

THE COUNTY COLLEGE OF MORRIS' AWARD-WINNING STUDENT NEWSPAPER

YOUNGTOWN EDITION

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Six writers and an adviser capture eight awards for the Youngtown Edition

**BY PROFESSOR
KENNETH A. SHOULER**
Moderator for the Youngtown Edition

The New Jersey press awards are open to all student-run college newspaper organizations in the state. I selected 27 articles, written by 22 students, whose writings fit into categories such as Arts & Entertainment, Biography / Personal, Investigative Reporting, Columns & Opinions, Sports writing, and General Excellence. Layout and design is also awarded. The contest was judged by active and retired editors, senior reporters, photographers and graphic artists from New Jersey daily and weekly newspapers.

Ruth Adams

Ruth Adams' feature "The Rolling Stones Across Generations" captured third place in the General Excellence category. Already president of the Writers Club, Ruth accepted the offer to be Editor-in-Chief of the *Youngtown Edition* last August during student orientation, three days before classes began. Her parents passed on to her their love of the Rolling Stones, and I encouraged her to write about the English troupe that is the second greatest band that ever drew breath (she would disagree). The



Ruth Adams, Editor-in-Chief
Youngtown Edition, 2024-25

beneficiary of outrageous good fortune, she came by a fistful of tickets to see the bad boys of rock and witnessed their first show with her sisters Danielle and Amanda Rutzler at MetLife Stadium during their Hackney Diamonds Tour on May 23. Her article included a sentimental photo she snapped of the Stones saying good night. Ruth owns a 3.95 grade point average and is majoring in biology. She was just accepted to Rutgers University.



Sara Lim, Managing Editor
Youngtown Edition

Sara Lim

Few students are as prolific or turn out writing as consistently elegant as the copy produced by Sara Lim. She is the only writer named here to win two awards. Her piece "Shakespeare's Macbeth Struts and Frets Upon the Stage in Madison" snagged third place in the Arts and Entertainment category. (She asked if she could miss a philosophy class to see the play one afternoon; not a request a professor hears every

day). Her other winning entry, entitled "Romeo and Juliet: In Conversation with [English] Professor Ann Patten," took third in the Biography / Personal category. Sara knocked off two articles every issue like clockwork, all of them in the 1,000-1,500-word range. As such, she leapt from staff writer to managing editor in short order. Sara has an historic appreciation for fine films. She wrote elegantly about old movies such as *Nosferatu* and *M*.

Here is the opening of her article about Fritz Lang's *M*. "Ghastly faces, eyes horrifically devoid of life, and men whose inner villainy is etched in the encroaching darkness – Fritz Lang's *M* (1931) offers a grotesque depiction of 1930s Germany: complex, labyrinthine, and shrouded in swirling smog that cloaks the city in misery, as if in a futile attempt to hide its horrors. Under the looming shadow of Nazism, Lang paints an unrecognizable portrait of his Vaterland through visual metaphors. The film's world is teeming with shadowy figures, cigarette smoke, and the pervasive terror of a serial killer, Franz Beckert."

Enough said.

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The Bends: Revisiting Radiohead's sophomore album thirty years later

BY SARA LIM

Managing Editor

There is something exquisitely unique about witnessing a band's first masterpiece, a clear promise of future masterwork while retaining the freshness of artists just pushed out of the nest. Radiohead's sophomore album, *The Bends*, released on March 13, 1995, achieves just that, standing as a pivotal moment in the band's evolution and marking their transition from potential one-hit wonders {following the release of their world-renowned and historically band-detested single "Creep"} to art-rock innovators. This record not only solidified Radiohead's rightful place in the pantheon of British rock but also laid the groundwork for their future sonic explorations, glimmering with details that seasoned veterans of their work look to with great fondness. *The Bends* showcases a remarkable leap in Radiohead's songwriting and musicianship, turning towards lyrically and musically intriguing horizons. The album's

sound is a rich tapestry of alternative and indie rock, infused with elements of art rock that hint at the band's future direction, holding sentimental value to many diehard Radiohead admirers {myself included} and remaining one of their most beloved albums.

The album's sonic palette is expansive, ranging from the shimmering, effects-laden soundscapes of "Planet Telex" to the raw, emotional acoustics of "Fake Plastic Trees." This diversity in texture and tone reflects the band's growing confidence and willingness to experiment. The introduction of Nigel Godrich as engineer {and producer on "Black Star"} marks the beginning of a crucial creative partnership that would shape Radiohead's sound for years to come. Thom Yorke's writing is both introspective and outward-looking, capturing the zeitgeist of mid-90s Britain while exploring deeply personal anxieties. The album title itself is a metaphor for the disorienting effects of rapid ascent—both in terms of the band's career and as a broader com-



mentary on modern life. Songs like "Fake Plastic Trees" offer a scathing critique of artificiality and consumerism wrapped in a hauntingly beautiful melody. "My Iron Lung," with its sardonic take on the band's parasitic relationship with their hit "Creep," demonstrates Radiohead's self-awareness and willingness to bite the hand that fed them. The production on *The Bends* strikes a delicate balance between raw energy and polished sophistication. John Leckie's production, along with Godrich's engineering, allows the band's performances to breathe while adding subtle layers of depth and atmosphere. The string arrangements, particularly notable on tracks like "Fake Plastic Trees" and "(Nice Dream)," add a cinematic quality that elevates the emotional impact of the songs.

Lyrically, *The Bends* delves into themes of alienation, consumerism, and personal struggle, reflecting the band's rapid rise to fame and the disorienting effects of modern life. The album's title, a reference to decompression sickness, serves as a metaphor for the pressures of sudden success. Historically, *The Bends* represents a crucial transition in British rock music. Released in the wake of grunge's

decline and at the height of Britpop, the album charted a unique course that diverged from both movements. It anticipated the more emotionally engaging and sonically adventurous music that would emerge in the UK in the following years, paving the way for Radiohead's own groundbreaking album *OK Computer* {released in 1997} and influencing a generation of artists. The album's exploration of alienation in an increasingly digital world feels prescient, perhaps even more relevant today than when it was released, demonstrating the band's characteristic "fraught, compassionate, violently disturbed rock."

The Bends represents a band at a creative crossroads, shedding the skin of their early sound while not yet fully embracing the experimental tendencies that would define their later work. It is a perfectly balanced album that captures Radiohead at their most human while hinting at the sonic explorations to come, drunk on exploring the gruesome fallibility of humankind, a searing indictment of capitalistic cynicism, and ultimately a celebration of the complexities of existence. This dichotomy between

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THE YOUNGTOWN EDITION

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| Editor-in-Chief | Ruth Adams |
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| Opinion Editor | Open |
| Entertainment Editor | Open |
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| Layout Editor | Open |
| Photo Editor / Photographer | Open |
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| Circulation | Open |
| Technical Adviser | Drew Notarnicola |
| Faculty Adviser | Don Phelps |

Staff: Ruth Adams, Jacob Leibowitz, Sara Lim, Dr. Kenneth Shouler

All students are welcome to contribute articles to The Youngtown Edition either in person or via e-mail. However, students cannot receive a byline if they belong to the organization on which they are reporting. The deadline for articles is the Monday prior to a production.

BENDS

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the depression of modernity {as personally witnessed by humankind} and the technological advancements that propelled this response forward is best reflected in the album's artwork, depicting a CPR mannequin's "facial expression like that of an android discovering for the first time the sensations of ecstasy and agony, simultaneously," as described by artist and long-time collaborator Stanley Donwood. Perhaps, through placing the listener in the position of a com-

puter witnessing the world around it for the very first time {and thus being introduced to the beauty and horror of existence on a visceral level}, the band attempted to recognize and appreciate the true complexity of living, or perhaps this served as a representation of the humanity of algorithms and the machinery of humans, both equally terrifying... we shall never know for certain.

Ultimately, *The Bends* remains a fan favorite and a critical darling, frequently appearing on "best albums of all time" lists. Its enduring appeal lies in its perfect balance of accessibility and innovation, raw emotion and musical sophistication. It stands as a

testament to Radiohead's artistic vision and their ability to create music that is both of its time and timeless. In the words of NME, "*The Bends* just wouldn't be Radiohead without a mass of contradictions and an unfathomable mystery at its centre." Beginning as an attempt to construct and solidify the band's creative psyche, forty-eight astonishing minutes later, Radiohead had done just that, demonstrating to the world that their talent, ambition, and ability to execute were far greater than just about anyone had imagined. Radiating an exquisite tension between vulnerability and defiance, *The Bends* by Radiohead encapsulates a moment of existential

reckoning—a visceral cry for connection amidst the suffocating alienation of fame and modernity. The record's intricate structure mirrors the fragmented psyche it explores, oscillating between roaring crescendos and plaintive lulls as if to embody the ebb and flow of human despair and yearning. Thom Yorke's lyrics, simultaneously cryptic and searingly candid, evoke a landscape where identity dissolves under the weight of societal expectations yet still clings to the fragile hope of rediscovery. *The Bends* remains an enduring classic, celebrated for its emotional depth and its role in shaping Radiohead's distinctive voice in the music world.

AWARDS

CONTINUED FROM PAGE 1

Drew Notarnicola

A graduate of CCM, Drew Notarnicola has been designing the pages of the *Youngtown* for as long as I can remember. He is listed in the editorial box as a technical advisor. The New Jersey Press acknowledges his talent under a different guise, awarding him for Layout and Design. Drew earned second place in the category. His challenge, bi-weekly, is to take the mélange of copy, ads, photos and headlines thrown at him, mix it all together, and have it fit and be centered on pages in an optimal way. Even when we weren't producing a paper edition for the 19 months the school was online due to Covid-19, his designing touch was just right.

Fiona Quirk

Fiona Quirk came to the *Youngtown* by way of Professor John Soltes, who introduced her last fall. Fiona was taking Soltes' journalism course when she wrote several articles for the *Youngtown*. Her awarded article, "Numerous Ways in Which Community Colleges Provide Support for Mental Health of Students" took second place honors in the Investigative Reporting category. The judges lauded her for the article's "thorough research" and praised it "as 'timely,' given 'the staggering numbers of students facing mental health issues.'" In one instance she elicited the expertise of Kiki Bladassari, a licensed professional counselor working in the Wellness Center at CCM. "I think that college is new and different from anything that they have experienced before," Bladassari said. "They have skills, but college is

a different beast sometimes. I think a lot of students try to get involved with so many things and try to have a lot of hats like running clubs," she elaborated. "Sometimes students might not even have had to study in high school, then all of a sudden they get to college and they're like 'Oh! I actually have to study for this test, or I am actually experiencing test-taking anxiety.'"

Leah Facella

Leah Facella was chosen Editor-in-Chief for the 2023-24 school year. In the spring of 1923, she was home with a leg injury. While homebound she wrote about March Madness. She also tried her hand with album reviews. Her penultimate article, *The Elements of Style: Top Five Tips from the William Strunk and E.B. White Classic* fetched second place in the Column / Opinion category. She embraced the authors' "omit needless words" philosophy of writing. The article was praised for the book's importance and advice that "all students should use for writing articles and assignments." Leah will finish her undergraduate courses at Seton Hall in spring 2026 and plans to start her doctorate in physical therapy the following term.

Favio Jasso

The Free Will vs. Determinism issue often captivates students taking philosophy for the first time. That was true for Favio Jasso, who took Introduction to Philosophy and Logic classes with me. He submitted two articles for publication. One article argued that Robert Sapolsky's book *Determined: A Science of Life without Free Will* was the right approach. Favio's article, "The Illusion of Free Will" —Stanford Professor Robert Sapolsky's Analysis" drew a second-place rating in editorial writing. One

judge called it "informative and well-written." Favio, who founded the Debate Society, is now enrolled in the New Jersey Institute of Technology.

William Edmonson

William, who I met in my Introduction to Philosophy class in the fall of 2023, responded to my call for writers and photographers to get their work in the *Youngtown*. William wrote regularly throughout the spring of 2024. His article "March Madness Forecast: Who Will Go Far and Who Will Disappoint?" was the only article here to be honored with a first-place rating. Here's a portion of that article: "A certain allure lies in the fact that any team, regardless of their regular-season performance, has the potential to be David or Goliath.

Countless triumphs and heartbreaks become inseparable emotions as the tournament progresses. The sheer joy of a buzzer-beater contrasts sharply with the heart-wrenching defeats that shatter the dreams of players and fans alike. It would cause anyone to go crazy. There is a reason why it's called March Madness after all. The "madness" is expected." Edmonson's article drew effusive praise. One judge wrote: "The writer shows an impressive grasp of the subject matter and a facility with language to colorfully convey it." Another judge said [the writer was] "Working at a professional level."

William Edmonson's broad talent, on display whether he was writing about college hoops or his favorite coffee shop, is sorely missed.

STUDENT GOVERNMENT ASSOCIATION



The Student Government Association (SGA) enhances campus life by representing student voices, organizing events, and advocating for change. Joining SGA allows you to make a difference, develop leadership skills, and connect with others.

Don't miss your chance to shape the future—attend our general meetings and let your voice be heard!

Upcoming meetings:

| | |
|--------------------|--------------|
| Mar 25, 2025 | Apr 22, 2025 |
| Apr 08, 2025 | May 06, 2025 |
| 🕒 12:30pm – 1:45pm | 📍 LRC 122 |

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Extra NFL game adds danger to the sport

JACOB LEIBOWITZ

Staff Writer

During the NFL season, there were whispers coming from the league owner and general managers about potentially expanding the NFL league schedule. Words of context are important here. The current Collective Bargaining Agreement (CBA) would prohibit the addition of an eighteenth game until 2031. This labor agreement reflects the negotiations between the National Football League's Players Association and the National Football League.

Mario Larosa is a psychology major from Jefferson Township attending the County College of Morris. Larosa was a former Jefferson football player and had some experience of the wear and tears on what the sport does to a player. "I personally believe there shouldn't be an added game to the NFL schedule," Larosa added "I myself was injured during a football game, and I believe



adding an 18th game to the schedule can put a toll on NFL players' health."

Larosa, being injured, changed his perspective on adding an 18th game, adding the extra game can be viewed as an extra chance for a player to get hurt, right before playing on the big stage in the NFL playoffs. Larosa was badly injured in his first game, which was an extra game added for his senior season. "I tore my Achilles in an added game," he

said.

The NFL is one of the most injury-prone of all sports. Adding a game could worsen it.

Travis Hart is a psychology major, from Jefferson Township, attending CCM. Hart is a big-time New York Giants football fan and knows the danger of adding an 18th game. "[The] NFL shouldn't be adding an 18th game; players need a chance to rest and get ready for the playoffs if they make it," Hart said. "Teams who

didn't make the playoffs should have time to evaluate their players and not have to worry about an extra game." So, the idea of the NFL adding an extra game has been talked about, but many don't think it's an amazing idea. Teams should have time to evaluate players and not have to game plan for a meaningless game.

Aaron Levine is seeking an engineering degree at Rutgers University. Levine is a Philadelphia Eagles fan; and said he doesn't want any players on the Eagles to get injured due to an extra game. "I personally would rather not have an extra game," Levine offered. "I don't want to see any star players getting injured on the Eagles before entering the gauntlet in the NFC, I want to see a healthy Eagles team, so I would rather not add an 18th game."

My interviews didn't turn up a single football enthusiast who thought that making the NFL season longer was a good idea. Perhaps the league will leave well enough alone.

Student Showcase Hosted by CCM Honors

You're invited to join CCM Honors at the Student Showcase on Tuesday, April 29 from 12:30 – 2 p.m. in LRC 121. Students from a variety of academic disciplines will display their projects and share their experiences. Support the hard work and dedication of these students by stopping by! Light refreshments will be served. For more information, please contact CCM Honors at honors@ccm.edu.



HONORS

STUDENT SHOWCASE

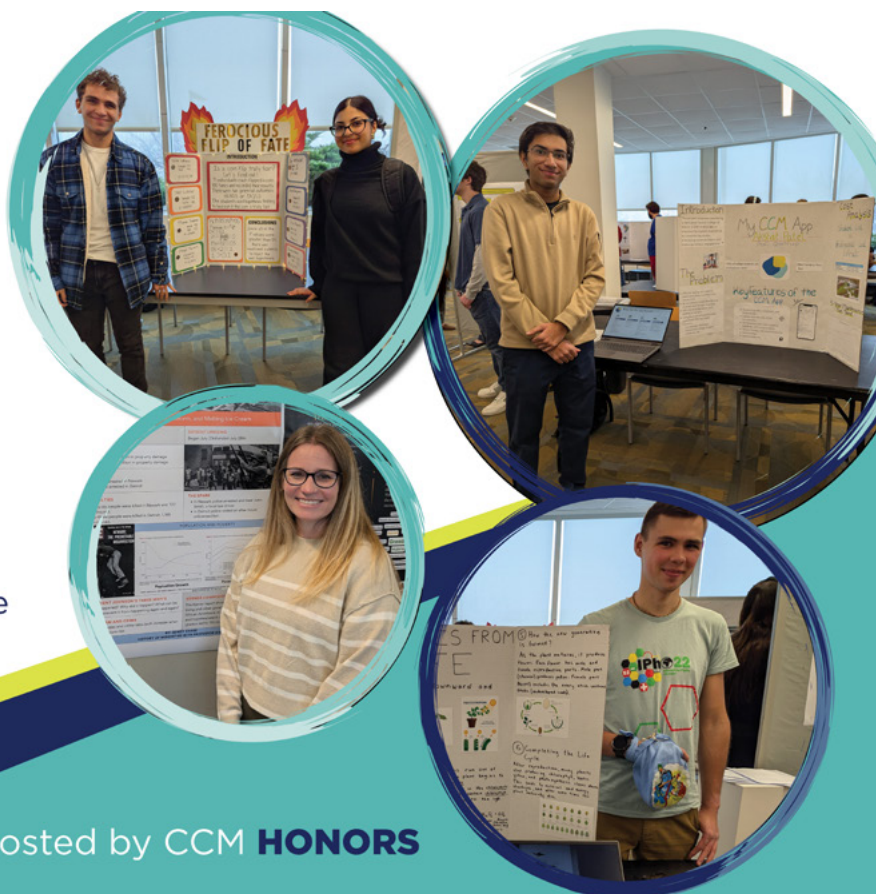
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from 12:30 - 2:00 p.m. in LRC 121.

Join us in supporting our students and vote for your favorite presentation!

This event is open to the public.

hosted by CCM **HONORS**



APRIL NEWSLETTER



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STUDENT WELL-BEING

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**THURSDAY, APRIL 3RD
12:30-2:30PM IN SCC LOBBY**

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BEYOND THE BUZZ: SUBSTANCE USE AWARENESS EVENT

**WEDNESDAY, APRIL 16TH
12:30-2:30PM ON CAMPUS GREEN**



Curious how substance really affect the body and mind? Join us for this eye-opening event dedicated to raising awareness about the impact of substances. Take part in our vision impairment goggles obstacle course to experience firsthand how substances can affect coordination and perception.

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COMMUNITY AGENCY VISITS



NAVIGATING HOPE
APRIL 8TH
11-2PM
CAMPUS GREEN

Mobile outreach designed to provide social services to individuals.

HOPE ONE
APRIL 10TH
10-2PM
SH ALCOVE

Helps individuals dealing with addiction & mental health concerns.

TOGETHER WE PREVENT: SEXUAL ASSAULT AWARENESS EVENT

TUESDAY, APRIL 8TH
12:30-2:20PM ON CAMPUS GREEN

Together We Prevent will feature a self-defense demonstration, providing practical tools to help you feel more empowered and confident. We'll also have resources on how to report and support survivors, ensuring you know your options if you or someone you know needs help. In addition, we'll honor survivors by showcasing an exhibit of their stories, highlighting strength, resilience, and the importance of community support. Let's stand together, raise our voices, and work towards a safer campus for all.

MAKE YOUR VOICE HEARD!



DESTRESS & PREP FOR FINALS

WEDNESDAY, APRIL 23RD
11:30-1:30PM
SCC LOBBY

Finals got you feeling overwhelmed? We'll have stress-relief activities like mindfulness exercises and quick tips to help you stay calm and focused. Plus, get practical advice on how to organize your study time and approach your exams with confidence. Whether you're feeling the pressure or just need a little zen, this event will help you tackle finals feeling your best!

Remembering George Foreman, heavyweight champion

BY PROFESSOR

KENNETH A. SHOULER

Moderator for the Youngtown Edition

"They call it the rope-a-dope. Well, I'm the dope. Ali just laid on the rope and I, like a dope, kept punching until I got tired. But he was probably the most smart fighter I've ever gotten into the ring with."

— George Foreman (1949-2025) on his defeat at the hands of Muhammad Ali

*

Many boxing enthusiasts associate George Foreman—a giant packing a thunderous right hand—with his loss to Muhammad Ali in the "Rumble in the Jungle," in Zaire. The heavily favored Foreman succumbed to Ali's brilliant rope-a-dope strategy and, spent from throwing a barrage of blows in the early rounds, was dropped to the canvas by Ali in round eight in 1974.

Yet it is not the bout that leaps to mind when I think of Foreman, who died on Friday, March 22 at the age of 76. The name "George Foreman" evokes three other thoughts.

First there was Joe Frazier, who was like a car built without a reverse gear. Look at any Frazier bout and you see the Philadelphia pug moving ever forward, irrepressibly, always bringing the fight to his opponent. It's true of his three wars with Muhammad Ali, undoubtedly the greatest rivalry in the history of what British sportswriter Pierce Egan called "the Sweet Science." Against Foreman in their January 1973 bout in Kingston, Jamaica, Frazier could not get off. Foreman pulverized his smaller opponent. The contest was halted, mercifully, after Frazier hit the canvas for a sixth time. Foreman had scored a technical knockout in 1:35 of the second round.

If one ever needed proof of Foreman's heavy hands, examine his right cross that found Michael Moorer's left jaw in November 1994, when Foreman was 45 years old. The blow snapped Moorer's mouth guard in half. Just 26, Moorer, the WBA and IBF heavyweight champ,



George Foreman with President Lyndon Johnson following the Mexico City Summer Olympics in 1968, the year the boxer won the gold medal in the heavyweight division.

had dominated into the tenth round. Trainer and commentator Teddy Atlas said that Foreman "had lost every moment of every round and took a lot of punishment, but he did what 'Big' George did—he persevered, he found a way." Not only was he a two-time heavyweight champ, but he did it 21 years apart, first grabbing the title in 1973 and taking it back in 1994.

In his life beyond the ring, Foreman was invariably a person of good cheer, able to laugh at his losses in the ring. Then came the revelation that he had named all five of his sons George Edward Foreman. The impulses with his five daughters—Natalie, Leola, Michi, Georgetta, and Freeda—were mainstream by comparison. He explained that he wanted to have more in common with the five boys. It surely didn't dampen his spirits that his grill—originally named the George Foreman Lean Mean Fat-Reducing



Foreman, at 45 years and 299 days old, stares at a vanquished Michael Moorer in 1994. Foreman knocked out Moorer in the tenth round to become the oldest heavyweight champion in history.

Grilling Machine and introduced to the market in 1994, the same year he felled Moorer—sold over 100 million units worldwide. When Foreman launched a comeback, he appeared on the Johnny Carson Show. Carson asked, "This person you're

fighting [Allison Rodriguez], is he a good fighter?" Foreman replied, "I hope not." Carson howled. "Do you want a career in comedy?"

He retired from boxing in 1997, three decades after arriving on the scene. The ride was never dull.