



Anderson to receive facelift through donation to college

By Hayana Kim

Generous anonymous donors recently announced funding for dormitory renovation, and the Department of Student Life discussed how to utilize the money in order to maximize students' welfare; their main concern was whether to distribute the donated money equally to every dormitory or to use it for only one dormitory for renovation.

Through discussion, which was attended by college officials and RDs of each dormitory, it was decided to concentrate on one particular dormitory.

But which one? One official suggested a competition among RAs and RDs, and those who could best imitate a hen laying eggs would get the prize. Each of them was given equal amount of time to prepare for it—one week.

One RA, who didn't want his name published, revealed that he put more time and efforts for this competition than for his midterm.

He searched library databases to have scientific and accurate knowledge of a hen and laying eggs. Then he went to a chicken farm located in Willingboro, New Jersey, to actually see the process of a hen's labor.

However, to his frustration, the Anderson RD and

RAs got the first prize. Later, the winner secretly revealed their success strategy: they also took a field trip and there they fed hens with turkey feed. Tasting the groundbreaking food for the time in their lives, those hens bowed to their generous visitors and allowed them a three-day-intensive course in egg-laying on the farm.

So, the blue print of new Anderson is as follows. Two more stories will be built on the current building to give all the residents single rooms. The dressing rooms will be changed into bathrooms and furniture for closets will be distributed to every room.

The current bathrooms will be replaced with kitchens for all, so that residents can cook anytime. Lastly, an elevator will be installed in the lounge area.

However, as to the elevators, a group of students expressed their strong opposition because they were very concerned that Anderson residents will not be able to get enough exercise, climbing stairs. Soon, they are going to arrange a protest and march across the campus.

The construction will begin as soon as the summer vacation starts, and it is estimated that by the time students get back, the new Anderson will be ready.

A modest bill: proposed NJ law raises eyebrows and hackles

By Anthony Lusardi

New Jersey Democrat Senator Phil Connor is on the move with a new bill that creates a draft to select people to be slaughtered, butchered, and sold for meat consumption.

"Our nation is suffering from many issues and this bill will ease a lot of pain and fill more stomachs," said Connor.

Since 2010, Connor has traveled all over his home state, giving speeches in support of his bill. He is met by crowds who often come to see whether the bill is merely a joke. "I've heard of a draft that selects people to serve in the military, but a draft to kill people for food! God d—n," said an anonymous NJ native.

Mike Scully, executive director of the Appeal to Logic newspaper, which has always supported Connor policies, said, "Our great state and great nation is suffering new levels of poverty though we're supposed to be living in what has been called the wealthiest nation in the world." ATL newspaper has been spreading the message of Connor's bill since March.

Sen. Connor explains that this bill will decrease the poverty level. "Every one out of four children lives in a household that struggles to put food on the table. And about half of all Americans will live in poverty at some point before the age of 65. Any charity food drive will provide food for some people, but won't stop the constant hunger," said Connor.

There are also claims that human meat is quite

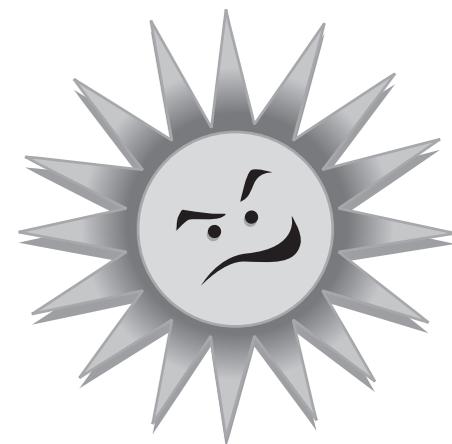
nutritious. Jay Mengele, health doctor and founder of the Angel of Life Food Drive said, "Our own race can be very healthy being a society of cannibals. There are fewer carbs in human meat than there are in pigs, cows, or even chickens. The tenderest parts of a human would be the cheeks and chest."

Surprisingly, some NJ citizens have shown approval for the Connor Bill. "My husband works two jobs to bring home enough bacon to feed our six kids. If laws can't get families more financial support, I'll vote for one that gets families more meat," said Mary Cruentus, Paterson resident. Another NJ native, Michael Reilly, of Rockaway Borough

said, "Almost every member in my family is overweight. They can make up the same amount of the meat I buy in 6 months alone!"

Currently, Sen. Connor is attending council meetings in Trenton with optimistic ambition for the bill. "This is the most important modest bill ever to be proposed in our great nation," said Connor, "It will solve nationwide hunger, poverty, and obesity. And with fewer people, there will be more to go around for everyone. The economy will prosper through the meat industry, and food will be available to all, citizen and alien. We might even extend the bill to criminals on Death Row, once it becomes law."

The above, inspired by Jonathan Swift's 1729 caustic essay *A Modest Proposal*.



Quad fountain plans in process

By Tom Polanski

A new 30-foot fountain is planned for placement in the center of The Quad. It will be a spring fountain with jets and colored lights. This will create a new venue for live bands to play and be aired over WNTI. College officials have announced the completion of the project for the summer of 2014.

Jumper mules?

By Krystina Conway

This past February, the legendary George Morris announced his decision to retire as United States Show Jumping Chef D'Equipe come 2013. The search to replace the eight-year veteran has begun as Morris prepares for his next venture in life.

Most people are unaware of the extent of Morris' love of equines and equestrian sport. With his new free time after retirement, Morris plans to begin a venture with Centenary College to take one of his previously sidelined hobbies to the next level.

Morris has developed a love for mules. Not just any mules, but specially-bred jumper mules. Morris and his herd of 15 elite jumping mules will move into the Centenary College Equestrian Center early during the summer of 2013.

A plan has been created to construct and designate a small barn and a series of turnouts for Morris and his mules to use on campus. The mules are warmblood crosses bred

from some of the finest jumper lines in the sport. Coming in all colors and ranging in age from unbroken three-year-olds to seasoned 11-year-olds, the mules stand in height between 16 and 17 hands.

According to a spokesperson for Morris, the mule takes the athletic ability of the sporthorse and blends it with the sturdy and brawny features of the donkey. The equines Morris pilots around aren't always quite as graceful as their full-blood counterparts, but they seem to try twice as hard.

The mules will also create a new program that will be opened up to a select group of students. Students who maintain a 3.5 or above GPA and who have reached a certain riding level will be eligible to participate in the course run by Centenary and Morris himself. These students will be able to take a semester-long course on the fine points of breaking, training, and jumping one of Morris' long eared warmbloods.

How to distinguish between the clever and the not-so clever

By Qing Lee

A famous interviewer asked an influential neurologist about the distinction between a clever and not-so-clever person.

"Could you please teach us a method that can be used to distinguish between them?" she asked.

"Sure," answered the neurologist, "We can differentiate between them through a simple test. There is bathtub filled of water, how do you empty all the water swiftly, if you are given one small ladle and one large ladle?"

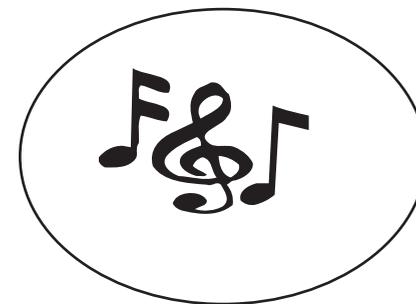
"I would certainly choose the larger ladle! Every normal individual would do it like that," she said.

"A thinking person would remove the drain plug at the bottom, rather than using any of the ladles," said the neurologist.

Gotcha!

OK, you found us out. This is our April Fool issue. Hope you had fun with it. You can trust us for the remainder of this edition.

Viewpoint



Through youtube, etc., exploring WHO YOU ARE: Who are you, Jessie J?

By Michele Tomasulo

British-born music artist, Jessie J., possesses the vocal chops that allow her to nail a multitude of music genres, accompanied by songwriting skills that enable her to pen a hit song that tops the charts. She has an infectious sound that is fused together with splashes of pop, R&B, reggae, and hip-hop. Her lyrics and music can identify with Rihanna, Nicki Minaj, Lady GaGa, Katy Perry, Pink, Gwen Stefani, and Christina Aguilera, but it is clear that Jessie J. has a very distinct sound, way with words and image that separate her from the rest—establishing her as an artist that stands alone.

I discovered Jessie J. on Twitter, which prompted me to give her music a listen.

After Googling, YouTube, and switching my iTunes to the United Kingdom, which allowed me to listen to her debut album, WHO YOU ARE, I was captivated by her talent and the genuine individuality and charisma evident in her work. WHO YOU ARE was released in the UK in late February, but is not coming to the United States until April. What a long wait.

According to her official website, "WHO YOU ARE showcases the skills of a gifted lyricist while highlighting an unforgettable journey."

She is the youngest of three children, but is the only one in her family to become involved in the music industry. Drawing inspiration from her

life experiences and finding the right melodies to turn it into a soundtrack of her life are stressed as the driving forces behind her career as a singer and songwriter.

The first song she ever wrote was titled *Big White Room* and remains a fan-favorite, despite the fact that it has never been played on the radio. It was inspired by her childhood memories of sharing a hospital room with a young boy who lost his life.

She has learned to adapt to many audiences and show-styles, after having toured with popular artists such as, Macy Gray, Sugarbabes, Chris Brown, Cyndi Lauper, and Taio Cruz. Jessie J. wrote *Party in the USA*, sung and performed by Miley Cyrus, which is most likely her most well-known piece of work in the United States.

On her website, Jessie J. compared her album to an iPod, simply saying that her album is a good mix of everything that currently exists in music and that she is just bringing together a collection of all different types of songs and sounds that make for great music. Songs similar to *Party in the USA*, such as *Price Tag*, featuring rapper B.o.B., and *Abracadabra*, have upbeat, energetic melodies that reflect Jessie J.'s personality. *Do It Like A Dude* is Jessie J.'s way of saying she can hold her own. Other songs are characterized as focusing on personal obstacles, such as *Stand Up*, *Rainbow*, and *Who's Laughing*

Now.

Mamma Knows Best is another big number that, as noted on the biography page of Jessie J.'s website, highlights her "hair-raising vocal range and is an extremely funky ode to her loving parents," who, "always know best. I hate to admit that sometimes, but the song says it all," explains Jessie J.

The title track was inspired during a time when she was despondent about her career and contemplated leaving the music business behind. The singer said, "The most important thing in life is to be happy, but everything had become too 'business' and sterile. I really thought I was going to quit—not music, but the music industry—it wasn't easy."

Jessie J. will be known for having a soulful voice that reaches out during the most painful and difficult times and delivers a vibrant tone and message in the happiest of times. I think it is obvious that she wants people to relate to her through music and develop an appreciation and personal meaning for her songs. The entire album packs a powerful punch and provides a platform for her powerhouse voice. Each song accurately and appropriately represents Jessie J., who believes in "basing my confidence on purity. I want people to know that I am an unedited version of myself. I plan to expose the good and bad to show that life is about being WHO YOU ARE."

The Quill is the student newspaper of Centenary College, Hackettstown, NJ 07840.

The Quill will publish letters to the editor; however, such letters must not be libelous and must be signed and in good taste. We will refrain from printing your name if you so request.

Address your letters to The Editor, *The Quill*, Box 1066 or you may email to levd@centenarycollege.edu with your full name at the bottom of the email

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(The *Quill* also welcomes freelancers among the student body who may contact Prof. Debbie Lev through campus email.)

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Op-ed page Editorial

Given the tough economy, most Americans are looking for bargains. Here is a feature I wrote for Nonfiction Freelance Writing, which offers one twist on that search:

Housing many bargain-bin prices, The Attic, a trendy Bethlehem gold mine of clothing, shoes, accessories and housewares, is the Lehigh Valley's newest hip thrift shop. The trick? All pieces are brought in by people tired of their old Uggs, Juicy Couture Jacket, and Coach bags. They are not donated as in a typical thrift store, but rather traded in for cash or store credit.

The company started in 2003 with the opening of its flagship store in Kutztown, PA. It arose out of the desire of the owner, Anne Kuronyi to change careers from the TV production industry to providing an affordable shopping experience for different demographics.

"I didn't have any money," said Kuronyi. "I'd trade in a shirt so I could have a new one to go out to the club that night."

Migrating from the West Coast, Kuronyi says she was inspired by the vast number of buy, sell, trade shops. "If it's one thing I'm passionate about, it's thrift-store shopping," she said. With a small start-up sum and some racks donated by her father, her vision to open a buy, sell, trade store in the Lehigh Valley came to life.

At first, she and her friends donated a lot of skirts, shirts and pants to the cause, she says. But after a short time the business really took off. Currently, there are four locations throughout the Lehigh Valley: Kutztown, Manayunk, and two stores in Bethlehem.

How does the process work? "It's a simple process, really," said Charles Matz, general manager. "You bring your items in, and we'll take a look at them. If there is anything we think will sell in the store, we'll assign it a retail value based on style, salability, brand and condition. From that retail price, we pay you 30 percent in cash or 55 percent in store credit on the spot. So for example, if we retail a short sleeved shirt for \$10, we will pay you \$3 cash or \$5.50 store credit."

Buy, sell, trade stores are incredibly popular in cities in the Northwest such as Portland and Seattle and have begun to sprout up along the East Coast in major cities such as Philadelphia and New York. Though The Attic is a thrift store, generally when accepting clothing they are looking for new and modern styles in the malls in the last two years, says Matz.

Although the store focuses on recycled fashions, it takes pride in their display. "You would never know you are walking into a thrift shop," said Samantha Swartz, head of the lower Bethlehem Business District of the Greater Lehigh Valley Chamber of Commerce, "The Attic always has funky, fashionable and creative displays; they really add something to Bethlehem shopping."

With reasonably price brand-name apparel and accessories, The Attic has become quite popular with Bethlehem natives and tourists, says Swartz. A recent visit to the Main Street location in Bethlehem proved to be successful; leaving the store with Aldo flats (\$7), a New York and Company blazer (\$11) and sterling silver jewelry (\$10) I managed to save over \$30.

"I love shopping at The Attic," said Nate Smith, a resident of Lehighton, PA. "Recently, I went to the store and they had Louis Vuitton luggage for \$50 and a small vintage Louis Vuitton purse for \$ 27." The future for The Attic includes opening more stores and expanding their inventory. "Right now we're just enjoying the ride," said Kuronyi. "The success of the stores is almost too good to be true."

Teresa Miley, co-editor

Corrections: In the March *Quill*, the caption on the page one photo should have read that Prof. Matthew Mendres and Allison Hodson were working in the new TV studio. Additionally, the photo and story were by Joseph Vellekamp. A story on the GI bill in that edition was written by Krystina Conway.

Campus

Ribbon-cutting ceremony held for new WNTI studios in the David and Carol Lackland Center



WNTI officially opened its new studios recently, with Centenary Pres. Barbara Lewthwaite sharing the honors at a ribbon-cutting ceremony with David and Carol Lackland, whose lead donation helped make the David and Carol Lackland Center a reality.

The new building also houses the Centenary Stage Company, the Sitnik Theatre, the Edith Bolte Kutz black box theatre, the CCTV Channel 23 TV station, a 400-seat dining hall, a dance studio, classrooms and editing suites.

Sharing the excitement of the day were Rev. David Jones, Centenary vice-president for Student Engagement, Jon Lewis, broadcast manager and Melanie Thiel, management and development for WNTI.

From l to r: Melanie Thiel, Carol Lackland, President Barbara Lewthwaite, David Lackland, Jon Lewis, make it official.
Photo: Joseph Vellekamp



L to r: Rev. David Jones, Carol Lackland, David Lackland, President Barbara Lewthwaite, Melanie Thiel engage in excited conversation before the ribbon-cutting.
Photo: Joseph Vellekamp

Teaching women self-defense

By Tom Polanski

Head Instructor Dave Ferreira of Evolutionary Martial Arts has trained in a variety of martial arts since he was 7 years old and has taught for 18 years. He teaches women self-defense techniques that he says are unique.

Rather than instructing women how to engage in combat in a training hall with friends, he creates an atmosphere that suggests students are to fight for their lives.

Ferreira explains “The mentality is very different when someone attacks you on the street and some martial arts dojos don’t prepare you for what’s to come mentally or physically.”

Talking about students at Centenary who could benefit from such training, he smiled as he said, “There are some kids who are on the wrestling team or some kids who have next to no experience in martial arts coming over” to his martial arts studio. The best part about it, he added, was that there were some women who have come to his training hall on Main Street to learn how to defend themselves. He added that he would like one day to teach

such a class in the wrestling room on campus.

Assessment Research director Dr. Heather Pflieger Dunham was one of Dave’s students, and she tried one of his several-hour self defense sessions.

Would Centenary benefit from a self defense seminar? Dr. Dunham said, “Absolutely, because women and men can learn self defense. Granted, this is a safe campus, but it’s also good to have some fundamentals to fall back on. It’s also empowering, so it would be beneficial for women.”

Dr. Dunham learned from Ferreira’s classes not to panic if being attacked, defenses against different locks and grabs, and to strike against vulnerable areas. She laughed when she added, “They were good life skills to know.”

Women in his class were taught not to be apologetic when practicing on others, because if an encounter ever actually happened, your life could be on the line.

What was best about the training? “The skills and being empowered by what I learned was what I enjoyed most.”

Holocaust survivor to be keynote Commencement speaker

College president Dr. Barbara-Jayne Lewthwaite has announced that the keynote speaker at Centenary College’s 136th May Commencement will be Ruth Arndt Gumpel, a Holocaust survivor and frequent lecturer in the United States and Germany. Her amazing story was one of the subjects of the book *Survival in the Shadows: Seven Jews Hidden in Hitler’s Berlin*, by Barbara Lovenheim.

During World War II, Ms. Gumpel lived with six others in Nazi Berlin, less than two miles from Adolph Hitler’s bunker. They survived for two and a half years without ration cards, identity cards or secure accommodations, protected by non-Jewish Germans, and were eventually rescued in April 1945 by the Soviet Union’s Red Army.

Dr. Lewthwaite said she is delighted that Gumpel will be able to join us on Saturday, May 14, 2011, to share her experiences with the Class of 2011, the entire Centenary community and our honored guests, as well as receive an honorary College degree. I know that her tale of perseverance and survival will inspire all who hear it, she added.

Film-editing suites up and running in Lackland Center facility

By Joseph Vellekamp

Another new addition is further enriching the Communication program of Centenary in the Lackland Center. The long-awaited film-editing suites, located on the second floor of the David and Carol Lackland Center, are now operational.

Each private editing room is equipped with a Xeon 64-Bit Mac Pro with large monitors. “These computers are enormous,” said Prof. Matthew Mendres of the Communication faculty. Each computer is loaded with Final Cut Studio video editing software. This software also allows for editing

of music, graphics, and much more. “Basically, it’s a studio in a box that does everything except live TV,” said Mendres.

Students are welcome to use the editing suites as long as there is a professor available to admit them. These computers will be for student use only, and will not be used by the college other than for classes, according to Mendres.

The Communication faculty is also looking to integrate these computers in the future with the Graphic Design program. Design students will then be able to learn more about graphics for video and TV. “It’s

going to enhance the curriculum,” said Mendres.

The editing rooms are available on a first-come, first-served basis. There are plans in the future to set up a sign-up system so students can plan their use of the computers ahead of time to ensure there will be someone available to let them in, according to Mendres.

Although the editing suites are now operational, they are not complete. The video tape decks have not yet arrived and should be ordered soon. They should arrive and be set up over the summer, according to Mendres.

The Smithereens to headline WNTI benefit concert May 7-- Fender guitar to be raffled off

By Joseph Vellekamp

WNTI will be hosting its annual benefit concert this year on May 7. The headlining band will be The Smithereens, with opening acts including Sarah Borges and Broken Singles. This will be WNTI’s first concert held in the Sitnik Theatre.

A Fender electric guitar will be raffled off during the concert. Raffle tickets can be purchased at the concert for \$5 each, and the winner must be present in order to claim the prize. The guitar was donated by Fender guitars. Proceeds of the raffle will go to the United Way Women’s Scholarship Fund in Warren County, NJ.

WNTI has been able to raise between \$3,000 and \$4,000 in past years from its benefit concerts, according to Melanie Thiel, a manager at WNTI. This year, the station has the potential to raise \$10,000 because of the size of the Sitnik Theatre, which can hold twice the number of people as past concerts. The Smithereens are also donating their time and are not asking to be paid, according to Thiel.

Tickets for the concert are \$25 for general admission and can be purchased at www.wnti.org.

Joe Weil, Jersey poet, mesmerizes audience and poetry class

By Hayana Kim

In a half-lit cozy Front Parlor of Seay Building, a small group of people were intently listening to an intimately narrating poet, Joe Weil.

Casually dressed in a plaid shirt and in wrinkled trousers, he sometimes shouted with two hands raised and sometimes even sang.

With every tone and motion of this medium-tall and, bearded poet the audience swung and burst into laughter.

“Poetry is meant to be heard from the person who wrote it so that it comes alive, beyond the text,” said Christopher Adamo, Chair of the English and Foreign Languages Department.

Since last year, the department, with the help of the Gates-Ferry Lectureship and the Warren County Cultural and Heritage Commission, has brought notable authors, including National Book Award winner Mark Doty, Asian-American novelist Marie Mutsuki Mockett, Virgin Islands author Tiphonie Yanique and more, according to Jared Harel, professor of English.

In fact, Harel, who met Weil in undergraduate course in SUNY Binghamton, arranged his visit last October.

“I wanted a poet who brought great energy and enthusiasm to both the creation and presenta-

tion of his work. Joe fit the bill. Plus, he’s a Jersey guy,” said Harel.

Raised in Elizabeth, Weil started writing poems at age 10, so now he is a 42-year-long career. However, he said he doesn’t know if he has written a poem yet.

“I keep writing, because the poem in my head, the ultimate poem, eludes me, and I have been chasing after this poem for many years. I have been failing to write that poem since the age of 10,” said Weil.

However, in his struggle, certainly his other poems are possessed of bits and threads of it.

“My poems concern brokenness, the possibility of love, and meaning in a world that is broken. I like to write poems in which landscapes and lives are not perfect, yet are infused by grace, and ambushed by beauty. My poems are not pretty. I prefer a vital, and true ugliness to the merely pretty,” said Weil.

In fact, Weil sees eternity and truth in tiny and unnoticed corners of life, believing it is a poet’s job to be “witness to consciousness and to the ceremony of being.” In this sense, “anyone who has given life its full value and has entered into the poetics of consciousness, of witness” is entitled to be called a poet even if they do not write

poems. Then he named numerous non-writing poets he has seen.

“I once watched a window washer, and I admired how he moved, how he wasted no motion, how he made the window perfect. I have watched athletes roam a ball field, seen dancers turn and leap into the air, watched an old grandmother step onto a bus with four shopping bags, and two grandchildren in her arms, and I have been delighted.”

However, he emphasized that the notion of temporary existence, of being, should always be in a poet’s mind.

“A poet must remember the presence of death in all things, especially those things he or she loves—for then all things become vital and have their true worth.

“The world is passing away. Catch its shadow in your hand, feel its grace, do not hold on too tightly, let it slip through your fingers, let it go where it has to go.”

When Weil was 17, his mother died of cancer. Then to take care of his ill father, a former boxer and glue-factory worker who became alcoholic, he dropped out of Rutgers University. After his father’s death, Weil became homeless. (See the attached poem.)

“To have nothing, to be nothing, to speak to no one for weeks at a time,

to feel unseen, untouchable, invisible to the world... I remember how painful it was to smile, to say a word, to continue responding to a world in which I did not truly exist.

The girl’s smile in my poem reminded me I existed, and it was as if I had been wounded by her kindness.

It hurt worse than the humiliation of being homeless because it reminded me I had once mattered to someone and someone had mattered to me.

That was the turning point in the worst time of my life. I made a decision to stay alive, to not be one of the living dead. The poet in me saved my life because I could still recognize how beautiful the smallest things were, even at the ground zero of being without a home, without any money.”

He published this poem in a pamphlet for people who have been homeless.

It may be from his unfortunate and hard times that he came to see the beauties of life more vividly.

“I tell my students there are many things you must love more than poetry in order to love poetry: a great sandwich, the sunlight on bricks at 4 o’clock, snow, the first kiss and the last.”

However, he finds himself most suited and happy in

the middle of the process of writing.

“When I am writing a poem, in the middle of writing a poem, I escape the conditional world. No matter what has happened—no matter how terrible—the act of writing gives me a moment of reprieve. A man who is writing is like a man asleep: calm, hurting no one (until perhaps the poem is published).

A Spanish poet, Miguel Hernandez, wrote: “Sleeping, a man is worth the whole world.” This is true when you write: all things remain possible.”

And this poet professor, teaching creative writing in Binghamton University, met and discussed poetry in Harel’s Poetry Workshop class. He said he liked what the students wrote in the class, and Harel pointed out how the lecture flowed.

“Joe Weil’s class visit was very successful. He got them writing and thinking about language and the linking of seemingly dissimilar objects and ideas,” said Harel.

The next guest of the Centenary College Reading Series is novelist Peter Mountford, whose novel, *A Young Man’s Guide to Late Capitalism* is due out soon and the event will be on Tuesday, April 26 at 6 pm.

(Joe Weil’s poem *Carteret Park* is on the following page.)

Carteret Park

By Joe Weil, 1977

A young girl, removes a splinter
from her sister's foot.
It's summer, the evening light
Pours down on all the benches.
The girl, concentrating, gently
Teases out the wood. Her free hand
sweeps the dark hair from her eyes.
The baby, her plump foot in her sisters lap,
Falls asleep, the bottle dropping from her mouth.
Milk trickles down her cheeks, stains
the Tweety bird bib.
The sister looks up, sees me, smiles.
In her eyes, the reflection of the trees,
The night coming, the first stars.
When the bench is deserted,
I will lay out my newspapers,
Place my jacket as a pillow
under my head. I have been homeless for a year.
Her smile hurts as a splinter.

I have said nothing in weeks.
Do I still have a voice?
I have not looked in anyone's eyes,
No one has looked in mine.
All night I try to tease this splinter out,
The way she looked up from her lap,
The way she saw me—my ghost, my silence,
the sharp pain of being human.



Poet Joe Weil, sharing his work at a reading organized by English Dept. chair Christopher Adamo and Jared Harel of the English faculty. Photo: Karen DeVita

DO YOU WANT TO BE A BALLET CHOREOGRAPHER? PERFORM BALLET IN THE LACKLAND DANCE STUDIO?

By Qing Lin

After a long break, the dance company is back! And there are new, exciting dance opportunities in 2011 and 2012! A concert this spring is set to perform May 5 and 6 at 8 p.m. Students interested in performing or choreographing, are most invited to join. Please bring your ideas and be ready to move.

There is a whole week of dance scheduled in the Lackland Center for spring

of 2012, featuring: Tommy Tune, Carolyn Dorfman, Nani Chen, R2-Dance and much more!!!

For more information about the activity, please call 908-852-1400x2421 to contact Lea Antolini-Lid, assistant professor of Dance/Theater. If you have any questions, please contact: antolinil@centenarycollege.edu or christinemase@gmail.com

Campus sports extra

By Brigit McCann

The Centenary women's basketball team closed out the 2010-2011 season with a record of 13-12 overall, 10-6 in the Colonial States Athletic Conference (CSAC). The Lady Cyclones closed out their season in the first round of the CSAC Tournament, falling to Immaculata University.

The team will graduate just one senior in May, Marissa DiStasio. She leaves Centenary as the all-time leading rebounder, with 846 rebounds in her four years. She was named to the CSAC Sportsmanship Team. Junior Jen Vasta ended the season third in program history for scoring, with 1,240, surpassing co-head coach Mona Ressaissi. Vasta was named first team All-CSAC, marking her third-straight post season honor in her career. She led the team this season in scoring with 16.4 points per game, assists with 4.1 per game, free throw percentage with 78.9, three point percentage with 44.1, steals with 3.2 per game, and minutes played with 36.0 per game. She also finished second in blocks with 12 and fourth in rebounding with 4.2 per game.

With the loss of DiStasio, Centenary will turn to six seniors next season to lead the team: Hannah Ally, Colleen Collins, Bridget McCann, Jasmine Rosa, Chelsea Shaw, and Vasta. "The seniors' goal next year," Vasta says, "is to lead the team to our first ever CSAC title. We all came in together, and we would love nothing more than to leave together as CSAC champi-

Looking back at a volunteer's rewarding time in Honduras

By Jessica Vitale

Imagine indoor plumbing pipes so small that toilet paper has to be disposed of in a nearby garbage can.

Imagine waking at sunrise to help in the fields, stopping for lunch to eat a plate of rice and beans, and then, while the sun sets, playing soccer with the local kids.

This is what Nicole Vitale did for two weeks when she went to Honduras for a student-run organization called the Drew Honduras Project in June of 2005.

"It was like I'm in the airport, I'm on the plane getting snacks and drinks brought to me, and there's air conditioning, and suddenly I'm in this almost otherworldly place where I basically have to do everything by hand," Vitale, 24, said.

She is from Cliffside Park, New Jersey, a place where New York City is the backdrop from her bedroom window, and if a place did not have an air conditioner, it was something to complain about. "And there *was* no A.C.," she said. Trying to sleep at night was extremely uncomfortable, but they had to get used to it.

Vitale, who at been a sophomore at Drew University in Madison, New Jersey at the time, signed up for the project because she had tried everything else at the school, she said. A member of Orientation Committee, the Food Committee and a violinist in the Drew Orchestra, Vitale said that signing up to participate in this opportunity was just another challenge for her. Students held fundraisers all semester in order raise enough money to make the trip to an orphanage in Honduras that was geared toward getting young boys off the streets or out of homes of poverty, and then they were educated in either the machinery school or the farming school. The year Vitale went, she helped out at the farming school.

"I always knew that places like Honduras would

be different from [the United States] but I guess I just didn't realize how much, until I actually was there," Vitale said. A lot of things that one would ordinarily do in the United States were very different in Honduras. It is the second poorest country in Central America situated between Nicaragua, El Salvador, and Guatemala and has one of the highest risks for disease, according to the CIA World Fact Book website.

Having to throw away toilet paper in the garbage can next to her was one of the first big noticeable differences. The orphanage they stayed at had indoor plumbing, but the flush of the toilet was so weak, and the pipes were so small that, they were easily clogged, so after being used, toilet paper

had to be thrown away in the garbage can.

It is not only toilet paper, though, that can clog a toilet. "I don't know why, but when the toilet got clogged I volunteered to un-clog it," Vitale said, laughing at the memory of it. She said that there was no simple fix like drain cleaner underneath the sink cabinets or a toilet plunger. "The only thing we could do was to use our hands to just mush up whatever had blocked up the toilet."

So Vitale and one other girl had to stick their hands down the toilet and "squish up" the clogged material.

"Yeah, I would say it was a very rewarding experience. I definitely did things that I wouldn't ordinarily have done here," Vitale said. In the morn-

ing the students would help the boys with their chores on the farm. They attempted to carve stakes using machetes, and shovel animal waste in one of the areas. They got to know some of the boys there and played games with them when the work was over.

It was not all work, though. During the last three days, they got to travel into the town and do some shopping, and they visited some of the ancient ruins there.

"There's a big problem with gangs there," Vitale said. She said it was very rewarding to see these orphanages keeping the kids out of gangs, and she was very glad to have been a part of that experience. She could not remember the name of one of the boys, as it had

been so long ago, but she said that one of them wanted to play cards with her every night. It was fun trying to speak to them in the little Spanish she knew and their speaking to me in what little English they knew, Vitale added.

She remembered that one night a big bug had gotten in their rooms and she heard it buzzing near her ear, but they weren't able to kill it, so she spent the rest of the trip going to sleep with her head wrapped in a towel.

"Given the chance, yeah, I'd do it again. The work was hard, but I don't know, it was just a great experience."

How green is my Centenary?

By Allison Hodson

In 2006, Al Gore shocked the world by telling the world how harmful the latest inventions of mankind have been to the planet and why we should all be a little kinder to it. The public took the former vice-president's "Inconvenient Truth" to heart, and it seems everywhere you turn, you see a recycle bin or the Energy-Star symbol. Many countries around the world participate in the green movement in some way. Closer to home, what is Centenary College doing to help Mother Earth?

For a few years, the school has been using green, non-toxic, cleaning products, but only after testing to see if they actually get anything clean, said Centenary's director of facilities, Dominick Maltese. He also said Centenary's latest attempt at a recycling program has been quite successful, so much so, that the college participates in "Recyclemania," an intercollegiate recycling competition. "Recyclemania" was used to see where Cen-

tenary ranked in comparison to the other participants, said Maltese.

The Facilities department also installed new thermostats in a few of the buildings that have "unoccupied" settings via motion and light sensors in order to reduce energy use, according to Ray Flash, the service response manager.

The college recycles and uses eco-friendly cleaners and has cool, remote-access thermostats that can adjust the temperature via computer, as many American households do, with the exception of the high-tech thermostat.

The next step people take, according to "planet-green.com" is composting or recycling plant materials, annuals, fruit peels/rinds etc. "Unfortunately," said Maltese, "there is no place to put it, but I wish! I'd save a lot of money on mulch." As far as landscaping is concerned, said Maltese, they replace every tree they remove and only cut down

those that are dead or diseased beyond rehabilitation.

Flash said that after seven years of research and essentially hounding everyone who would listen, the school is finally starting to take the possibility of solar energy seriously. "We've even started taking bids for installation," he said with a smile. He said the college plans to put panels in the parking lot because the roofs on some of the older buildings aren't able to accommodate the structures; these panels would supply 56 percent of the electricity to the main campus.

Other new technology the Facilities department is researching includes a completely chemical-free cleaning process called "Blue Cleaning," according to Maltese. The process works by sending an electrical charge to water, which ionizes the water which can now disinfect surfaces, much like an air purifier, said Maltese. Another product Maltese said he plans to try is a

fertilizer and deicer, all in one. Most deicers consist of mostly salt, which is terrible for the grass, according to "planet-green.com"; however, this new product is \$795 a pallet, while traditional deicers cost around \$500 a pallet. Maltese said, "We'd all love to be as green as possible, but having to be budget-conscious makes it hard to do."

Maltese said it's important to stay earth-conscious so the next generation can enjoy this planet as much as we have. He continued, "It's important to keep green in an institution of higher education because the students are here to learn the latest discoveries in whatever their major may be and should be surrounded by the latest green innovations, as well."

Tattoo acceptance/discrimination

By Joseph Vellekamp

Different cultures have different views about os. Some cultures see them as a rite-of-passage; others see them as a marking that signifies that they belong to a certain tribe, or gang. But in Western culture, the meaning of the tattoo has been evolving over the past century to mean something completely different. Now it is seen as a form of expression, even as a fashion statement.

But with the popularity of tattoos among younger generations, permanently marking your skin can prove to have adverse affects on one's ability to earn a favorable wage. Many businesses have strict policies prohibiting their employees from having visible tattoos. Some companies go as far as prohibiting their employees from having any tattoos at all.

In Japanese culture, tattoos have long been a mark of criminals, social outcasts and gang members. At one point, tattoos were even made illegal in Japan. Today, they are starting to be considered acceptable in larger cities. However in most of the country, as well as Japanese businesses, people with tattoos are still looked down upon.

One of these companies is the Panasonic Corporation. Executives will not allow any one of their employees to have a single tattoo, even if hidden, according to a Panasonic corporate employee who asked to keep her identity secret, for fear of losing her job. This employee said that she has a large amount of her body covered in tattoos, mainly her arms and legs, but must always wear long sleeves and pants to work, as well as corporate events. If anyone that she worked with found out about any of her tattoos, she would be very much in danger of losing her job, she said.

But to many other people,

the idea of self-expression is much more important than a high-paying career. For many people, creating tattoos has even become their career.

Megan Liu-Ramirez, 28, has been a working tattoo-artist for five years and works out of Hardnox Tattoo in Franklin, NJ, as well as Asylum Tattoo, a highly-respected tattoo shop, in Brooklyn, NY. She said that most of the people she tattoos, range in age from early 20's to well into their 40's. Liu-Ramirez said that many of her clients are white-collar workers. "They like to get [tattoos] on their feet, or ankles, or biceps area," she said. "They get them there because they have to keep them hidden for their jobs."

According to Liu-Ramirez, tattoos are more widely accepted in urban areas than in rural areas. "I try to give people more of a hard time about getting visible tattoos in a rural area than in the city because it will make getting a job much harder for them," she said. She urges all of her clients who want visible tattoos to really think about their decision before they permanently mark themselves in a visible area.

It seems, though, that many people are securing their careers before they take the plunge into visible tattoos. A Sparta resident, who asked to keep his identity secret, has been working for New Jersey's Division of Youth and Family Services, or DYFS, as a case-worker, for the past six months. He has no visible tattoos but does have over 14 hours of tattoo work on his body, and plans on eventually having all of his body tattooed, except for his face, hands and neck. "I think in my job, intellect is more important than looks," he said. "Social-work is a liberal field."

Human-services is also a likely field in which to find tattooed people, according to Erin Krivulka, 29, a treatment technician for the Center for

Humanistic Change. She said that human services is one of the few fields she has been employed in, in which tattoos are widely accepted. It is easier to get a job in a field where you deal with people's lives when you have tattoos, than it is to get a job where you serve people their food in a diner, according to Krivulka. She has worked many jobs in the food-service industry and, for most restaurants, has had to cover her visible tattoos. "As long as you're willing to cover them, people really don't care," said Krivulka.

But there are many people who can't cover their tattoos, such as Danny Bocchino, 21, an apprentice at Hardnox Tattoo. Bocchino got his first tattoo at the age of 17, and was hooked right away. He got his

first visible tattoo at the age of 18, and by the age of 21, had 80 percent of his body covered with tattoos, including all of his neck, some of his hands and several small tattoos on his face. "I worked at Spencer's Gifts for two-and-a-half years and never even tried to get a different job because I didn't think I ever could," said Bocchino. He would have wanted to advance beyond his retail job at Spencer's, but said he never would have been allowed to work in a corporate setting for the company, only in retail. Bocchino finally decided to follow his dream and learn how to be a tattoo artist.

The consensus seems to be that people who have the desire to express themselves through the form of tattoos will not stop getting what they

desire because getting a job might be harder for them. In the past 20 years, tattoos have become much more widely accepted and will probably continue to do so. There is even a Facebook fan page devoted to "Tattoo Acceptance in the Workplace" that has over 780,000 fans who frequently post pictures of their newly-acquired art, as well as their stories about their employers that are glad to have people with tattoos and, also, stories about feeling discriminated against because of their tattoos. However, tattoos have come a long way away from the stereotypes of criminals and outcasts, and maybe one day, one will be treated equally no matter what their colors.



"Baby" Joey Moon of Hardnox Tattoo in Franklin, NJ.

Photo: Joseph Vellekamp

Career Services Gearing Up

Across the nation, college students are turning to career counseling to help break into a difficult job market.

Centenary's Career Services is gearing up to meet the needs of students who want to sharpen a resume, write an impressive cover letter, prepare for an interview, and pick up the right fork at a business dinner.

Assisting graduates, adult learners, and alumni to hone their skills is the goal of the Career Center.

"You can no longer expect to leave the quad and walk into a job," says Dorian Alu, Career Services coordinator. Working hand-in-hand with a career center is the vehicle now being used to learn the importance

of first impressions and how to get a foot in the door.

In a three-part workshop held on March 28, April 4, and April 11, "Getting Started," "Real World Stories," and "Mock Interviews & Etiquette Dinner" have been designed to help students get in touch with the basics while also using modern techniques through social media and networking. Since employers are looking for a whole package when they hire, the workshops' focus is on training job-seekers to build confidence through solid preparation.

While the center does not function as a placement center, it works to guide the way toward choices that promote the best in each person. Career

Services, housed on the 3rd floor of the Ferry Building, will be moving to the second floor of Seay in April.

Anyone looking for assistance is encouraged to check the website by clicking on "Career Services" at "My.Centenary." To contact Dorian Alu in the Career Services office, send an email to alud@centenary-college.edu.

For a professional resume with little effort, click on "Resources" and OPTIMAL RESUME, a program that will create and outstanding resume for both new graduates or seasoned business executives-

Peace Corps: a post-college option



Peace Corps members recently shared their experiences with students on campus. Pictures: Allison Wawrin (Papua New Guinea, '97-'01), Richard Dalrymple (Mali, '75-'76), and Elizabeth Myler (Cameroon, '94-'96). Photo: Karen DeVita

Japan earthquake/tsunami:

To all of you who have offered assistance, our office greatly appreciates your concern. We have 12 Japanese students here this semester. We have spoken with all of them, and at this point it looks like none of them have suffered any severe impact. Most of them are from the greater Tokyo area, which did not sustain any excessive damage. Our Office will remain in contact with all of the students and remain ready to assist in any way they may need.

Joseph P. Linskey, Ed.D.

Dean of International Programs

Associate Professor of Criminal Justice & Sociology

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Educational experience depends on choice: conservatory or liberal arts institution--an exploration

By Casey Bauer

Emilio Tirri wakes up to the sound of New York City traffic rumbling and beeping down West 70th Street en route to clogging Broadway. He has a half-hour to shower, get ready, and make it to his acting class on West 61st Street on time.

That was last year. His day begins a little differently now: at 5:30 a.m., wake-up time is followed by a 20-minute commute to a new and somewhat different campus. Currently enrolled at Centenary College pursuing a bachelor's degree in theatre, Tirri has experienced both the rigorous performance-based training of an acting conservatory and the academically-designed program of a liberal arts college.

"You are doing your career every day," he said about his time at the American Musical and Dramatic Academy (AMDA), where he lived and studied for two years at the New York City campus. Days consisted of classes in which students constantly performed through dance, music, and drama. Students are expected to look their best at all times: girls must be in full make-up for dance classes, and proper attire is expected.

It is an industry where you are constantly judged, said Tirri; the teachers are strict about appearance to prepare students for the criticism they will face in the real world.

On the first day of one of Tirri's dance classes, the instructor lined the students up and told them whether they needed to lose weight or change any undesirable aspects of their appearances. They take a harsh, but realistic approach, said Tirri.

"It's a different mentality. A different focus," said Stephen Davis, assistant professor of theatre for Centenary College and graduate

of Depaul University's Goodman School of Drama.

Bachelor of Fine Arts degrees and conservatory programs accept fewer students and some still have a cut system, said Davis, but it is preparing you for a business that is a cut system. Depaul University offers both the conservatory setting and a bachelor's degree education, but different institutions offer both two-and-four year programs. Each conservatory has its own model that "breaks you down and shapes you," said Davis. Directors can see the different stamps when actors audition. Both Davis and Tirri noted significant differences in the attitudes of the students and professors involved in the different institutions:

"Punctuality is huge," said Tirri. A student can walk into class 10 to 15 minutes late in some classrooms at Centenary and not be penalized for it. In comparison, students at an acting conservatory tend to have a higher level of dedication to the craft, said Davis; this level is insisted on, demanded, and, therefore, there are greater ramifications when a student does not follow through.

"The time commitment is understood," said Lea Antolini-Lid, professor of Theatre at Centenary College. Antolini started her college career at Rowan University but transferred to the Philadelphia University of the Arts after her freshmen year. The weeding-out process is much tougher, she said, but the change was good for her because she knew that she wanted to be a performer.

Both types of educational institutions offer different benefits because of location, program design and outside opportunities. AMDA offers a two-year program at the New York City location that, according to its website, awards a certificate in acting,

musical theatre or dance theatre following completion. AMDA Los Angeles offers a four-year program, and all three concentrations, as well as a general performing arts degree.

According to Davis and Tirri, a conservatory education emphasizes acting in the moment rather than studying the idea. Students are performing every day in the classroom, so they do not participate in shows during their enrollment or audition for shows until after they have graduated.

The opposite is true for a liberal arts theatre degree where students have the chance to participate in multiple shows both student and professional each semester, as well as take advantage of such opportunities as internships and study abroad programs.

The Bachelor of Arts program is "more nurturing to

the individual," said Davis. It is an academic environment that incorporates standard theatre practices. He noted that Centenary's BA program is unique because it is attached to a professional equity theatre company that allows students to see, learn, and participate in professional performances.

In his book *Music, Talent, and Performance: a Conservatory Cultural System*, former pianist turned ethnomusicologist Henry Kingsbury describes the setting of the standard class at a conservatory: "The primary method of tuition in the conservatory is private lessons in a given instrument or voice," he writes. He emphasizes that the conservatory environment is more of a "one-to-one relationship" rather than the lecture-based classroom typical of a liberal arts college.

"There is a huge drop-out rate," in a conservatory setting, said Antolini. The class schedule is geared more towards the student's individual art concentration, much like at a trade school, she said.

The academic classes offered at a conservatory tend to be "watered down," said Davis, so that students focus more on performing and developing their talent. Both types of performing arts programs, either conservatory training or an academic liberal arts education provide benefits and challenges to students to help them develop into performers prepared to enter the entertainment industry.

"It's following your passion," said Davis; "you must be able to adapt to gain success."

Centenary's Got It

By Gil Shavit

This year's Centenary's Got Talent in March, included 10 performances and special guest and host, Kenneth Paryo aka "Exclusive" who will be showing his break dancing moves in the show.

The event was held in the Sitnik Theater instead of the formal dining room in the Seay Building.

The judges of this event were also the judges of last year's event, with one new addition. They were, Jessica Curry, Linda Gonia, aLorry Murray and Leonard Limard.

Internship

By Gil Shavit

McKenna Sosnovik, a Centenary sophomore, recently, through an internship arranged with the help of Rev. David Jones' office, helped David Rucki plan the St. Patrick's Day parade. Rucki is the executive director for Hackettstown Business Improvement District,

(BID) and has worked closely with Centenary College, connecting with local businesses that offer special prices when students present their college ID cards.

McKenna helped plan several aspects of the parade. She is a business major and hopes to be an event planner.



The BID team with Sosnovik: Mary Doyle, Joe Barnes, Kate Keating, Art McCaffrey, David Rucki, Andy Doyle, McKenna Sosnovik, Siobhan Farrell. Photo courtesy of The Hackettstown Business Improvement District office.

The Arts

How to Pray, a play about life and gender issues, opens in Edith Bolte Kutz theatre

Faith never wanted to have children. But when her brother asks her to be a surrogate for him and his wife - who cannot bear children - she is moved to help them. She could not have imagined the complications which would ensue, which ultimately thrust Faith into a life-changing ethical and moral dilemma.

Winner of the 2010 Susan Glaspell Contest for best new play, "How to Pray" by Michelle Carter will enjoy its World Premiere at the Centenary Stage Company April 1-17.

With a surly house cat, an irrepressible dog that Faith adopted from a local shelter, a social-networking boyfriend, and a friend in gender-identity crisis, "How to Pray" is highly theatrical, and is filled with humor of the divine comedy that Faith's life as a social worker is.

"It is also," Catherine Rust, program director of the CSC Playwright Series says, "ultimately, a play about choice, and the unique situation that women and men find themselves in in today's culture of miraculous technology, and the redefinition of the nature of 'family.' It is the perfect complement to March's Women's History Month celebrations."

A resident of San Francisco, playwright Michelle Carter received the PEN USA Literary Award in Drama for her first two plays, *Hillary and Soon-Yi Shop for Ties* and *Ted Kaczynski Killed People With Bombs*, both of which premiered at San Francisco's Magic Theatre. She was the first American playwright-in-residence at the Donmar

Warehouse in London. Her PEN-Award-winning plays are published by Dramatic Publishing and "Prometheus" appears in *Plays for Actresses II* (Vintage). Her first novel was published by Penguin Books.

"How to Pray" received development in the 2010 CSC Women Playwrights Series, as well as in the Mark Taper Forum (a world-class venue for new American plays located in Los Angeles), where Carter was the recipient of the Forum Playwrighting Commission. The Taper commission put Carter among the elite in contemporary American playwriting. Other writers selected for the honor include the Tony Award-winning David Henry Hwang, Naomi Iizuka, Jon Robin Baitz, Lisa Loomer and the Latino performance group, Culture Clash.

The cast of "How to Pray" will feature Amanda Duarte, Steven Patterson and Colin Ryan. Duarte's credits include theatres from California to New York, where she also directs and is a monologist and storyteller, performing at such venues as Caroline's and the Upright Citizens Brigade.

Patterson's credits include Shakespeare festivals from Orlando to Oregon, as well as performances in New York and regionally.

Ryan returns to CSC where he played David Garrick in the American revival of "A Laughing Matter". He is an MFA graduate of the Academy for Classical Acting, under the direction of Michael Kahn and the Shakespeare Theatre Company in Washington, D.C.

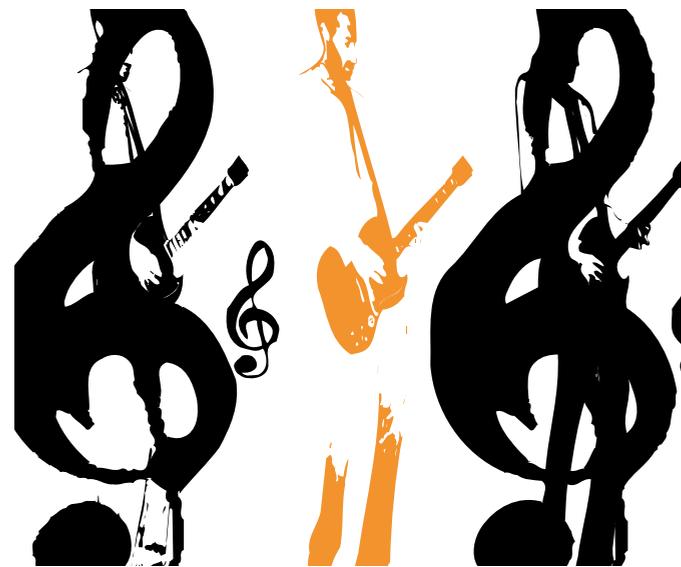
The play will be

directed by Margo Whitcomb, who shares credits at San Francisco's Magic Theatre, which has also produced Carter's earlier plays. Whitcomb was the former Associate Artistic Director of the American Conservatory Theatre in San Francisco, and is a founding Artistic Director of the Hudson Valley's Half Moon Theatre Company.

Tickets for "How to Pray" range in price from \$ 20 to \$25, with special discounts for seniors, students and groups.

A special tradition locally for the economically-minded, Thursday evenings at CSC are Family Nights with two-for-one *rush* ticket prices available at the door on the evening of the performance. Tickets are available online at www.centenarystageco.org, and at the CSC box office 908-979-0900, Monday through Friday, from 1-5 p.m. Performance times are Fridays and Saturdays at 8 p.m., Sundays at 2:30 p.m., Thursdays at 7:30 p.m., with matinee performances on Fri., Apr. 1 at 2:30 p.m. (Preview), Wed., Apr. 6 at 2:30 p.m. and Wed., Apr. 13 at 2:30 p.m. The play will be performed in the Edith Bolte Kutz Theater of the new David and Carol Lackland Center.

Music review: Radiohead



By Joseph Vellekamp

With the release of its eighth studio album, Radiohead has produced yet another set of songs that will entice you and leave you eager to hear the next song. *The King Of Limbs* was released mid-February for digital download on Radiohead's website. Although the album was scheduled to drop on Saturday, February 19, the band decided to release the album one day early for eager fans who were paying attention to their Facebook and Twitter posts.

Track 1, *Bloom*, starts with an odd, ambient piano line, a sound that the band is well known for. The introduction leads forward with synthesizers and a slightly off-tempo drum beat. Soon after, vocals come in, drenched in reverb. For any fan of this band, it would be hard not to recognize that this is a Radiohead album right off the bat.

Track 2, *Morning Mr Magpie*, continues with instrument layering, feedback, electronic drums. This song is slightly reminiscent of many tracks heard on *Hail to the Thief*. Thom Yorke's vocal melodies continue with their simplistic flow, which never cease to complement the instrumentals.

The same goes for track 3, *Little By Little*.

Throughout the rest of the album, the band continues to implement the use of electronic instruments, guitar effects, and the heavy-reverb sound that they are so well-known for. The album in its entirety reminds me vaguely of their fourth release, *Kid A*, with faster tempos, while continuing with the melodic vocals found on *In Rainbows*. This fact aside, Radiohead continues to produce an entirely new sound with each album release.

If you are a Radiohead fan, buy this album. It is available for digital download at www.thekingoflimbs.com. It is available in both MP3 and WAV for \$9 and \$14, respectively. Although the album is only eight tracks, it's still worth the purchase. Do yourself a favor and spend the extra \$5 for the WAV format, which gives you full CD quality. The band also made available what it is calling a "Newspaper Album," which is two, 10-inch, clear vinyl records. These are more for the die-hard fans, as the prices are \$48 and \$53. The vinyl also includes the digital download, also in MP3 or WAV, which will affect the price, depending on which format you choose.

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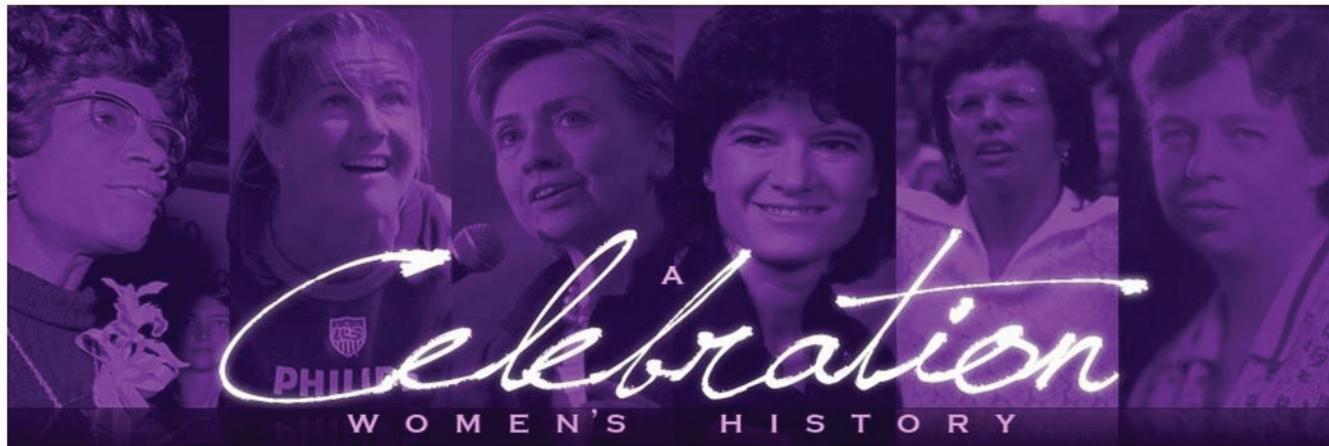
CENTENARY COLLEGE

NEW JERSEY

Women's History Month 2011

"Our History is Our Strength"

- March 8** **100th Anniversary of International Women's Day**
 7:00pm *"An Encounter Between Traditional and Contemporary Korean Culture." A Series of Korean Dance Performances,*
 The Sitnik Theater in The David and Carol Lackland Center, Centenary College.
- March 21** **Book Discussion, *Cleopatra*, by Stacy Schiff, Heath Village,**
 2:00pm Schooley's Mtn. Road, Hackettstown, NJ. Call the Women's Center to register.
- March 30** **Women's Achievements Through The Decades**
- 10:30 am Slide Show ~ **Alice Paul: New Jersey's Heroine for Equality** presented by, Lilyan Cralle, Alice Paul Institute
- 11:15 am **Women's History 2.0** Presented by, Janice Kovach, Former Director of the New Jersey Division of Women
- April 17**
 2:30pm **Women's Playwright Series, *How to Pray*, by playwright, Michele Carter, The Edith Bolte Kutz.'42 Theater, David and Carol Lackland Center, Centenary College**
- 4:00pm Talk back with the cast, Facilitated by, Dr. Deborah Diamond Fisch, Director of the Women's Center



All programs are free and open to the public unless otherwise specified. Please call 908-852-9365 for more information.



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Film reviews:

My Soul to Take

Rango

By Anthony Lusardi

You've heard of the *Man with No Name* in the epic Dollars Trilogy, but this computer-animated film features the *Lizard with No Name*; the Hollywood-dreaming, cactus-juice drinking, desert-drifting reptile who decides to go under the name... Rango.

But this little reptile, voiced by Johnny Depp (*Pirates of the Caribbean*), soon realizes that he has to live up to his legend and use more than bravado and acting skills to survive in the West.

In *Rango*, a lonely lizard who lives in his own square world, comes across the sleepy town called Dirt going through very dry times. But his tough talk gets him drawing guns against the desert's most ruthless outlaws and running from a hungry hawk. Then he hears the news that the Rattlesnake Jake, voiced by Bill Nighy (*Underworld*, *Pirates 2+3*) is coming to meet him! And as more water dries up, the town gets smaller as all gunslingers feel the town ain't big enough for everyone, even for Rango.

Nickelodeon pays homage to cowboy films and spaghetti westerns in this comical parody as Rango goes from pet lizard to reluctant sheriff, looking for water and battling with the quickest paws, wings, and tails in the west. Any fan of the genre should flock to theaters for a hilarious show that will have kids laughing with their parents.

Two stars from *Pirates of the Caribbean* reunite with director Gore Verbinski (*Pirates 1-3*) to create a new project in animation. They sail away from the Caribbean Sea and drop anchor in the Old West. And in this movie, it only takes one bullet to set off all the action.

By Anthony Lusardi

For Wes Craven's new film, the first word is confusion. But with confusion comes chaos, with chaos comes mayhem, and with mayhem comes dead bodies. It leaves us with blood-splatter on the walls and red puddles on the floor. The first few minutes will have you so confused, you'll be thinking ahead before the climax comes up and stabs you in the heart.

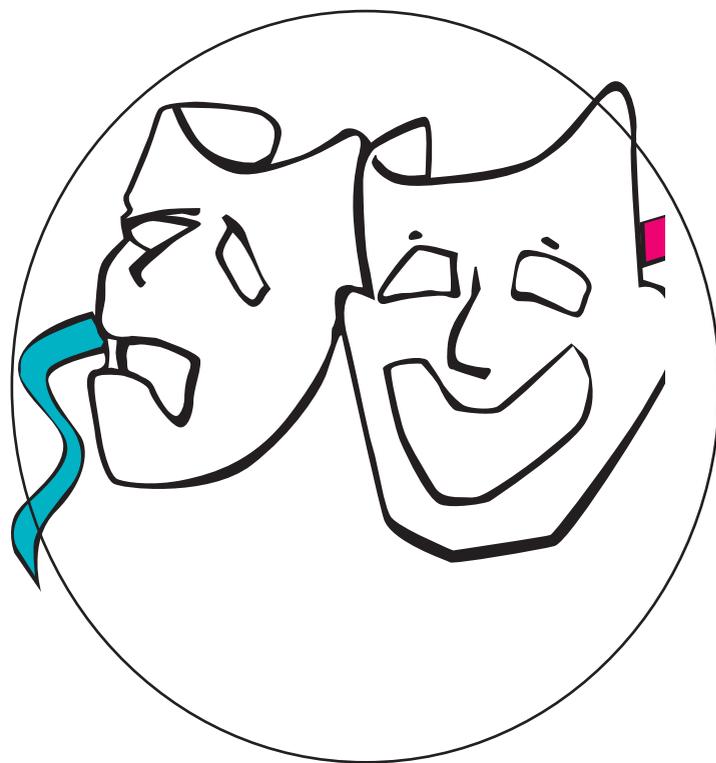
During the 70s and 80s, Craven stepped onto the horror stage with his breakthrough hits *The Last House on the Left*, *The Hills Have Eyes*, and *A Nightmare on Elm Street*. All have either had sequels or been remade and continue to delight horror fans. And now, Craven offers us a new dish to satisfy our sadistic hunger, *My Soul to Take*.

In the sleepy town of Riverton, a serial killer with multiple personalities was captured, but soon disappeared on the very night seven children

were born. But as one cop claims, "personalities die, but souls live on." Sixteen years later, the children have grown up, but did the Riverton Ripper really die on their birthday? Or did one of his evil souls jump into a new body and is now ready to make a gory comeback?

Craven gives us a slasher film with all the right requirements: a psychopathic killer, a puzzling mystery, and, of course, a series of graphically committed murders. And the mystery is the key for any great slasher. Craven did this with every *Scream* flick so that no one could guess the identity of the killer until he/she finally took off the mask.

Remember when you saw the ending in John Carpenter's *Halloween*? You'll probably be checking behind your back again as you walk up the front steps of your house, or more likely, *My Soul to Take* will have you praying to God for safety.



Women's Playwrights Series returns in April

The annual Centenary Stage Company Women Playwrights Series (WPS) makes its return to Hackettstown this April with a dynamic line-up of new plays, discussions, and a writing workshop.

Now celebrating its 19th year, the series features the finalists in the Centenary Stage Company Susan Glaspell contest, which offers the winner further development support worth \$30,000 in a full production on the CSC professional Equity main-stage, as well as a cash payment to the author.

This year's series opens with a compelling mystery by NJ Playwright Lucile Lichtblau. Following a failed bombing attempt on an El Al flight out of London, the search for the truth becomes an elusive chase in the interrogation of the young Englishwoman and the Arab man with whom she has fallen in love.

A graduate of the Yale School of Drama, Lichtblau was the first recipient of Yale's MCA Fellowship in Playwriting. Her play *CAR TALK*, had its world premiere July 2009 at Stageworks in Hudson, NY, where it was commissioned and developed, and is currently in production at And Toto Too Theatre Company in Denver, Colorado. *THE ENGLISH BRIDE*, was a winner of Pandora's Box Productions New Play Festival and received development in Santa Ana CA last fall.

She has had several short plays produced at Stageworks in their annual Play By Play Festival and at many other venues, including The Vital Theater, the Turnip Theater, Polaris North, The Manhattan Theatre Source, in New York City and at regional theaters throughout the country.

Public Access Television in Great Neck New York has produced three of her short plays in their New Playwright's Competition. The third of these, *SEEMS LIKE OLD TIMES*, was incorporated

into PATV's documentary on turning a script into a TV play: *IT ALL STARTS WITH THE SCRIPT*, which was shown at the LA/NY International Independent Film Festival, where it won three awards. *SEEMS LIKE OLD TIMES*, has won awards for best professional comedy and best professional drama from the Northeast Public Television Affiliates (2007).

A resident of Fort Lee, NJ, Lichtblau is a member of AEA and The Dramatists Guild. The CSC Women Playwrights Series is dedicated to providing a working forum for the unique and underserved voice of women writing for the theater today. The series offers emerging playwrights a chance to work with professional directors and actors in a short rehearsal period, followed by a staged reading of the work in front of a live audience, with audience feedback and discussion. Each presentation features refreshments for all, and lively "talk-backs" with the playwright and cast following the performance.

FREE WRITING WORKSHOP: As part of the Playwright Series activities, a free playwrighting class with PEN Award-winning playwright Michelle Carter will be offered for the public on Saturday, Apr. 2 at 1 p.m.. Carter is the author of *How to Pray*, which makes its World Premiere on the Centenary Stage this month. Reservations are required for the writing workshop and can be made by calling 908-979-0900 x5.

Admission to the Women Playwrights Series is by donation, and reservations are requested for all events. For reservations and a schedule of events and information, contact the Centenary Stage Company at 908-979-0900, or log-on to www.centenarystageco.org. All presentations are in the David & Carol Lackland Center on campus.

Sports

One-hitter highlight, but slow start

By: Matt Mercurio

One out away. That's how close senior pitcher Mark Tanis was from throwing a no-hitter in second game of a double header on opening day for the Cyclone's baseball team. Tanis struck out eight batters and walked only two in 6.2 innings of work before allowing a hit to Lehman College's Raul Cordero. Tanis was relieved for Dylan Kemmerer who got the last out of the game closing out a dominating 11-0 victory for the Cyclones. "It felt great pitching a one-hitter. I was able to throw a lot of strikes and make them hit the ball and really utilize our defense, which played extremely well behind me," said Tanis "It was very important for me to come out of the gate pitching well and I could not have imagined a better start."

Tanis's strong performance was the closest he has gotten to a no-hitter since throwing one in Little League. He was rewarded with his first of two consecutive CSAC Player of the Week awards for the outing as well. While not getting the final out was disappointing, students and players alike appreciated the effort given in his first outing of the season, and just how dominating Tanis was.

"It felt great witnessing Tanis's one hitter because he was amazing, and our defense was making all of the plays behind him," said first baseman Anthony DeSomma. "I've only been a part of three no-hitters in my life, and it was great fielding and being behind Tanis on that day."

March in general had not been kind for the Cyclones, though, as the team hit 2-8 at press time.

The Cyclones opened the season on March 2 at home, hosting Lehman College Lightning. The first game of the double header ended in a 4-2 defeat for the Cyclones who could not manage to get anything going against Light-

ning pitcher Brian Cubero. He pitched a complete game for the Lightning, struck out 10, and gave up just two earned runs on two hits in seven innings of work. Cyclone pitcher Shane Solimani gave the team a solid start, allowing just two hits, four runs and fanning nine in six innings of work. Catcher Victor Nunez went 1-2 with a two-run homer to drive in both runs for Centenary, but the team as a whole only managed one other hit the entire game.

After the next two games were postponed, the Cyclones traveled to Florida for spring break to begin a string of eight games in six days starting March 13 against the Rutgers-Camden Raptors at the Lawnwood Complex in Fort Pierce.

"Florida is a great place to play baseball. We were lucky this year and got a full week of 80 degree sunshine with no rain. We played a lot of close games and though we would have liked to get some more wins, there is still a lot to be learned," said Tanis.

In the first game of the double-header, Solimani pitched six innings, gave up five runs, six hits and struck-out four in a losing effort for the Cyclones. Raptors pitcher John Diamond picked up the win after relieving Andrew Hoffman, and pitched three innings, striking out six before Chris Fries closed out the game.

The Cyclones spilt the series with the Raptors, winning the second game in the bottom of the seventh 4-2. After walking to begin the bottom of the seventh, Shortstop Donny Bruce stole second putting himself in scoring position for the Cyclones. Right fielder Mike Crowe then struck out before second baseman Matt Andrews laced his second hit of the game into center field, driving in Bruce to win the game for The Cyclones. Tanis pitched six strong innings, giv-

ing up three runs, two earned, and struck out five batters. Zach Heymann and Patrick Williams combined to pitch a shutout top of the seventh for the Cyclones. DeSomma had two hits, including a homerun, and drove in three RBIs.

DeSomma has picked up where he left off last season, leading the team in hitting with a .394 batting average, collected 13 hits thus far, and is tied with Nunez with nine RBIs.

"I would have to give credit to the guys batting in front of me for getting on base and giving me the opportunity to do what I've been doing. But there's still some tweaks I have to make in my swing and approach at the plate so that when moving forward in the season so I can get better and help the team win games, he said."

The rest of the Florida trip for the Cyclones is one they would probably like to forget. The team went 0-6 in four days including two nail-biters against Gettysburg College on March 15, which they lost 5-4, and a 8-6 defeat in the second game of a double header against Stockton University on March 16 at Vero Beach. Though the overall results were disappointing, the team took a lot away from the trip regardless.

"Florida was an experience that we won't forget because there were a lot of negatives, but there were also positives that we can take from the trip. Despite losing games, we were always in each game, fighting through all the adversity whether if we were winning or losing at the time," said DeSomma. "We came together as a team in Florida; our chemistry as a team is so high coming back to New Jersey and going into conference play."

Weather has also been a factor for the Cyclone's as the team has not played a home game since their doubleheader on March . Three of those games have been postponed including their game against PSU-Abington on March 23, which was snowed out. As of press time, the team is getting ready to play at Mary-wood University on Friday

March 25. The Cyclones remain confident, believing they now understand what it takes to close out ball games.

"We've learned that we have just as much talent as other teams and hopefully once it comes together we can start

putting wins up," said Tanis. "More importantly, I think we've learned that wins are not just given out. Simply showing up does not win or lose games. In order for us, or any team, to be successful we have to play tight and complete



Centenary riders strong competitors

By Krystina Conway

As the Intercollegiate Horse Show Association, IHSA, season officially comes to a close, Centenary riders have much to be proud of. For the first time ever, both the Centenary English and Western teams are High Point winners for their zone: Zone 3 Region 3.

The Centenary English riding team now has 22 region titles to its name, more than any other region in IHSA history.

Individually, Centenary senior Marissa Cohen leads the Region 3 Cacchione standings, one of the most challenging parts of IHSA competition. Three other Centenary riders stand behind her in the ranks with sophomores Cori Reich and Nicole Mandracchia and senior Randi Cashman in second, third, and fourth respectively.

IHSA regionals will be held on Sunday, April 3, at Briarwood Farm in Reading, NJ. Centenary has 26 riders qualified to participate in the regional level of the competition with another record-breaker of 34 total rides. After the regional competition, the

IHSA team will remain at home for IHSA Zone 3 finals. On Saturday, April 9, Centenary College will host the entire Zone 3 finals at its equine facility.

The team is currently hard at work preparing for both the regional and final zone competitions. Between running and organizing all of the IHSA shows held at Centenary throughout the season, the team is also responsible for keeping the horses used in the IHSA competitions at home and at Briarwood, looking as best-presented as possible. With easy access to the horses at home, the team has scheduled a trip to Briarwood for April 1 to make sure the horses there, look ready to show.

If you happen to have some weekend time free, stop by the regionals at Briarwood or the finals at home and show your support for Centenary's Cyclones in the saddle!

For more information on the IHSA team or to see the full roster and standings, visit the Equestrian page in the Centenary Athletics section of the college website.