparta's *Wiretap Scars***. In my opinion the album kills the last **At the Drive-In** record. Sparta sound very similar to **Fugazi**, and yes some songs definitely have an At the Drive In feel. Do yourself a favor and pick this album up. It's cheap and every song is good. My favorites are "Cut your Ribbon", "Light Burns Clear", and "Red Alibi". Sparta is playing with **Cave In** and **Small Brown Bike** @ Bowery Ballroom, NYC on October 6th.

I've never been a **Glassjaw** fan at all. In fact I've never heard their first album. After a friend urged me to listen to the album I was really impressed. Their guitars are all over the place, yet somehow they pull off sounding very tight. *Worship and Tribute* is a solid album that starts out with a bang and starts to fade a little bit as it goes on. There are some throw away songs, but the first four are incredible. "Tip Your Bartender" is the hardest and best song on the record. The ballad-like "Ape Dos Mil" shows the range that they have, while "Radio



Sparta

Cambodia" borders on pop-punk.

Adam Gismondi
Insider Writer

I think fans of **Snapcase**, **Helmet**, and **Quicksand** would enjoy this. I do, and I'm a bitter old fuck.

The last two records are straight up metal records and they both happen to be on Revelation Records. **Curl Up and Die** put out a really cool record called *Unfortunately We're Not All Robots*. Every review I've read has trashed the record. Yes they bite **Converge's** style, but at least they sound good doing it. This is brutal math metal at its finest. Check out the drums in "Ted Nugent Goes Aol"; it's ridiculous. With song titles like "You'd be Cuter If I Shot You in the Face" and "Doctor Doom, A Man of

Science, Doesn't Believe in Jesus, Why the Fuck Do You?" how can you go wrong. I bet they are nutty live.

Finally **Fall Silent**, from Reno, Nevada, put out the metal album of the year called *Drunken Violence*. The first comparison that comes to mind is **Anthrax**. It sounds like "Among the Living" and it is just as good. The vocals



Fall Silent

are very high sometimes sounding like **Overkill**. This album is FAST. I believe this band was really popular during the mid-late nineties Power Violence explosion. They are faster than **Spazz** and you can tell they love **DRI**. The songs get to be a bit repetitive, but it doesn't matter. This is the best thrash album in a long long time. The production on this is nothing short of amazing. If you ever liked thrash metal now is the time to jump on the bandwagon.

Guilty Pleasures of the Summer: Styles: "A Gentlemen and a Gangster" and **Avril Lavigne**...come on, all you punk rock kids love her. She's intense. Wait till you hear her rap on the album!

Ani DiFranco Saves Us Again With Double Disc Release

Following last year's instrumental infusion experiment, *Revealing/Reckoning* (Righteous Babe Records) Ani DiFranco returns with this year's highly anticipated live album release, *So Much Shouting/ So Much Laughter*. *So Much Shouting/ So Much Laughter* snuck up on me. It's been a hectic year, but nonetheless a quality surprise that's a fresh departure from a lot of the drudgery I've been subjected to this summer. Thank you Ani, I really needed this. This album represents the indie/folk icon's first live album release since 1997's *Living in Clip*. The double disc album supplies over 2 hours of live music recorded sporadically from tour shows over the last two years.

Stray Cats and *Girls Singing Night* comprise the two discs of this album, with *Stray Cats* being random selections of songs Ani liked, and *Girls Singing Night* moving more linearly like a live concert. The over 2 hours of music is admittedly a lot to ask of today's listing audience, but for Ani and instrumental music faithful this album's eclectic syntheses of intoxicating jazz, funk, out be-bop and folk rhythms just can't be enough. This album marks and builds on the instrumental aspect of her music. Many of the selections on this album completely depart from any version she has

performed in the past but stay true to their symbolic folk roots. Departing from the acoustical style that has framed Ani's ascension to folk

music immortality, she adds a 6-piece instrumental

ensemble featuring horns, keyboards and an upright bass. The results of this are a dynamic expression of Ani's dexterous musicality. The slow songs on this album are just as powerful as the upbeats; there isn't a dull moment to be found on this album as Ani periodically chimes in with her classic sidebars of wit and humor. Ranging from the hypnotic bonus track "You had Time" to the frantic "Letter to John" to the hip-hop "My IQ", Ani delivers her most complete

album to date.

But as any of DiFranco's near cult-like following will tell you, the true attachment to

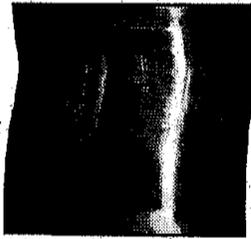
Ani's music is to the lyrics that shaped a generation clear-minded, self-respecting youths and adults. DiFranco, an uncompromising feminist and intelligent left-wing activist acts as a vehicle that channels agnostic belief into a freight train of corporeal truth and sincerity. Ever the researcher-poet, Ani deals her vision of American hypocrisy without fear of any kind. The powerful "Self Evident" reveals this as well as any other selection on this album. A poem

written about the despicable day of September 11, this song weeps but is not overtly sentimental. "Self Evident" stings us with bars like "take away our playstations and we are a third world nation" and "time to get our politician's big dicks out of someones else's desert and get them back in their pants" that gives America awareness of the reality of its actions. She has no need for rhetoric and she harbors a hatred of corporate culture; in her control, words become bullets that tear holes through the crust of the "American piece of pie", revealing the doldrums of idiotic group mentality and mindless brand followers.

So Much Shouting/ So Much Laughter's appeal lies in its musical vision and pure creative content. This is album for anyone not just the Ani-faithful. For beginners to Ani's music, this album is palatable enough for you to not be averted and want to dig deeper. For long time fans, just another reason to dance. Ani reminds us of the essence of music rarely seen to in today's exploitative mainstream. Also she tells us what an independent woman with integrity and style can accomplish without need of back up dancers and boob shirts. Ani DiFranco is a poet with a six string, her voice is riot. I consider *So Much Shouting/ So Much Laughter* a must have for anyone who digs real music for this album assuredly will be one of the best of 2002.



Silverchair Receive Acclaim, not Fame, with Diorama



Most people would assume that a band, whose members are 15 years old and selling 1.5 million copies of their debut

album, are a fad pop band. After all, who else would listen to music made by 15 year old boys besides pre-pubescent girls? However, this was not the case for Silverchair's vocalist Daniel Johns, drummer Ben Gillies, and guitarist Chris Joannou. Since their debut in 1995, Silverchair have grown into Australia's most successful rock band and boast having had more top twenty hits during the last five years than any other artist. Album sales prove they are more than just one hit wonders; they've sold over six million albums world wide. While Silverchair is most embraced overseas, they have tasted minor success in America. The single "Tomorrow" off their debut, *Frogstomp*, was the most played song on U.S. modern rock radio when it was released. It brought them so much spotlight that they were asked to play a concert on the roof of Radio City Music Hall, alongside the Red Hot Chili Peppers. After that, everyone seemed to forget about them and nothing seems to be happening to change that.

Silverchair's sophomore effort, *Freak Show*, went gold in the U.S. and spawned the hits "Abuse Me" and "Freak". However, only die hard fans of the band are familiar with the songs. It wasn't until they released *Neon Ballroom* and the hit "Ana's Song," penned by Johns about his battle with anorexia, that Silverchair gained notice from mainstream audiences once again. On August 27 this year, Silverchair released a new album, the long awaited *Diorama*.

It is the bands most artistic album yet

and has been hailed by critics everywhere. Unfortunately, it will be difficult for the band to gain attention for it and no one is to blame but the media gatekeepers behind MTV and rock radio. The band is unable to tour in support of the album because Johns, who suffers from severe arthritis, is undergoing intensive treatment in Los Angeles, where he is learning to walk without the aid of a cane. That means he is not yet well enough to perform. Translate that to industry terms, and it means that because money can't be made from booking the band, there's no use trying to promote them to audiences. So, the air-play and videoplay for the first single "The Greatest View" and its follow-ups "Without You" and "Luv Your Life" will be extremely limited. Whatever happened to albums selling because the songs are good? Silverchair are being victimized because they can't make appearances on the much "respected" Total Request Live (TRL) on MTV or other television shows.

The aptly named *Diorama* (it means "a world within a world") is the band's first release on Atlantic Records, the label they moved to after finishing their contract with Epic Records. It was produced by David Bottrill (Tool) and co-produced by Johns with Van Dyke Parks (Beach Boys, U2) as a collaborator. The album was recorded without using pitch correction software, a technology the band is against because it fixes notes that are sung or played out of tune. The album strays from the band's earlier sound and evolves on the musical experimentation of mixing heavy rock with an orchestra and synthetics, which were first introduced on *Neon Ballroom*.

"No matter what people have got going on in their lives, hopefully when they play this album it will make them forget about everyday stuff. When music does that it's

magical and, for me, that's what *Diorama* is about", says Johns. Each track seems to tell a story, and by the time last track ends, the listener is left with a feeling of completeness and fulfillment.

On the opening track, "Across the Night," the listener follows Johns on a journey that includes hugging a man's arthritic shoulder and falling in love with people sleeping. "I don't want to be lonely, I just want to be alone," he sings in one line and "So let's get married and have another baby," on the next.

"The Greatest View" is along the style of "Miss You Love" from *Neon Ballroom*. It has the memorable lyric, "I'm watching you watch over me and I've got the greatest view from here." But the catchiest lyric on the album ("You brighten my life like a polystyrene hat, but it melts in the sun like a life with out love.") comes from "Without You," a song that has hit potential in the U.S. if it ever gets released on radio.

"World Upon Your Shoulders" is one of the songs that contributes to the positive vibe on this album, which was not present on the band's previous releases. "Luv Your Life," which has the instrumentals of an epic ballad, is another.

"One Way Mule," with it's heavy guitar introduction, leans towards earlier Silverchair, like "Israel's Son." "Too Much of Not Enough" is more modern rock sounding and focuses on the guitar instead of the piano, like on the other tracks. "Tuna in the Brine" spotlights how John's vocals can go as high as the pitch of the

music.

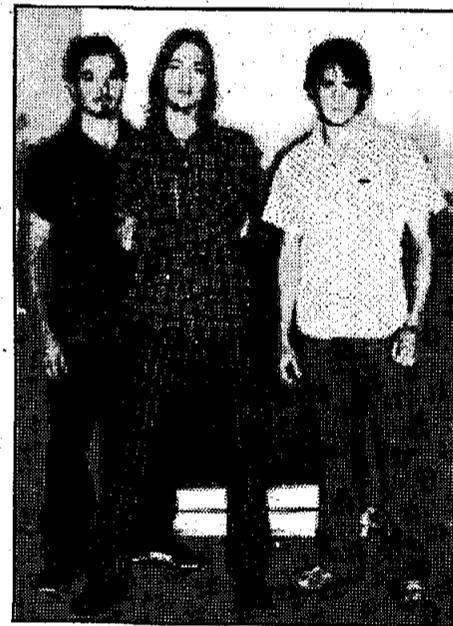
"The Lever" can be compared to "Dearest Helpless" from *Neon Ballroom*, in the way that it's a harder experimental sound. "My Favourite Thing" is a sad song of letting go of love. "After All These

Years," is the perfect ending to the album.

After listening to the listed tracks, hang on for the hidden piano track and check out the CD's enhanced features. A documentary DVD of the making of the album, named "Across the Night," is in the works. One musician who will probably get his hand on it is U2's Bono, who is quoted saying, "Swim to Australia to hear them if you have to," about the band. Another

is Good Charlotte's guitarist, Billy, who was inspired by the band to start playing music. He told the Beacon, "Silverchair's, *Freakshow* is my favorite CD, because after their first album, *Frogstomp*, no one listened to them anymore and they don't get respected. *Freakshow*, the one that came after it, I think is the coolest one. Everyone should buy that record." But before you go out and get *Frogstomp*, get your hands on *Diorama*.

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God Diversity

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What is the Matrix?

Plato divides reality into stages. Neo's life, in the Matrix and out of it, is formed out of layers of stages.

First, in the category of reality that is least real, come images. A painting, a reflection— these are only shadows of objects, yet to us they seem real because we perceive them. The objects that cast these images, or the focus of the picture, are a stage upward from that. These objects are perceived, usually by multiple senses, and are likely to give the same impression to different people. Images are open to interpretation far more than items, but an object is by no means a definite thing. There is the story of the rope and snake, where a misconception proves either humiliating or deadly. There is also the incident wherein two people see the same bird, but while one notices only the bright colors, the other might realize that this is a rare species, and be thrilled to have seen it. It is still the same bird, no matter what fancy names are applied, but the reaction of the viewer differs.

More real are the things intangible, the objects of thought. First come definitions. These refer to objects, and because of the variable nature of objects, are not entirely perfect. These use actual things as their basis. Definitions can, however, be considered more real than images, because while a dog owner who has a Chihuahua and one who owns a St. Bernard have different objects called 'dog', both are likely to agree upon the nature of 'dog'. Above definitions are ideas, forms, and concepts. These are not related directly to any physical or tangible object, and thus are immutable. This portion of reality one just knows, without explanation.

Neo can rightfully be said to live in two realities. The first one he knows. The other is just another layer for him. The two change places throughout the movie.

Before his first contact with Morpheus, Neo's life is the Matrix. That is all he knows, and to him is reality. The reflection he sees when he shaves, the shadow he casts, these are images to him. He accepts them as real, although they are only intelligible to one sense and remain fluid. He, his friends, everything around him, are the objects and creatures of his truth. These may be differently perceived, but he can be sure that they are still the same things. His definitions refer to those items in the Matrix, the items that remain eminently real to him. His ideas, at this time, are still searching: What is the Matrix? To him, the Matrix

is merely a concept, something he does not understand and is unable to prove exists. Even after he is brought into the real world, Morpheus tells him, "No one can be told what the Matrix is. You have to see it for yourself." Ideas cannot be merely handed out. The path can be shown, hints that proved successful for others shared, but it is the sole responsibility of the seeker to find the truth.

After his trip down the rabbit hole, Neo's reality shifts. The Matrix, which once was merely a concept, is now reality. It is a shadow of sorts, an electronic shadow of the images inside people's minds. To the dwellers of Zion, the Matrix is the least real of all. It probably falls just above shadows on their scale of reality.

Now Neo's objects include the Nebuchadnezzar, Trinity, Morpheus, and the rest of the corporal beings outside the system. The definition has remained— a person is still a person— but the actual objects themselves have shifted. The body that he knew as his he now knows to have been only a program, and his body truly a weak, hairless battery pack.

Definitions do not change much, merely the objects they apply to. Concepts change less, since they do not have physical applications. Only now, the Matrix is not a concept, but a definition and a reality of sorts. As a definition it applies to the programming that gives most people their reality; as a reality, it is only real to those who believe in it or are a part of it. The agents are programmed by the Matrix, and thus are bound to its rules. They can bend those rules, but still are constrained. Neo, on the other hand, knowing the truth, is not held to any truths within the system. He knows that those truths are not true at all, and thus his mind frees him to rebel.

Some concepts travel between the worlds. These can never be clearly defined— like love, you just know it is so. Neo has to know he is the One before he can be the One. He can take the knowledge and work down from there to the doing, as thinkers must do with truths: take the hypothesis, follow it to the principle behind it, then put it into use. Neo is told there is a One, that he is the One; he keeps that in mind; once he believes, he is free to act.

Jessica Suiter
Diversity Editor²

Thinking Outside the Box

pg. 10

Word of the Week

LET LOVE CONTINUE

Young people everywhere are looking for companionship. If they don't find it at home, they attempt to find it elsewhere. This is why most kids join gangs. This is why married people find themselves in affairs. This is why high school and college students pair up so quickly. And although marriage gets a bad rap in many circles, this is why people get married. They do not want to be alone. They want and need companionship. And this was one of the original designs of marriage. For example, read what God speaks about divorce: "The Lord has been a witness between you and the wife of your youth, against whom you have dealt treacherously, though she is your companion and your wife by covenant" (Malachi 2:14). God views marriage as a covenant of companionship. By the same token, an adulterous person is described as someone "that leaves the companion of her youth, and forgets the covenant of her

God" (Proverbs 2:17). It is within marriage we are to find our most intimate companionship. And in marriage we covenant, make promises, that this will be the case. We are also to find companionship within the church. A companion is someone of like mind you can eat with, talk with, get advice from, be encouraged by, and seek help of. The family is one circle of companionship. But the church is another circle of companionship. A church worthy of the name is a group of people willing to share their lives with one another, willing to be true companions. It is church people who have extended themselves the most to help those affected by hurricanes and flooding. People in the church learn to show love to one another, practice hospitality, and extend help to those in need.

TO HEAR MORE ON THE SAME TOPIC CALL TOLL FREE FOR THE "MINI-MESSAGE OF THE WEEK" 1-800-777-0389

Or visit www.w-e-m.org

DISH WITH DIVA N' DUDE

Dear D&D,

I'm a freshman and I was already in a relationship when I got here. Now that I've met so many new and cool people I'm wondering if I still want to be committed. How do I tell my girlfriend this without losing everything we have?

—Confused

Dear Confused,

It's nice to know that you don't just want to leave your girl hanging now that you think you might want to fly away and explore what college life has to offer. One thing you definitely don't want to do is tell your girlfriend that you want to "spend time apart." That's a bunch of crap. It might make her feel like a side of french fries; like

she should wait for you, which isn't fair to her if you're seeing other people. It sounds like you should mutually decide to split but continue to stay friends. Whatever you decide, you should be honest and tell her exactly how you feel. Let her know that you would rather not lead her on. Personally, I would rather know that my boyfriend does not want to be with me for the time being than to start planning our wedding around false illusions.

—Diva

Dear Confused,

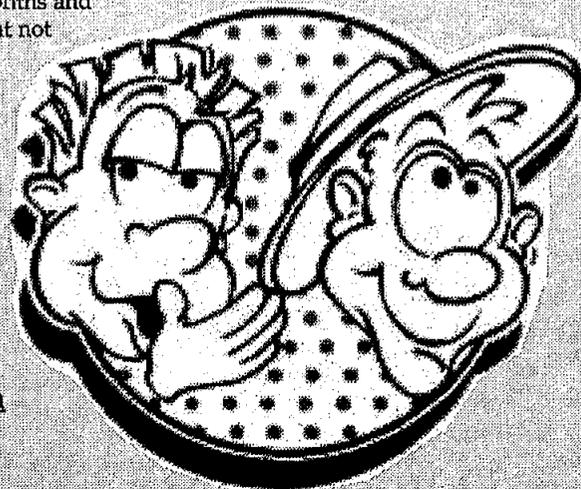
You didn't leave a lot of details to work with. Depending on where your girlfriend lives, and the length of time you two have been together are each specific factors to

consider. If it's only been a few months and it's not serious, then the news might not be too hard to understand for her. But if it's a serious or long relationship, then you've got some serious thinking to do. Is it worth tossing away those long years, (months) for a possible new fling?

But, then again, we're in college, and supposed to have fun. So think long and hard.

—Dude

Need advice? Contact:
BeaconAdvice@yahoo.com



JULIE SAYS, "KEEP YOUR PANTS ON."

"This is the story of seven strangers sent to live in a mansion and have their lives taped. Find out what happens when people stop being polite and start being real. The Real World: New Orleans." Two years later and 3,000 miles later, Julie Stoffer, the wide-eyed Mormon from the 9th season of the Real World, makes her way to the campus of William Paterson University to lecture about her new band (The Bunk Bed Incident), loathing MTV, and most importantly, "keeping your pants on". We were lucky enough to squeeze in an interview with Julie to get to know what's behind this seemingly innocent MTV icon.

The Beacon: In terms of your views of the world, how has the Real World changed you?

Julie: I guess the main thing is that I became more open minded.

The Beacon: Do you still keep in touch with your cast mates?

Julie: Yes, well most; some more than others.

The Beacon: Was it hard to adjust to cameras following your every move?

Julie: Yes, it feels like how you feel on a first date: You want to be yourself, but you want the person to like you. You don't want to have snot in your nose or anything.

The Beacon: Do you think the show portrayed you accurately?

Julie: Yeah, well, it was me, but there was too much editing. Imagine all the high and low points in your life as your entire life and that's the Real World. Viewers don't realize that you are a calm, normal person.

The Beacon: How much of the show was actually shown?

Julie: There was about 2,000 hours of tape shot and only about 8 hours shown.

The Beacon: How hard was it adjusting from such a uniform setting (BYU) to such a diverse setting?

Julie: At first it was hard, but after about a month everyone there no longer seemed diverse.

The Beacon: Why do you think you got picked to be on the Real World?

Julie: MTV came to our campus to interview people. They did the interviews in a restaurant and on one side of the restaurant there were all punked out freaks and on the other there was skirt-down-to-your-ankles, never-saw-a-boy-before Mormons. I guess I was somewhere in the middle. Apparently I

intrigued them.

The Beacon: What did your family think?

Julie: My dad's exact words were, "There's no way on God's green Earth you're going on that show!"

The Beacon: How hard was it remaining a virgin on the show?

Julie: (Laughing) On the show it was easy, but in real life...

The Beacon: Were you ever tempted to rebel against your religion?

Julie: No. (At this time Julie is dating a non-Mormon, who she would like to marry).

The Beacon: Do you regret going on the Real World?

Julie: No, but I wouldn't do it again.

The Beacon: Throughout the season, what was the most embarrassing thing to happen to you?

Julie: I had a huge crush on the sound guy, but we weren't allowed to talk to any of the crewmembers. So, when the show ended I went up to him to introduce myself. He said, "Before you say anything, I think you should know you talk in your sleep." It turns out I've been talking about him in my sleep and he already knew.

The Beacon: If you could take back one thing you did on the show, what would it be?

Julie: Ummm...probably the

fight with my dad.

The Beacon: If you weren't on the Real World, what do you think you would be doing now?

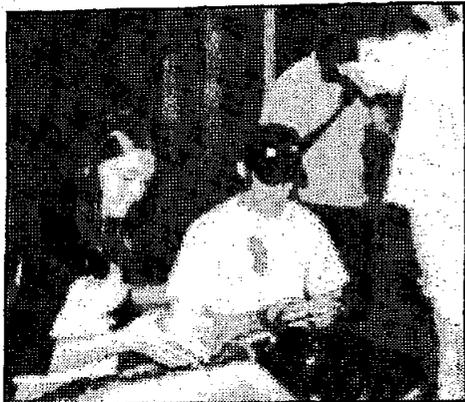
Julie: I probably would have graduated from BYU, and married a nice Mormon boy and have kids.

The Beacon: What advice would you offer to the people trying out for the Real World/Road Rules?

Julie: Think hard about it, and if you're happy with your life right now, don't do it. But if you need an adventure or change, go for it.

The Beacon: With the Real World Las Vegas season premiere on Tuesday (Sept. 17th), what advice would you offer to the cast?

Julie: Keep your pants on. There are ways to express yourself sexually without having sex.



Julie greets fans from WPU

Allison Clapp &
Elizabeth Fowler
The Beacon

WRITE FOR DIVERSITY. IT'S GOOD FOR THE SOUL. THE DIVERSITY EDITORS ARE A PAGAN AND AN ATHEIST. TRUST US; WE KNOW THE WAY TO SALVATION, AND DIVERSITY IS IT. YOU WANT TO WRITE FOR DIVERSITY. YOU'VE WANTED TO ALL YOUR LIFE. YOU KNOW IT. THERE'S A VOICE IN THE BACK OF YOUR MIND WHISPERING 'WRITE FOR DIVERSITY.' THIS IS YOUR CONSCIENCE. WRITE FOR DIVERSITY, AND ALWAYS LET YOUR CONSCIENCE BE YOUR GUIDE...

Horror Stories from the Shoebag: Summer Camp!

(Three days of Pain)

Ever since I hit puberty, I've always said, "I absolutely, positively, hate children." I couldn't stand my younger sister (until she grew up a little bit), and my little brothers; don't get me started on them. There is something about children that annoys me to no end.

Well at the end of the Spring 2002 semester, I began job hunting. I was hoping to work in a restaurant cooking or serving people all summer. I put in at least 10 applications all up and down Route 22 and Route 10. I was almost hired at one of the places. The question my interviewer would ask which would always kill me was, "Can you work past the summer?" The answer was obviously no since I live on campus and I'm not running home every weekend to work.

Anyway, back on topic. To make a long story short, I finally stumbled across a potential job that I knew I'd have no trouble getting. The only problem is it involved working with my puberty-long enemy: children. I applied for a job as a camp counselor at the camp I attended in my youth. So here I am, the guy who hates kids now in charge and responsible for the lives of 16 of them. It'll make you think twice about sending your kids to summer camp.

My first horror story begins two weeks before camp ends. I had a camper named Jamie who just didn't have a good couple days. The poor kid got the crap beat out of him and it was all accidental. I felt really bad for him at the time but looking back, it was pretty funny.

The first day he was injured, the culprit was sun screen. My group had tennis at the time. The tennis courts were directly in the sun and there was no shade whatsoever. Jamie didn't feel like playing because it was too hot, so he sat on the side. My co-worker Jennifer decided to sit and talk with him. Now Jennifer always carried sun screen around with her and would put it on the kids if she saw they were getting burned. So she told Jamie, "Here's some sun screen. Put it on if you don't want to get sun burned." So he held out his hands, put the sun screen on and was happy.

We moved on to the next activity when out of nowhere, Jamie started screaming and crying at the top of his lungs. I ran over to him to see what was wrong. He was in extreme pain and crying. I couldn't leave the group so I had another coworker take him to receive first aid. When he came back, he had ice over his eye and had stopped crying. I asked him, "What happened, buddy?" He told me he got some of the sun screen in his eye and it was burning. I felt bad for the kid. He'd sit there and be fine and out of nowhere, he'd start screaming and crying because his eye would act up.

He went home that day mostly in one piece and came back the next day, better than when he left. He was running around the next morning acting like a typical 8-year-old boy. I turned around to look towards the playground and saw him lying on the ground

under a swing holding his head and crying once again. The first thing that went through my head was, "Oh shit, what happened?" I went over and helped him to his feet and walked him over to first aid. He had a big red mark on the side of his face. It looked like he someone slapped him. I asked him what happened. He told me he was running by the swings and didn't see that someone was on them and he got hit in the head.

The next day, we were joking around with Jamie. We asked him, "You gonna get hurt today?" He just laughed and went about his business. We almost got through a whole day without him getting hurt...

My group had free time, so we let our kids do what they wanted because they were being good. Some of my coworkers and I found a worn out, water logged, leather football (with no grip) and were throwing it around. A bunch of kids were playing 20 or 30 yards to our left. We were able to keep an eye on them while playing. The football was hard to grip so I couldn't throw it very hard. One of my coworkers yelled to me, "Allan, throw it hard!" So I grabbed the football, pulled back, and threw it as hard as I could. I lost my grip as I released the ball. It was gonna come up way short and a little to the right of where I wanted to throw it. I watched the ball soar off mark, and saw Jamie running across the field to pick up a frisbee, directly in the path of my throw. I heard one of my coworkers yell, "Jamie, stop running!"

BAM! The football hit him right in the head. He dropped to the ground immediately. I honestly thought I killed him. I ran over to him to make sure he was alive. He was squirming on the ground in pain but really wasn't crying. I helped him to his feet and that's when everything caught up to him and he started screaming. One of my coworkers took him to first aid and he got an ice pack. He came back over 10 or 15 minutes later and sat on the ground. The first thing I did when I saw him was apologize. He had a mark on the side of his head where I hit him (by his right eye). I have never felt so bad in my life.

Luckily the last two weeks of summer went pretty smoothly for Jamie. He didn't miss a beat (despite repetitive blows to the head). Occasionally I'd joke around with him and say, "Jamie, try not to get hurt today." or "I'll try not to peg you in the head today." He'd laugh, run up to me, give me a hug, and go about acting like a typical kid. He was a good kid, usually listened when spoken to, and he was one of my favorite campers. Jamie is one of the few kids I can honestly say that I miss.

Allan Ringler
Diversity

"Thinking Outside The Box"

"The success of the United States has always rested on the certainty that the poor are not dangerous."

—Earl Shorris, *Riches for the Poor*

LEARNING TO THINK

I'm not going to beat around the bush on this one; watching what's going on in this country, it's clear to me people need to be educated. More people need to learn how to think clearly and critically.

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the wayside in capitalist society — indeed, the humanities or "liberal arts" are gradually dying out; that which doesn't directly translate into more money for the rich is being starved of existence as "nonessential."

We're being trained to be drones, not encouraged to think and act for ourselves. But the so-called "liberal education" remains for the lucky kids who (whose parents, more like) can afford seemed to me that a seditious idea would be for people to study and in act around these areas of study on their own, and to become freethinkers ("gasp")!

I was pleased with this idea, and I discovered that some liberal folks I been doing this formally (the Cleme Course in the Humanities). Their goal was the political empowerment of the poor by means of educating them in humanities.

Good for them. I think it's a worthy project. I also think that anybody can undertake the life of the mind if they're so inclined. If anything, it's more vital than ever, given the way our society going. We have to have more critical thinking people, people who can own their minds and articulate their anger and that means a long process of self-education.

Socrates said that wisdom was in knowing how little you knew, seeking wisdom and knowledge, and living orally. It's what we need to do, if we going to change society for the better. The dolts who run things aren't going to do it, that's for sure.

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JULIE SAYS, "KEEP YOUR PANTS ON."

"This is the story of seven strangers sent to live in a mansion and have their lives taped. Find out what happens when people stop being polite and start being real. The Real World: New Orleans." Two years later and 3,000 miles later, Julie Stoffer, the wide-eyed Mormon from the 9th season of the Real World, makes her way to the campus of William Paterson University to lecture about her new band (The Bunk Bed Incident), loathing MTV, and most importantly, "keeping your pants on". We were lucky enough to squeeze in an interview with Julie to get to know what's behind this seemingly innocent MTV icon.

The Beacon: In terms of your views of the world, how has the Real World changed you?

Julie: I guess the main thing is that I became more open minded.

The Beacon: Do you still keep in touch with your cast mates?

Julie: Yes, well most; some more than others.

The Beacon: Was it hard to adjust to cameras following your every move?

Julie: Yes, it feels like how you feel on a first date: You want to be yourself, but you want the person to like you. You don't want to have snot in your nose or anything.

The Beacon: Do you think the show portrayed you accurately?

Julie: Yeah, well, it was me, but there was too much editing. Imagine all the high and low points in your life as your entire life and that's the Real World. Viewers don't realize that you are a calm, normal person.

The Beacon: How much of the show was actually shown?

Julie: There was about 2,000 hours of tape shot and only about 8 hours shown.

The Beacon: How hard was it adjusting from such a uniform setting (BYU) to such a diverse setting?

Julie: At first it was hard, but after about a month everyone there no longer seemed diverse.

The Beacon: Why do you think you got picked to be on the Real World?

Julie: MTV came to our campus to interview people. They did the interviews in a restaurant and on one side of the restaurant there were all punked out freaks and on the other there was skirt-down-to-your-ankles, never-saw-a-boy-before Mormons. I guess I was somewhere in the middle. Apparently I

intrigued them.

The Beacon: What did your family think?
Julie: My dad's exact words were, "There's no way on God's green Earth you're going on that show!"

The Beacon: How hard was it remaining a virgin on the show?

Julie: (Laughing) On the show it was easy, but in real life...

The Beacon: Were you ever tempted to rebel against your religion?

Julie: No. (At this time Julie is dating a non-Mormon, who she would like to marry).

The Beacon: Do you regret going on the Real World?

Julie: No, but I wouldn't do it again.

The Beacon: Throughout the season, what was the most embarrassing thing to happen to you?

Julie: I had a huge crush on the sound guy, but we weren't allowed to talk to any of the crewmembers. So, when the show ended I went up to him to introduce myself. He said, "Before you say anything, I think you should know you talk in your sleep." It turns out I've been talking about him in my sleep and he already knew.

The Beacon: If you could take back one thing you did on the show, what would it be?

Julie: Ummm...probably the

fight with my dad.

The Beacon: If you weren't on the Real World, what do you think you would be doing now?

Julie: I probably would have graduated from BYU, and married a nice Mormon boy and have kids.

The Beacon: What advice would you offer to the people trying out for the Real World/Road Rules?

Julie: Think hard about it, and if you're happy with your life right now, don't do it. But if you need an adventure or change, go for it.

The Beacon: With the Real World Las Vegas season premiere on Tuesday (Sept. 17th), what advice would you offer to the cast?

Julie: Keep your pants on. There are ways to express yourself sexually without having sex.



Julie greets fans from WPU

Allison Clapp &
Elizabeth Fowler
The Beacon

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Horror Stories from the Shoeblox:

(Three days of Pain)

Summer Camp!

Ever since I hit puberty, I've always said, "I absolutely, positively, hate children." I couldn't stand my younger sister (until she grew up a little bit), and my little brothers; don't get me started on them. There is something about children that annoys me to no end.

Well at the end of the Spring 2002 semester, I began job hunting. I was hoping to work in a restaurant cooking or serving people all summer. I put in at least 10 applications all up and down Route 22 and Route 10. I was almost hired at one of the places. The question my interviewer would ask which would always kill me was, "Can you work past the summer?" The answer was obviously no since I live on campus and I'm not running home every weekend to work.

Anyway, back on topic. To make a long story short, I finally stumbled across a potential job that I knew I'd have no trouble getting. The only problem is it involved working with my puberty-long enemy: children. I applied for a job as a camp counselor at the camp I attended in my youth. So here I am, the guy who hates kids now in charge and responsible for the lives of 16 of them. It'll make you think twice about sending your kids to summer camp.

My first horror story begins two weeks before camp ends. I had a camper named Jamie who just didn't have a good couple days. The poor kid got the crap beat out of him and it was all accidental. I felt really bad for him at the time but looking back, it was pretty funny.

The first day he was injured, the culprit was sun screen. My group had tennis at the time. The tennis courts were directly in the sun and there was no shade whatsoever. Jamie didn't feel like playing because it was too hot, so he sat on the side. My co-worker Jennifer decided to sit and talk with him. Now Jennifer always carried sun screen around with her and would put it on the kids if she saw they were getting burned. So she told Jamie, "Here's some sun screen. Put it on if you don't want to get sun burned." So he held out his hands, put the sun screen on and was happy.

We moved on to the next activity when out of nowhere, Jamie started screaming and crying at the top of his lungs. I ran over to him to see what was wrong. He was in extreme pain and crying. I couldn't leave the group so I had another coworker take him to receive first aid. When he came back, he had ice over his eye and had stopped crying. I asked him, "What happened, buddy?" He told me he got some of the sun screen in his eye and it was burning. I felt bad for the kid. He'd sit there and be fine and out of nowhere, he'd start screaming and crying because his eye would act up.

He went home that day mostly in one piece and came back the next day, better than when he left. He was running around the next morning acting like a typical 8-year-old boy. I turned around to look towards the playground and saw him lying on the ground

under a swing holding his head and crying once again. The first thing that went through my head was, "Oh shit, what happened?" I went over and helped him to his feet and walked him over to first aid. He had a big red mark on the side of his face. It looked like he someone slapped him. I asked him what happened. He told me he was running by the swings and didn't see that someone was on them and he got hit in the head.

The next day, we were joking around with Jamie. We asked him, "You gonna get hurt today?" He just laughed and went about his business. We almost got through a whole day without him getting hurt.

My group had free time, so we let our kids do what they wanted because they were being good. Some of my coworkers and I found a worn out, water logged, leather football (with no grip) and were throwing it around. A bunch of kids were playing 20 or 30 yards to our left. We were able to keep an eye on them while playing. The football was hard to grip so I couldn't throw it very hard. One of my coworkers yelled to me, "Allan, throw it hard!" So I grabbed the football, pulled back, and threw it as hard as I could. I lost my grip as I released the ball. It was gonna come up way short and a little to the right of where I wanted to throw it. I watched the ball soar off mark, and saw Jamie running across the field to pick up a frisbee, directly in the path of my throw. I heard one of my coworkers yell, "Jamie, stop running!"

BAM! The football hit him right in the head. He dropped to the ground immediately. I honestly thought I killed him. I ran over to him to make sure he was alive. He was squirming on the ground in pain but really wasn't crying. I helped him to his feet and that's when everything caught up to him and he started screaming. One of my coworkers took him to first aid and he got an ice pack. He came back over 10 or 15 minutes later and sat on the ground. The first thing I did when I saw him was apologize. He had a mark on the side of his head where I hit him (by his right eye). I have never felt so bad in my life.

Luckily the last two weeks of summer went pretty smoothly for Jamie. He didn't miss a beat (despite repetitive blows to the head). Occasionally I'd joke around with him and say, "Jamie, try not to get hurt today." or "I'll try not to peg you in the head today." He'd laugh, run up to me, give me a hug, and go about acting like a typical kid. He was a good kid, usually listened when spoken to, and he was one of my favorite campers. Jamie is one of the few kids I can honestly say that I miss.

Allan Ringle
Diversity

"Thinking Outside The Box"

"The success of the United States has always rested on the certainty that the poor are not dangerous."
 --Earl Shorris, *Riches for the Poor*

LEARNING TO THINK

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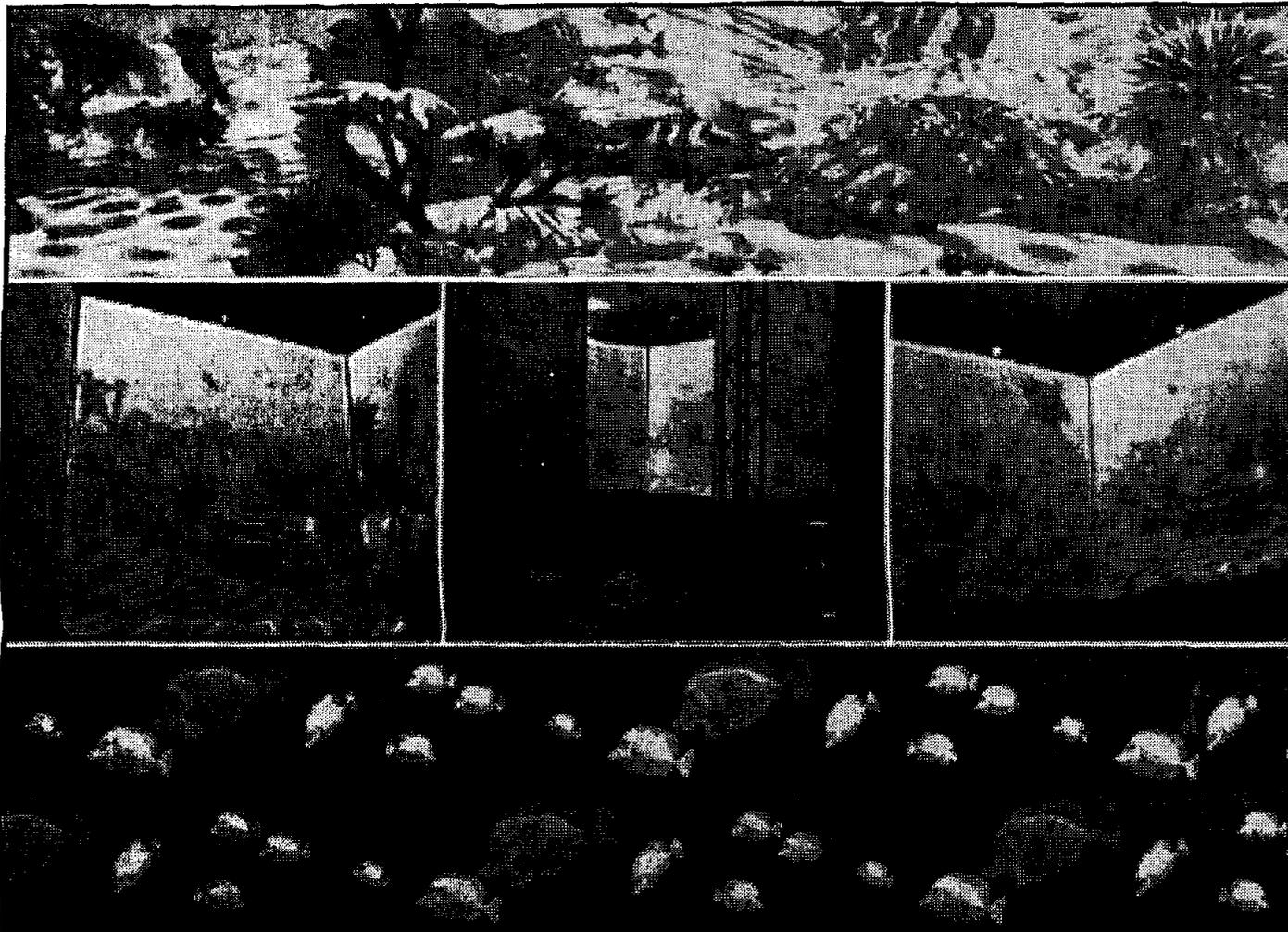
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Abstracts

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The advances in computer animation, as many of us already know, has created a medium that has redefined our perception of entertainment and cinema. No longer do

Chris Moses
Abstracts Editor

extravagant displays of computer generated special effects and characters in films like *Star Wars* and *Toy Story* dumbfound us, but instead simply amaze us. The medium has become dogmatized into our mainstream conscious and we take it as matter of fact, losing somewhere admiration of the difficulty and talent it takes to produce computer generated effects on a human level. This summer, the computer graphics (CG) department here at William Paterson participated at Siggraph in San Antonio, Texas, the largest CG expo in the world. Under the supervision of department head Russell Pensyl, WPU students Tim McCarthy, Biaggio Pagliorola, Chris Weber, Chris Rogers, Karen McKenna, Cory Lewis, Erik Seiler and Jennifer Sirota created an aquatic CG sequence that was shown at the expo. The installation, "Journey to the Oceans of the World" is a computer-generated aquarium that is able to bring the viewer into a world rarely

experienced. Digitally projected onto 5 large screens at Siggraph in San Antonio, the installation takes on an epic scale that immerses the viewer in theatrical displays of nature, light, and movement. Although the animation is brief, knowing you're looking at created reality relies a funky experience of scuba diving while standing. Of over the 1000 entries submitted to the Siggraph expo, only about 50 were chosen to exhibit in the Art Gallery category that the group participated in. "The animation's success is a credit to the students that put in the very hard work and cooperation. They did most of the modeling and animation work; it is not all me. Tim (McCarthy) in particular put in a ton of work," said Pensyl. "It also shows the progress we as a department have made over the last few years into a first-rate program."

The achievement has led to other benefits for the CG program like an expanded curriculum and new and better equipment to prepare the students of the program better. CG student Chris Weber also at the Siggraph expo in a raffle won a 15 thousand dollar edition of SoftImage, a powerful 3-D animation software kit that has

been used in high grossing mainstream films like *Jurassic Park*, *Star Wars Episode II - Attack of the Clones*, and the popular video game *Resident Evil*. "He got really lucky", Pensyl added laughingly. Weber, also understandably excited about the new software, reportedly fashioned the boxes from the winnings into makeshift shorts in which he has been seen dancing around the halls of Ben Shahn hall, taunting students along the way.

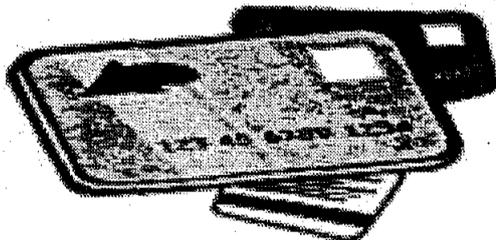
Extra-curricular opportunity has come to the CG department from the success of this animation as well. The CG department will be working on creative designs for companies in New York and Philadelphia. "It will be nice to work on something more on a creative level," commented Pensyl. "Many of the applications of the software I've done have been used for pretty boring, practical work."

Having witnessed some of the developmental process of this animation, I have an appreciation that many may not of the many hours of hard work and aggravation it takes to make successful CG animation. CG has

many critics as being an inartistic application. It is implied with the advancement in computer technology, that creating an animation such as this is just point and click by a geek with ink stains on his shirt and the computers do all the rest. This absolutely isn't so, and I have an admiration for these techno-artists that have worked on this captivating piece. In a past interview with painter James A. Brown, I asked his opinion about the rising influence of computers in mainstream artistic applications and he replied, "The brush itself is technology, one of the oldest known to man. A tool made by man to make his mark. The art of today isn't any different from the cave-man making his marks, the tools have just changed." The accomplishment of the CG department's summer success should not go overlooked in favor of accomplishments of the fine arts at this University. Russell Pensyl and his unnoticed students should be proud this noble piece of art that they created. The animation on a much smaller scale can be viewed in the faculty art show opening at the Ben Shahn court gallery on Monday, September 16.

FREE FOOD

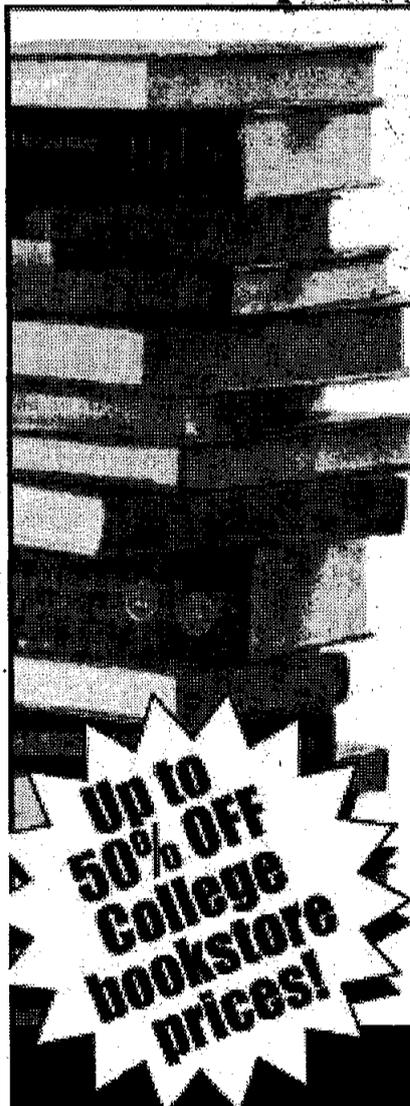
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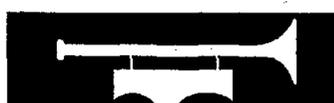
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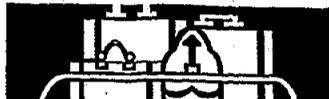
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Seeking responsible, loving person to care for our children 10 yr old and 6 yr old at our home. Must have car and driver license. Live-in, for three nights get girls ready for school and take them to school. Must be able to spend the night with them. Time needed is 7:30pm to 8:45am from Tuesday night to Friday morning. Date need to start Tuesday October 1, 02. The Sanchez Family (H) 973 427-0592 (CELL) 973 768-8351

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WPU Field Hockey Rips apart Rosemont in 9-0 Victory

Allison Mopsick
The Beacon

Three games into the season and fielding a very young team, the WPU field hockey team gave Tuesday night's crowd an understanding as to why the program has such a strong reputation. With the bleachers full, the girls made it look easy against Rosemont with a 9-0 victory. It looked as if the Lady Pioneers were running a clinic on Wightman field. Rosemont never even had a chance. Four freshmen scored their first career goals in the 2002 season home opener.

Deanna Wall and Ebony Tillery scored two goals apiece while Krista Hinshillwood, Scout Bargiel, Lauren Clark, Erica Riley and Cindy Conklin each knocked one in. "Everyone played really well. The depth really showed. There



Junior Heidi Koenig sends the ball back intoplay.
photo by Matt DeFranza

were no standouts." Said junior co-captain Heidi Koenig on the game.

Sophomore goalkeeper Kelly Harchetts berthed her first career shutout as she made one save for the Lady Pioneers. With only a 3-0 lead going into the half, Rosemont could have had a chance, but the goal was never in their vision. The Lady Pioneers defense took no prisoners making it almost impossible for Rosemont to advance the ball. While Rosemont's goalie made 14 saves, it was clearly not enough.

With a 2-1 record, the team will be facing rival

Montclair State home on Wednesday September 18 on Wightman field after a productive weekend at the Vassar Tournament.

Sports World Honors September Eleventh Victims

Matt DeFranza
Sports Editor

One year has passed since that fateful day, and millions of people choose to commemorate the September 11 attack through solemnity, even in the sports world.

One such example is the U.S. Olympic Committee's decision to honor the lives lost by lighting the Olympic Flame at 12:00 am, and allowing it to burn for 24 hours. At the Olympic Headquarters in Colorado Springs, CO, flags were flown at half-mast, and seven white balloons were released representing the four hijacked jetliners, the World Trade Center towers, and the Pentagon.

This feeling of remorse has not only affected the lives of Americans, but the entire world. At Bucharest, tennis players Adrian Panaitescu of Romania and Irakli Lashvili of Georgia stood on court for a minute of silence before their match in the Romanian Open.

Cyclists in the Tour of Spain observed a moment of silence before Wednesday's fifth stage. The U.S. national anthem played while the flags of the United States, Spain and the European Union were raised -- all marked with black sashes.

All major league baseball games Wednesday night paused in silence at 9:11 p.m. local time, and aired videotapes of those people that died in the attacks.

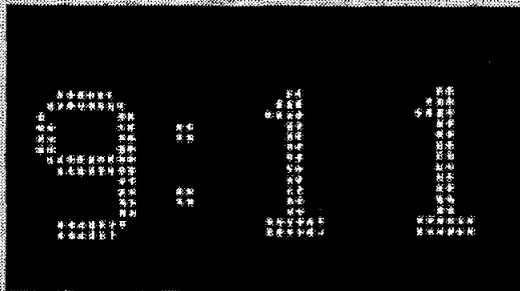
In England, Scotland, Germany, Italy and France, a minute of silence was observed before every soccer game. Players in the English Premier League wore black armbands.

English horse racing held a minute of silence at Doncaster, Epsom and Hereford. All jockeys were to wear black armbands. At Hereford, there was a three-minute ceremony of prayers and silence as the entire day's racing was dedicated to the bond-trading firm Cantor Fitzgerald, which lost two-thirds of its

New York employees in the World Trade Center attack.

Record holding jump jockey Tony McCoy donated his riding fees and prize money to the Cantor Fitzgerald UK relief fund, which was set up to support families of the 655 Cantor Fitzgerald employees who died.

It is pleasing to see that in spite of a major tragedy, the entire world can be united by such an event. The lives of the people lost in the attacks affected the entire world, and we will never forget them.



Barry Bonds Home Run Ball Subject to Court Dispute

Matt DeFranza
Sports Editor

It has finally been decided that a federal court will have to determine a ruling on the possession of Barry Bonds' record breaking home run ball. Judge James J. McBride sent a decision to lawyers on Thursday that the case would have to proceed to court.

The dispute began when Alex Popov briefly got a glove on the ball before he was attacked by a mob of people. Through the struggle, Patrick Hayashi managed to come up with it. Both people claimed to have possession

of the ball, and wanted Judge McBride to rule in their favor without going to trial. Judge McBride decided on a trial because he questions the fact that Popov actually had control of the ball in his glove before he was swarmed.

The case is set to go to court on October 7, exactly one year after Bonds broke the record. This case may sound a bit extreme, but the ball has an estimated value of at least \$1 million. The ball that Mark McGuire hit for his then record breaking 70th home run sold for \$2.7 million in 1998.



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