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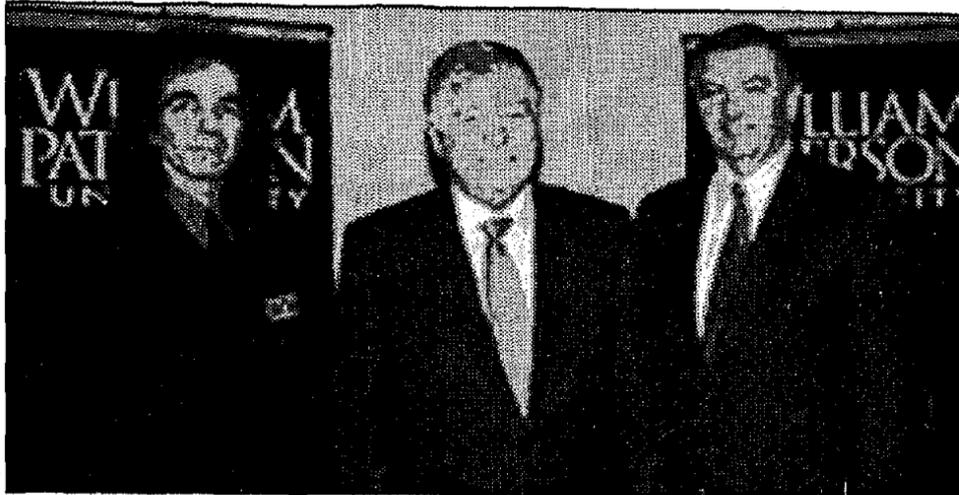
College of Business receives \$5 million investment

By Larry Clow
The Beacon

The Christos M. Cotsakos College of Business received a \$5 million investment from Russ Berrie, chairman and chief executive officer of Russ Berrie and Company, Inc. for the creation of the Russ Berrie Institute for Professional Selling at the University. The investment, which will be distributed over the next five years, will help establish the program, which will offer instructions in sales to students and professionals in the field.

"Sales is the driving force behind every successful company," said Berrie. "You could have the best product, the best management, the best IT group or the best lawyers, but none of them will be the machine that catapults the company to unusual success unless you have that sales team out there knowing how to make the sale."

The program will focus on both academic and professional development in the field of sales. Plans for the Berrie institute include a concentration in professional sales as part of a bachelor of science



Jess Boronico, Dean of the College of Business, Russ Berrie, and Jim Brown photo courtesy of WPUNJ

degree in business administration; this concentration will later evolve into a bachelor of science degree in professional sales. Working salespersons, WPU graduates, and students not majoring professional sales will be able to take part in a certificate program in professional selling. Workshops and seminars for working professionals are also planned.

Jim Brown, a prominent sales executive, will serve as the first executive direc-

tor for the institute. Brown has been in sales for more than 30 years, most recently as president of the Ardmore Group, Inc. in Mantoloking, N.J.

"Unfortunately, business schools in most universities regard sales as meaningless in that they usually have but one course on selling - sales management - while they might have 18 courses on finance or management. My goal is to change that," said Berrie

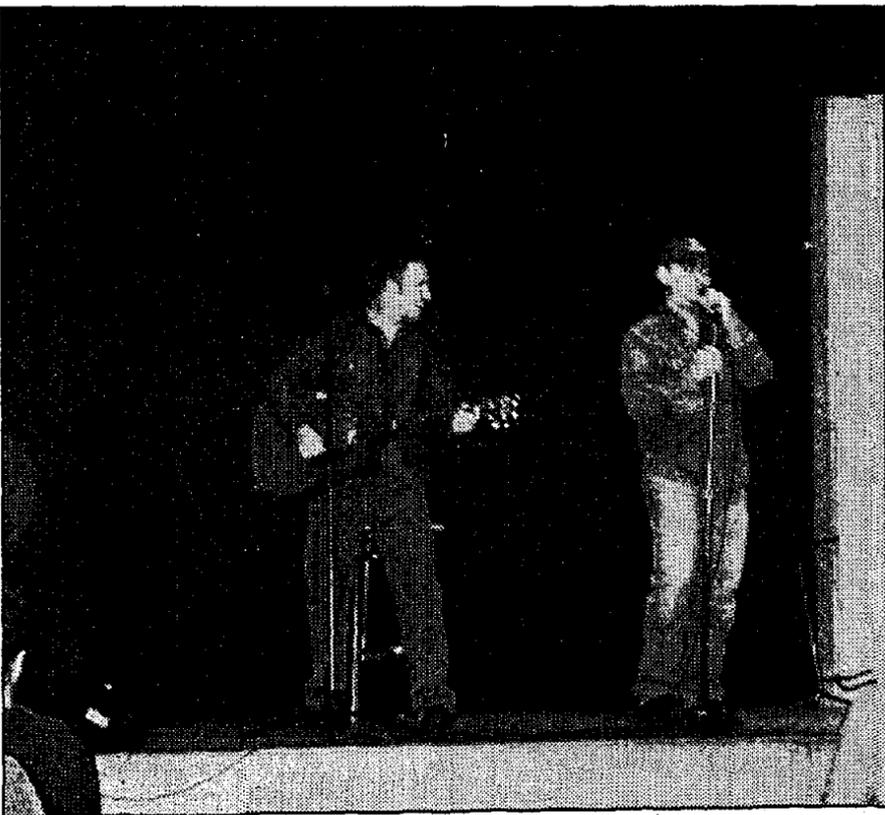
University president Arnold Speert said that Berrie is a "dedicated philanthropist" and that the Institute will provide "unique and creative opportunities for learning."

"We believe the Russ Berrie Institute will offer both undergraduate students and working professionals a pre-eminent and unrivaled educational resource," Speert said.

Berrie hopes that the institute will "elevate" the profession of sales.

"The Russ Berrie Institute for Professional Selling at William Paterson University will be the realization of this dream and create the most successful selling program in the nation," Berrie said. "Our program will lead to the day when a mother will proudly acclaim 'my son or daughter the salesperson' rather than 'the doctor or lawyer,'" he said.

Berrie formed his company in 1963 while working as a manufacturer's representative. During the last 39 years, he has built the \$300 million company into one of the world's largest lifestyle gift companies.



Stephen Lynch and friend Mark Tich kept the crowd laughing.

photo by Lori Michael

Comedian Stephen Lynch pokes fun at WPU

By Lori Michael
The Beacon

In front of a packed Student Center Ballroom, Stephen Lynch warmed-up for a sound check by singing about a hermaphrodite. After a thunderous response, the crowd was ready for the show to begin.

Lynch, along with fellow comedian Mike DiNicola, performed at WPU on Monday, December 2 as part of "comedy showcase" sponsored by the Music and Entertainment Industry Students Association (MEISA) and the Caribbean Students Association (CARIBSA).

Coming onto stage with his signature red guitar, Lynch began his set by poking fun at the lighting in the ballroom.

"The designer of these lights seems to be Qbert," he says. "It reminds me of something from the 'Billy Jean' video."

Lynch went on to perform songs about everything from taxi cab drivers to necrophilia. His first song, "Half a Man," was

about his "anatomical deficiency."

"(It) only gets worse from here," Lynch said.

During his set, Lynch made fun of WPU, the Student Center, and The Beacon.

"Since you are the 'Pioneers,' maybe you could trade some furs, kilts, or even some boysenberries for a CD," he joked.

Nothing could stop the crowd from laughing, though, and Lynch continued his set with the song "Superhero," during which he used audience suggestions for superhero names.

Lynch has been a stand-up comic for six years. He got his start in Boston Comedy clubs; since then, Lynch has been a frequent guest on the "Opie and Anthony" show, and recently released a new live CD, "Superhero."

Also performing with Lynch was Mike DeNicola, who has previously performed on MTV, Comedy Central, and the "Opie and Anthony Show." DeNicola kept the crowd laughing with his many rants about Rogaine, pop music, relationships, and midgets.

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the beaconweekly Produced on

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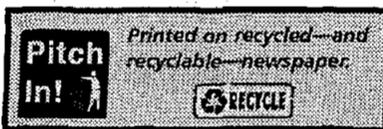
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Calendar of Events

Monday 12•09

WCRN
Six Gallon Pie
4-6pm Channel 14

Swimming
M/W at NJIT
7 pm

Tuesday 12•10

SGA
Finance Cottee
12:30pm S14-5
Legisia
4pm SC 2-5

Hille
Remember/11
12:30-1:45 Lit 114A

SBA and Accoung Society
Investment Tradihallenge
12:30, 5:00pm
Valley F

WCF
Man Sized Marti show
8pm Char14

Wednesday 12•11

Basketball
M/W vs. Kean
6 & 8pm Rec Center

Beacon Staff meeting
SC 310, 8:00 pm

Thursday 12•12

SGA
Executive Board
4pm SC 326

Swimming
M/W vs. Adelphi
7pm

Friday 12•13

First Day of Final Exams

Saturday 12•14

SGA
Children's HoI Party
11am-4pm S0room

Basket
Women's aster
1pr

Exam Pd

Campus Calendar sutions are taken on a space-ava basis: first come, firnted.

Submissions forndar due
fridays by noonfollowing
Monday's pration.

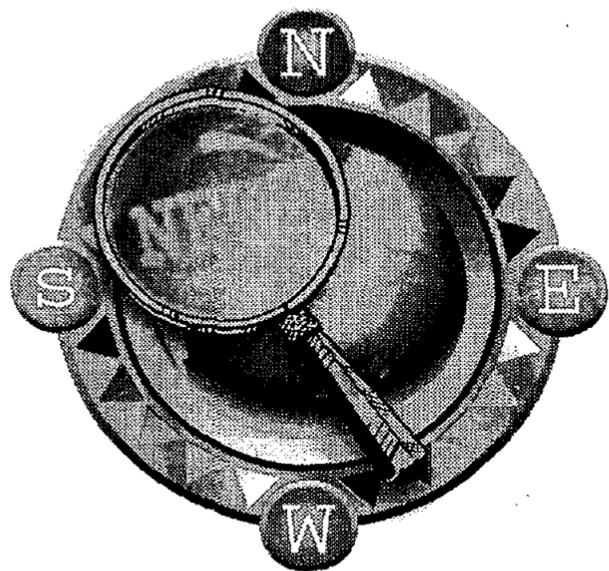
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Sunday 12•15

Exam Period

Come up and check out The Beacon in the Student Center, room 310



Feminist Collective presents film screening

By Allison Chavanon
The Beacon

The Feminist Collective held a screening of "If These Walls Could Talk II" this past Tuesday to an exceptionally small crowd. The film addressed lesbian issues in society from the sixties to the new millennium. Four people were in attendance, along with two members of Feminist Collective who hosted the event.

The film addressed issues from lesbian lifestyles to problems within the subculture, such as feminist issues. Actresses such as Ellen Degeneres, Michelle Williams, and Chloe Sevigny starred in the film, which was divided into three parts. The first portion showed the lifestyle of an elderly lesbian couple in the Sixties, and the problems they faced as a result of having to hide their lifestyle from everyone including their families. When the one woman had a stroke and died, her partner was left with nothing because family members of the deceased woman took everything away from her. The sec-

ond part took place in the Seventies, and centered on the lives of four lesbian college students. The second part also addressed feminist issues within gay culture, and showed problems that the girls were having with each other, not just with society. Ellen Degeneres and Sharon Stone portrayed a lesbian couple trying to have a baby through sperm donation during the film's final act.

"I think this event is important for the campus," said Junior Lauren Talarico. "I think more people need to know about issues different to their lifestyle, so it can help the campus become more open minded."

The Feminist Collective Club is made up of the entire Women's Studies department; anyone who is a Women's Studies major is signed up as a member of the club. The Feminist Collective meets every Tuesday during common hour.

News In Brief

International

Turkey Pledges Conditional Support

Turkey announced last Tuesday that it would allow Western war planes to use its air bases for any military campaign against Iraq that is approved by the UN Security Council.

Over the past few months, the United States has been building up its military presence in the Persian Gulf region and securing agreements with countries to support U.S. equipment and personnel for any campaign against Iraq.

U.S. officials are still worried that an anti-Western backlash could erupt in Turkey and weaken its support on Iraq if the European Union fails to embrace Ankara's hopes of joining the union.

Turkey is a key link in a chain of countries that have pledged cooperation with the United States, including Qatar, Kuwait, Oman, Bahrain, and possibly Saudi Arabia.

Turkish Foreign Minister Yasar Yakis made the announcement in Ankara after talks with British Foreign Secretary Jack Straw.

"If it comes to [war], then, of course, we will cooperate with the United States, because it's a big ally," Yakis said.

"America Will Be Destroyed" says Bali bombing suspect

A key suspect in the Bali bombing said "America will be destroyed" as he was moved from the Indonesian capital to the resort island for more questioning.

Heavily armed guards escorted Imam Samudra and four others for the charter flight to Bali, before which Samudra also yelled twice in Arabic, "God is great."

Indonesian intelligence officials said Samudra took orders from Mukhlas, also known as Ali Gufron, the operational chief of Jemaah Islamiya, a Southeast Asian terror group that is linked to al-Qaida.

Mukhlas was arrested Tuesday; police said he has confessed to helping plan the Oct. 12 attack. Jemaah Islamiyah seeks to establish an Islamic state in Southeast Asia and allegedly planned a series of attacks on Western interests in the region.

Police said Mukhlas ordered Samudra to carry out the Bali attack and to kill "as many Americans" as possible.

Mass Grave Found on Ivory Coast

French troops monitoring a truce on the Ivory Coast have discovered a mass grave in rebel-held territory in the central region of the country. French forces say the grave is 30 metres (yards) long by two metres (yards) wide. Limbs were protruding from the earth.

"We do not know how many bodies are there, who killed these people, or when," French army spokesman Ange-Antoine Leccia told Reuters on Friday.

The area has seen fighting in recent days between Ivory Coast loyalist forces and northern-based rebels. Government helicopter gunships strafed villages during the battle, The Associated Press reported.

A spokesman for President Laurent Gbagbo said he had few details on the grave, but was quick to blame the rebels.

"The president has been informed and he is profoundly shocked by this macabre discovery. This can only be a crime committed by the rebellion," spokesman Toussaint Alain insisted to AP.

National

U.S. Can Hold Dirty Bomb Suspect

A judge ruled that the federal government can

hold the man accusd trying to carry out an al Qaeda "dirty bomb" saying the president can detain enemy combatants even if they are U.S. citizens.

The judge also granted defense motion allowing suspect Jose Padilla meet with his attorneys, which the government previously not allowed.

U.S. District Court Michael Mukasey's 102-page decision concluded that President Bush "is authorized under the constitution and by law to direct the military to enemy combatants."

Padilla has been in custody since his arrest on a material witness warrant on May 8 at Chicago's O'Hare International Airport. The government alleges he was part of a scheme by al Qaeda to explode a conventional bomb laced with radioactive material, possibly in Arlington, D.C.

Defense attorneys Brian Newman and Andrew Patel argued his detention is unconstitutional and demanded they have access to Padilla, who has been held incommunicado in military custody since June.

Mukasey ruled that Padilla might now consult with those attorneys. Judge denied the government's request to transfer the case from his jurisdiction to South Carolina where Padilla is being held in a Navy brig.

Bush Links Kenya Attacks to al-Qaeda

In an update on his global reach, President Bush said he believes Osama bin Laden's network was involved in the Kenya attacks, and complained that terrorism has been able to "stop the peace process" in the Middle East.

Pledging a new fight against terrorism "wherever it exists," Bush sidestepped the question of whether bin Laden's al-Qaida network has infiltrated the West Bank but said terrorism in general has left its mark on the Israeli-Palestinian conflict.

"I am concerned that terrorists have disrupted the ability for peace-loving people to move a process forward," the president told reporters in a brief exchange about Iraq and the war on terrorism.

Customs Investigates Software Firm

Government sources said agents searched a high-tech company in Massachusetts last Friday, looking for evidence that the software provider may have ties to al-Qaeda.

No charges have been filed against the Quincy, Massachusetts, firm Inc.

Sources said FBI agents are also looking into the possibility that executives may be involved in a charitable organization that sends money to the Middle East, and that the organization's funds might be diverted to al-Qaeda. One federal source said the FBI has no idea when this happened.

It was not clear what organization was the Muwafaq Foundation which U.S. officials have said was an al-Qaeda - or another Islamic charity.

U.S. Customs agents raided Ptech's headquarters at midnight last Thursday in Quincy, Massachusetts, and downloaded information from company computers for further investigation, the sources said.

Officials are especially concerned that several of Ptech's customers are government agencies, including the Department of Energy, the FBI, the U.S. Air Force, the U.S. Post Office, the Naval Air Systems Command (NAVSOP), the Federal Aviation Administration (FAA), the House of Representatives and NATO.

One government official told CNN.com "absolutely no evidence" existed that the company's product had been tampered with, but the investigation was under way.

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

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Reunion brings Theta Phi Alpha memers together



Press Release

On Friday Nov. 15, Theta Phi Alpha was the host of a reunion party for Tl Phis throughout the state. The room filled with active and alumni sisters from William Paterson and Kean Universities, and, of course, lots of penguins here were also members from the Bd of Directors and the Alumni Association present.

The purpose of this event was to join together in the bonds of sisterhood and

discuss what the chapters were up to. The sisters got to catch up with old members and get to know new ones. It was a time to share recruitment ideas and a time to plan events with one another. There was lots of laughter and overall it was a very successful night.

This is just one of many events that Theta Phi Alpha has planned for this year. If you are interested in learning more about Theta Phi Alpha or any other Greek organization please come out to Spring Recruitment.

Associate Admissions Director wins leadership award

By Liz Fowler
The Beacon

All that you have to do is believe in yourself and follow your dreams, according to El Salvador native and Associate Director of Admissions Elsie Baires.

On November 12, Baires received the Award for Leadership and Support to the Hispanic Community. Dora Lisboa of the Bergen Community College Latino Planning Committee presented Baires with the honor.

"Nominees are Latinos from Bergen County who provide guidance and support to Latinos in the community," Lisboa said. "It's a great honor and a pleasure to receive such a wonderful award."

Baires received the award for her involvement in the community. She has been working at WPU for the past 14 years and is also a member of the Hispanic Association for Higher Education of NJ, ASPIRA of New Jersey and the Hispanic Association of Colleges and Universities.

"Being active in the community lets me get to know the students," Baires said. "It lets me make a difference in many aspiring Latino students and their families' lives."

A native of El Salvador, Baires, came to the United States after high school and graduated from Montclair State University. She is the recipient of various awards, including the Paterson

Education Fund, Scholars' Recognition Award for "Most Influential" from William Paterson College, Paterson Simon Bolivar Lions Club, and the ASPIRA Recognition Award.

"My message to the students is to believe in themselves and follow their dreams"

Baires added that her extensive professional knowledge is not limited, for her job allows her to impact a broad spectrum of students.

"My message to the students is to believe in themselves and follow their dreams," Baires said.

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		FR SO JR SR	☺ ☹	

Position Requested:

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I, _____, am applying for a non-paid position with The Beacon, the independent student-run newspaper at William F. O'Neil University. I agree to abide by the policies and procedures of The Beacon as set forth in the Beacon's constitution and under the direction of the Editor-Chief or his/her designated assistant. I understand that failure to comply with the terms of The Beacon's Constitution and policies set forth and/or directed by the Editor-in-Chief or his/her designee is cause for dismissal from The Beacon.

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The Beacon, 300 Pompton Rd., SC 310, Wayne, NJ 07470
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*Pony not guaranteed. The Beacon is not responsible for Santa's actions.

Snow Madness

Commentary by Larry Clow
The Beacon

Most people in New Jersey just don't know how to deal with snow. As I trudged around last Thursday, ankle-deep in what a friend of mine once called "God's dandruff," I realized that snow is a kind of novel thing down here in New Jersey.

I grew up in New Hampshire. In fact, I still live there in the summer when I'm not at school. Snow is, of course, a way of life up in the Great White North. Our winter usually begins in the middle of November and extends until late February or early March. In New Hampshire, we're pros when it comes to snow. The minute a solitary snowflake hits the ground, legions of plows are dispatched to scrape up pavement and salt the roads. Sidewalks are cleared with alarming speed, with elderly men and women coming out of their homes to become snow shoveling dynamos. School is never canceled unless the snow is knee-high and the roads become giant ice-skating arenas. Traffic continues as usual, sometimes a little slower, but there are never two or three-mile back-ups on the road. Up in New Hampshire, snow is easy.

However, this isn't the case with New Jersey. Last Wednesday night, the word "snow" was on everyone's lips, along with the phrase, "Maybe classes will be canceled!"

I didn't get it. The weather report was only predicting three to four inches. Surely, that wouldn't be enough to cancel anything. When I was in high

school, classes weren't canceled until the snow got up to seven inches.

The next day, however, I was surprised to find the campus of William Paterson almost entirely empty. Barely one-third of the class showed up for my 11 o'clock Political Science class, and my two o'clock class was canceled. Later on, classes were canceled, meetings were postponed, and everyone ran home, fearing the storm.

Having a free afternoon, I decided to take a road trip with my friend.

"Stay off the road!" everyone said. "It's awful out!"

I thought that, perhaps, there were great snowdrifts billowing across Route 46. That wasn't the case, however. What was awful was the way people were driving. There were drivers that pretending there was no snow, still trying to go 90 miles an hour down the road; conversely, there were drivers so afraid of the snow that they would not go above 10 mph. This, of course, created one hell of a gridlock.

After spending seven hours on the road, I came back to campus. My father called, asking me how the weather was. I told him we only had about three or four inches of snow, but everyone freaked out.

My roommate explained to me that winters are short in NJ, and that it takes one or two storms for people to get accustomed to the snow. Whatever the case, it just struck me as odd that a mere 200 miles could determine whether someone is a sultan of snow, or fearful of flakes.

Ted Rall



FLYING HIGH ON THE PUBLIC'S DIME

By Michelle Malkin
Courtesy of Creator's Syndicate

Another public servant has been infected with an acute case of helicopteritis. You know: Flights for me, but not for thee. Traffic jams for the masses, from which government officials get free passes.

King James McGreevey, otherwise known as New Jersey's Democrat Governor James McGreevey, is still flying blind after his bout with the illness. Even after Gannett New Jersey reporters exposed McGreevey's addiction to state-owned choppers for private trips, his royal highness McGreevey continues to ignore public outrage and claim "executive privilege."

Don't they all?

According to Gannett's review of state documents obtained after a public records request, McGreevey commandeered taxpayer-funded birds 272 times during his first 10 months in office. He avoided notorious Jersey traffic congestion and took to the friendly skies almost daily in the months of September, October, and early November 2002. Fourteen of the helicopter trips were non-government-related, at a cost of \$1,200 an hour.

Other than a Sept. 22 flight for a lawmaker's wedding, McGreevey refuses to divulge the nature of the private flights he took on the public's dime during a burgeoning state budget crisis. The trips to places including Newark, Woodbridge and New York, "are pertinent to his functions as governor but remain as part of a private schedule that governors are entitled to," McGreevey spokesman Kevin Davitt explained. The Democratic State Committee of New Jersey announced it would reimburse the state \$18,200 for the 14 flights -- on top of nearly \$70,000 it is also shelling out to cover the costs of a trade junket McGreevey took to Ireland earlier this summer with his wife and 10 state employees.

The "party of the people" remains defiantly unapologetic about hiding McGreevey's itinerary

and conong why exactly he couldn't just suck it up and: on the road like everyone else.

Instead, hocrat leaders insist that taxpayers be grateful ERH McGreevey for trying to cover up his tra by getting his party to foot the travel bill. Decrat spokesman Richard McGrath extolled Breevey's "selflessness" and praised him for "ag the extra mile with expenses that most othevould have had the state absorb."

Kneel bre him, ye unworthy Jerseyans, and behold thuler's bountiful generosity!

McGreev's case stands out in its brazen contempt for payers, but helicopteritis has spread across botarties over the years:

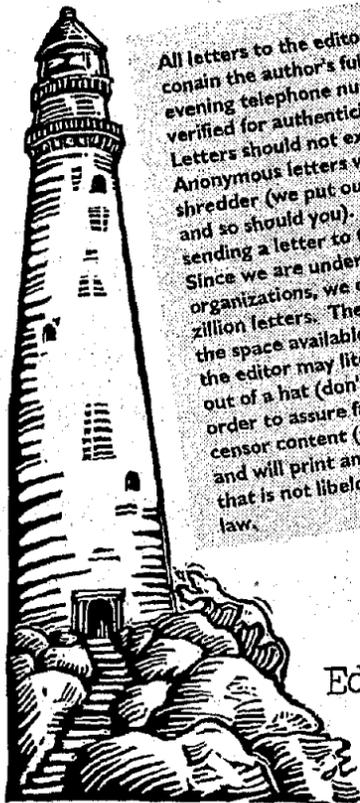
PresideBush the First's Chief of Staff John Sununu d a White House helicopter to whisk himself o a rare-stamp convention.

Massacetts Governor Jane Swift bypassed Thanksgiving Day traffic on the state turnpike a few years) and hitched a ride on a police helicopter to home for the holiday. Swift's excuse for whizz: over the heads of her less fortunate constituentHer daughter was sick.

And myrsenal favorite: Carl Covitz, a former Califita secretary of business, transportation and hing, piled his family into a state helicopterview a Gulf War veterans parade from abovlis rationalization? He was "studying traffic terns." Of what: parade floats and marching ids?

These p' abuses are symptoms of a much more sericidisease. It's high altitude political edema. Fly high above the unwashed masses, breathing rarefied air of the self-anointed, the minds ancos of government officials swell rapidly in absence of the oxygen of everyday life. King Jes McGreevey and his ilk absorb the perks of per, demand gratitude for their "selflessness," ve on to grander theft, and then send their ers out to stifle the few grumbling serfs who sp that the powerful, once elevated, will do aning to keep their feet off the ground and keep hing for our pockets.

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

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Gentlemen's Corner

By Pat Bennett & Brian "Brain" Morris
The Beacon

Welcome, everyone, to this week's Gentlemen's Corner. If you've ever watched the hit family sitcom "Home Improvement," you've probably seen the many segments on the "Man's Bathroom" and the "Man's Bedroom." This week, we will be combining gentlemen's ideas to form the perfect Gentlemen's Pad (or, Apartment). A gentleman's place should be somewhat unique to each man, but should always include important items. Of course, this is for an unmarried gentleman, because of the freedom he has to decorate his apartment as he pleases.

Pat: Let's start with the living room, or as I like to call it, the Gentlemen's Lounge. Here you will find the essentials that make up the ideal room for a man to kick back and relax. This room is where The Chair is located, as well as a couch, coffee table, and massive entertainment unit: big screen TV (if there's room), DVD player, VCR, surround sound system, stereo and remotes for all of them.

Brain: Placement of all this equipment is very important. Creating a general flow will create an optimum environment for sitting and using your entertainment center. Your coffee table placement is vital to

the success of your room; it should always be within reaching distance from The Chair. The Gentlemen's Corner strongly recommends the use of a side table right next to The Chair for optimal remote placement.

Pat: The coffee table should be in front of the couch; that way, if you're sitting there, you have easy access to the remotes. Moving on, the next room of focus is the bedroom. Besides a bed, it's good to have a mini entertainment center in there as well, keeping with the flow.

Brain: Yes, I couldn't agree more. Also, closet space should never be an issue. I live by the motto, "If the shit don't fit, then bring it back." I keep a few pairs of trousers, a few colored shirts, and a suit in my closet. Otherwise, everything else is kept in three drawers. There is no need for a gentleman to keep tons of clothes. Fashion is definitely not for a real man.

Pat: I wouldn't say fashion isn't an issue, but I do agree that men shouldn't have an abundance of clothes. A small desk is also recommended. Now, the kitchen is a place that should have a refrigerator, microwave, and a table big enough for beer pong. That's all you need in there.

Brain: The kitchen could be a bit tricky. Some gentlemen like to cook for their lady, but that all depends on personal preference. But the refrigerator, microwave and large table are definitely important. Now to move on to the most important room in the house, the Throne Room, or as some call it, the bathroom.

Pat: Ahh, the Throne Room, where men go to solve some of the world's most intriguing questions and problems. The most important thing that should be in the Throne Room is the Throne itself, which should be well suited and comfortable for your ass.

Brain: I like a nice wooden seat on the bowl; also, a good place to put your feet up for those long hauls. A TV would also be great so you never miss a play during the game. I'm not sure if putting a refrigerator in the bathroom would be counterproductive or not?

Pat: If you have the room, maybe. It all depends, but before you decide to install a fridge, you must reserve a place for the Proper Can Reading literature. When you have that set up, everything else is secondary. A plunger is also essential, for when those moments arise.

Brain: I always wished I had some arm-

rests. My ideal can would look something like a barber chair, a place to lean back on and put your feet up.

Pat: Yeah, but more on the home-bowl advantage later...Now that we've covered all the rooms, the next thing every gentleman should do, if they have the room and the means to do so, is build a little bar. It doesn't have to be gigantic, just something that'll do the job.

Brain: A liquor cabinet is very important. It's always nice to have a fine cabinet to keep your most valuable investments, like those \$100 bottles of Johnny Walker Blue.

Pat: Or the good ol' \$20 bottle of Jack. Ok, Rummy time.

When a young gentleman is making his mark on the world, a great pad is essential to come home to. Until marriage, his pad is the place where he can let his manly creativity fly. Men, take pride in your Gentleman's Pad, because, when you get duped into getting married (and we all will), it will all be gone. If you're lucky, you'll get a room or the shed, but until then, don't take it for granted. And if you don't like it, tough shit...

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PADDY'S IRISH BAR-TIME REVIEW



Patty Kunath
The Beacon

I've been a slacker as far as bar visits go. I'm pretty good about visiting at least one new bar a week, but I guess since the end of the semester is approaching, I'm concentrating more on schoolwork. Over the break, I had the chance to go to a new bar in my hometown, Teaneck, and also hang out with my family. My mom, my sister, my brother and I traveled together to the Cottage Bar, located on 178 Cedar Lane (yes, I actually go to bars with my mom). This bar opened about a year ago and replaced another bar, the Wigwam, which used to be an old cop hang-out. Two Irish brothers own it; why they are in Teaneck, I'm not sure, but it gives me a place to go when I move back home.

I traveled to Ireland two summers ago with my mom (yes, I hang out with my mom a lot). We went to visit my sister Amy, who was living there for three months. The Irish are great people, very warm, even to Americans. I was on the bus once talking to some random Irish girl and she asked me what part of the States I'm from. I replied, "New Jersey," to which she immediately said "BON JOVI!" That's it guys, our state is summed up with "Bon Jovi" in one fell swoop. Anyway, back to the bar: it is quaint and small, just like the bars I visited in Ireland. Not to say that it can't fit plenty of people. Off to the back, there are seven booths big enough to fit four people per table. The bar itself had about twenty stools to lounge in. There was a wide space at the front of the bar, presumably to be used for a live band and to play darts. The bar is also decorated with black and white pictures of Ireland. The bathrooms have the Gallic names



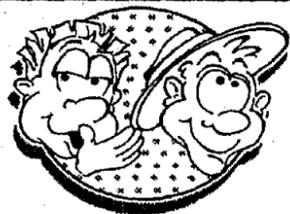
Guinness is good for you

for the genders on the door: "Mná" for girls and "Fir" for boys. Don't worry if you get confused, they also have little pictures underneath the words to set things straight for the non-Irish speaking folk.

When I arrived at the bar a couple of my brother's friends were already there. I went over to say hello and met an Irish guy who they were hanging out with. He said he was from Limerick, which he called "stab city," because of the multiple stabbings that occur there. He informed me that no bar in Ireland would ever display the Irish flag, which is interesting because the Cottage Bar has a huge flag that hangs over the bar.

The Cottage Bar proclaims to have the best Guinness in New Jersey. I did not sample it, since I'm not a huge fan of Guinness, but my mom and sister said it was good stuff. I was rather upset with the jukebox there. They had over 90 cds, some good and some awful. I picked all 80's songs, Soft cell, Duran Duran, etc... but in the two and a half hours I spent at this place they didn't get to any of my songs! It did play a lot of Traditional Irish folk music, which leads me to believe the owner may have rigged it. Oh well, that is my only complaint about the Cottage Bar. I would recommend this bar to anyone passing through the area. It is nothing extraordinary, yet not without its good points. It comes close to feeling like a real Irish bar, without over doing the ethnicity.

I give this bar a 3.5 out of 5 stars.



Dish with Diva & Dude

Dear Diva and Dude,

My roommate has a strange obsession with little plastic dinosaurs. Every night i come home and she leaves them all over the place, all over my bed and the floor. Lately, when i come home and it's dark, i've ended up sitting on them and they go up my ass. At first it annoyed me, but now i'm begging to like it. Am i weird?

-uncomfortable in Hillside

Uncomfortable-

Not necessarily. If you like anal action, then there is nothing to be ashamed of. But, you should probably stop using her toys for your own gain. You might want to think about purchasing something a little more appropriate for stimulation than a plastic dinosaur. Also, your roommate probably shouldn't be leaving her things on your bed. You should scold her and ask her not to put her possessions on your bed.

-Diva

Uncomfortable-

Your roommate leaving stuff like that around your dorm is irresponsible if not dangerous. She needs to acknowledge that this kind of thing is immature for a college student and take some of that stuff home; it's your space too. But if you like plastic dinos creepin up your crack you might have a problem. Its understandable that everyone needs a good scratch every now and then but that's the kind creepy kind of fetish that gets you on HBO'S "Real sex". Get help. Then again... maybe you can call me sometime.

-Dude

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THE BREAKING BANDS INTERVIEW ISSUE WITH:



THE ATARIS SAY SO LONG, ASTORIA

Don Angelini
The Beacon

I headed to over to the Ataris' tour bus to catch up with new guitarist John Collura and lead singer/guitarist Kris Roe to talk about the tour, major labels, *So Long, Astoria* and *Descendants* before their set at the Birch Hill Nite Club.

Don: How's the tour going with Rufio, Autopilot Off, and Sugarcult?

John: It's going great. It's almost a sellout every night. I think there were three shows where there wasn't a sellout where it was like less than a hundred tickets for a sellout so you can't complain about that.

Don: You guys are the veterans on tour but you're the new member of the band, correct?

John: Yeah, I've toured since the Ataris started really touring. That's where I met them.

Don: Do you feel like the younger guys on the tour like Rufio are learning anything from you like think they're picking up any wisdom because you guys have been through this?

John: (laughing) Y'know, I don't know. I hope they are, y'know what I mean? Like, I don't know, when you're young touring, it's like you make mistakes and learn from them. I think even when I toured with my old band we went with like veteran bands and I really didn't pick up much other than that they had a bus (laughing), y'know what I mean? Like, we had to sleep in the van.

Don: The usual tour stuff.

John: Yeah, I think that makes things better when you start out and you got to eat shit and get paid and make only y'know "x" amount of dollars and have to drive to every show. It builds a lot of character and makes you a little tougher for the road, so I mean it's something to look forward to, to do the ground work, y'know and get to a level where you can try to afford a bus and this and that. Actually, (laughing) I don't know if they actually learned anything from us really, I mean we're very regimented on this tour and we have a stage manager, we have a sound guy, y'know. Everybody's got a part and basically we just come in and do our sound check and we play and that's it, y'know? We have so less responsibility now so y'know what I mean like I think they learn more from our stage guy.

Don: Well, no one's perfect, y'know, they're bound to make mistakes. I guess I figured w touring with veteran bands like you guys or anybody else that has been around for awhile just pick up some sort of wisdom I guess or just get a feel for the whole thing.

John: Well, y'know in terms of like maybe business aspects I would assume and like how to present their merch and how to deal with the promoters. Stuff like that is definitely something you can learn from bands that have been through it all and I think that's almost as important as anything y'know not to get screwed over and know how to market your band well.

Don: So it doesn't make things tougher for you, I guess.

John: Totally man. I mean, I've played shows before where we were supposed to be guaranteed a hundred bucks and y'know get like a \$20 bill and if you're lucky or go to



a club where you're a smaller band and they try and take like 30% of your merch or y'know you don't get this or that. When you don't know, no one tells you about these things and you just kind of think like "Oh, o.k., that's normal" when y'know it really isn't. So, I think when you tour with a bigger band that's stuff you can learn from, not to get screwed over and just how to do things the right way. I tell ya though, this is their third tour and they really haven't asked too many

questions or anything. They're doing pretty well.

Don: What can Ataris fans expect from So Long, Astoria and when will it be hitting the streets?

John: They keep moving the date back all the time. Don't quote me, I heard February 28th possibly into March. That's like what I'm hearing. I think this weekend they just finished mixing the record so then they have to master it then I'm sure Columbia will y'know, they have some sort of marketing plans and ideas which is going to take a little while. But, the record itself is very straightforward. It's a rock record. There's no real goofiness about it. There's no songs like "Teenage Riot". There's like one or two fun songs but I don't know. Kris' writing has completely matured. There's no real relationship songs where all the last records were totally based upon. It's more of a storytelling record and it's about his experiences. I think it's the best he's ever done personally. Lyrically and musically like I said it's kind of back to the *Blue Skies*. Just straightforward good songs pretty much mid-tempo. But very much in the vein of *Foo Fighters* like a *Jimmy Eat World* type style. What Kris wrote just happened. It wasn't anything that he was thinking about. He just wrote what he had and what he had was a matured rock record. But still the way Kris writes, he can touch people with his lyrics. He did a lot with that relationship-wise but I think now he's expanded it even more.

Don: He's trying something different and it's just amazing the change from their EP to End Is Forever to everything in between?

John: Yeah, exactly when you look at the very first record, *Anywhere But Here* and then you hear *Blue Skies*, it sounds like a completely different band. It just keeps transpiring and just evolving into what is now. In the terms of the recording, it's the best recording the band has ever done.

Don: It's the best they've sounding and once again they re-invented themselves and still kept consistent.

John: Y'know what? It's still the Ataris but I just think it's Kris, y'know? He's not 18

years old anymore, he's 25 but he still has a lot to say and he's a smart guy and the things he says just definitely can connect with a lot of people, man. I'm proud of the record completely. It was a great process.

Don: What sparked signing with Columbia Records?

John: They did five records in the independent world and this and that and y'know, I think when you're a band, I don't think any band, no matter who you are just wants to lock themselves into a certain group or category or anything like that. It's like, the band wants to expand and get their music to the masses and on top of that too, I think all four of us will agree that the radio is terrible and like a lot of the songs we hear on the radio are garbage but when you hear bands like *Jimmy Eat World*, when you hear bands like *Dashboard Confessional*, when you hear bands like *Saves The Day* or anybody that's in this realm of music that's getting radio play, it stokes us and it's we're all like "Yes! That's what we want!" We want *Thursday*. We want *Thrice*. We want these bands to hit the radio. Start taking away from the crap that we hear. Y'know what I mean?

Don: There is so much trash out there and it's so manufactured.

John: It is and that's the thing. All these other bands that I mention including us, they believe in their music completely. I'm not saying the other



bands don't. I don't know man; it's just a definite connection that we can make with people and fans. It's real y'know. I want more of it out there. Why not? I'd expose every good punk rock band, indie band if I could. A lot of kids thought it was about a money issue. It's not about money. It's about expanding to the masses. Why would anybody want to just play to a certain group of people and that's it, y'know what I mean? They did their time on *Kung Fu*. They did more than their time. They did that extra *Let It Burn EP*; they remastered and redid *Anywhere But Here*. They completely did everything they could with Joe (Escalante, *The Vandals*) and could they have stayed with Joe, sure. But, it was just time to move on. It was a very perfect step-by-step process to get here.

Don: Joey Cape (Lagwagon, Me First And The Gimme-Gimmes, Bad Astronaut) has been an incredible source for the band in the studio. He produced the Look Forward To Failure EP, mixed and produced Blue Skies, Broken Hearts, Next 12 Exits, and End Is Forever. What is the best advice you have received from him and how is Joey and Lagwagon an inspiration to you?

John: Producer-wise, I couldn't answer that. Lagwagon was just one of those bands, growing up through punk rock. They are an amazing band and I tell ya what, there's a huge influence in the Ataris' songs when it comes to Lagwagon in song writing and certain parts. Kris is very up front about things that influence him whether it is *Descendants*, *ALL*, *Jawbreaker*, and *Lagwagon*. You can pick it out in songs.

(John's cell phone rings and lead singer

Kris Roe calls saying is on his way to the Birch Hill Nite Club. After giving im some directions through John, the interview continued.)

Don: You have done your share of photography for the Ataris' album art and your pictures are featured on the band's official website. What's your love for photography?

Kris: Well, basically I think all our songs have a certain imagery to go with them and the photos I take and I took for our songs usually tell a story that goes with the song so for me it's like another part of the song, it brings like another whole new vial to the song. I always felt I'd like to have as much substance for every song as possible. On our new record in the layout notably are there a lot of photos but we use a lot of photos from our fans as well therefore I can put some of our fans' visual ideas to our songs that I feel are relevant to certain songs and I also use a lot of mementos and what not through my childhood and what not so that works as a type of vial and so we can be a visual band.

Don: It seems you guys are vry in touch with your fans like for example on the band's official website you guys did a message board post for what the fans

want to hear on the set list for this tour. It is really awesome you guys do things like this: How crucial is the fan/and relationship?

Kris: Our whole goal as a band is just basically to do everything we can to break down the barrier between the fan, the crowd, and the band. For me, the bands that were always important to me were those bands that did that. If there is

anything I can ever do to bring our fans closer to that level and let everyone know that we're just a bunch of cool guys that play music that feel real lucky for what we do and we're really appreciative we can go into many things but like we have fans who have proposed to their girlfriend on stage, we let them do that, we a kid play guitar every night on a song, we stand around for an hour until every last person get something signed or gets a photo with us every night. The kids write us sometimes. This kid wrote us on this tour, we wrote a letter saying "Hey I can't go to the show. You should call my mom and tell her to let me go to the show" so I thought it was neat that I could call the lady and say "He your son won a contest to go to this show we have free passes for him." (laughing) That's something I like to do and it's what our band exists and it's what we're all about.

Don: What's your favorite Descendants song?

Kris: I got to say "Coolidge". When ALL went on tour with us, they sang "Coolidge" on the tour so I did it with them one night and it was probably the coolest moment in my life next to seeing my daughter being born so it was the coolest thing in my second favorite would probably be "ep Talk". **John:** I can give you my favorite record, it's "Milo Goes To College" other than that I like "Suburban Home". That's a greasong. I like the *Descendants* but he's a much bigger fan than I am.

LINKS:

<http://www.ataris.com>
<http://www.columbiarecords.com>

Don't Mess With Sparta

by
Markowicz
Beacon

Sparta has been getting a lot of attention lately due to their full length release, *Wiretap Scars* on Dreamworks records. Three out of four members came on *At the Dive-In* as if you didn't already know. Sparta brings a new tech-emo sound to the music industry that opens up your ears like a sliced wound. This is a great new band from El Paso, Texas, that is slowly changing the scene bit by bit. Here is an interview I conducted with the drummer, Jim Hajjar.

Q-When does the tour start and who are you touring with?
A-Well it's not necessarily a tour. It's ten days of radio shows and a TV show. We're doing Carson Daly on the 9th and it probably will come out the week after. We played a show not too long ago in San Antonio with some locals, and we did another show with the *Donnas* and *Everclear*. Today we're in Norfolk, Virginia playing with the *Mighty Bossones*, *Hoobastank*, and *Written Lav*. It's different radio shows at the radio companies put together. It's not really a tour, it's just a quick ten day thing for the holidays.

Q-How do you like playing with those kind of different bands?
A-We never had a problem playing with any band as people ever. It's cool seeing it. A lot of big shows are good experiences



sounds better musically?

TH-I don't think we ever argue. It's never that intense. It's always about criticism and constructive criticism. It's never about ego, it's about what makes the song sound better. It's never a problem. Yeah, you get frustrated, but you know in the end you'll have a better song than you had in the beginning.

PM-What would you like to be the next big single?

TH-I don't know, the next single is "Air". I like the song because it has a very positive message about brotherhood and keeping positive when things are down. It's not just us, but I think a lot more people are starting

a more positive light in the music world right now and that's a good thing you know. We have had negativity in the past ten years and that's plenty. It's time to show a little more positive sense in radio, bands, and MTV. Enough anger for now I think.

PM-Since you're playing Carson Daly, do you think playing on live tv makes you perform differently?

TH-It's a very nerve racking thing. We've

because you get to meet and see a lot of bands that you normally wouldn't see because you're touring too much. Sometimes it's a nightmare, (laughs), and sometimes it can be a lot of fun.

PM-Yeah...

TH-It depends on how organized the show is, because there's so many bands that have so many different names. You know...

PM-Yeah...true, true. Do you guys have any backstage rituals before you go on?

TH-No. Well during the Weezer tour we did take a shot each before we went on stage, but that ended pretty quickly. We try to be party guys, but we're not that good at it. Well, I kind of walk up onstage and that's it. I'm not the kind of person to go up and have a quick high five and then go on. It makes me too nervous. So I have to walk up by myself and think of what I need to do for the night. I have to worry about myself you know. Tell everyone else they're going to great.

PM-Do you guys ever argue about what

attention that we are in. There's a million bands a million times bigger than us that call themselves famous for now. We're just glad to be in the situation we're in and we're happy to be a part of music. We try our best to talk to our fans and meet people. There's no way of handling it. We're lucky to be doing what we're doing and when you have that mentality, you're usually in a very good spot.

PM-What song do you like playing the most live?

TH-A song for me would be "Vacant Skies", that's on our EP. It's my favorite to play live because it has a lot of variables and you're playing along to a mini-disc. It has three guitar parts and I really like that.

PM-How is Dreamworks treating you?

TH-They've been great to us. From the beginning when we started doing the record, they waited until we finished it. No questions, no "oh, where is the hit single?" It was all about turning a record in and we'll go from there. And that's what we did. They're always there for us and it's a really good place to be.

PM-Is there a certain message you're promoting?

TH-We keep everything for interpretation. At the same time we want to give out a positive message and pretty much, don't take



already done Kilborn and Conan. It's a very strange thing. It's scary. You get nervous. You realize you're playing to millions. Some reason you always get through it. It's fun. TV shows make things really easy and so you don't worry about it. They're kind of scary but they're still fun.

PM-Yeah, I'll be at that one, even though I hate Carson Daly. (laughs).

PM-How are you guys handling the fame so far?

TH-I don't think there is any fame to handle. I think people think they're famous when they convince themselves that they're famous. We consider ourselves people that play in a band that are lucky to be in a situ-

ation they are in. If there's any message involved, I would have to say just an overall positive message.

PM-Who do you think has the best hair in the band?

TH-(LAUGHS).....I would say Jim.

PM-What's the deal with people saying "Don't Mess With Texas!", are you guys animals?

TH-I don't understand.

PM-Well I've never been to Texas but I've heard people say that a lot. You ever see those shirts?

TH-Well originally, the shirts, stickers, and paraphenalia all came from "Don't litter in Texas." It doesn't have to do anything with animals. I think people from Texas take a point where it's almost a funny thing like don't mess with people from Texas.

PM-I see. Do you have any last words?

TH-No, just thank you for doing the interview and thanks to whoever reads this. You know.

PM-Alright, thanks a lot dude.

TH-Well you take care Pete.

PM-Alright, later

TH-Bye, bye



Sparta will be playing at The Birch Hill in Old Bridge, NJ with *My Chemical Romance* on Tuesday, December 10. Be there or be square!

Never Heard of It? Now You Have...

Joelle Caputa The Beacon

Never Heard of It? Well, you soon will. The band is taking fate into their own hands and making a name for them selves. **Never Heard of It** hail from Covina, California, but have taken their music nationwide with their do-it yourself mentality. They've financed and produced three albums on their own, including their newest release, *Limited Edition*. To top things off, they've put 90,000 miles on their newly purchased, avocado Chevy Express; touring the U.S. four times without any record label paving the way. The punk rockers even scored themselves a spot on this past summer's Warped Tour. Along the way, they've acquired a manager (Jerry Heller, manager of N.W.A.), a nationwide distribution deal and a night in jail, which vocalist DJ Dell'Osa filled *The Beacon* in on all the details.

Joelle: You guys are very motivated towards making your dream come true. When did you decide to start touring on your own without support from a label?

DJ: It was year ago that things started going really good for us. Before that, we just toured a lot regionally, between all of California, Nevada and Arizona. We had a really big following. We pretty much could sell out any venue around here. We figured we have to go nationwide with it and do the same thing we've been doing here. We booked our own tour nation-wide. Everyone said it was going to be hard and we were going to lose money. We went to a car dealership and figured out we could finance a van. We would have to pay \$500 for the next five years. It's a big commitment. We said 'cool let's do it.' We figured since we're doing it, we may as well go all out. We're gonna work as hard as we can for the next five years and tour as much as we can.

Did it ever get frustrating?

DJ: The first tour was so hard. Sometimes we'd play for like five people. It was so disappointing, being that we could play a show here in C.A. and have 800 kids. Then we would get on tour and get something like five or ten kids there. That's pretty frustrating. I think we've put in our time now, paid our dues. The tours just keep getting better and better. We've already done five U.S. tours now and we have a pretty decent following in every city.

Joelle: Have you gotten around to every state?

DJ: Yea, pretty much. We did the whole Warped Tour and hit every state. We did every show on the Warped Tour, which helped us a lot with our fan base. This last tour that we did on our own was a million times better, just from all the kids we met from the Warped Tour.

Joelle: What was one of the highlights of the Warped Tour?

DJ: Meeting all the bands that we've looked up to all our lives, just hanging out with them and actually becoming friends with them. To this day, we are pretty much friends with them and stay in contact with them. That was a pretty cool part of it, for sure.

Joelle: What's one of the biggest things you've done to promote yourselves?

DJ: We get thousands of posters and instead of selling them, like most bands do, we give them out and put them up every-

where we can. At Warped Tour we put up hundreds of posters everyday. Then we'd split up and hit people on the line, before the doors even opened, with CD players and head phones to get people to listen to our music. A lot of people hadn't heard of us until then. We just tried to hit as many people as we could. We worked all day from 8:00 in the morning until 10 at night when the concert ended. We'd be out talk-



ing to people, putting headphones on them, asking what they thought and selling them CDs. We're always trying to spread the word.

Joelle: Did you tell them you were in the band?

DJ: We tell them we're in the band. That's one of our things, we like to be really personal with our fans. We like to establish a friendship with the fans. We tell them 'come talk to us at the booth, we're going to be hanging out, we'd like to meet you all.' We try to talk to everyone. We want to keep it real with the fans and we like meeting people. You approach them, say 'hey what's up,' then tell them you're in a band. You become their friend first. Show them music. If they like it, cool; if not, no worries.

Joelle: How did you decide on your name?

DJ: It was a joke a long time ago when we were in high school. It used to be a saying, 'never heard of it.' Like, 'Have you seen that new movie or whatever?' 'No, I never heard of it,' or when people would call my house and ask for my sister, I'd say, 'No, I never heard of her.' Some people would just laugh, it's a stupid saying. Me and Jeff started playing parties, it was just him and I that were the band. We would switch off between playing drums and guitars and singing. Kinda funny. People would be like, 'what are you guys called?' We'd be like, 'Never heard of it, bro.' It wasn't what we were really called, I just said it. Then people started spreading the rumor, saying, 'have you seen Never Heard of It playing the party? They're pretty good.' We were like, 'Oh shit, that's us.'

Joelle: What kind of jobs did you do to make money to produce the CD?

DJ: A few of us worked at pizza delivery places. We sold cell phones. Jeff was doing some substitute teaching part time. Johnny was doing door-to-door service. Mike was working at Guitar Center in the drums section.

Joelle: So you guys are looking for a label now?

DJ: Yeah, our manager is actually talking to a few different labels, trying to figure out what's best for us.

Joelle: Since you had to handle the business aspect a little bit, are you glad all that pressure is off you?

DJ: It was cool doing it by ourselves. Like I said, we are very personable and we like to do everything ourselves, like DIY, but it's such a relief that we have other people helping us now. Obviously, we couldn't have asked for a better manager than Jerry Heller. He's been in the industry forever and he knows more people than anybody. We have a really cool publicist now. It's cool to have people working hard for us.

Joelle: You guys covered "Buttercup." Was that inspired by There's Something About Mary? You guys seem to be movie

buffs, with all the reviews on your website.

DJ: No, actually we started playing it before that. It was one of Jeff's ideas. We decided it would be a good song to cover. We actually did it on our first CD. Our first CD was 16 songs back in the day. It was a different version of it, but a lot of people liked it, so we re-recorded it and made it a little better. We are total movie buffs. Only because when we are on tour, we have so much time to kill. Instead of sitting in the parking lot of the venue before we play, we go to a movie theater. We try to get in good with the ticket teller there. They always let us in.

Joelle: How do the girls react when you write songs about them? Like the girl in "She's Over It" who dumped you while you were living in Italy.

DJ: She doesn't even know about it. I haven't even talked to her. Most of the songs I write about people, they don't really know, if they do and they ask, I don't really admit to it. I think it causes problems and stuff, especially in the area. You know how it is, the high school drama type thing. Everybody knows everybody else's business. I keep it to myself.

Joelle: Do you drive yourselves on tour?

DJ: Yea, we still have the van. We put on almost 90,000 miles in 14 months. It's pretty crazy.

Joelle: Who usually gets stuck driving the most?

DJ: We all trade off pretty evenly. Jeff's good at driving all night, from midnight to like 6:00 a.m.. I'm good at the morning shift, like 6:00 'till whenever. I think we share it pretty evenly.

Joelle: Do you ever get lost?

DJ: Totally, especially when Johnny drives. Instead of going north-east, one time he went south-west. It was really bad. It was

supposed to take two hours to get some where and it took us seven hours. We happen to do that often.

Joelle: Since you're big Sopranos fans, did you do any of the tours while you were in New Jersey?

DJ: We would have loved to, but we didn't really get a chance to. Maybe next time we're out there, in February, we'll be able to do it.

Joelle: What were you thinking when you guys got arrested for making an illegal turn on someone's front lawn?

DJ: It was kinda funny at first because nobody thought we were gonna get arrested. We were laughing at the whole situation, like 'I can't believe this happened.' The cop was getting mad 'cause we were laughing. It was one of those things, you look at someone else and it's hard not to laugh. The cop caught that. He said, 'If you laugh one more time...' He threatened us with something. We were all in tight handcuffs and Kenny, our tour manager, had the narliest, huge bag on his neck. There was nothing anybody could do about it. We were all freaking out, but we were all handcuffed behind our backs. When we went to the actual jail, we started getting scared. The jail was crazy. There were

people in each cell you could hear screaming. On guy was threatening to murder the cop. Another guy was screaming for 911, saying he had a heart attack. I was thinking, 'Dude, they are going to put me in one of these cells with these wackos and they are going to kill me.' It was pretty scary once we were in there. Now that we're out, we can joke about it.

Joelle: What inspired you to start playing music? Do you play any instruments?

DJ: I did on our first album. Now I just sing. I've been doing it my whole life. I started it when I was eight years old. I was in a little rap group. We toured in Japan. I've always been into it. My parents told me ever since I was real young, like five years old, I would write my own songs. It just comes naturally to me. I love writing music. In high school, me and Jeff started fooling around. He taught me how to play drums and I taught him how to play guitar. We'd do a lot of cover songs and we'd come up with our own songs. It was meant to be, ya know?

Joelle: What was the name of the rap group?

DJ: It never really went that far. We were called *The Mix*. It was like *Another Bad Creation*. Remember those guys? They were pretty big back then. We did four tours in Japan. It was nothing real big here. I was real young. It was produced by Jackie Jackson, the oldest Jackson brother. So we got to record everyday at the Jackson ranch, *Michael Jackson's* parents house. It was really cool. We used to go there every day for a year.

For videos, songs and movie reviews by the band, go to their official webstie, www.neverheardofit.com

SOUND BYTES • SOUND BYTES • SOUND BYTES



Adam Gismondi
The Beacon

Orchid- "S/T -Gatefold" on Ebullition Records

Orchid released their first "Screamo" album in 1999. The Boston, Mass. area natives classic "Chaos is Me" had a huge impact on the hardcore scene. A wave of bands that are very much like Orchid, but not nearly as good, continue to dominate our local hardcore scene. Orchid offered their listeners a kind of personal release that dubbed this new album "Emotive Hardcore" in most of the scene police dirt rags. Sadly, this will be their final release as members have gone on to form Panthers, Bucket Full of Teeth, and The Wolves.

There are 19 songs on this bad boy and the band has never sounded better. Even though it is a small CD gatefold package, there is a lot of information packed in this collection of songs. The main theme of this album is an artsy expression of sexual relationships with a pissed off attitude and I'll be damned it works very well for them. This might be one of the most romantic records I've ever heard. One example is a line from "Lets Commodify Sexuality" - "Sex sells more records then rock, so lets fuck and forget the background hum." The band is notorious for being loved by kids that wear tight denim clothing and white belts, which is a crying shame because this band has nothing to do with fashion, as they abruptly scream about in Chaos Ain't Me: "And I hate to break your little heart, but chaos definitely ain't you no matter what the shirt says...". I'm not talking about break out your sweater vest and hug your lame girlfriend that has emo

glasses-music. This music is as intense as anything you have ever heard. Musically they resemble bands like You and I, Reversal of Man, and older stuff like Mohinder and Antloch Arrow. For the sickest break in a song all year, check out the closing minute of None More Black. Its incredible to say the least. I urge anyone that listens to fast or heavy music to check this album out. Be warned most of their songs range from about 30 seconds to 2 minutes, but its the best 20 minutes of music I've heard all year. You can buy it at Let it Rock in Montclair, or at the following websites: www.ebullition.com or www.noidearecords.com.

Adam Gismondi
The Beacon

Panthers- "Are You Down?" on Troublemaker Unlimited Records

Panthers are a new project from 3 of the members of Orchid. They have moved to Brooklyn, NY and have an even cockier, crazier attitude. The first thing I noticed was that the first song, "Vandalist Committee of Public Safety" sounds an awfully lot like Mudhoney. Which was weird. I expected them to be a rock band, but it took me a while to adjust to this sound. The back cover art features bold lines like "There is no limit to our lawlessness, We Are Outlaws, and The City is our frontier." This kind of literature along with a mock FBI photo of the band on the insert almost make this whole project feel like one big inside joke that most of us would not begin to understand.

The album is upbeat and rocky while the songs are still on the short side (nothing goes past 2-3 minutes). Musically think of all those shitty Swedish rock bands but darker and not as fun. After listening to it on repeat a couple times I really started to like this record. The lyrics are incredibly



ridiculous...i.e. "We are the ultimate Horror Show...hideous hair and dangerous drugs...". On top of the rants about how everyone are cops, an essay about destroying art, quotes from James Brown, and an essay about why plagiarism is a good thing I was left scratching my head.

The best track on the album is "Sex Ed." which of course continues with the Sexual Revolution ideology of the last Orchid record. This sound works well for them. I like the new singing style from Jason Green and I bet their live show is great. You can definitely see that these guys have heard their fair share of Stooges and MC5 records. If you like artsy rock and are interested to hear what the members of Orchid are up to now check this out. www.troublemakerunlimited.com



Jacob Claveloux
The Beacon

Avail- "Front Porch Stories" on Fat Wreck Chords

Avail, the band that brought you such classic albums as "Dixie" and "4AM Friday", are back with a brand new studio album, with perhaps their tightest recorded material ever. Not a weak accomplishment for a band that has been together for over ten years. Avail has long been known as one of the hardest working bands in Punk Rock, due to their relentless touring and ultra-energetic stage shows, never resorting to cheesy visuals or lights. Rather, when Avail rocks the fuck out of your local watering hole, they simply get up on the stage and rip through a set of tight punk rock, with a fair amount of theatrics provided by the band's official "cheerleader" Beau Beau and the powerful vocals of singer Tim Barry.

On "Front Porch Stories" (Fat Wreck Chords), the five Richmond, VA lads once again mix elements of traditional Punk, Hardcore, Metal, and plenty of sing-along melody together to create a

potent blend. From the first track, "Black and Red," through the last chord of the last song, "Now", you will no doubt find yourself wanting to sing or hum along, bang your head, and pogo around your living room; all at the same time. This is the beauty that is Avail. Somehow, the band can manage to squeeze an 80's metal guitar riff right next to a finger-pointing sing-along, and then tie it all in with a floor-punching heavy part.

What unifies all of the elements is the consistency of leader Tim Barry's vocals. Whether he is singing slowly and melodically (albeit with a slight growl) on "Subdued and Arrested" or screaming in your face at the beginning of "Blue Times Two", the authenticity that Barry brings to the table is unrivaled in a music universe filled with fakers and whiners. The man has a head for politics, similar to his tourmates of last year, Propagandhi, and also approaches personal, introspective topics, without sounding like a baby or a complainer.

"Front Porch Stories" is a stellar effort from this band of punk rockers, who keep it real by actually keeping it real. Avail has never given into the sways of what's popular or hip at the moment. The band found its voice a long time ago and has continued to run with it, keeping fans of genuine rock music smiling and rocking out to their stellar music, whether it is live or recorded.

For more info on "Front Porch Stories" or Avail, hit up www.availavail.com or www.fatwreck.com.



TV BYTE

Lauren MacLeod
The Beacon

Insomniac With Dave Attell

Sick of all those typical talk shows with the usual set up and the cheesy jokes? Then head over to Comedy Central, as an all new season of "Insomniac With Dave Attell" kicks off this month. What makes this show unique is Dave and his camera man take us on an exciting journey through a different city in each episode.

The first episode of the season begins with Dave performing stand up comedy before we join him on his random escapades. While in Myrtle Beach, South Carolina, he attends the Infamous Bike Week. He joins bikers for a night of drinking and riding through the town, where there are apparently no rules, helmets, or cops, and people freely dance around in the bed of pickup trucks while driving. Sounds too good to be true but there's more! Feeding alligators, playing with fireworks, and talking to larger than life seashells are just a few ways Dave chooses to spend his night on the town.

In the next episode in Portland, Oregon, we find Dave bar hopping, visiting cartoonists, driving in an electric car and of course, taking pictures with his trusty camera. This may sound strange, but the season grows even more bizarre when Dave stops in Albuquerque, New Mexico, or "Albacrazy" as it's known to the locals.

Dave goes to a Scorpions concert! Armed only with his backstage pass and camera, he talks to roadies, fans, and the band. He even plays dress up with the band's drummer while drinking in their dressing room, and discussing what it's like to tour the world.

After the concert, Dave goes to several bars and then shares the experience of a "Transmitter Hunt" with his viewers. A transmitter hunt is when someone hides a transmitter also known as the "Fox" and a team with special equipment tries to hunt it down. The person who finds it first gets the honor of hiding it next time. Believe me when I say words can not do it justice and you will have to watch it for yourself. At the end of the night we stop at a local restaurant, go to a museum and feed slithering rattle snakes a snack of rats and mice before saying good-bye.

This season of *Insomniac with Dave Attell* seems promising and I can hardly wait to see the latest episodes. Catch all of Dave's adventures on Thursdays at 10:30 p.m. For more information on *Insomniac with Dave Attell* and other Comedy Central shows go to www.comedycentral.com



The Roots-Phrenology
(MCA Records)



If you haven't noticed, things are different since The Roots released "Things Fall Apart" back in '99. There have been some changes; some good, some not so good. For one thing, they have decided to part ways (although not officially) with their second MC, Malik B. They also have added a new member, Ben Keny of the Division Group (formerly Supergrub) to handle guitars. They have also done some eyebrow raising things such as being the back-up band for jiggy-as-fuck-rapper Jay Z and done a few Coke commercials. Now, to some of you, this may not seem like a big deal, but it is. Think about it for a minute. Many of us Roots fans have thought of them as being anti-commercial, the reverse of what Hot 97 listeners were looking for. They seemed to be more concerned with substance

then appearance. Playing back up for Jay-Z (who proudly displays his ice and his ultra-expensive cars on the covers of his albums) was quite a shock to the system. Some of us thought it was cool, that doing this meant more success for a group of cats we felt deserved it. Others felt that they went completely against their principles. On the Okay Player web site (which is run mostly by ?uestlove, drummer of the Roots), many forums of the "boards" section were dedicated to demanding an explanation for this atrocity. ?uest was decent enough to answer these questions, but many felt that the band took a turn for the worse. Then came the Coke commercials. Then came the announcement that ?uest won't be playing live drums for every track on their new album, "Phrenology". Some of the tracks were to be done by a drum machine. Then they released "Thought @ Work" on MP3 format on their Okay Player site, which was very disappointing to some of their fans (although it's a cover from Kool G. Rap). Then the album was pushed back a couple of seasons. If that weren't enough, "Break You Off" was released as a single mere months before the release of Phrenology. And it wasn't pleasant. Many of the reactions I heard were: "Why is a live hip-hop band playing a song like this?", "Why Musiq, and not D'Angelo?", "Why is the video so freakin' weird?". Too say the least, some of us hard core Roots fans were apprehensive about this new release.

So I bit the bullet and popped it into my CD player, not knowing what to expect. It's the Roots right? It can't be that bad, right?

Before I start praising the hell out of this CD, let me get all of the negatives out of the way. Yes, some of the drums are electronic. Yes, "Thought @ Work" isn't the greatest song of all time. Yes, "Break You Off" should've had D'Angelo on it. Yes, Amiri "I-get-my-info-from-Lebanese-conspiracy-web-sites" Baraka appears on it. So what. The album still rocks. There are

still some hot grooves ("Quills" featuring Tracey Moore of The Jazzyfartnasties, hidden track "Rhymes and Ammo" featuring Talib Kweli), amazing lyrical content ("Pussy Galore" - a song about how sex is being abused in the media, "Water" a three part song in which Black Thought spits his frustration about Malik B.) and great instrumentation ("Break you off" has an awesome instrumental at the end that you don't get to hear when MTV plays it) which all make for a great Roots album.

But what's really cool about this album is some of the different shit they're pulling out. "The Seed (2.0)" is a great live rock tune that features the guitars and vocal hooks of Cody Chesnutt. There is also a twenty-five second punk tune (entitled "!!!!!!") which is so unique, you would have never guessed it was The Roots. And hell, the Amiri Baraka track is even hot (his poem, "Something in the way of Things", isn't as good as his "We as Americans", but it's much better than "Somebody Blew up America").

So give them another chance. You'll still bop that head of yours whether you want to or not.

-Azev



7L & Esoteric
Dangerous Connection
Brick Records



It's time for 7L&Esoteric. Oh yeah, that's hot. But yeah, this is a good album with stuff in it. Kind of like the stuffing in a Thanksgiving turkey. And like that Thanksgiving bird, you need to eat a lot of it or you will feel ungrateful. You will feel the same ungratefulness if you don't consume 7L&Esoteric's highly anticipated new full length, "Dangerous Connection" over and over again, like that turkey. The Boston based duo is reppin the growing number of excellent hip-hop acts coming out of Boston. Dangerous Connection is 7L&Eso's sophomore follow-up to the underground hit "The Soul Purpose" that gained instant acclaim with underground aficionados and college radio DJ's. Even though the names 7L&Esoteric maybe fresh on the tongues of many people, the tandem of 7L behind the Board and Tables and Esoteric on the Mic have been in the game since '96 under their first moniker as "The God Complex".

7L&Esoteric have come a long way since their days as "The God Complex" and Dangerous Connection is propelled forward at 327 miles an hour by the 7L's

eclectic array of textured, head-noddin beats and the rhythmical, battle rap delivery of Esoteric. Eso, sometimes overlooked as an Emcee, delivers on Dangerous Connection combative verses meant to strike fear in the hearts of opposing Emcees and meant to make you listen to his message. His style is versatile: his methods are subterfuge. The Lyrics by Eso on Dangerous Connection link themselves together well within the individual tracks and you get the impression after the song is over that you heard a story or received a strong rooted personal belief. On the Track, "Terrorists Cell" Eso gives his opinions on recent terrorist action throughout the world back dropped with a dope instrumental track by 7L. On the creative "Word Association," Eso basically word tosses and battles with himself, and gives his opinions on just about everything from David Letterman to Limp Biskit. The guest Emcees on Dangerous Connection are no slouches either, featuring Count Bass, a grimy appearance by Vinne Paz and a stellar track featuring underground hip-hop phenomenon J-Live.

On 7L&ES's previous release "The Soul Purpose" 7L collaborated with many different producers like J-Zone and didn't really create an album that was strictly "their product" Esoteric said in an interview. On Dangerous Connection 7L takes control on most of the production duties with guest tracks with The Beyonder and Stoupe of Jedi Mind Tricks. The results are a dope collection of beats you can rock out to even without lyrics in front on them.

Dangerous Connection is an album that is blown out car stereo speakers ready to happen and a pain in your neck when you wake up in the morning. This album wont get the same recognition as other high profile release this year such as J-Live's "All of the Above" and El-P's "Fantastic Damage" but is most definitely as hot and a must have for 2002.

-Profit

"Get in the veins and take it back to the heart!"

by Prahmis

I come from a place where Hip Hop was fashionable, therapeutic, accessible and relevant, with roots extended and anchored in jazz and spoken word. She cultivated an ancient entity and lingered with it to rejuvenate and re-master the dialect. She is eclectically elasticated; ambidextrous, seeking to many. She nurtured me with long unwavering, indiscriminate arms. She became my sanctum; a cohesive hug; a surrogate mother, a vessel I reincarnated from within. She was my gateway drug into the infinite domain of semantics interlaced and cupled so carefully and meticulously with kindred spirits of tonality. Hip Hop introduced me to writing. She came to me like countless, aimless souls I followed closely while reaping the myriad of relics they discarded. And after being dialectically salvaged, I took these remains with me as I added my head to her contagious serendes composed of melodic, repetitious, robust tunes that cried with idioms laced with lament and cleaved at bodies, with strated deep resonant sounds. With headphones cradling my head, I rode on her vital wavelengths on my outer body voyages.

I communicate through Underground Hip Hop because this entity has mandated me to position of the dialectical, iconoclast who's duty it is to reap his information empirically and project it to his people with the aid of words. An emcee it is my vocabulary. As emcee, Underground Hip Hop operates like the arteries and veins connect to my heart; she is my life line. She is like subway trains responsible for transporting people through out the city; she is a constant circulation. She is a giant vehicle that connects and keeps her audience galvanized.

Underground Hip Hop is misunderstood like a mispronounced word and put down like a book because she is aesthetic and requires thinking. Her magnitude, like the hips of Africa and South America, is so huge that it is incomprehensible. That is why she is played only at night, on random college stations with poor reception. Underground is a paradoxical in depth look beyond the superficial surface qualities of pop culture. She is so thick, thick like infallible three dimensional illusions that graffiti manifests, that impatient attention spans find her difficult to chew. From railroads to poetry, she spent her cathartic exodus underground, kicking beneath the surfaces of rhythm addicted B-girls wombs. She is a daughter of color, the color of coffee, the

color of milk, a wide spectrum of colors. A product of being detested, a product of protesting, a product of a disheveled environment. Underground is what Hip Hop was suppose to be.

But dismally, Hip Hop's suitors are led towards elusive directions where the bright, incisive prospects she once exuded like perfume dissolve into, myopic, sepulchral bleakness; a barrenness where her children become alienated and muted loud voices. Underground Hip Hop was once a liberated child but her emaciated back bone ails due to a malnourished, rapidly deteriorating strength. She used to wear her scars triumphantly while mainstream rappers rubbed their faces with shoe polish. I am not going to rant about the gall, gratuitous misogyny we indulge on or the replete redundant superficiality of Hip Hop's propaganda. I'm not going to elaborate on the promulgated self hatred venerated and interspersed inconspicuously in the repetitious catchy Casio instrumentals that are unawarely embellished by my culture. Rather, this a nostalgic manifesto, pleading for Hip Hop to look back to her initial motives and renegade history before it is dispelled and forgotten.

Hip Hop's basic survival skills triggered her to retreat underground to search for an antidote. She became the proponent of adversely pushing against indoctrination like a revolution but unabatedly I remain in idle speculation fostering a hopeless prophecy. Because as Talib Kweli tours with Jay-z, The Roots appear on Coca Cola commercials and Russell Simmons prostitutes Mosdef on HBO Def poetry slams, alongside other countless attention deprived poets, (rhapsodic poetry slinging billboards, adorned with Phat Farm gear) it leaves me like a forsaken child in an orphanage

deducing: Hip Hop isn't retrospective. She is aggressively retrogressive. She doesn't revisit jazz nor does she revive and re-master an ancient dialect; instead, she is the modern day minstrel show. She has become a broken record of history repeating this sound assertion brazenly. Regardless, she got our heads approving in unrecognized nods in modified Hondas.

The pop industry, with it's limited, coercive, perception finally caught on and discovered the vast uncharted profit margin in the naturalizing and assimilation of the incongruous and indigent underground foreigners: the Emcee a.k.a. the demagogue. So at the weakest condition of Hip Hop's stratified short history, the finicky, gratified pop industry found her delectably abusable. It internalized her self bigotry, nurtured inferiority complexes and simplified intricacies. And as the thump of the bass subsides, I hear aftershock tremors resonating with foreshadowing ripples of, "sell out" or "traitor."

Hip Hop has contributed to perpetual self hatred; she mass markets slavery in whore or transvestite incognito. It is slavery so decorated, so delusive it makes me hard; it is a slavery validated and justified; a slavery merchandised; a commodity. It is a message "sniper rifled" towards Black and Latinos from project rooftops.

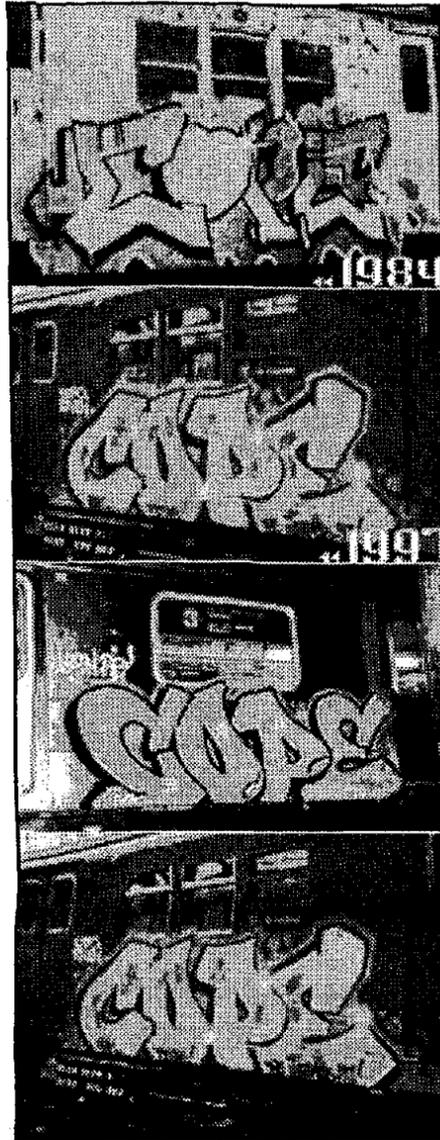
Hip hop timidly gaps her legs and her culture of resistance has ironically been forcibly excised like a clitoris from a young girl who masturbated profusely because she loved her own company. Before she was vogue, the fashion trend, she lived subversively and fervently full of contempt to triumphantly win liberation. But now she's not much intuited to the dismay of situations; she's been constrained by stipulations. Hip Hop used to be the tears of nations but now she reflects a minority's deterioration. She was watered down to

rinse the brain because ignorance strengthens the links of chains.

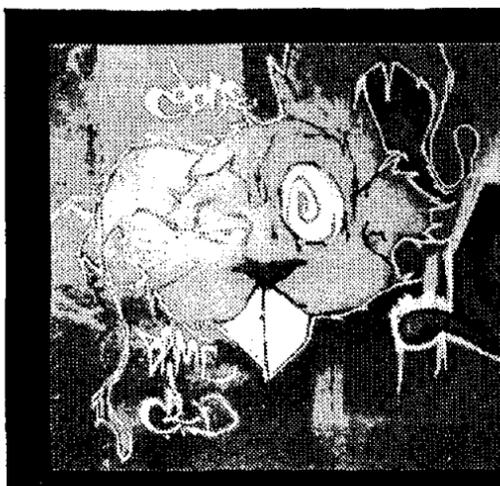
My once impervious optimistic vision for this entity is left disconcerted with a despondent residue that is problematic and paralytic. It disintegrates along side an inert Hip Hop that grips the microphone stigmatically with rigor mortis; a Hip Hop exfoliating like paint remover on graffiti, she lays convoluted, sprawled on her death bed, paralyzed with the haunting, traumatic memories of once summoning crowds; of once accruing people of the same violated vein to resist unjustly embargoes.

I grill Hip Hop with reproachful unforgiving eyes; eyes fastened with riveting, applauding tears. I adapt the role of the apathetic "gangsta" rapper and stab the back of her head, engraving dogmas, inseminating her with a bullet ejected from the crack corridors of an indoctrinating gun. "Words are weapons and I've turned it against you." And as I pour out apathetic lamentations on the curb she reincarnates as a stolen memory. Murdered by her offspring, Emcees such as myself, she re-manifests herself inaccurately as a misnomer, a mirage, in the womb of her surrogate mother called white music.

Hip Hop, you have employed me as your messenger and I work double as your representative. I used to love and embody you, but unless you improve the appalling, deplorable conditions you have subjected on the impressionable, gullible listeners who emulate you, I'll strike. I'll be emphatically striking with an insuperable, incessant arsenal of pernicious language and I will inflict irreparable, damage to you via the ample way you have armed me: your choice weapons of words. My writing is subversive; it is an insurrection, its a reprisal and it exhibits hostility. But with words, I am regenerative. I can indiscriminately reconstruct what I've desecrated. My goal isn't mere ambivalence, but to amend and ameliorate, rebuild and replace the negligent protocols we've been subjected to. I've grown more aware of Hip Hop's promiscuity and how unwittingly she is pimped by a music industry with hands so intrusive it re shapes her symmetry and inflates her artificially like a pair of fake breasts. I've drawn comparisons and deconstructed the past; much like the Black Panthers were disbanded with crack, Hip Hop has equally been disbanded with lucrative offers and promises. I am the insurgent, activist peeling away decorum; I am a proponent of Hip Hop's traditions, independence and sovereignty amidst this era of globalization. I am not the stereotypical rapper, but I am emergent as the rare, endangered Emcee. This strike is one of revolution with an advocacy of "Get in the veins and take it back to the heart!"



TAGS BY COPE



Lit

book reviews

December Poetry Readings around NYC

Monday, December 9th

Poetry Magazine at 90

Galway Kinnell, Joseph Parisi, Charles Wright, Linda Gregerson, Diane Ackerman

92nd Street Y

1395 Lexington Ave. at 92nd St.

8 pm

\$8 with Student ID

Monday, December 16th

Robert Hass, Robert Pinsky

92nd Street Y

1395 Lexington Ave. at 92nd St.

8 pm

\$8 with Student ID

Wednesday, January 1st

Patti Smith, Pedro Pietri, Jim Carroll and more

The Poetry Project Annual New Year's Day

Marathon Reading

2pm to 1am

The Poetry Project

St. Mark's Church

131 East 10th Street at 2nd Avenue

\$20/\$15 members, students, and seniors

Open Mic's:

Every Monday - Bob's Monday Free-for-All

at The Bowery Poetry Club, 308 Bowery

It's Free! Open mic. Slam. Feature. Bob Holman hosts the weekly word workout.

11 pm

Calling All Artists!

WPU's Art and Literary Magazine, *Essence*, is now accepting submissions for the 2003 issue. Undergrad, Grad students, and WPU staff are welcome to submit.

Submit up to 3 poems, prose, short stories, photos, and/or artwork. Email all submissions or questions to: essencepres03@yahoo.com

Deadline: February 28, 2003

The Buzz:

What you should
be reading

Bringing Down The House

by Ben Mezrich

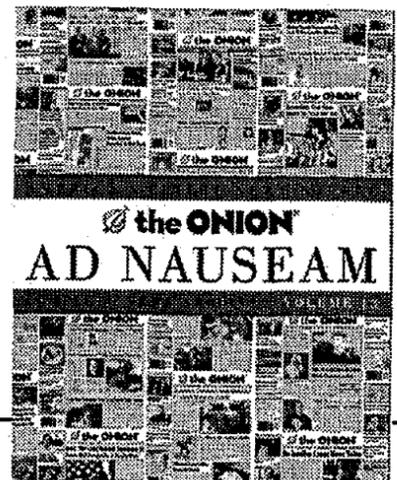


The Buzz: A group of M.I.T. students put their education to good use...and win millions in Vegas. If anyone can count cards and would like to go to Atlantic City, stop by the Beacon Office.

The Onion Ad Nauseum: complete News Archives,

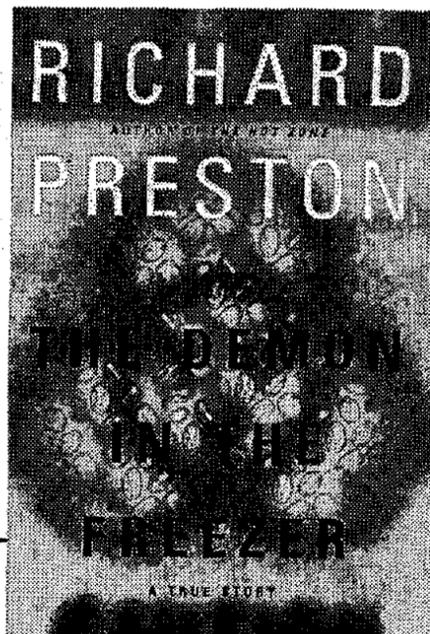
Volume 13 by The Onion Staff

The Buzz: If you know *The Onion*, then you know you have to pick this up. If you are unfamiliar with *The Onion*, then for the love of all things holy, run out and buy this right now!



The Demon in the Freezer

by Richard Preston



The Buzz: As though we don't have enough to worry about, Preston comes out with this new book on the biological warfare agents that turn intestines into mush, cause our brains to disintegrate, the moon to turn blood red and the seas to boil. Thanks for scaring the living hell out of us.

Remembering 9/11



Chaplain of the New York Fire Department

Rabbi Joseph Potasnik

THE DAY OUR LIVES CHANGED FOREVER

How spirituality helped New Yorkers deal with tragedy

WHERE: Curriculum Materials Classroom-
Library room 114 A

WHEN: Tuesday 12/10 From 12:30-1:45

Sponsored by Hillel Questions call David Prince 201-390-9456

THE BEACON COMICS

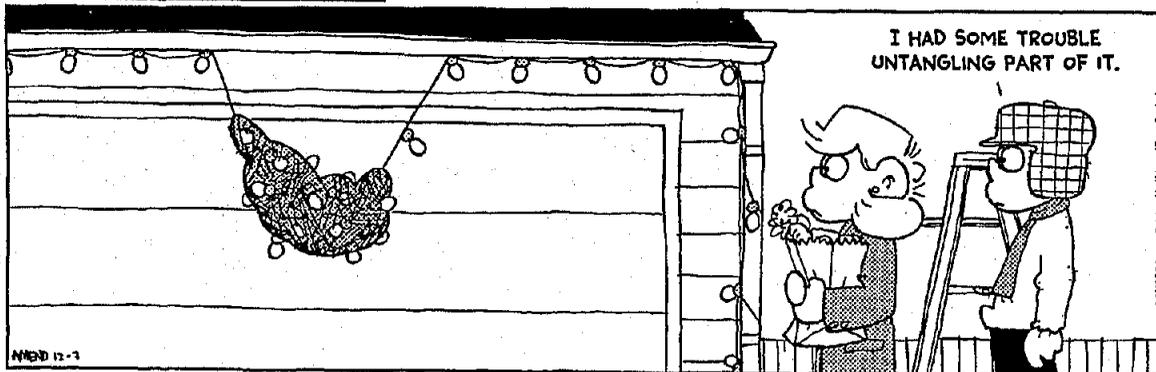
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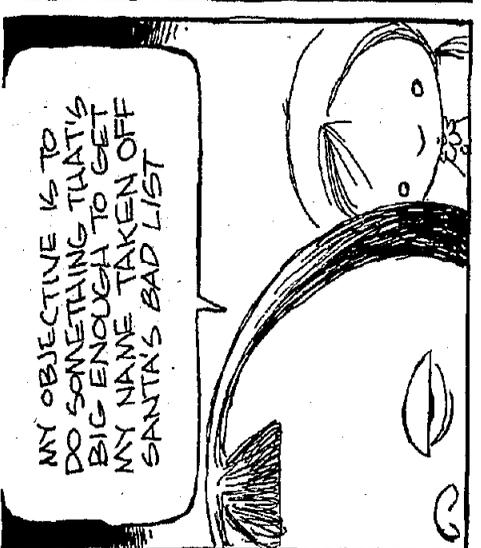
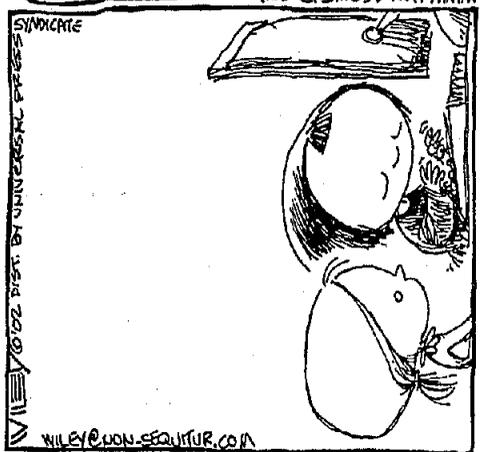
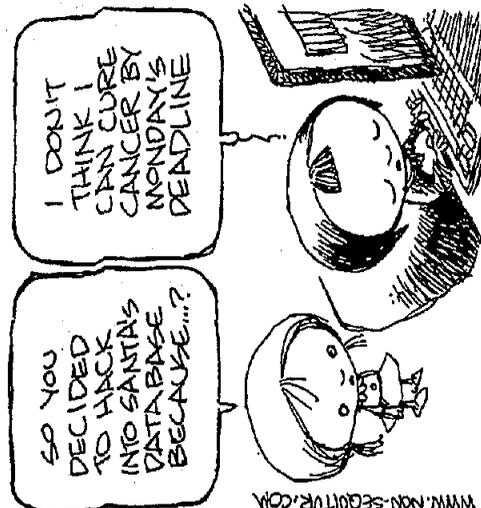
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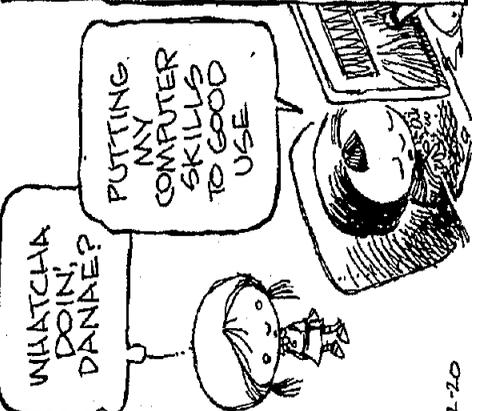
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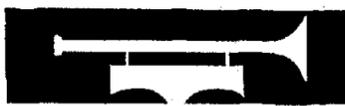
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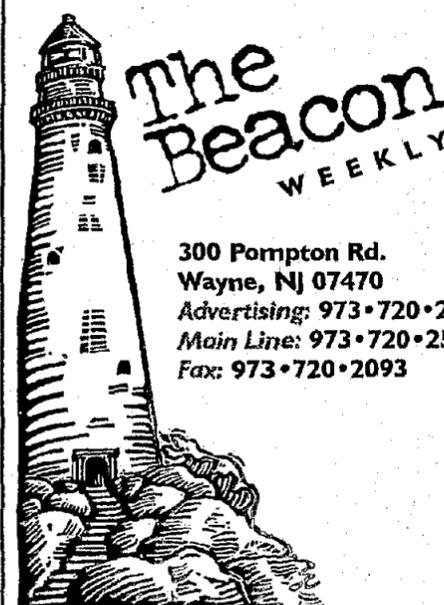


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The Beacon

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PIONEERS BASKETBALL EVENS OUT RECORD AT 2-2

Allison Mopsick
The Beacon

The men's basketball team evened out their record at 2-2 on Wednesday, December 4 at the Rec Center while defeating New Jersey City 71-47. The game went back and forth until the Pioneers went on a 20-7 run in the first half. The Pioneers walked into the locker room at half time with a 31-20 advantage over Jersey City.

Jersey City spent the entire second half trying to catch up, but never coming near the Pioneers, who led by as much as 28 points. Junior guard Brandon Constantine was the high scorer with 21 points, seven rebounds, three assists, and two steals. Keyth Hardy, senior forward, chipped in 14 points for the Pioneers while showing his strength on the boards.

William Paterson took a 31-20 lead over the Gothic Knights at halftime, and used a 20-7 run over a stretch of 9:42 to take control of the game. Senior guard Shawn Blakewood, Constantine and Hardy each scored four points during the breakout, with Blakewood's steal and lay-up 11 seconds before intermission giving the Pioneers their largest lead of the game.

In other news, the Pioneers defeated The College of New Jersey 62-59 in their home opener Saturday, November 30 at the Rec Center. At the end of the first half, the Pioneers led 18-13 with both teams obviously struggling offensively.

The Lions battled with the Pioneers the entire game, keeping it close. With only a few



Shawn Blakewood drives by a Jersey City defender
photo by Matt DeFranza

seconds on the scoreboard, the Pioneers led 60-57. The Lions in-bounded the ball and pushed it up the length of the floor resulting in a jump shot by senior Gyl Vaught. Vaught was clearly inside the three point line, but the referees, who had been calling a poor game, ruled the shot as a three. The scoreboard then read 60-60, but a point was removed after reviewing the shot. Khayri Battle hit two free throws to seal the victory. Battle led all scorers with 18 point. The Pioneers' next home game is Wednesday, December 11 against Kean.

PIONEER SWIMMING WINS AGAIN

Matt DeFranza
The Beacon

Wednesday night, both the Mens' and Womens' Pioneer swim team chalked up wins to their already impressive records. The mens' team is now at 5-1 after their 106-28 victory and the Women are now 6-2 thanks to a 89-56 win, both over FDU-Florham. Some of the highlights include excellent times by Steve Papendick, Tom Carson, Mandy Foley, Jafferleen Perez, and Kristen Klegg.

Papendick had victories in the 200m freestyle and 100m freestyle with times of 1:53.88 and 51.54 respectively. Carson had a time of 2:22.72 in the 200m IM, and 5:47.49 in the 400m freestyle.

Also for the Mens team, Billy Schreyer had a time of 23.58 in the 50m freestyle and 1:03.62 in the 100m backstroke while Chris Wirt placed with a score of 171.3 in the 1m dive optional and 134.47 in the 1m dive required.

For the women, Foley swam a time of 11:51.73 in the 1000m freestyle, and 5:47.58 in the 500m freestyle. Perez had time of 27.32 in the 50m freestyle and 59.82 in the 100m freestyle. Clegg also had times of 2:14.47 in the 200. freestyle and 1:04.50 in the 100m backstroke.

The next home meet for both teams is against Adelphi on December 12, beginning at 7 p.m. in the Wightman pool.

scoreboard central

Allison Mopsick
The Beacon

On Saturday, November 30, the men's basketball team defeated The College of New Jersey 62-59. The women fell 69-44 to the Lions.

On Wednesday December 4, the mens' and womens' basketball team defeated New Jersey City University.

The men won with a score of 71-47 while the women posted a 62-50 victory.

The swim teams took on FDU-Florham coming up with two victories with a mens score of 106-28 and the women winning 89-56.

Make sure to check out the winter sports schedule to catch the next games.

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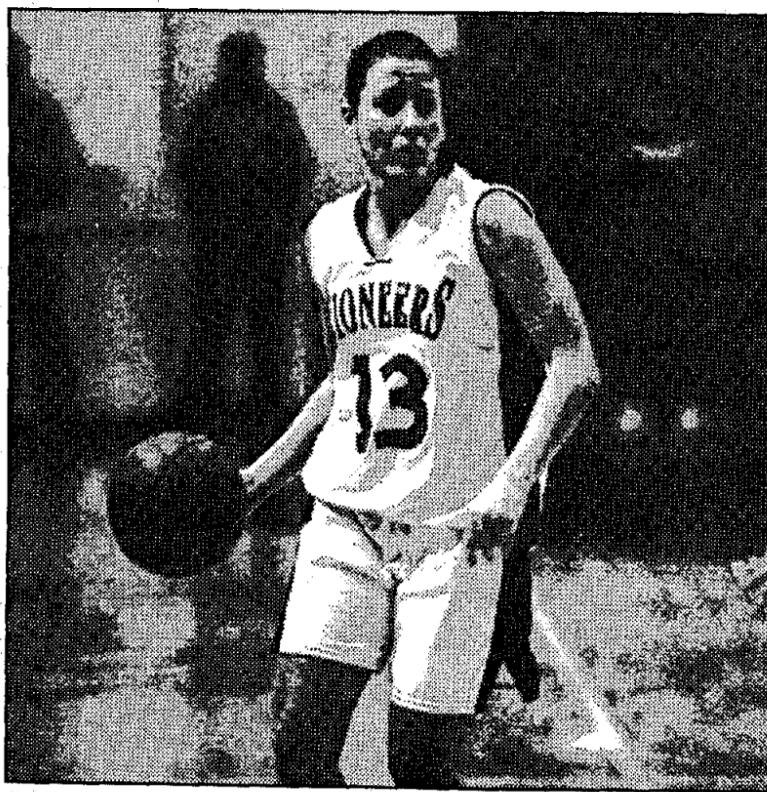
LADY PIONEERS EARN FIRST NJAC WIN OF THE SEASON

Matt DeFranza
The Beacon

The combined forces of senior guard Katie Morris (Deptford, NJ) and junior guard Kat McPhail (Sparta, NJ) contributed 30 points to William Paterson's victory over New Jersey City late Wednesday night at the Rec Center. The second half of the game is where the Lady Pioneers stole the show and scored their first New Jersey Athletic Conference victory of the season, 62-50.

Morris scored 17 points and added six steals and five assists for the Pioneers (2-3, 1-2 NJAC), while McPhail chipped in 13 points. As of Wednesday night's game, Morris has scored a total of 47 points and McPhail has 43. Junior forward Patrice Sanders (Hamilton, NJ) came off the bench to score seven points and pull down a game-high 12 rebounds.

Senior forward Zakiyyah Woods (Montclair, NJ) scored a game-high 20 points for New Jersey City (1-4, 0-2 NJAC). Senior forward Shondelle Browne (Irvington, NJ) added 11 rebounds for the Gothic Knights, but was held scoreless thanks to a strong William Paterson defense that forced 34 turnovers. The Lady Pioneers were forced into 32



Katie Morris takes command of the court.

photo by Matt DeFranza

turnovers themselves.

Both teams were tied 25-25 at halftime. With 14:01 left in the second half, New Jersey City claimed a 37-33 lead after a Woods lay-up. However, the Pioneers roared back with a 19-4 run to claim a 46-39 advantage

with 7:56 left as McPhail scored seven of her 13 points during the run.