

The Stony Brook

# PRESS

*Features Paper*

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# Separation of Church and Politics?

By Mark Bannick

"Whatever happened to the separation of church and state?"

"It's hanging in there, but I'm afraid the constitution doesn't say anything about the separation of church and politics."

"You saying that's a good thing?"

"I'm saying that's the way it is: always has been."

"You think a voter really needs to know if I go to church?"

"I don't need to know but then I'm not going to vote for you anyway. It's not up to us to decide what the voters get to use in evaluating us."

The preceding dialogue is between a President and a Senator, Democrat and Republican, respectively. In

this conversation, the President, serving in the waning months of his second term, is candidly discussing to the Senator, his party's nomination for President, about the intricacies of religious invocation, or non-invocation, in National Politics. Unfortunately, no such degree of bipartisanship would ever allow this conversation to be made public in the real world. This conversation took place between President Jeb Bartlett, played by Martin Sheen, and Senator Arnold Vinick, played by Alan Alda,

on the drama *West Wing*. If only our existing politicians possessed such candor!

In American politics, few lobbying organizations and political coalitions have had as much success as that of the Christian Right. As was evinced in the federal elections of 2004, the grassroots campaigning of devoted groups have had an enormous impact on America's political landscape. From where, though, has this group emerged? (No, not just Kansas). The Christian Right, as it exists today, began in the mid-1970s as a relatively weak coalition of interest groups, parishes, congregations, and individuals reacting to the progressive spirit that challenged tradition in the 1960s and early '70s. Successes such as women's liberation, sexual freedom, and non-discrimination were looked upon by the Christian Right as an affront to the traditional norms and mores of American life.

Consisting mostly of evangelicals and the orthodox, this conservative bloc could not live with the necessary conditions of social thought; that is, they could not differentiate between how one ought to act and believe in public, with how one ought to do so in private. For them, there was no demarcation—the private was public. Even Jimmy Carter, an evangelical himself, was renounced by these groups for his support of *Roe v. Wade* (1973).

After these beginnings, the Christian Right made the necessary advances in the 1980s under the Reagan Administration. By proclaiming, with all of its moral overtones, that the Soviet Union was an "evil empire," Reagan received widespread support among these groups. Combined with the business class' support of Reaganomics, the Reagan administration received widespread support from many groups across America.

During this time, the Christian Right made pragmatic alignments with the supporters of Reaganomics and together they formed the coalition which is such a powerhouse of political lobbying today.

Quelled only slightly, during Bush Sr.'s administration (the 2<sup>nd</sup> most liberal in 25 years), the Christian Right supported many of the Congressmen who won the mid-term elections in 1994. In that election, notable as the first time the Republicans gained control of

the House of Representatives in forty years, a "Contract for America" was signed by nearly all of the Republicans running in that election. This contract called for a major reduction in the size of the federal government and a reduction in the ability of the Federal government to regulate intranational affairs. In and of itself, it contained many of the provisions that were on the Christian Right's agenda; however, Speaker of the House Newt Gingrich omitted much of the Christian Right's core values (anti-abortion and school prayer), as these issues were only held by a minority of voters.

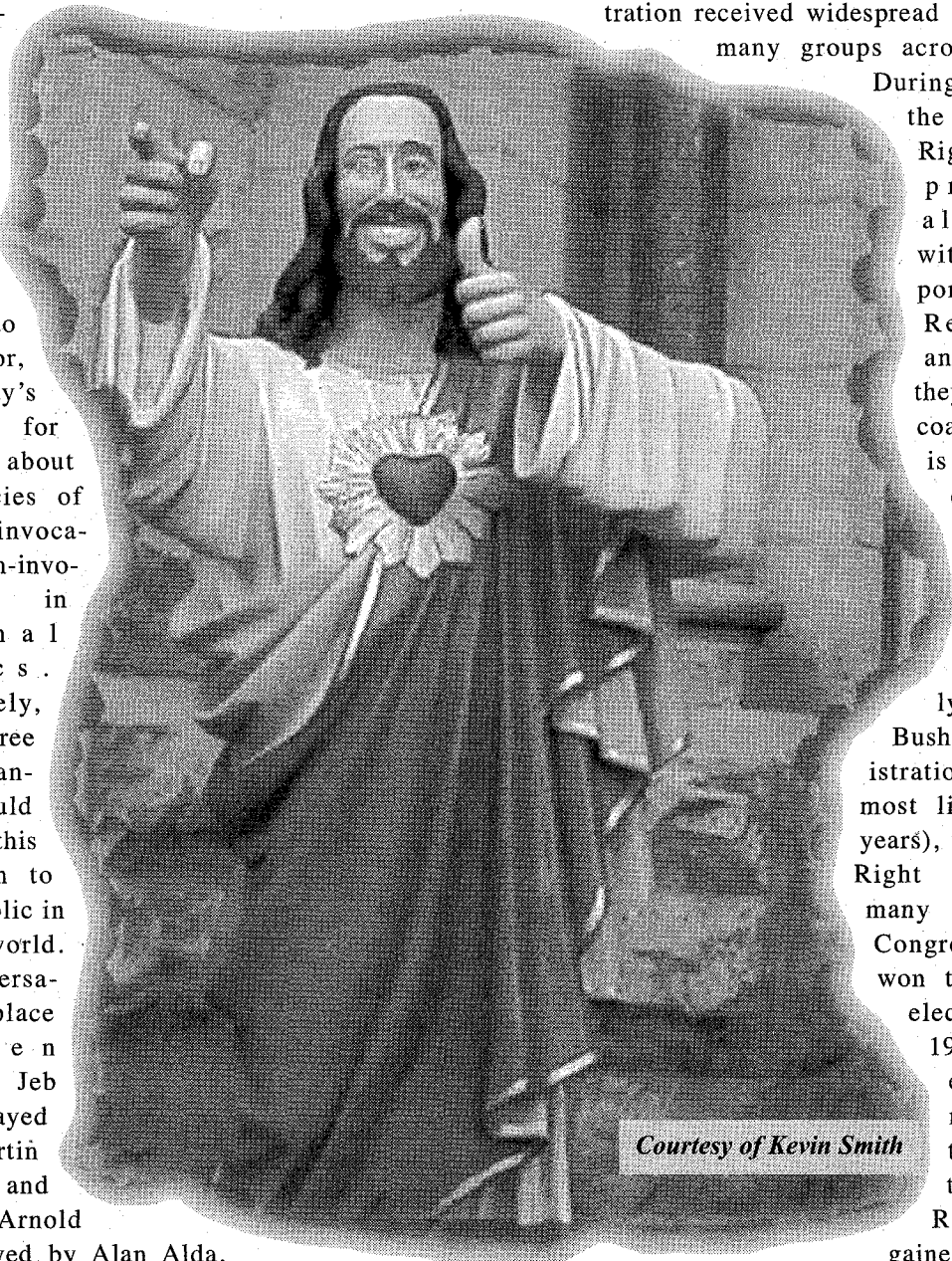
It was no coincidence that George W. Bush campaigned on a values-oriented platform during his bid for the 2000 Presidential Election. Nor was it so that he was able to outspend his primary opponent, John McCain, and become the party's nomination for President. Republican political strategists,

like Karl Rove, have, since the 1970s, observed the successes of grassroots politicking among Christian Right. Combined with the soft-money campaign donations by the wealthy business class and the get-out-the-vote drive of his political base, George W. Bush had many campaign promises to fulfill in his slight victory (loss?) over Al Gore in 2000.

As it was more important for the President to first achieve his tax-cuts, followed by preemptively waging a war, he continued to campaign to the Christian Right in his re-election drive. Under the conditions of the 2004 election, a close battle against Senator John Kerry, Bush's advisors saw it as essential that their base come out and vote in droves. In order to do this, national agendas were correlated with state and local agendas. In Texas, the heartland of the Christian Right, the Republican Party declared on its platform that the state was a Christian State. In more than a dozen states, referendums were placed on the ballot that would outlaw gay marriage. Also, the prospect of Supreme Court vacancies in the immediate future gave the Christian Right, provided they had right combination of justices, the ability to challenge *Roe v. Wade*. Family values, along with security, drove many to the polls and George W. Bush was re-elected President by 3,000,000 votes (he's only "won" by a total of 2,500,000 votes if you combine both elections).

However, not only was Bush, an evangelical neo-conservative, re-elected, but conservative-leaning Republicans across the country were voted into federal, state, and local offices, all of whom recognize that, without fulfilling their campaign promises to the Christian Right, they may not be re-elected. We now near the next round of federal elections, and such politicians are bringing the Christian Right's influence to bear. With new, conservative-minded justices on the Supreme Court, several states are enacting laws which are aimed at challenging the legality of abortion, thus bringing a new decision on the status quo of abortion.

In a personal anecdote, in 2004 I was Googling a search of Alexis de Tocqueville for a seminar I was to be attending. Near the top of the search came a page from "John Thune for Senator." (John Thune beat Tom Daschle in South Dakota.) On the page he had excerpts from de Tocqueville's *Democracy in America*, in which he describes the intimacy that religion has with local politics. In addition to the excerpts, there were portions of the excerpts that were underlined for added emphasis. These underlined portions all related to the idea that only Christians had the correct moral judgment and moral firmness to properly govern an American community. At the time, I had never heard of Thune but, seeing as how he was running for US Senate, I felt compelled to email him and find out if it was his true belief that only Christians could properly govern. By the end of the day I had forgotten about the email and did not expect a reply. To my surprise, I did receive a long reply within a few days from John Thune. To my dismay, the emphasis on the website was no mistake and this man actually believed in his Christian superiority! Fortunately, the voters of South Dakota would never elect such a closed-minded individual. Or so I thought. On Election Day 2004, after crying into a pint (or two), I also learned that John Thune was elected to the US Senate, defeating Tom Daschle.



Courtesy of Kevin Smith



# Saddam Calls For Iraqis to Kill US Troops, Judge Closes Trial to the Media

By Joe Safdia

After many harsh words were exchanged during Saddam Hussein's first testimony of his trial, the presiding officer of the hearings, Chief Tribunal Judge Raouf Abdel-Rahman ordered all journalists out of the courtroom and closed the proceedings to the public when Saddam openly urged all citizens of Iraq to unite against the US Armed Forces.

The former President of Iraq gave what Abdel-Rahman labeled as a "political speech" when he was supposed to address his alleged murder of 148 Shiites, all of whom he proclaimed to have put to death under suspicion of an attempted assassination attempt on July 8, 1982. He claimed that the recent wave of violence in Iraq, which has claimed over 100 innocent lives in the past week, had "pained" him. He attributed the bombing of the Shiite mosque that started the escalated Sunni-Shiite violence to "criminals", at the same time praising the Iraqi insurgency for their actions against US troops.

"Let the people unite and resist the invaders and their backers. Don't fight among yourselves," said Saddam in a message to the Iraqi people, of whom he insisted he was still the leader.

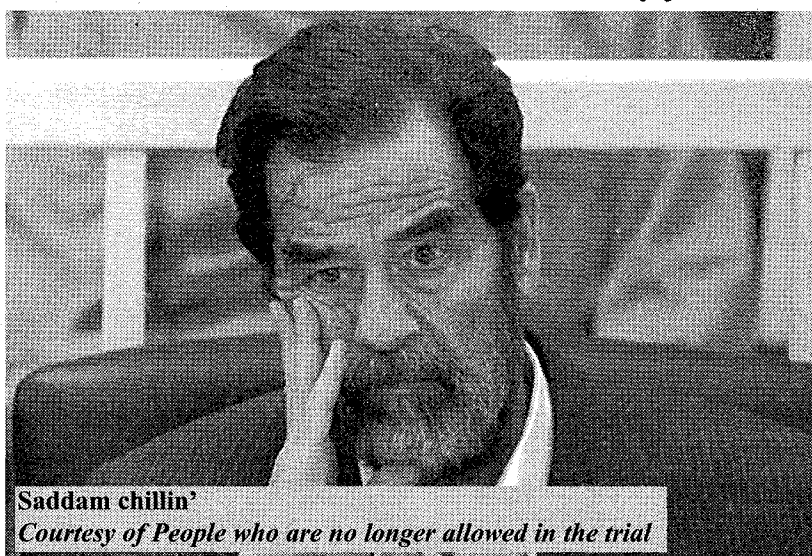
A shouting match erupted between Saddam and Abdel-Rahman, the latter reminding Saddam that he was a defendant, not a head of state, and was to answer questions regarding the charges brought against him. Saddam refused, saying that he was addressing the innocent civilians dying in Baghdad.

"I am trying to extinguish the fire with a few drops of water," said Saddam, insisting he was doing what he could to stop the violence in Iraq.

The conflict between the defendant and the judge could not be resolved civilly and ended with Abdel-Rahman removing all journalists from the courtroom for 90 minutes while Saddam continued reading his speech.

The judge also issued a gag order, threatening to prosecute those who disclose any part of Saddam's "testimony" to the public.

According to a member of Saddam's defense, former US Attorney General Ramsey



Saddam chillin'

Courtesy of People who are no longer allowed in the trial

Clark, the speech justified Saddam's execution of the 148 citizens of the town of Dujail as well as his war with Iran. The prosecutor, however, maintains that the civilian population of the town was attacked as well, including women and children, and therefore the Iraqi government was not acting within its rights. If Saddam and his seven co-defendants are found guilty, they all face the death penalty. The trial has been adjourned until April 5.

## Blasphemy or Freedom Panel Analyzes Danish Cartoons

By Alex Walsh

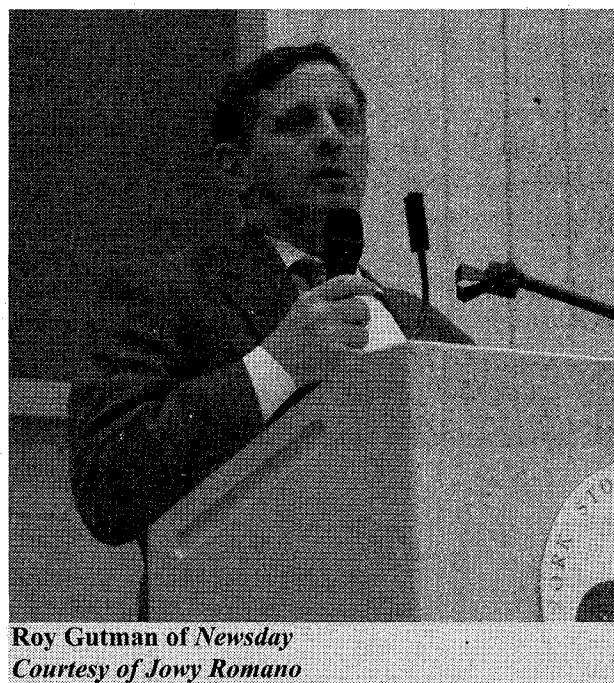
Drawing a crowd almost evenly split between Muslims and non-Muslims, the *Blasphemy or Freedom* event on March 9<sup>th</sup> stressed understanding between the Islamic community and the West. The panelists led a discussion of the Danish cartoons of the Prophet Mohammed and the Islamic reaction to them.

The panel opened with a universal prayer from Sister Sanaa Nadim, the Chaplain of Stony Brook's Muslim Students Association. Sister Sanaa spoke about the necessity for understanding. "We must begin the process of education with debate and dialogue," she said. Adam Osman, an MSA member, who gave a brief overview of the controversy surrounding the cartoons, followed Nadim. After the introduction was finished, the panelists spoke on different aspects of the situation.

The first guest speaker was Imam Abu Yousef, a recognized Muslim teacher who has given several lectures on the cartoons. His topic was the motivation behind the Muslims' anger at the cartoons. *Newsday* editor Roy Gutman followed him, speaking about the relationship between freedom of the press and respect for other religions. Gutman, who has worked with the paper since 1982, has received several journalistic awards for his investigation of war crimes in Bosnia. Shamil Idriss, the last panelist, is an official with the UN who has been involved with many projects for world peace. He is currently the Deputy Director of the Alliance of Civilizations. Idriss addressed the effect of the cartoon conflict on relations between the West and the Middle East.

Imam Yousef took the podium and told the audience, "It is a great honor to speak about Mohammed." He said it is difficult for people in the West to understand the emotional reaction of

Muslims without understanding how they feel about Mohammed. To Muslims, he said, Mohammed is more than a religious or political figure. "An insult to Mohammed is an insult to Allah, to Islam, and to all Muslims," he explained, "and the greater the man, the greater the insult." He argued that anger



Roy Gutman of Newsday  
Courtesy of Jowy Romano

was a valid response in this situation because the insult expressed in the cartoons showed a blatant disregard for Muslims and "throws multiculturalism out the door." Yousef said he was not defending violence, but that the anger of Muslims could be turned to good use. Using anger as a channel for emotions can mobilize people who otherwise would not act and trigger discussion and dialogue. He referenced the many peaceful demonstrations against the cartoons, saying Muslims have a responsibility

to educate others about their beliefs.

Representing *Newsday*, Roy Gutman said, "We make the decision every day, what are we going to print?" The debate over reprinting the cartoons, originally published in *Jyllands-Posten*, led *Newsday* editors to weigh the importance of freedom and respect. Never denying that the Danish paper had a right to publish their cartoons, he said, "We could not see any justification for publishing them." Gutman said he could understand the angry reaction of Muslims, but that those who are angry should go to the source and let them know, not act out in violence. He also pointed out that government agents had provoked some of the protests that had turned violent, such as those in Syria.

"The Danish cartoon episode was a spark thrown into a room full of standing fuel," said Shamil Idriss as he opened his statement. He identified two factors that contributed to the volatile environment into which that spark was thrown. The first was the Muslim situation in Europe. Muslims in Europe, according to Idriss, are more alienated than those in the United States because being seen as European has less to do with being born there than with certain cultural factors. Muslim immigrants have a strong perception of themselves as outsiders in European society. The second factor he spoke of was the American-led war against terror, which many Muslims see as a war of the West against Islam. Both of these issues add to a feeling among Muslim people of being threatened, and the publication of the cartoons played into fears of an attack on Islam. Idriss said that the incident had hurt relations between the West and Islamic countries, as seen in the difficulty the European Union

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## Blasphemy or Freedom Continued...

By Alex Walsh

Continued from previous page

and Arab League had in releasing joint statements, and the refusal of the Danish Prime Minister to meet with Muslim leaders. It also damaged future interactions. "It lowered the bar for what it would take next time for violence to break out," he said. There is some hope, though, as he illustrated by sharing poll results indicating that 97% of youth would like to open dialogue with Europeans, and that most Danish citizens disapproved of the publication of the cartoons.

After the panelists had spoken, the floor was opened up for questions. The Q&A session got off to a lively start, with one attendee challenging a panelist's assertion that there was no justification for the publication of the cartoons. The student read off a list of major terrorist attacks and countries they had harmed, then a quotation from George Orwell: "If liberty means anything at all, it means the right to tell people what they do not want to hear." Idriss responded that the question was flawed in that it was said in a way intended to provoke the guest speakers. Sister Sanaa reminded the student that these acts represented very few Muslims, saying, "We are all victims of one-sided media." The news, she said, only shows the violent acts, never the peaceful gatherings. When Idriss finished the panelists' response by mentioning American attacks against Muslims, the student who had raised the question stood and left the room. Although several following questions generated some conflict, none were quite as contentious as the first.

Most of the students who attended the event felt that it was useful for understanding the Muslim reaction to the Danish cartoons, although many commented that not enough emphasis was placed on the free speech aspect of the controversy. One student, who asked not to be named, said that the panel was not balanced, tending to favor the Muslim viewpoint. The Stony Brook Muslim Students Association, the Society of Professional Journalists, and Americans for Informed Democracy sponsored the event.

## Antiwar Panel in Harriman

By Nicole Bose

Coincidentally, "War and the Anti-War Movement", a panel organized by the Social Justice Alliance featuring Jake Levich and Professor Michael Schwartz, occurred on the same day that the bombings in Samarra were exposed, feeding the fire of this anti-war movement.

Mike Schwartz, one of David Horowitz's "101 Most Dangerous Academics in America", argued for immediate removal of troops in Iraq, a clear and insistent demand against ethno-religious violence and civil war. He contends that the sooner we get out, the less bloodshed we will experience and the closer we will come to peace; the longer we stay, the more relentless violence we will experience.

He described how the new U.S. military strategy to utilize more air power and less rigorous ground patrol is maintaining and increasing violence and civil war in Iraq. By strengthening the Iraqi army against insurgents who fight against the U.S. led resistance, our current regime is forcing history to repeat itself with little concern for the lives of civilians. As of March 17th, over one hundred and twenty people have died from a chain reaction of savagery that began after an air strike in Samarra. To illustrate the destruction of a city as densely populated as Samarra, Schwartz compared the attacks to fifty aircrafts dropping up to two thousand bombs on Manhattan.

The preeminent source of death in Iraq is U.S. firepower, or American soldiers using American weapons. An air force would increase, enhance and sharpen this violence. Suicide bombers are sometimes responsible for a third of these deaths, but never a majority. Since the U.S. does not record civilian deaths, John Hopkins University conducted a cluster sample survey a year ago. Before the air attacks, about fifty people died per day, a number which rises as the war continues. Eighty-four percent of the one hundred thousand estimated deaths were from coalition forces, with ninety five percent due to air strikes and artillery. The U.S. military was directly responsible for sixty thousand of these deaths, excluding the most brutal region of Fallujah, where at least seven to eight

thousand people were killed.

The war in Iraq has conformed to colonial tradition of "Iraqification", guaranteeing civil war as accomplished in Fallujah where police brutalities, home invasions and arbitrary killings are commonplace. The ethnocentric and religious biases are apparent here. U.S. led troops consist of Shiites and Kurds, whose chances of desertion are smaller than those in the Sunni population. People are recruited because of resistance to Sunni violence. The more Shiites and Kurds who wish to resist and join the coalition, the higher the chance that Sunni insurgencies will occur. The army will react as "shock troops" in response to Sunni violence, per-

mitting them to take over and force the Sunnis to resist colonization.

Professor Jake Levich, co-author of "Behind the Invasion in Iraq" outlined the struggle for military manpower and its effect on the U.S. regime. In order to

"The army will react as 'shock troops' in response to Sunni violence..."

reduce opposition within the U.S., there was a degree of hesitation before releasing any thoughts concerning a draft, resulting in the depletion of our small, poorly protected militia. Although the military lowered its recruitment standards to increase population, recruitment rates were still down. Future deployment of troops can be expected after new strategies develop, since many soldiers presently in Iraq are not there for the first time.

Prolonging "the long war" (Rumsfeld) "against global terror" (Cheney) will help create a lasting presence in Iraq without increasing taxes in the U.S., but as Representative John Murtha states, "We cannot continue on the present course." These strategies are an act of desperation.

Last month at the Munich Security Conference, new strategies to heal the transatlantic bridge and expand NATO's influence around the globe were discussed. Although NATO was founded to protect non-communists from communist countries and their allies, their powers were strengthened on September 12th, 2001. Unlike their influence in the U.N., the U.S. yields more power over NATO. As Hillary Clinton expressed at the confer-

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- NO GLOSSY OR WAXY PAPER!

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- BOTTLES & JUGS (MUST BE EMPTY AND CRUSHED)
- NO STYROFOAM, FOOD CONTAINERS

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#### PAPER RECEPTACLES

ARE ON MAIN  
CAMPUS AND SOME  
DORMS

### THE ENVIRONMENTAL CLUB ENCOURAGES YOU TO RECYCLE!



# Antiwar Panel in Harriman

By Nicole Bose

## Continued from previous page

ence, "There are many in the U.S. who feel the U.N. is too strong, but the truth is quite the opposite: it is far too weak to serve the greatest causes that are its calling." Clinton referred to it as "the old, failed system of slowly assembling peacekeeping forces from around the world", in comparison to U.S. force over NATO, whose allies assisted in the Balkans under U.S. command. Note that Iraq will still be controlled by the U.S. in November when the 2006 NATO summit will be held.

NATO's global expansion was encouraged by Dr. Franz-Josef Jung, Germany's Federal Minister of Defense, who explains how "NATO can take action within the framework of the U.N.'s peacekeeping systems... However, NATO must also be in the position to act autonomously in order to ward off threats to world peace on the basis of the U.N. charter." Under Chapter VIII of U.N. framework, concerning regional arrangements and their subordination to the U.N. security council, Jung marginalizes how "the Alliance is more than just a regional organization", finding a loophole to endorse Bush's preemptive war strategy.

Due to France and Germany's preexisting oil contracts with Iraq, "which the U.S. had no intent to honor", Levich explained how they were not willing to support the war, leaving only the United States, who then went alone.

This lack of power and support created a fiscal crisis, causing Rumsfeld to try and strengthen ties

between NATO and the U.S., indirectly increasing its power over European security. At first he approached the situation with characteristic aggression, throwing around the term "old Europe" in regards to their stagnant state. Now, French President Jacques Chirac is prepared to use weapons of mass destruction in the face of terrorist attacks, and German Chancellor Angela Merkel is improving relations with the U.S. in the wake of former chancellor Gerhard Schroeder, who adamantly opposed the war. The quadrennial defense report discusses NATO and its partnerships, which have increased in recent years, paralleling the U.S., whose original position to operate around the globe to protect from terrorism in 2001 has evolved into what will be a "long war" in 2005.

Rumsfeld's desire for U.S. hegemony in Iraq is reflected in his position against a "global extremist Islamic empire", as if such a thing were a band of car bombers and suicide victims. Islamic people have been trailed by racist rhetoric to demonize their people in a way that is similar to the Japanese in WWII. Meanwhile, only a small portion of the Islamic population engages in violent activity. It seems urgently necessary to repeat this obvious empirical observation, and it is puzzling to see how

our Secretary of Defense can make such blatantly racist comments.

In the mid to long term, controlling resources worldwide is a central motive for the occupation in Iraq. NATO is going global to support troops with investments and opportunities and is picking off unfavorable regimes despite international law. The structure of the U.N. is treated as irrelevant because of the difficult nature in keeping peace within a war-willing society. NATO's successes, on the other hand, are based on who is in the most control. To fulfill an anti-war plan, Levitz proposes that we must think critically and strategically, looking

ahead to the long struggle and resistance and planning for humanitarian intervention, as well as educating about Iran and the conflict with China, showing solidarity with Muslim people, and most importantly, showing why imperialism is not democratic. He suggests we all visit [www.unitedforpeace.org](http://www.unitedforpeace.org) to learn more about upcoming conferences and the anti-war movements. Coming to Social Justice Alliance meetings on the third floor in the SAC every Monday at 5pm is also a good way to get involved. Even if you have class, you can be on the mailing list to receive information about upcoming events. Just e-mail [justice@sbusja.org](mailto:justice@sbusja.org).

"[T]o protect from terrorism...will be a 'long war'..."

# TAP into Higher Education Reform

By Rebecca Kleinhaut

When it comes to paying for school, many families struggle to try to make ends meet. Although students have a few solid financial aid programs at their disposal, such as work-study, Pell Grants, and loans, sudden tragedy can throw long term plans into disarray, both emotionally and financially.

Adina Silverbush, a Stony Brook student, is a recipient of an award from the Tuition Assistance Program, or TAP. Her mother was the main breadwinner in the family, and was unexpectedly killed by a drunk driver last summer. "[My family's] income dropped one hundred percent," said Adina.

Although she sat down with a financial aid counselor to examine her options, she found that nothing could be done to try to adjust her TAP award. Procedure dictates that her award is only based on last year's income, without the chance of taking into account the drastic changes that her family faces. For now, Adina must take from her mother's Teacher's Retirement Fund in order to pay her tuition. "I was lucky. So many people can't even go to school. [But] when I'm burying my mother, I shouldn't have to think about school."

Adina has joined the legions of New York students who are advocating for passage of Assembly Bill A.9239/S.4984, which aims to allow for mid-year adjustments to TAP awards in cases of extreme change in income due to death, unemployment, divorce, or call to active duty. The bill is being supported by NYPIRG, the New York State Financial Aid Administrator's Association (NYSFAA), and The New York State Council of Veteran's Organizations, and is sponsored by Assembly of Higher Education Committee Chairman Ronald Canestrari.

The need for immediate TAP reform is as relevant as ever. Right now, students who are eligible can apply for mid-year adjustments in their Pell Grants. Last year, over eight thousand students from New York submitted their stories for professional judgment. However, the most current Deficit Reduction Act is calling to hold Pell Grants at a flat rate, meaning that they will decrease with inflation and make it harder for students to get adjustments of any kind. President Bush also proposed cutting the maximum amount any student can receive through a Pell Grant to \$4,050 per year.

Pell Grants are not the only form of federal aid being slashed. Recently, a bill passed in the House of Representatives that will cut \$14.3 billion from federal student aid. There is also a push to lower the deficit by raising interest rates on PLUS loans and Stafford Loans.

On a state level, Governor Pataki is looking to cut \$190 million from TAP funds. He is also proposing that full-time status be redefined as fifteen credits and is looking to cut TAP awards for those who take twelve credits by twenty percent. Last October, John Mascher, the Chairperson of the Board of Directors of NYPIRG, testified before a joint session of the State Senate and the Assembly's Higher Education Committee about the changing demographic of state funds for SUNY schools. With inflation, New York's spending for higher education decreased by seventeen percent in the 2004 school year. It was here that mid-year reforms to TAP began to be heavily pushed and considered.

Sixty percent of New York State college students rely on the Tuition Assistance Program (TAP) as a way to help them through their undergraduate degrees. The award itself, which is

applied to tuition exclusively, can range anywhere from \$500 to \$5,000, and it has an undergraduate salary cap of \$80,000.

Those who currently receive a TAP award must keep their studies up to standards. Students must be full-time, with "full-time" currently defined as being enrolled in twelve credits. They must also maintain at least a "C" average. Students are also no longer eligible for TAP money after eight semesters of school. When it comes to keeping up with TAP requirements, those who have circumstances that would be appropriate for mid-year adjustments become stuck between a rock and a hard place. Kate Contino, who is coordinating advocacy for the mid-year TAP bill through Stony Brook's chapter of NYPIRG, has worked with many students who are having a difficult time in balance-

## Continued on page 8

### Current TAP Level for Graduate and Undergraduate status

#### Undergraduate TAP:

Minimum award level: \$500

Maximum award level: \$5,000

Income eligibility ceiling: \$80,000

#### Graduate TAP:

Minimum award level: \$75

Maximum award level: \$550

Income eligibility ceiling: \$20,000



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Disenfranchising voters is a long-standing tradition in this country. Disenfranchisement encompasses not only depriving one of the right to vote but also marginalizing voters and marginalizing issues of substance by making a mockery of the election. Recent memory serves well for examples of this. In 2000, the popular vote didn't represent the electoral college. In 2004, the election was marred by accusations from telly ads like Swift Boat Veterans for Peace.

The USG elections have been pretty boring... Until now!

First off there was confusion. George Surguladze, chair of the elections board, moved the deadline for petitions twice, ending when he got to 6:00pm. Some candidates got their petitions in on-time at five o'clock and they were pretty much allowed on the ballot. Some who came after 5 were allowed to submit their paperwork, others were turned away by deadline sticklers. All in all, some twenty-odd people were fucked over. The deadline issue jumped through the hoops of the Senate and the Executive Council only to be quashed by the Judiciary. The list of candidates and what they were running for came out last Monday and there were 22 people on it. There was no candidate for president and most of the Executive Council was running unopposed. What's the point of an election when 95% of the candidates will run unopposed? Why should students even bother voting? That is certain to generate voter apathy.

The Elections Board voted to approve the Senate deadline of Thursday at five, and the Senate ratified the Board's decision. Now we have over 40 candidates and this is where the fun begins.

Some signatures are being contested because they are not formatted correctly. The Sergeant-at-Arms of the Senate was just appointed to be the new head of the Elections Board. He was asked by Senator al-Shareffi why, if they have no legitimate way of checking the validity of the signatures, they do it at all. He answered that it showed their determination. Determination? Fraternities made their pledges do things pointless things to show determination. It was called "hazing".

The new list of candidates is missing two candidates that were on the original list. Those candidates, Joe Cavalieri and Anupa Dalal, weren't notified. Initial reports cited not enough credits as students to run but that stipulation is for freshmen and doesn't account for transfer students, which both Cavalieri and Dalal are. Cavalieri is also currently on the Senate. He's currently on the Senate! Is anyone home!? Why can't he run for President or the

Senate if his paperwork was in order? As of the writing of this editorial, they still don't know why they are not on the ballot.

Trevor Hirst, running for VP of Student Life, was at the Senate meeting last Tuesday night to get the Senate's appointment as SAB chair. Mike Cohan accused Trevor of making racist remarks in regards to Haiti-Creole in the SAB office. The vote in the Senate was split with five for the appointment, four against, and a handful of abstentions. Multiple reports of the accusation say that Mike Cohan and the Senators voting against Trevor, one of whom is on the same party ticket as Trevor, were influenced by Romual Jean-Baptiste. The allegations were brought forth by Trevor Hirst. Romual denies the charges. Is everyone having fun yet?

The Presidential race now resembles the muck-raking and shit-throwing of our national Presidential elections. This year there have been multiple allegations from both candidates, Samuel Darguin and Romual Jean-Baptiste, about illicit use of USG machinery and resources for campaign promotion.

These are not concerns of the students. Attacking a candidate's integrity is a cheap move to gain support. Mom used to say, "I don't care who started it." Slander should stop not only because it debases those who resort to it as a tactic but also because it demeans the election and harms the public's view of the entire process.

Rather than reducing the fatally low voter turnout with scandal-mongering they should be focusing on campus issues.

One such issue is the Student Activity Fee. Vote mandatory on the activity fee because clubs like Amnesty International Stony Brook, The Asian American Journal, Blackworld, Capoiara, The Enduring Freedom Alliance, LEG for every building on campus, ICON, LGBTQ, Math Club, the Roth Pond Regatta, SBU-TV, WUSB FM, sports teams including but not limited to crew, hockey, and rugby, NYPIRG and a multitude of others depend on that money. If you don't vote mandatory then there won't be enough money for the tumbleweed club to have their "roll" down the Zebra Path. Student life on campus is dependent on the students to support it.

We want you to care about your school, your campus, your quality of life at Stony Brook. Before the elections next week we will be handing out election guides. These guides will detail the views and platforms of each candidate running in each position. Watch out for it because every candidate will have a voice that they need you to hear when voting opens on March 27th.

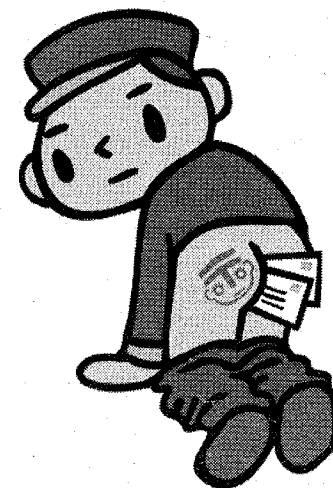
## Wanna Know Where You Can Stick Your Opinions?

(hint: It Rhymes With "your asshole")

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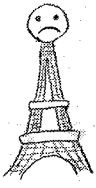
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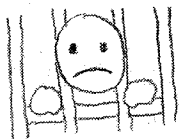
# NEWS-IN-BRIEF

Compiled by Claudia Toloza and Alex Walsh



## French Citizens Protest New Unemployment Law

Masses of French citizens in over 150 French cities took to the streets to protest a new employment law that will come into effect in April. The new law, called the First Employment Contract, would allow employers to fire employees under 26 years of age in their first 2 years of employment without a warning or explanation. This law was proposed as part of a solution to France's unemployment problem - French citizens under 26 make up an estimated 23 percent of the unemployed. The law is supposed to help the unemployment problem by enticing employees to hire more young workers. Although the law might increase hiring, protestors are worried that it would also make it easier for young employees to be fired, offering them no job security.



## Wives of Political Prisoners Protest in Cuba

Reminiscent of the Mothers of the Plaza de Mayo in Argentina, the wives of political prisoners took to the streets of Cuba dressed in white to commemorate the arrests of their husbands. More commonly referred to as the "Ladies in White", these women often march to draw attention to the arrests of their husbands. Their husbands were arrested three years ago, on March 18, 2003, when the Cuban government arrested 75 people, accusing them of working for the United States government to undermine Cuba's government. Both the activists arrested and the United States have denied the charges made by the Cuban government. So far only fifteen of the original 75 have been released for medical reasons.



## The U.N. Creates New Human Rights Council

On Wednesday, the United Nations voted to create the new Humans Rights Council. The new council was designed to replace the previous Human Rights Commission, which had been criticized for having member countries who were known for being human rights violators. Before the vote for the creation of the Humans Rights Council, the United States had vowed to vote against it. Despite the opposition vote from the United States, the creation of the council passed with a majority vote of 170. Israel, the Marshall Islands and Palau submitted a "no" vote along with the United States. 3 other countries, Venezuela, Belarus, and Iran, abstained. The new council will have 47 members instead of the 53 members the Human Rights Commission. Also, the new Humans Rights Council will be able to suspend a continuous human rights violator through a two-thirds majority vote made by the General Assembly.



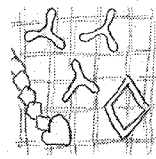
## Teenagers Protest by Getting Drunk

Thousands of teenagers gathered in various cities across Spain to protest the government plan to limit public drinking among teenagers. Young Spanish teenagers who can't afford to go to bars are known for gathering in plazas or streets for a drinking party they call a "botellon". After complaints of noise, vomiting, and public urination many city councils have put limits to teenagers' "botellon" parties. In response to those measures, masses of teenagers gathered this weekend for the country's biggest "botellon" party. In Barcelona, clashes with police led to 80 people being arrested and 54 being injured.



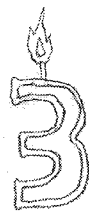
## Free Trade Protests in Ecuador

Earlier this week in Ecuador indigenous peoples took to the streets to protest the signing of a new trade deal with the United States. Demonstrators blockaded roads and highways, stopping traffic in 11 of Ecuador's provinces. They argued that a trade deal with the United States would put them at a disadvantage to American farmers. In their protests they asked the Ecuadorian President, Alfredo Palacio, to end talks about free trade with Washington. Other nations in Latin America who have signed free trade deals with the United States include Peru and Colombia.



## US and Iraqi Forces Launch Operation Swarmer

In an effort to clear insurgents out of an area in northern Iraq, American and Iraqi forces launched Operation Swarmer. Swarmer targets the city of Samarra, where an important Shiite shrine was destroyed last month. It is the largest airborne attack since the 2003 invasion, involving more than 1,500 soldiers and 50 aircraft. The ground forces are doing sweeps of the area, going door to door in some places, to round up enemy fighters and confiscate weapons caches. So far about 80 people have been captured, 17 of whom were later released. Soldiers from the US 101st Airborne Division and the Iraqi Army's 1st Brigade, 4th Division are involved in the operation. Captured weapons caches were found to contain bomb making materials and Iraqi Army uniforms.



## Protests Mark Third Anniversary of Iraqi Invasion

Anti-war protests were held all over the world as the third anniversary of the US-led invasion of Iraq approaches. In America, protesters gathered around a recruiting station in New York, at the New Hampshire Statehouse in Concord, in Boston's Dudley Square, outside Dick Cheney's house in Washington, and in several other cities. Protests outside the United States drew large crowds, but not as much as expected. About 15,000 people rallied in London, down from 45,000 on last year's anniversary. Anti-war activists also gathered in Istanbul, Turkey; Copenhagen, Denmark; Stockholm, Sweden; Seoul, South Korea; and other locations in Australia, Asia, and Europe to demand withdrawal of US troops from Iraq.



## Jamaica's Female Prime Minister

In a close vote, Jamaica's ruling People's National Party have chosen Portia Simpson Miller, a 60-year old politician described as a "firebrand", as their new leader, making her Prime Minister of the nation. She will be Jamaica's first female Prime Minister. Miller will replace P.J. Patterson, who has held the post for 14 years, in the middle of a term. The next Parliamentary elections will be held in 2007. She will be sworn in on March 30, and is expected to announce her cabinet the next day.

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## TAP into Higher Education Reform Continued...

By Rebecca Kleinhaut

Continued from page 5

ing their new family situation and their school-work. "Many work one, two, three part time jobs. Right now, the state has no mechanism for helping [them]."

Lana Dawud is one such student. Lana, a sophomore philosophy major, lost her father to melanoma last February. Her only financial aid tool is TAP, and she and her brother, who is also in school, are being forced to dip into their father's life insurance to cover the difference. Lana also works two part time jobs, all while trying to achieve her goal of getting into law school.

Lana told her personal story and expressed her desire for TAP reform in a written statement for legislators, saying, "I am hoping that I will save enough money after rent by June to pay my tuition, but there is the uncomfortable and sorrowful feeling in my heart that I might not be able to pull it off."

Eleven states have already passed a bill for mid-year TAP. Students from all over New York have already started heading up to Albany to make their case. Kate Contino urges all SUNY students to contact their legislators and representatives in support of affordable education. "[It's a] common sense law. Let's make sure that money gets to those students who need it."

For more information about Bill A.9239/S.4984, visit [www.nypirg.org](http://www.nypirg.org), contact Kate Contino at 631-632-6457, or simply stop by the NYPIRG office in the Student Union.

## The Stony Brook Press



Where *all* the lonely women are.

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## South Dakota's Return to the 19th Century: Abortion Banned

By Joan Leong

On March 6<sup>th</sup>, 2006, Republican Governor Mike Rounds signed into law that "doctors in South Dakota will face up to five years in prison for performing an abortion except when the procedure is necessary to save the mother's life." There are no exceptions to situations such as incest or rape. However, the law allows for emergency contraceptions. This law is set to take place on July 1<sup>st</sup>, and pro-life supporters are hoping this will take the legal battle to the Supreme Court and result in the 1973 Roe vs. Wade decision being overturned. South Dakota houses only one abortion clinic and on average performs about 800 abortions a year. It was already one of the most difficult states in which to get an abortion, with a 24-hour waiting period, parental consent, and discouragement counseling pre-abortion. Now, with the new law in effect, almost all abortions are banned. The only Planned Parenthood in South Dakota is planning to fight against this new law.

The first time that abortion was banned in South Dakota was in the 19<sup>th</sup> century, and after decades of tireless crusading for women's rights, it has come down to this. With a pro-life President and pro-life bureaucracy in the 21<sup>st</sup> century, our formerly progressive nation has come to a screeching halt. As times are changing, one would hope more progressive schools of thought would follow, but it seems to be the other way around. But even President Bush believes in abortion for exceptions of rape and incest. No one thought that the day would come which would bring an even smaller-minded and brainless ninny than our George W., but then came Mike Rounds. You can be sure that this is just the beginning of a long, arduous battle between abortion rights groups around the nation and the South Dakota government. Both the South Dakota House and Senate overwhelmingly passed the bill. However, there is still hope that when it does come down to a legal showdown against the legislation, a judge might suspend the bill and it will not take effect unless the case makes it to the Supreme Court and is upheld there.

Mike Rounds truly believes that since unborn children are the most vulnerable citizens of society, he has a duty to protect them. That is a very noble thought, but he must have never taken a biology course. In Christianity, they believe a child is made at conception, but not everyone in this country abides by the laws of that particular religion. Religious ideas should not be the law of the land because with the United States being a

melting pot of all different religions and backgrounds, abortion should be a privacy issue left up to the mother and related parties. About 88% of all abortions are performed during the first trimester before any organs are fully formed, and at six weeks, the fetus is still only the size of a grain of rice. Only 1.5% of all abortions are performed after 6 months, and many agree that by then the fetus should be carried out to full term because its neurological functions and pain receptors have already formed. Perhaps this is what the ignorant citizens of the red states believe, that abortions are killing babies left and right when in reality, most abortions are done early on and the fetus is still just tissue and lining.

Mike Rounds wants to protect the vulnerable and helpless citizens of our society, but he isn't protecting women. An innocent victim of rape will be forced to carry the child of her attacker instead of being allowed to put the traumatizing event behind her. The number of abortions done in the case of rape is low, but there are still women who need it. That isn't even the case: abortions should be left up to the mother instead of an authority who will never meet her or help her through the ordeal. There are millions of orphans in this country, and do we need to add to that statistic? Is it better to have that child carried to full term and then given up at birth to lead a life that might revolve around jumping from foster home to foster home? To be unloved or abused or kicked out into the streets when he or she is too old for orphanages? Everyone remembers the prom baby disaster when a girl dumped her baby in the bathroom and left it to die. How many babies will turn up in the garbage if abortion is banned? Or how many girls and women will turn to doctors without proper certification, placing themselves in danger? When a woman decides to go through with an abortion, you can believe that she has gone through all the options in her head. It isn't up to the government to decide if it is a good enough reason to get one; that right and decision should be up to her and whomever else she decides to involve. This law isn't set to take place in South Dakota until July 1<sup>st</sup>, and, hopefully, if it is reached in the Supreme Court, it will be overturned.



Next on the agenda, burning witches at the stake  
Courtesy of Picture Gnomes



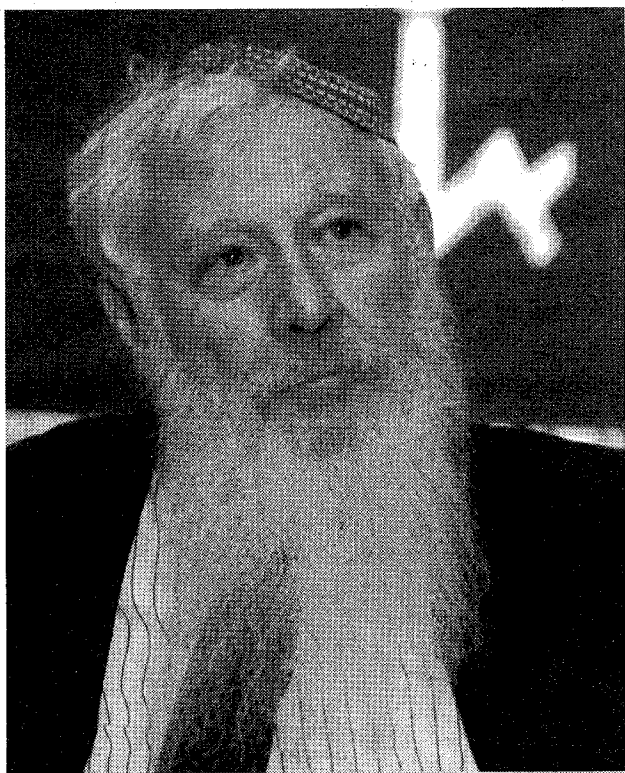
# Robert Aumann, Nobel Laureate in Game Theory

## Visiting Professor at Stony Brook

By Habib Qadri

Robert J. Aumann, who has been a part time faculty member at Stony Brook University for the past 16 years advancing the field of game theory, is the recent recipient of the Nobel Prize in Economics for his work on game theory.

Aumann currently teaches at the Center for Rationality at the Hebrew University in Jerusalem, Israel, and travels to Stony Brook each summer to the Center for Game Theory in Economics, the only research center in the world dedicated solely to the field of game theory. Director of the Center is Professor Yair Tauman, one of Aumann's former students and current colleagues. A major activity of the Center is the Summer Game Theory Festival, lasting two to three weeks, and attracting some 200 of the brightest economists from the world, who come together to present papers in all aspects of game theory. The Center for Game Theory has held over fifty workshops in the past 16 years attracting people in the field near and afar. Due to the noteworthy results produced by the Center for Game Theory, it has received significant support from the National Science Foundation for the past 16 years.



Gazing longingly into the future  
Courtesy of Habib Qadri

This is no small feat considering the NSF allocates funds for only the most productive and innovative programs in the nation. Speaking of Stony Brook, Aumann said "It's a wonderful, hospitable place. It's a good university." The Center for Game Theory is located on the 6th floor of the Social and Behavioral Sciences building, in room N-639.

Professor Tauman, in an interview, described Aumann as a "very warm and compassionate person, incredibly humorous, very charitable." He went on to say that Aumann, though an exceptional mathematician, was an even greater visionary, and that it was the latter of these two qualities which assured his preeminence in the field. Tauman recalled during his interview that when taking classes with Aumann he remembered Aumann making really sophisticated and complicated mathematics clear, simple and understandable. This is due to Aumann's ability to not only comprehend the essence of the subject matter but also his

skill as a communicator. Aumann is of course not just a mathematician. As one gets to know more about Aumann one sees that his mind lends itself to a diverse set of issues spanning philosophy and politics. He also enjoys skiing, mountain climbing, cooking. Aumann is also a family man and is deeply religious.

Game theory is an interdisciplinary field that models the strategic interests of contending entities such as nations, political parties, corporations, and individuals. It was born when the mathematician John von Neumann and the economist Oskar Morgenstern published their work, *Theory of Games and Economic Behavior*, in 1944. This book describes situations in which players interacting with each other need to find the best strategy to attain their goal, all the while keeping in mind the behavior of the other players. A good example of this from everyday life is poker. In 1950, John Nash advanced the theory further by defining the "Nash Equilibrium," which describes a situation in which no one player can gain if all other players do not change their strategies.

Aumann's interest in mathematics began in high school, the Rabbi Jacob Joseph Yeshiva (Hebrew Day School) on the lower east side of New York City. He was influenced by his mathematics teacher, Joseph Gansler, and fell in love with geometry. He considered becoming a Talmudic scholar after graduating from high school and during his first semester at City College studied both mathematics and theology, but in the end choose to pursue mathematics.

He later completed a PhD with Professor Whitehead at MIT in knot theory, which at the time was amongst the purest of the pure mathematics. After he completed his doctoral research, Aumann's research interests turned from knot theory to the areas that have occupied him to this day, namely, the numerous topics dealing with game theory. It's interesting to note that today knot theory finds a myriad of applications. Aumann himself was surprised when his grandson Yakov Rosen, a medical student, called him one day, half a century after the completion of his thesis, to ask him about knot theory. The reason for this is that DNA sometimes gets knotted up and depending upon the characteristic of the knot, this may lead to cancer. So what had started off as pure mathematics ended up being quite applicable. Mathematics after all is full of such ironies.

After completing his PhD, Aumann then proceeded on to Princeton University where he did Operations Research which in turn led to him interacting with some of the greatest mathematicians of the time, including the giants in game theory heretofore mentioned, such as Oscar Morgenstern, John Von Neumann and John Nash. Of course today, Aumann himself is the giant and he serves as a link between the work of these figures

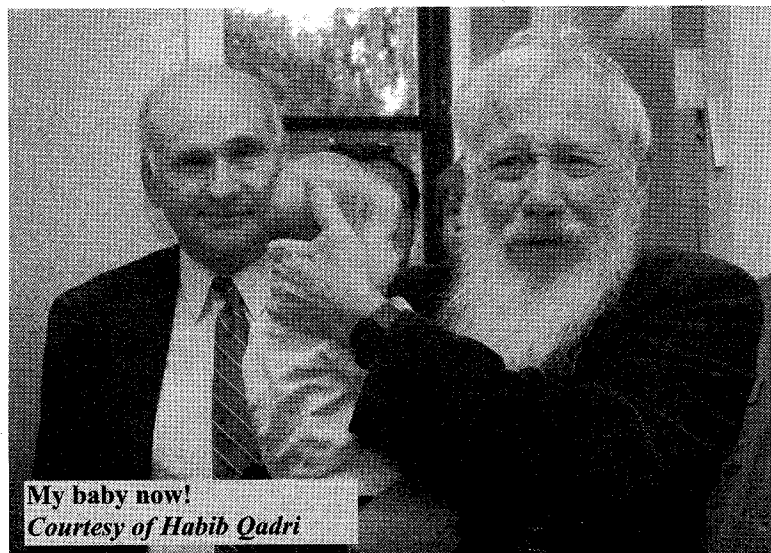


It looks like his yarmulka is on fire  
Courtesy of Habib Qadri

and the next generation.

On October 10<sup>th</sup>, Professor Aumann won the Nobel Prize in Economics for game theory alongside Thomas C. Schelling of the University of Maryland. Schelling's work deals more with applied game theory, while Aumann's work is more theoretical. Specifically cited by the Nobel foundation was Aumann's work in the area of repeated games. Repeated games describe situations in which the same players encounter each other many times. Professor Aumann demonstrated how the self-interest of each player can lead to cooperation in repeated interactions, irrespective of personal feelings. If one player pursues only his own advantage to the detriment of his competitor in the present, the other player is likely to counter this in the future, making the pursuit of a cooperative strategy the best course of action for both players. In an interview, Professor Aumann said "when you are in a situation of long term interaction, you are far more likely to cooperate than in a one-shot situation," and went on to add that the "business environment, where you have to interact with your customers again and again, is a good example of repeated games."

Aumann's work does not end there. He went on to study repeated games in which the players have different information about the fundamentals of the situation, and the consequences this has for the strategies of all players and the outcome of the game. Moreover, Professor Aumann is currently working on a paper that shows that while the insights produced in the field of behavioral economics have born some fruit, the validity of game theory not merely holds its own but represents the broader truth.



My baby now!  
Courtesy of Habib Qadri



# Slobodan Milosevic is Dead

By Nicole L Barry



Slobodan, alive  
Courtesy of not being so alive anymore

Slobodan Milosevic is dead, and I wish there'd been this much coverage when he was committing war crimes.

Finally, a mass-murdering leader was standing trial for his war crimes. So when he's found dead in his cell with less than 50 hours left in his trial, only a few months before the verdict, there was a generation of people left who feel like they missed out on justice.

Slobodan Milosevic, age 64, former president of Serbia (1989 to 1997) and Yugoslavia (1997 to 2000) was being held in prison during his trial for his actions during the Yugoslav wars and the Kosovo war in the '90s. He committed, according to his indictments, "Genocide, crimes against humanity, grave breaches of the Geneva Conventions, and violations of laws or customs of war." They are considered the worst in Europe since World War II. He was on trial for 66 counts of war crimes.

There had been some controversy concerning his death from a heart attack. While he was in prison, he had access to practically any prescription drug he liked, supposedly since the UN prison's security isn't great. An earlier blood test in January had proven positive for rifampicin, a tuberculosis and leprosy drug that would have neutralized the effects of his heart medication. As of March 17<sup>th</sup>, the toxicology report returned that there was no trace of

rifampicin in his blood, and would not have been in the days leading up to his death. Milosevic, having suffered from poor health because of his heart conditions, had whined and complained about his treatment at prison, demanding to be sent to Russia for treatment, conveniently where his wife and son reside in exile. A common assumption regarding the possible appearance of rifampicin in his blood was that he might have deliberately tried to make himself ill. Suicide is a reoccurring problem at the prison, and initial reports had suggested the possibility.

Any of the heart conditions he had could have caused a heart attack, experts say. Supporters of Slobodan Milosevic had accused that he was poisoned, most notably his son. The day before his death, Slobodan Milosevic had said he feared being poisoned, explaining not only the accusations, but substantiating the claims that he was deliberately trying to harm himself. The media in Europe is heavily covering every facet of Slobodan's death, notably in Serbia and Russia, where accusations of prison cruelty, less than adequate care, and poisoning have been aimed at the UN and the Hague. Blood tests carried out by the Dutch will be confirmed much like the autopsy was, where a Russian doctor had agreed with the Dutch autopsy that had identified a heart attack as the cause of death.

He was buried Saturday in Belgrade, in the backyard of his family home, which was responded with about 50,000 supporters at his memorial service, the vast attendance being Socialist party members and those Serbians over 40, but leaves many people in Bosnia, Croatia, and Kosovo feeling like a murderer is being glorified in death.

## Have you ever sat in History class wondering why the US didn't do more to save the Jews during the Holocaust?

Do you even realize what genocides are happening during your lifetime?

Nearly a million Rwandans were killed during three months in 1994.

Between 1983 and 2002, over two million Sudanese were murdered.

The man in this article who died committed genocide of over 200,000 in Bosnia-Herzegovina and 8,000 in Kosovo being recognized officially as genocide while you were in middle school (1992-1995).

[www.genocidewatch.org](http://www.genocidewatch.org)

Slobodan Milosevic ordered mass killings in what can only be described as ethnic cleansing, killing non serbs in Croatia, killing ethnic albanians and other ethnic groups in Kosovo, Muslims and Croats in Bosnia-Herzegovia, raping thousands upon thousands of women in rape camps and displacing almost a million in Kosovo alone in attempting a hostile takeover.



The Stony Brook Press

we got's couches

room 060 SBUnion  
every wed 1pm



# Actually, The Constitution is Pro-Choice

By Joe Safdia

After a full day of meandering about campus last weekend, I found myself reading the latest issue of *The Patriot* (which, in all fairness, has been getting consistently better). In particular, an article on Page 7, right next to the Hebrew Hammer column (which was not funny at all) called "The Constitution is Pro-Life", by Joshua Fritz, caught my eye. The article makes about half a dozen comparisons to terrorism/War of Terror and abortion. Now I could swear I've already parodied an article just like this one last semester, and I've already heard all the arguments on how the Constitution doesn't grant women the right to an abortion but is actually pro-life. I've heard all the arguments and they're all crap. The Constitution is pro-choice.

One popular argument against the constitutional right to an abortion is that abortion is considered a privacy right and nowhere in the Constitution do we have the right to privacy. That's not completely true. While the words, "Every citizen has a right to privacy" do not appear in the Constitution exactly as such, privacy is a fundamental part of freedom, which we can all agree is the fundamental concept of the Constitution. The Constitution is not a document that grants rights to the people, it takes away power from the government. The right to privacy is implied in a document that exists to restrict state control over its citizens. Privacy is an important part of liberty, unless of course you would still

consider yourself "free" even if other people, from fellow students to law enforcement, were able to see and know what you were doing at any time or walk into your dorm room at a whim. Speaking of things the Constitution doesn't say, nowhere does it say that I or anyone else has the right to write an article about abortions, and yet here we are. Nowhere does the Constitution expressly state that any citizen has the right to log onto the Internet.

**"No matter how much you may try to deny it, the Constitution is pro-choice."**

Nor does it say I have the right to own a car, eat my roommate's food, or play video games. Does that mean I have no right to do such things? Of course I do. The Constitution is a document of liberty but it seems nowadays, especially where abortion is concerned, to be interpreted as a document of slavery.

To counter the argument that no amendment grants women the right to an abortion (usually the

amendment in question is the Fourteenth), I present to you the Fourth Amendment. The first phrase is the key here. It states, "The right of the people to be secure in their persons..." If you are not in control of your own body, then you are not secure in your person. It's the same thing. For example, a person being strip searched (justly or unjustly) briefly relinquishes control of their body to the state, specifically the law enforcement official performing the search. This person is not secure in their person, though there is nothing wrong with it if a warrant with probable cause is provided authorizing the search. Granting state control over a woman's uterus is the same thing. If a group of men in suits sitting in Washington, D.C. are making decisions about a woman's body that are contrary to her own desires and possibly her well-being, than that woman is not secure in her person. She has been denied her Fourth Amendment rights.

As an added bit of irony, it amuses me how those who claim to support limited government advocate state control over a woman's uterus, which I would say is an extension of the government's powers. It seems to me, especially since many alleged pro-lifers are quick to support war and the death penalty, that a good portion of those who "But at the same time, we are the terrorists, we the United States, are terrorizing the unborn."

Continued on next page

## 101-ism

By Andrew Pernick

There exist, in our niche, the much-maligned and oft-misunderstood subculture we call neo-Paganism, a subset of people who stagnate, refusing to evolve, fighting tooth, claw and nail against ever learning anything new. And, no, I'm not per se talking about "fluffy-bunny" Pagans, those insufferable folk who believe that all there is to Paganism is peace, love, light and happiness and that one must never, ever do any spell that isn't "white" magick. "Fluffy-bunnies" can, and in most cases, often do grow out of their "fluffydom". I am talking of those who are ignorant by choice. I am talking about those of us who suffer from what I call "101-ism".

101-ism is that unfortunate disease whereby the sufferer only reads "101" books on any subject. A person who suffers from 101-ism is not hard to spot. He or she is often full of energy, and will, often unprompted, spout "fact" after "fact", all obviously gleaned from his or her vast (and I do mean vast) collection of 101 books.

Such a person reads the Llewellyn catalog with a cup under his or her mouth to collect the

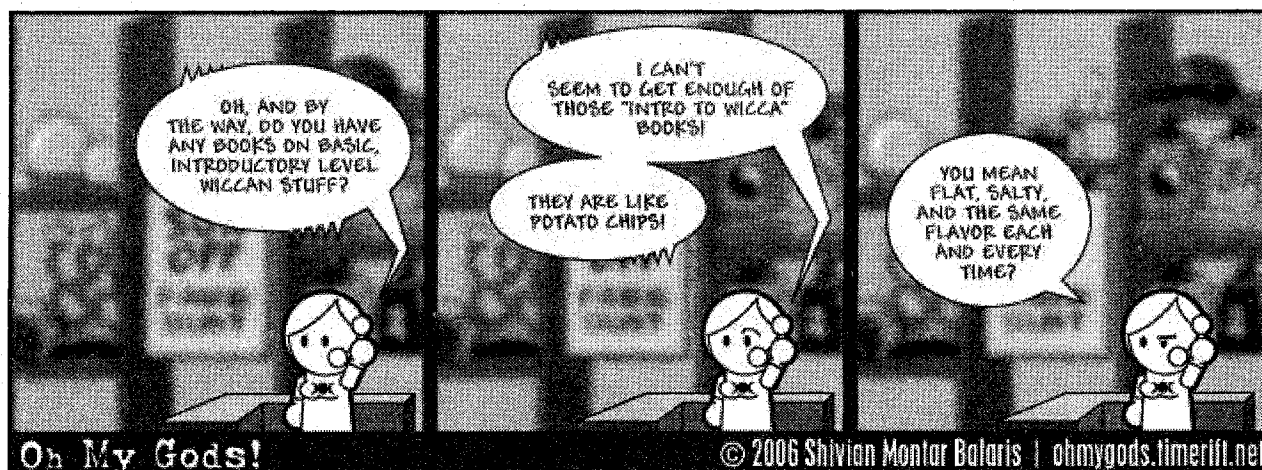
drool – every year, Llewellyn, or, as some call the publishing company, "Spew-ellyn", puts out dozens of 101 books, on topics ranging from Wicca to Sex Magick to herbalism. With (very) few exceptions, each and every one of these 101 books follows the exact same general pattern: Introduction, Why X (where X is Wicca, Pagan-religion-that-is-the-subject-of-the-book, Sex Magick, herbalism, etc.) is Not Satanism, What X Really Is, Tools, Holidays (if X is a religion; substitute Phases of the Moon if X is not), Rituals, Recipes (if X is not a religion), Glossary (usually one sentence per word being defined), and Bibliography (where nearly every book cited is a 101 book, with the obligatory nods to Gerald Gardner and Alex Saunders if it is a book on Wicca; substitute other Big Name Pagans if the book is about a different Pagan religion). Last, but not least, is the (seemingly mandatory) section of further books by Llewellyn, all of which, invariably, are also 101 books.

And that's not even talking about Silver Ravencrap... ehem... Ravenwolf. This woman has, in the words of several Pagan authors, "done more

to harm the Craft than any other single person." It seems that every year, she puts out **yet another** 101 book. She's also one who suggests teens lie to their parents, believes Margaret Murray's now-thoroughly-disproven theories of the witch cult in Western Europe, and who believes all witches are Wiccans. She is, in short, dangerous. The Silver fans are, to be blunt, in a cult. There. I said it. They are in the Cult of Silver Ravenwolf. They are, by and large, brainwashed to believe that her version of Wicca is Wicca. Woe be unto thee who tries to dissuade, correct, or teach a Ravenwolf fan the error of his or her ways. You're better off speaking to a brick wall, working a brick from it free, and smashing said brick into your head. It'll hurt less.

101-ists clog what little trustworthy online resources there are for Pagans with their inane comments, asinine questions, and unwavering belief that a 101 book covers **everything** there is to know about a topic. Their mentality is that if it's not covered in one of the 101 books they own, it **must** be covered in some other 101 book they haven't yet found. News flash, 101-ists: Some things are too complicated to belong in a book that is designed to appeal to such a wide audience as a 101 book. That's why there **are** 200-level books and beyond. There is no such thing as a 101 book to rule them all!

Relying solely on 101 books is dangerous. Why? 101-ists think themselves experts. Ask a 101-ist a question about a neo-Pagan topic, you get a 101 book answer. That's not so bad in and of itself, yes, but they act as if that is the **only** answer. To them there is no deeper meaning, no larger significance, no greater implications to anything they



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# Actually, The Constitution is Pro-Choice

By Joey Safdia

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Oh stop! Seriously, no! It doesn't work like that. This is the second time I've heard abortion being compared to terrorism and it just doesn't hold up. At least if you were talking about partial birth abortions, then I would understand. But the right to an abortion? No. The only ones the United States has been terrorizing lately are supporters of civil liberties. Speaking of which, the Patriot Act does not protect us, it infringes on our rights, but that's another story for another day. Whatever the case, I think a woman getting an abortion or an abortion doctor doing his job is a little bit different than the Iraqi insurgent who murders U.S. soldiers with a roadside bomb. Even those that are truly pro-life (as opposed to anti-choice) who have to disagree that abortion is the equivalent to terrorism. That line of thought exists solely to play on our emotions in a post-9/11 world. It doesn't hold up in the face of logic and common sense.

I agree with you, though, that we have, in the last few decades, been moving away from "forming a more perfect Union", or at least aren't nearly as close to one as we should be. As you said in your article, wars are happening and crimes are rampant. People are being unjustly maimed and murdered all over the world for one reason or another. The general welfare is ignored in favor of the desires of a few. So what option is put on the table? Scale back women's right? Yeah! That'll work!

As for Justice Alito being a step in the right direction, he is not. Alito's track record has been in opposition of women's rights and the right to privacy, particularly in the cases of *Doe v. Groody*, in which he offered a dissenting opinion upholding the strip search of a 10 year old girl even though the warrant gave the police officers no such permission, and *Planned Parenthood v. Casey*, in which he argued that women who seek abortions should be required by law to inform their husbands despite the

argument that many of these women may be battered as a result. No, I don't think "Strip Search Sammy" is a step in the right direction at all.

No matter how much you may try to deny it, the Constitution is pro-choice. Not merely in the context of abortion, but rather in all aspects of life. The basic principles of the Constitution are to give rights to the people, not take them away. The right to privacy is implied, at least more so than the "implied" power of domestic spying (supported by many of the same people that are anti-abortion). And all these comparisons between abortions and terrorism or, even better, the Holocaust are really, really stupid. Stop it, seriously. It's a ridiculous comparison.

If there is anything that will allow the United States to see "future generations that will care for each other, and love and welcome everyone with a loving heart", I don't think it's Alito's confirmation that will bring about this little utopia.

# An Open Letter to the Disgusting Residents of Stony Brook

By Joey Safdia

Before I make my statement, it should be noted that when I say "the disgusting residents of Stony Brook", I do not mean to imply that *all* the residents of this university are disgusting. Rather, I am addressing the select few who actually *are* disgusting or in some way insist on making residential life unbearable for the rest of us. It is to this wonderful bunch that I present the following message:

Fuck you all with a large, rusty metal object, preferably a battery-powered spinning one with sharp edges.

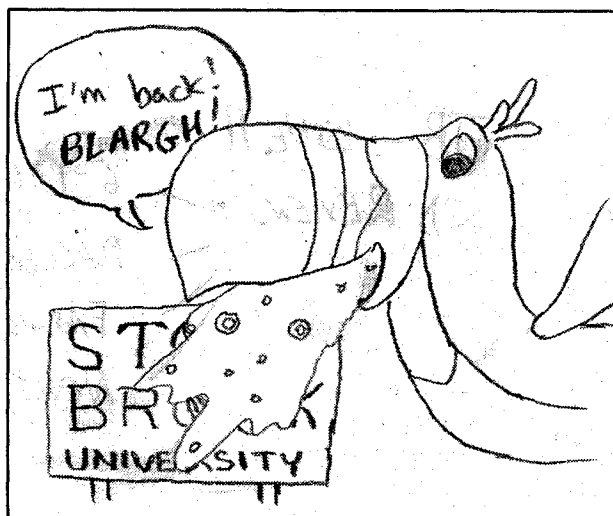
Now why would I write a message like that? Well it could be because you sent us, the respectful residents on campus, the same message. You sent us the same message when you trashed our bathrooms and garbage rooms. You sent us the same message when you littered our quads with broken beer bottles. You told us all to fuck off when you blasted your music so loud the walls were shaking. You gave us the Stone Cold Steve Austin salute when you made this campus an unbearable place to live.

Do not try to deny it. You know who you are, and it is people like you who make residential life miserable. I understand that we all can't be perfectly squeaky-clean one hundred percent of the time, but it is you who are so blatant and consistently disrespectful to the community in which we live. It is to you that I say, "Fuck you."

Fuck you if you throw rice or other types of food in the bathroom sink. I don't know what types of farm animals live in your house, but that's generally frowned upon here. There are garbage rooms on every floor, and there are even garbage cans in every bathroom (unless one of you rat bastards stole it and used it to prop a door). I don't know what compelled some asshole last week to throw chicken and corn in one of the sinks on my floor, but such a person should be kicked out of the dorms. Not just because he did something that was gross, but because it was so deliberate. You can't *accidental* be that disgusting. If you feel the need to dispose of food, either throw it in a **GARBAGE CAN**, or shove it down your own fucking throat. Keep that shit out of our sinks, you dirty assholes.

Speaking of bathroom cleanliness, for the

love of whatever God you may or may not believe in, *flush the goddamn toilet when you are done!!!!* It's bad enough to smell your piss from the other side of the bathroom, but to be in the same stall as it when I have to go? Forget it! It looks gross and smells just as bad as that. It's not like flushing takes some phenomenal effort. It's a lever, not a complex apparatus with ropes and pulleys! If you are that worried about getting germs from the toilet handles, there is a sink right behind you that you can use to wash your hands, which only about half



Sam says it all  
Courtesy of Joe Donato

of you ever do. Oh wait, you can't use that sink since you've already dumped some obscure mushy food in it! Also, please, folks, don't pee directly on the seats. I know we sometimes miss the bowl, it happens. But I think most of us can hit it at least 95% of the time. More for those of us who don't fall under the category of "vision impaired". If you get urine on the seats, then clean it up. You know, like most human beings do. Now and then, some of us (you know, those *other* people who share the same facilities as you) have to take a shit too, you know? The kicker is, these are things I *know* none of you are doing at home. You would never disrespect your own house or apartment like that, so why do you *insist* on doing it here and making life miserable for the rest of us? How about if us clean residents went to your house and pissed on your bed-

room floor? Actually, I'll look into that. It doesn't seem like a bad idea.

If you don't give a damn about the other residents, then at least think of your building's cleaning staff. You know, those nice people who silently clean up after you everyday, not uttering a word of protest no matter what filth they find, making what I'm sure is nowhere near the amount of money they deserve to be paid. Despite what you may have assumed, they're people too. For God's sake, treat *someone* on this campus with a modicum of respect.

Fuck you if you prop doors. Not the people that prop doors at 2 in the afternoon, no- you're O.K. Not you guys that prop that one door in Hand College next to the Quad Office. I understand, and that door really does need an ID scanner. No, fuck you if you prop doors and leave them open all through the night just because you are too lazy to walk 30 feet to the ID scanner door. You lazy bastards. Seriously, that is so lazy it is pathetic, and this is coming from a guy whose friends make fun of him for spending more time sleeping than he does awake. And all you residents of Kelly who bitch and moan that the next door is soooooo far away, I don't buy it. I work RSP and I'm at Kelly almost every day, and I can tell you that it's a 10 second walk between the scanner doors and the non-scanner doors. Besides the fact that your insistent door propping makes my job harder, it *does*, in fact, provide a danger to the community and other residents. Maybe not to the extent that Campus Residences claims (the chance of a girl getting raped is still, in my opinion, rather low), but burglaries do happen much more often than you would think and it's often because of assholes like you. The last thing we need are a bunch of strangers, even if they are fellow students, wandering our buildings and making obscene amounts of noise or breaking into someone's room.

Oh and if you are one of those people that jam interesting things into the doors to prop them, fuck you harder. And to those of you who stick pennies in the door, my message is this: If you are

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By Andrew Pernick

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see in a 101 book. Everything they see is everything there is.

Engaging in a theological or methodological debate or discussion with a 101-ist is pointless. All you will get in response will be a regurgitation, sometimes verbatim, of material that you can read for yourself in a 101 book. Forget about discussing mythology – all they know of Pagan mythology they have learned from the Introduction chapter or the Rituals chapters of their 101 books. And, if you are dealing with a 101-ist Wiccan, you are dealing with someone who thinks the Rede applies to **everyone**, including non-Wiccans; a 101-ist is shocked to learn that the Rede does not apply to an Asatruar, a Hellenic Reconstructionist, a Native American Shaman, or to anyone who isn't Wiccan. Telling a 101-ist something which conflicts with their vast collection of 101 books is equally futile, and somewhat dangerous. The least that will happen is that the information will go in one ear and travel, at light speed, right out the other, as if it were ejected by a wormhole. Sometimes, however, if you are especially unlucky (or, alternatively, if you happen to be dealing with a 101-ist on an online forum), the 101-ist will turn around and **attack** you, using almost every logical fallacy they can find, right up to and including *ad hominem*s. To a Wiccan 101-ist, for example, a non-101-ist Wiccan is **not** a Wiccan.

101-ists also take to heart the notion that the 101 authors are like Gods and Goddesses. Don't (let me repeat that – **Don't**) point out a typo in a 101 book to a 101-ist. This will cause their

entire world to come crashing down upon their misguided head. Also, don't point out that a 101 author has written non-101 books. A 101-ist will not read them. Chances are, the 101-ist might actually **stop** reading that 101 author, feeling that the author has betrayed their 101-ist lifestyle by admitting there is more to neo-Paganism than 101-ism.

101-ists don't make good choices for covens. A coven will, if it is a good coven, have access to advanced material, provocative lessons, and thought-provoking rituals. A 101-ist doesn't want to stop being a 101-ist, and thinking hurts their brains. If you do make the mistake of letting a 101-ist into your coven, you'll realize your mistake soon enough, typically when they refuse to participate in activities they haven't read about in 101 books.

Not every 101-ist stays a 101-ist for life, however. Some, fortunately, do progress to become full-out seekers of knowledge. Personally, if I were to be present when a 101-ist moves out of the 101-ist way of life, I would be celebrating inside, like a madman. It is, however, quite rare for a 101-ist to make the leap of faith that is required when one acknowledges that there is more to neo-Paganism than they already know. Be supportive, as they will most likely be very scared and full of doubt.

If you are in the unenviable position of a teacher of neo-Paganism, my best advice for when you are dealing with a 101-ist is patience. Restrain yourself when you feel the need to physically assault the 101-ist with his or her thickest 101 book. Most 101-ists these days don't actually have teachers so, chances are, if you are the teacher of a 101-ist, that 101-ist's 101-ism is a passing phase.

If you're lucky, the 101-ist will soon become a true seeker. If you're not, the 101-ist will become a "fluffy". In the latter case, you should already know what to do – if you don't, ask those who taught you, those who you have taught, and those who you have in your network of Pagan friends. As a last resort when dealing with a 101-ist or a fluffy as a student, Witchvox.com has some excellent resources.

There is one thing we can do to stop 101-ism: stop buying 101 books from publishers who **only** publish 101 books (the emphasis here is important – every publisher of New Age and occult material will, invariably, publish a 101 book; the key is to target those publishers who by and large refuse to publish books at the 200 level and beyond). Give your students copies of Cunningham, Buckland, the Farrars, Valiente, or even Gardner (if need be). Go on forums, mailing lists, USENET, etc., and offer bibliographies for beginners that omit texts from 101-ist publishers. Do your part to hurt 101-ist publishers in the wallet. It might not seem like much, but it can help.

While it is against my own, personal ethics to attempt to teach a prospective Wiccan (as I still have far too much to learn at this point, and I am opposed to imparting knowledge that has as many gaps in it as mine does), I do feel for all of you out there who try (and, often, fortunately, succeed) to stop 101-ism. There'll be no telethons, unfortunately, and no celebrity sponsorships, but, given enough patience (and the occasional clue-by-fours to the 101-ists' heads by The Powers That Be), we can put an end to 101-ism once and for all.

## Substantiality of Silence

By Alison Schwartz

Imagine a single day in your adult life in which the world is denied verbal communication.

The only means for self-expression and obtaining anything you desire is non-verbal expression. You must convey your mood, your troubles, your joys, your requests, all through motions and body language.

Now, imagine that you encounter an individual that you long to know, someone who catches your eye – not solely by appearance but by mannerisms, perhaps even idiosyncratic behavior. You must capture their interest by gestures. You must win their affections or friendship by respectable demeanor; connect without the aid of stylishly contrived lingual acrobatics. Stripped bare and vulnerable, you would be forced to display raw emotion ardently without reservation.

Would such an occurrence create a more substantial connection between two individuals – as flimsy, deceptive words of false promise and hope are not plausible options? Is it just as effortless to feign sincerity with our actions? Or can a higher plateau of legitimate affection be harder to concoct when deprived of speech? Can body language be contrived to suit diabolical motives?

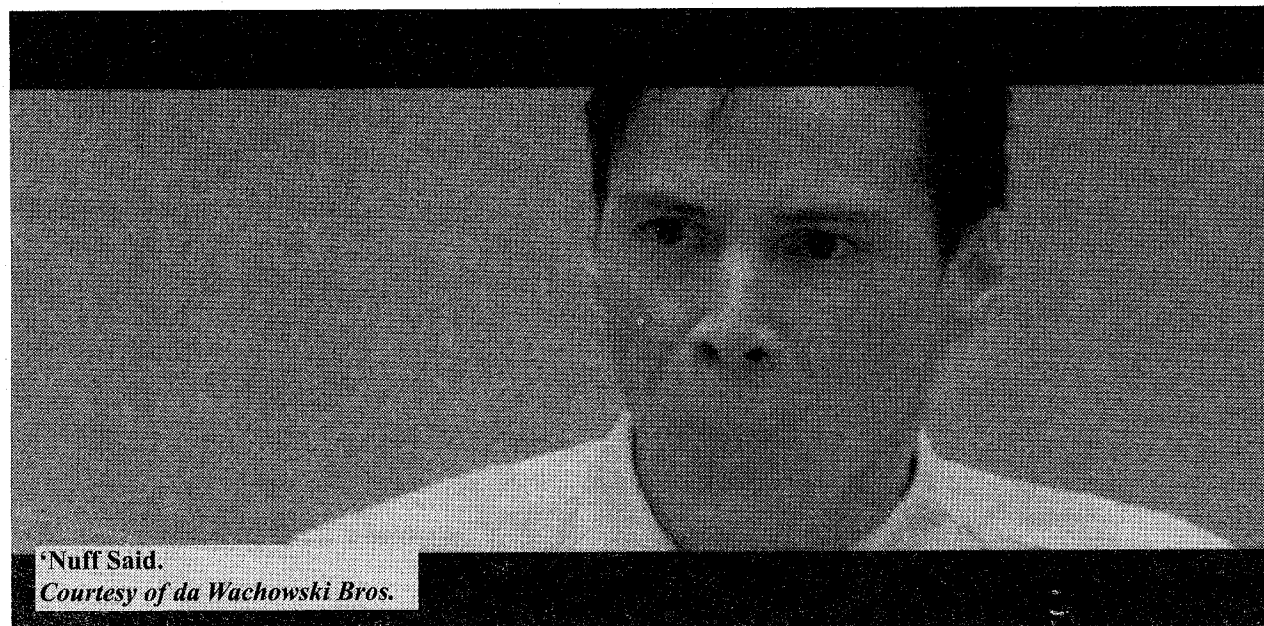
Think back to a time when you sat in silence with someone out of comfort, boredom, awkwardness, or even after a disagreement. When the day of silence in the world was completed and verbal expression was once again granted the following day, would talking seem brash, vulgar, and ugly? When silence is broken in a real situation as

described above, the weight of words sits heavy in the air as if dropping an anvil in a serene water-lily pond.

Suppose two individuals fell in love in this day of silence. Both beings exhibited strong character, admirable external traits, gestures of absolute kindness and concern for one another. When once again granted the ability to speak, who would break the silence first? Would there be a fear of shattering initial perception? Would the soft, delicate aspect of a silent interaction be held so sacred in their minds that the pursuit for proper language encompassing the depth of emotion would seem futile?

The film that sparked this endless string of questions was a Korean film entitled *Bin-jip* (2004) or *3-Iron*, directed by Ki-duk Kim. There are sparse patches of dialogue, yet the viewer truly connects with the two silent lovers spotlighted in the film.

I know the throes of academia can result in mental overload at times, but these are perfect questions to consider over a cup of coffee with a close friend, or even a stranger. Months after viewing this film, I am still filled with resounding questions regarding the role of speech and verbalization in social interaction.



\*Nuff Said.  
Courtesy of da Wachowski Bros.



# Pat Robertson is Your Master Now

By David K. Ginn

Pat Robertson is nutters. There's really nothing more to say about it. In a recent episode of his television show, he essentially made matter concerning the Mohamed cartoon controversy even worse. His solution, not surprisingly, is that all Muslims are Satanists. Furthermore, he claims that the goal of all Muslims is world domination. Coming from Mr. Robertson, this is a somewhat generous appraisal.

I can't force myself to argue with him seriously. I will therefore use sarcasm, as follows:

I think it's a terrific idea to instill fear and hatred into citizens of an already fearful and hateful country. What better way to solve our problems than to condemn any and all people associated with them? The total eradication of every Muslim is the only path to peace.

It felt kinda funny saying that. Maybe that's why he has such a good time talking. Here are some examples:

Pat Robertson on the Constitution:

"The Constitution of the United States, for instance, is a marvelous document for self-government by the Christian people. But the minute you turn the document into the hands of non-Christian people and atheistic people they can use it to destroy the very foundation of our society. And that's what's been happening."

"There is no such thing as separation of church and state in the Constitution. It is a lie of the Left and we are not going to take it anymore."

Pat Robertson on feminism:

"NOW is saying that in order to be a woman, you've got to be a lesbian."

"The feminist agenda is not about equal rights for women. It is about a socialist, anti-family political movement that encourages women to leave their husbands, kill their children, practice witchcraft, destroy capitalism, and become lesbians."

"I know this is painful for the ladies to hear, but if you get married, you have accepted the headship of a man, your husband. Christ is the head of the household and the husband is the head of

the wife, and that's the way it is, period.

Pat Robertson on other religions:

"You say you're supposed to be nice to the Episcopalians and the Presbyterians and the Methodists and this, that, and the other thing. Nonsense. I don't have to be nice to the spirit of the Antichrist. I can love the people who hold false opinions but I don't have to be nice to them."

"If anybody understood what Hindus really believe, there would be no doubt that they have no business administering government policies in a country that favors freedom and equality. ... Can you imagine having the Ayatollah Ruhollah Khomeini as defense minister, or Mahatma Gandhi as minister of health, education, and welfare? The Hindu and Buddhist idea of karma and the Muslim idea of kismet, or fate, condemn the poor and the disabled to their suffering. ... It's the will of Allah. These beliefs are nothing but abject fatalism, and they would devastate the social gains this nation has made if they were ever put into practice."

Pat Robertson on public education:

"The public education movement has also been an anti-Christian movement...We can change education in America if you put Christian principles in and Christian pedagogy in. In three years, you would totally revolutionize education in America."

"You see what happened in 1962. They took prayer out of the schools. The next year the Supreme Court ordered Bible reading taken from the schools. And then progressing, liberals, most of them atheistic educators, have pushed to remove all religion from the lives of children...The people who wrote the "Humanist Manifesto" and their pupils and their disciples are in charge of education in America today."

Pat Robertson on the government:

"I am bound by the laws of the United States and all 50 states...I am not bound by any case or any court to which I myself am not a party...I don't

think the Congress of the United States is subservient to the courts...They can ignore a Supreme Court ruling if they so choose."

"We want...as soon as possible to see a majority of the Republican Party in the hands of pro-family Christians by 1996."

Pat Robertson on liberal America:

"Just like what Nazi Germany did to the Jews, so liberal America is now doing to the evangelical Christians. It's no different. It is the same thing. It is happening all over again. It is the Democratic Congress, the liberal-based media and the homosexuals who want to destroy the Christians. Wholesale abuse and discrimination and the worst bigotry directed toward any group in America today. More terrible than anything suffered by any minority in history."

Pat Robertson on Planned Parenthood:

"It is teaching kids to fornicate, teaching people to have adultery, every kind of bestiality, homosexuality, lesbianism-everything that the Bible condemns."

Pat Robertson on peace:

"How can there be peace when drunkards, drug dealers, communists, atheists, New Age worshipers of Satan, secular humanists, oppressive dictators, greedy money changers, revolutionary assassins, adulterers, and homosexuals are on top?"

Pat Robertson on homosexuals:

"Many of those people involved with Adolph Hitler were Satanists, many of them were homosexuals - the two things seem to go together."

Pat Robertson on Halloween:

"I think we ought to close Halloween down. Do you want your children to dress up as witches? The Druids used to dress up like this when they were doing human sacrifice... [Your children] are acting out Satanic rituals and participating in it, and don't even realize it."

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# Disgusting Residents of Stony Brook Continued...

By Joey Safdia

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going to prop doors with modern American currency, use at least quarters. If you are going to be a lazy son of a bitch and a danger to our community, then stop being a cheap bastard and support your RSP field unit (specifically me).

Speaking of interesting things I see on my rounds, the other day I witnessed a pair of morons rip open the door to the Roth Quad SINC Site. You should know you risk breaking doors when you rip them open. If you are one of the Darwinian rejects that go around damaging and vandalizing school property, fuck you. Take that can of spray paint you were going to use to tag the side of your building and spray it up your nose instead. Because these doors and windows have to be replaced and your graffiti and other forms of vandalism have to be cleaned up, and guess who foots the bill? We do. These things are expensive (the window panes in the Benedict Atrium cost thousands of dollars per pane), and tuition and other expenses are raised accordingly, making it harder for your fellow non-fucktards to get an education. So unless you start paying my tuition, how about not destroying school property for once?

From there, I have to touch on how you all treat the environment. No, not in terms of pollution via motor vehicles, but rather in terms of pollution stemming from your blatant disregard for other human beings, whom you either don't realize exist or don't care. Now I know some places in Stony Brook are inherently less-than-inhabitable. Roosevelt is designed with the same layout as most prisons (Designed, if I'm not mistaken, by a guy who designs prisons. I would have fired the Campus Residences employee who hired *that* guy to build a residential quad at a university). Roth Pond is only maintained when the Roth Regatta is approaching. The campus looks generally disgusting during any weather other than a sunny day. I know, it sucks. The University can do a better job of maintaining the residential areas. But that doesn't give you the leeway to go around further trashing the campus. The reason Roosevelt is such a shithole is not because of the Administration, it's because of you. It's because of the people who throw their beer bottles out off the outdoor staircases rather than into the trash. It's because of the people who throw shredded toilet paper into the trees (A sight which I had the pleasure of seeing today. By the way, toilet paper in trees? Lame!

What is this? Nickelodeon?). Isn't the price of housing a rip-off enough without you dicks making it worse for your neighbors?

Oh, and if you are one of the rat bastards who throws glass bottles off the staircases at other people and then run inside giggling like schoolgirls, I've got a better idea. Why don't you use that glass bottle to give yourself open-heart surgery instead? Without anesthesia, of course.

Kelly shouldn't point fingers and laugh at their neighboring quad because that place is just as bad. Apparently it's the "party quad" on campus and the trash in the inner quad reflects that. The last time I was there, it was so littered with broken bottles that drunken morons threw off the balcony that I couldn't see the damn pavement! You know what? Next time you want to throw something off your balcony, just throw yourself off. No one else wants you around (except for the other pricks that trash the campus with you) and it will save your parents a whole lot of money on tuition. And don't use the "Well it was only when I was drunk" excuse with me. I've been plenty drunk before, to the point where I was throwing up and couldn't make it back to my room alone, and yet I still knew when to stop. And even without any semblance of inhibition, I still didn't go around turning the quad into a giant pit of broken glass. Because even then, I knew when to stop. But it's not just how much alcohol you drink (or inhale for some of you), rather it revolves more around what type of drunk you are. Here's the deal: If you're a dick when you're sober, then you are a bigger dick when you're drunk. And a good chunk of the students on this campus are cocky shithheads. If you are one of these people, then don't get drunk! Simple as that.

If you are a hip-hop fan, that's fine with me. Listen to your pseudo-gangsta rap. I don't have a problem with you listening to Ludacris or G-Unit at all (though I do question your taste in music). Just please keep in mind that no one else wants to listen to your crappy music! After graduating high school, many of us have grown out of the "thug life" and would rather not have Fat Joe songs knocking down our walls. It doesn't matter what time of day it is, it doesn't matter if we're sleeping or studying or just watching porn. The point is that we don't want to hear your music, so keep it in your rooms. Invest in a pair of headphones if you're going to blast loud music, just like I do. I love having obscenely loud music travel directly from my computer right into my eardrums with no space in

between, but I also realize that not everyone else wants to hear my U2 songs. I have nothing against the person whose music is loud enough just to be heard softly beyond their closed door, or the person who commits a very small and minute noise violation once in a blue moon. No, fuck you if you are one of the selfish future Darwin Awards that blast your endless list of Sean Paul songs not giving a damn that it's 1:00 in the morning and your neighbor has two midterms the next day.

If you are one of the thoughtless wastes of genetic material that blasts their shitty and tasteless music as loud as possible while keeping the door wide open so it could be heard all throughout the building, don't even close your door. Just impale yourself on a metal pole, or find a good friend to put your head on a pike. Nobody wants you in the building, and I guarantee everyone except for your lame-ass friends is talking about you behind your back, and with good reason. It's just like the aforementioned mental retards that throw rice in the sinks instead of the garbage. You just can't accidentally be that rude. You're doing it deliberately and there's no way to spin it any other way. Just do us all a favor and commute next semester. To another school, that is. Assholes.

To reiterate my message: If you're one of the lowlifes who constantly does all the aforementioned shit that makes residential life in Stony Brook suck more than it should, either jump off the Social and Behavioral Science building or go play in traffic on Nicolls Road. Now I realize that people who throw the constant wild parties in their rooms disturbing their neighbors or rip open doors and prop them because they're too stupid to take their ID cards are probably too stupid to pick up a newspaper, so they therefore will never receive this message. Therefore, if you are one of the more considerate residents whose bathroom is constantly trashed by your neighbors and/or their guests, clip out this article and tape it to your bathroom door or mirror. Noisy neighbors? Tape it to their door or toss it underneath, just like those assholes who distribute the party fliers. Highlight the appropriate parts since they won't read it otherwise (too many words). Let them know that you are not okay with them making your life a living hell and your home away from home nearly uninhabitable. Make sure you and your fellow human beings deliver to them and all others like them that one very important message: "Fuck you. Fuck you all."

*Ask Amberly Jane will be absent this issue  
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# In the Battle of Long Island Rugby

By Dan Holzhauer

In the battle of Long Island Rugby, the Stony Brook Wolfpack and the Hofstra Pride took the field on a perfect day. The Wolfpack came out quickly, scoring in just the second phase of the game and setting the score at 5-0.

A back and forth half saw Hofstra take a 12-5 lead, but the Wolfpack was far from down and out. Stony Brook was able to rally, with a second try by flanker Mark Moulton and a try by last season's leading scorer, winger Onte Johnson, to a 15-12 halftime lead.

The second half was just as fierce as the first with both teams fighting for every meter. The momentum again swung the way of Hofstra, putting up a try and conversion to make the score 17-15 with less than a quarter of the game remaining.

But with the time running down, the forwards of the Wolfpack were dominant, both in the rucks and with the ball. After driving deep into Hofstra territory, the Wolfpack was able to put up another score as Stan "the tan" Kozin barreled into the try

zone. The try gave Stony Brook the lead once again, 20-17.

As the game came to its dramatic close, the Hofstra Pride was determined to take back the lead. With quick work by the backs and excellent kicking the Pride was able to march deep into the opposition half. But with their backs against the wall the Wolfpack showed the same determination they have had for the last year to fend off the attack. And with a spectacular goal-line tackle, fullback Matio Mostek was able to push a Hofstra player completely out of the try zone.

Stony Brook eventually regained possession and continued to attack.

With the ball deep in Hofstra territory the forwards again came up huge. The Pride attempted several quick crash plays, but each time they were shunned away. The forwards continued to drive Hofstra back.

The Wolfpack ended the game just seconds later after a loose ball was picked up by prop John Feminella. John rumbled to within 10 meters of the try line and, with a tackler draped on his back, dished the

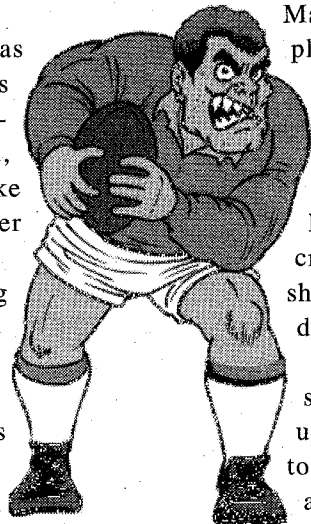
ball off to captain Daniel Holzhauer, who drove in untouched for the try. Craig "Blue" McKenzie was able to make the final conversion of the game for the Wolfpack to put the final score at 27-17 and snap a vicious streak of missed conversions that has seen the Wolfpack lead over a dozen points on the board over their last eight games.

The whistle blew directly after the kick to signal the game's end. The Wolfpack pulled out a dramatic victory and beat rival Hofstra for the first time in their last three attempts.

The Stony Brook Killer B's also went on to win the second match of the day 21-7, with two tries by Daniel Holzhauer, who moved to 8-Man for the B game, and rookie flyhalf Ron Borovinsky put in his second try of the semester, his second in as many rugby games as he has ever played.

The Wolfpack want to especially thank those players making their first A-Side appearances. These included lock Pulkit Saxena, wing Rob Ventriglia, and outside center Ron Borovinsky.

With the two wins the team as a whole improves to 3-0 in the semester after the Killer B's beat Center Moriches U-19 47-5 last Sunday at the South-P Pitch.



## Open Your Eyes

By Isaac MacDonald

On March 9th the Press ran an editorial titled "Circus of the Stupid". What follows is the response of a student documented to possess a below average IQ and a fondness for sleeping and making love.

In response to the open question posed in the editorial, the reason you can't find someone who thinks critically and conforms to the distinctly non-conformist norms you listed - listening to underground music, watching obscure films, etc - is that your eyes are closed.

Contrary to popular opinion, opening your eyes requires more than relaxing your orbicularis oculi muscles. It requires the ability to relax your judgments for a moment and consider context before coming to definite conclusions about a person or society at large.

Consider first the lowest common denominator; what the old world aristocrats would call "the rabble". You point to inane television programming, political faux-debates, and the seemingly limitless appetite for Hollywood gossip as evidence of the stupidity of the general public. Relax your critical thinking apparatus for just a moment, and remember that most families now rely on two incomes from jobs that require ever increasing amounts of labor per week

to pay for astronomically expensive healthcare and housing costs.

Think about the customers in your store - people engaged in our culture's prescribed outlet for stress: material consumption. Relax once more, and imagine the possibility that they might just be doing this because it's what they're supposed to do. Imagine they're not that enthusiastic about the prospect of buying yet another plastic knick-knack, but don't know what else to do with their time. In such circumstances, stupidity might be just another name for apathy and boredom.

The point here is that to really see someone, you have to understand their context. Maybe the only difference between you and me, the thing that dictates that you're behind the counter and I'm getting checked out, is an arbitrary set of circumstances.

The mythic Tyler Durden said that we aren't beautiful and unique snowflakes. He was right, but in a good way. Under all the window dressings we're all the same. We all have the ability and desire to connect to each other - the trick is learning how to let yourself. So try it. Do life differently for a week. If you're lucky one day when you wake up, your eyes will open.

"Opening your eyes requires more than relaxing your orbicularis oculi muscles."

## The List: Webpage Design

By Chris Williams

So, you want to make a webpage and don't know where to start? As the title implied, this article includes a list of webpage design resources.

I have found each of these websites to be helpful. You ask, "What's HTML?" For simplicity, it's the basis of webpage development. You can learn it from Webmonkey in five minutes, in plain English...and plain HTML. You ask again, "Why are Cascading Style Sheets (CSS) so important?" Cascading Style Sheets (CSS) determine the look and position of your text on a webpage. Zeldman and the Web Standards Project offer suggestions in English, as well. Once more, you ask, "Will I meet that special someone and fall madly, passionately in love? Will we be together forever?" I don't know. Get a psychic or "google" it.

This list is not the definitive guide to web development. It is merely a starting point. I plan to include this list on the website for the Stony Brook Press (<http://www.thestonybrookpress.com>). Any comments, complaints or suggestions about this list will be greatly appreciated. You've been informed.

Webpage Design Resources  
Webmonkey  
<http://www.webmonkey.com>

Jeffrey Zeldman Presents the Daily Report  
<http://www.zeldman.com/>

World Wide Web Consortium  
<http://www.w3c.org>

W3Schools Online Web Tutorials  
<http://www.w3schools.com/>

Additional Web Resources  
456 Berea Street  
<http://www.456bereastreet.com/>

A List Apart  
<http://www.alistapart.com/>

CSS Zen Garden  
<http://www.csszengarden.com>

Web Standards Project  
<http://www.webstandards.org/>

Books  
HTML for the World Wide Web with XHTML and CSS: Visual QuickStart Guide, Fifth Edition

by Elizabeth Castro  
Format: Paperback - 5TH  
ISBN: 0321130073  
Format: Paperback, 480pp  
Pub. Date: September 2002  
Publisher: Pearson Education  
Edition Description: 5TH  
Edition Number: 5  
Series: Visual QuickStart Guides

Designing with Web Standards  
by Jeffrey Zeldman  
Format: Paperback  
Pub. Date: May 2003  
ISBN: 0735712018  
Format: Paperback, 436pp  
Pub. Date: May 2003  
Publisher: Pearson Education  
Series: Voices That Matter Ser.



# Things That Piss Me Off: Volume One

## Weekend Buses on Campus and the Lack of Courtesy on Long Island

By Nicole L. Barry

The weekend before last, I had the overwhelming urge to punch people in the face. It took a long time to reach that point, but I reached it nonetheless.

Stephanie and I decided we were going to take the Saturday Pathmark/Walmart/Target bus to Joann Fabrics to buy materials to make dresses. We waited outside at the Tabler/Roth bus stop, and when the bus finally came, we boarded only to find all the seats taken. We looked around, paused, sighed, shook our heads and grabbed the overhead bar.

The bus driver kept asking us why we weren't sitting down, if there weren't more seats, and we replied no. Did anyone else on that bus give a damn? There were guys sitting down in their seats, staring blankly ahead like drones, and wholly concerned with themselves. The bus driver finally realized after a minute that no passengers were going to offer us their seats, so he started driving relatively slowly, but it was still hard to hold on. Normally that guy hauls serious balls, you know what I mean? I looked at Stephanie, disgusted. I

come from a place where people show some courtesy. If I were on a bus upstate, some guy sitting down would have offered me his seat. Not on Long Island, apparently. Apparently, we don't give a fucking damn about anyone but ourselves.

Stephanie and I had made our purchases and were waiting outside for the bus to come by and pick us up. We'd been waiting outside for over half an hour, before everyone else came out to wait for the bus, when it finally came. I was carrying a 10-gallon glass aquarium and Stephanie was carrying the rest of our purchases. I stood in front of the bus doors and would you believe the number of fucking bitches who decided to cut in front of me? It's not like I'm empty handed and I can push in front of them, you

know? I'm carrying a 10-gallon glass aquarium. So the cutting bitches with their fucking black puffy jackets take the available seats as I walk onto the bus holding my aquarium. No one cares, no one notices that I *will not* be able to stand holding it, and again, no one offers up a seat. Do they fucking want a 10-gallon glass aquarium to hit something

and shatter into a million pieces and cut up their stupid faces?

I go to the very back of the bus, where there's a metal ledge that could function as a seat. And someone's got about 10 bags of groceries lined up on that ledge. I stand there for about 20 seconds, because they belong to the two Indian guys sitting in the last seat. They don't recognize me, acknowledge me, or offer to move their fucking groceries. So I grabbed them all off the ledge and shoved them on top. I really wanted to toss them on the fucking ground. They see me moving them, and still don't say anything or offer to move them. I set the aquarium down and Stephanie and I sit on the ledge all the way back to campus. Now when we get to Chapin, and those guys get up to leave, the one awkwardly has to say, "Excuse me" as he reaches for the groceries I shoved up on top. I don't move an inch, and why should I? If everyone's going to be a discourteous asshole on Long Island, what do I have to possibly gain by being nice to these people? If push comes to shove, next time I'm going to say something.

It could be worse, taking public transportation...these assholes could be behind the wheel of a car. But I'll save that for next time...

"So the cutting bitches take the available seats as I walk onto the bus holding my aquarium."

## Peace Spreads Like Fire

By Rachel Eagle Reiter

Anita and Charlene, two world peace activists – in love – stayed close together to keep warm. Their flames did not blow out. The rest of us were not so lucky. But the beauty of having our flames put out was being able to share fire with the person to the right or to the left. It wasn't just fire that was spreading; it was love; it was joy; it was peace.

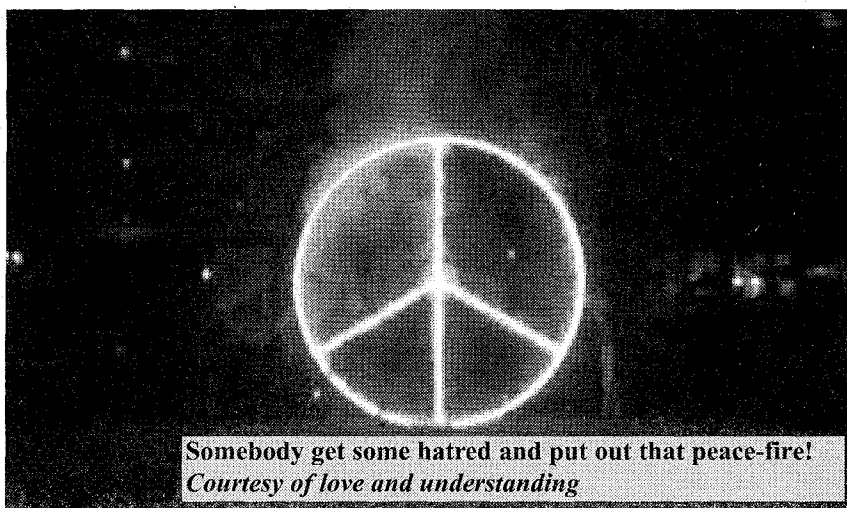
Fire is amazing, the way it spreads infinitely, never going out. The wind was blowing hard and fast on Stony Brook Campus. Each world peace activist had a candle. Each candlewick was lit, initially. We protected our flames with our cupped hands. Charlene said that we should hold the candles close; this way they wouldn't go out; it was body shield.

During the time of silence – this was very difficult for me; I burned to speak – one peace activist let her tears flow down her cheeks. I was amazed. Some people think that tears are sad, a form of mourning – no doubt they can be – but not hers. When it was O.K. to break the silence, I told her that her tears were a peace offering. It turns out she was with Musicians' Alliance for Peace, but behind the scenes.

Tears like hers are never wasted. She who sows in tears will reap with songs of joy.

After the candle lighting, we met at the fountain and sang peace hymns. Some songs had an African rhythm; others were out of the 60's civil rights movement, like "I shall not be moved". Of course, these songs were revised to be relevant for our time and our generation.

Often I turn down friends who want me to spend my night at a bar – nothing against that – but this is so much more fun for me. I walked away feeling satiated. I am taking this satiation with me; it will be my grounding force the entire week.



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# Bad Fashion Habits on Campus

*Here's the thing. For Long Island being one of the most affluent areas in the country, I, as a resident of a town upstate with more cows than people, am deeply appalled by the lack of fashion sense and the level of laziness I see overall. I thought I might share with you some of the worst. If this list includes things that you yourself do, maybe you should turn to a mirror and realize what your bad fashion choices are doing to you.*



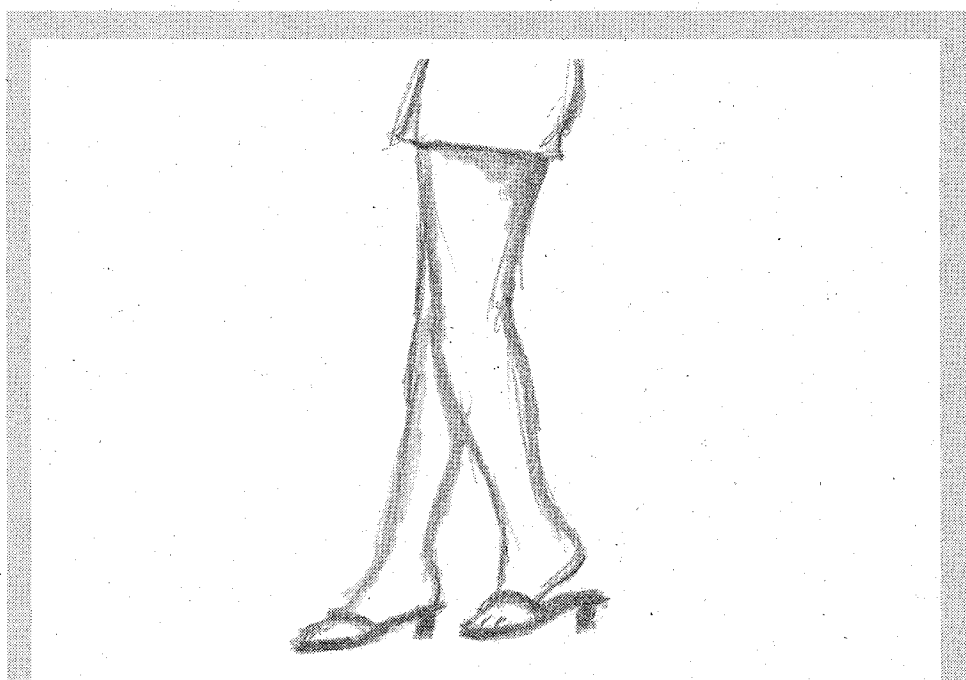
## 1. Polyester puffy quilted coats with fur trim

When I say this is a bad fashion habit, I am speaking to almost literally half of the female population on this campus. When you were looking for a winter coat, I really don't know why you picked up a synthetic shiny polyester coat made of more insubstantial bulk than any coat has a right to have and decided it was a good choice. Was it the faux fur trim that sold you? That extra little bit of class? No one looks good in a puffy coat. You look like a marshmallow, and especially so if you have that wide elastic band on the bottom. That essentially turns your torso into a big round shiny blob. You can weigh half as much as I do, and you're not going to look good in that sort of coat. What perplexes me most about the vast consumption of this terrible coat is the faux fur trim. Combining synthetic and natural (or something designed to mimic natural materials, such as is the case here) looks so bad. Fur does NOT go with puffy polyester. It looks trashy. Particularly in the case of white puffy coats with yellow tan fur trim. You have a shiny pure white polyester combined with a crap yellow fur trim. It's not even WHITE trim, which might not be half as bad as what you're wearing.



## 2. Using store bags to carry things other than store merchandise

If you purchased clothes at the mall, or where have you, the bag they put your purchase in is for the sole purpose of getting it home. It has no place being reused! Are you trying to communicate something to me by carrying around your Victoria's Secret, Guess?, or American Eagle Outfitter's bag around campus with things in it that are obviously not merchandise you purchased? All that tells me is that you're too freaking cheap to buy an actual bag. I know you do it on purpose, because I don't see you carrying a bag from Waldbaums, Sears, or Walmart. There are more cute bags on this planet to choose from than stars in the sky, so why don't you invest some of that money you're obviously dropping at nice stores to buy a nice bag?



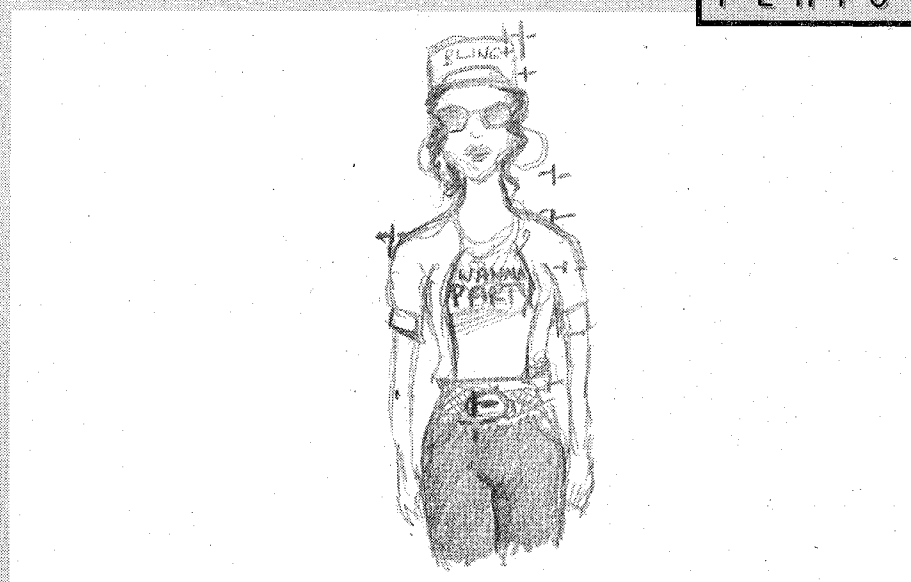
## 3. Heeled flip-flops

There's times where I wish I could eliminate something from existing, and it's normally when I see someone wearing heeled flip-flops. Flip-flops are already a fashion crime on their own, a hallmark of pure fashion laziness if I ever saw one, but at least they're honest in their laziness. No one has the misconception that flip-flops are something other than what they are, you wear them when it's warm, you're not dressed up, when you're doing something summery. But when someone decided that adding little kitten heels to flip-flops was a good idea, someone metaphorically stabbed me in the heart. It's trying to merge two parallel lines, combine oil and water, it's trying to add class to something that can never ever have it. Wearing them is like a neon sign (well, ironically enough, most of those I see come in a range of neon colors) that you are seriously lacking in class. No self-respecting woman can wear heeled flip-flops and walk out into the world dignity intact.



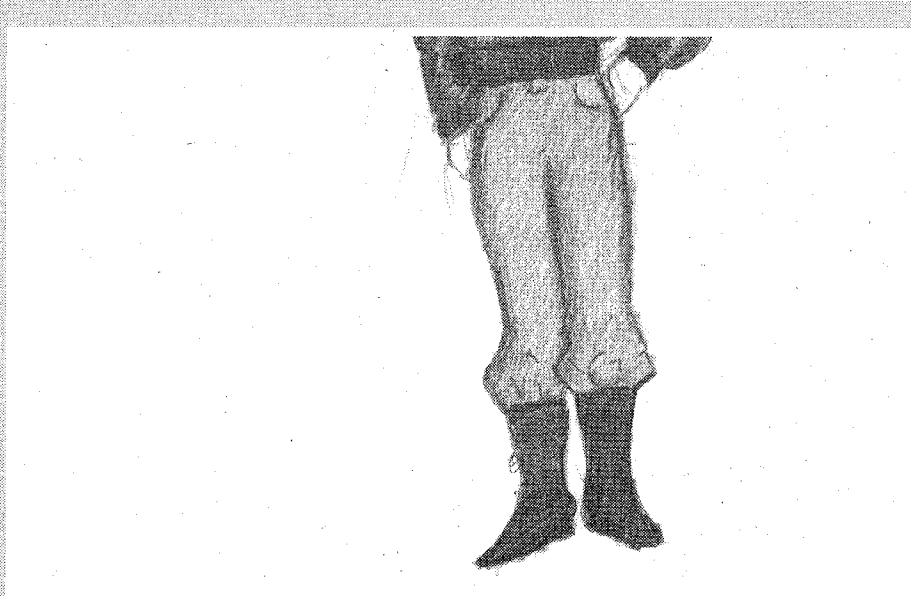
#### 4. Carrying a label purse with a sloppy outfit

I can appreciate a Kate Spade bag as much as the next person, but I can't appreciate label-encrusted bags when the person carrying them is wearing grey sweats and her hair is wound up in a messy bun on the top of her head. What is wonderful and functional about a great bag is that it can single-handedly bring your outfit up two notches, especially when you're wearing something simple and classic. But when you're wearing something as absurd as grey sweats or jeans and Stony Brook apparel, you're just adding insult to injury to carry a nice bag with the worst of outfits. It's always the label print purse that seems to be the one that fits into this category. The ugly brown and gold Louis Vuitton bag you're carrying is obviously something you picked up in the city from someone selling them on the street; labels do not create a great bag.



#### 5. Wearing more than one item of gold at a time

Gold can add glamour to simple outfits, take nice outfits a step beyond, and ruin every outfit you put together where it has more than one role. Especially sporty looks. Sporty and gold looks like a bad brand of ghetto fabulous. I don't want to see you wear your trucker hat with your gold necklaces and gold earrings, with your gold embellished baby T that you picked up at forever 21 saying something that diminishes your self worth as a woman. I especially don't want to see that pale gold jacket with that outfit. With gold, it's so easy to overdo it, and I see people doing it all the time. I love seeing big gold earrings with a plain t, jeans, and boots. This one's easy to fix. Just separate the gold items in your wardrobe, and keep them far, far apart. Throw out the shirts with disempowering messages like "Party Girl" for good measure. You're better than that.



#### 6. Wearing tall winter boots with non slim leg jeans

I love the winter boots that were in this season, tight boots that hit mid-calf to right below the knee, wedge-heeled or flat, trimmed with a wide belt of faux fur, with a suede-like finish. But it makes me want to cry every time I see someone wearing a great pair of boots who is trying to pull it off with flared or bootcut jeans and you get that bunching of fabric right above the boot. Slim leg and fitted jeans were in this season, why didn't you pick them up along with the boots? All that bunching of fabric looks so bad and it breaks up the otherwise clean, stylish, line of the leg you would have otherwise created. These boots look good in all shades offered, and I wish I knew where the person who had the mauve ones got hers. Those were unexpectedly beautiful. The only boot that fits in this category that I think is a fashion mistake is the flat one with the pom-pom ties. That's just ridiculous.



# Buck Rogers Conquers the You-niverse!

PICTURES BY MATT WILLEMAIN

STORY BY KNOCKOUT



"Mommy," said the teenaged buck, "where have you gone to?"

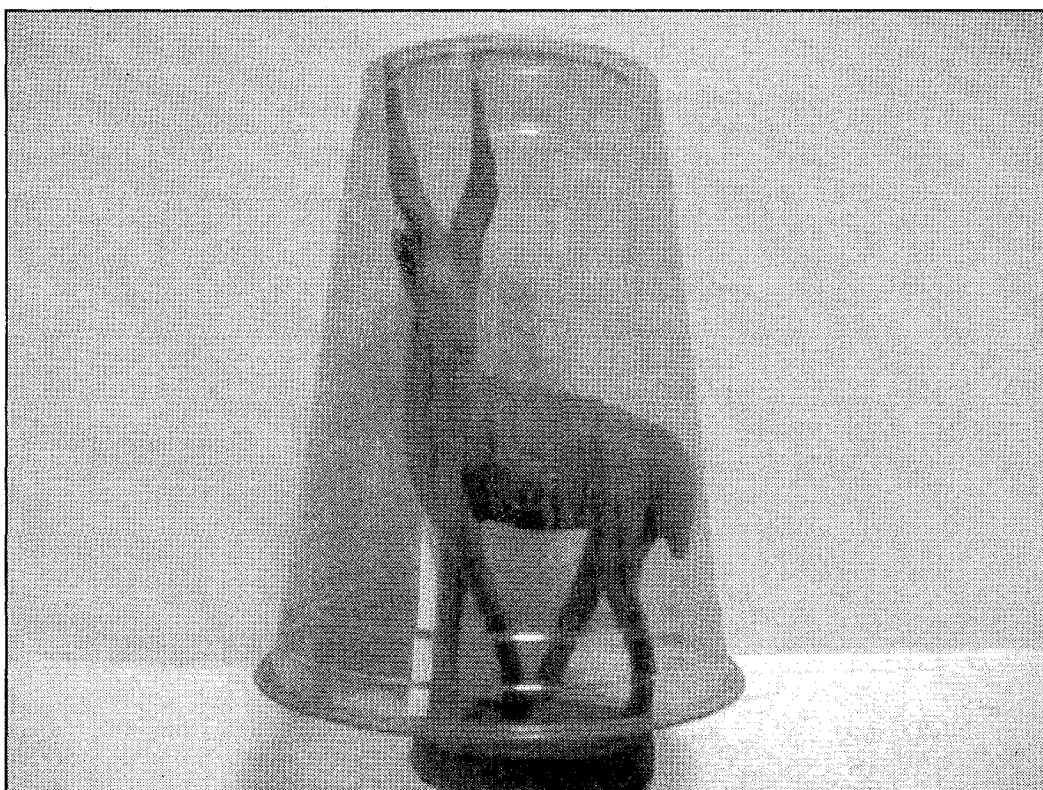
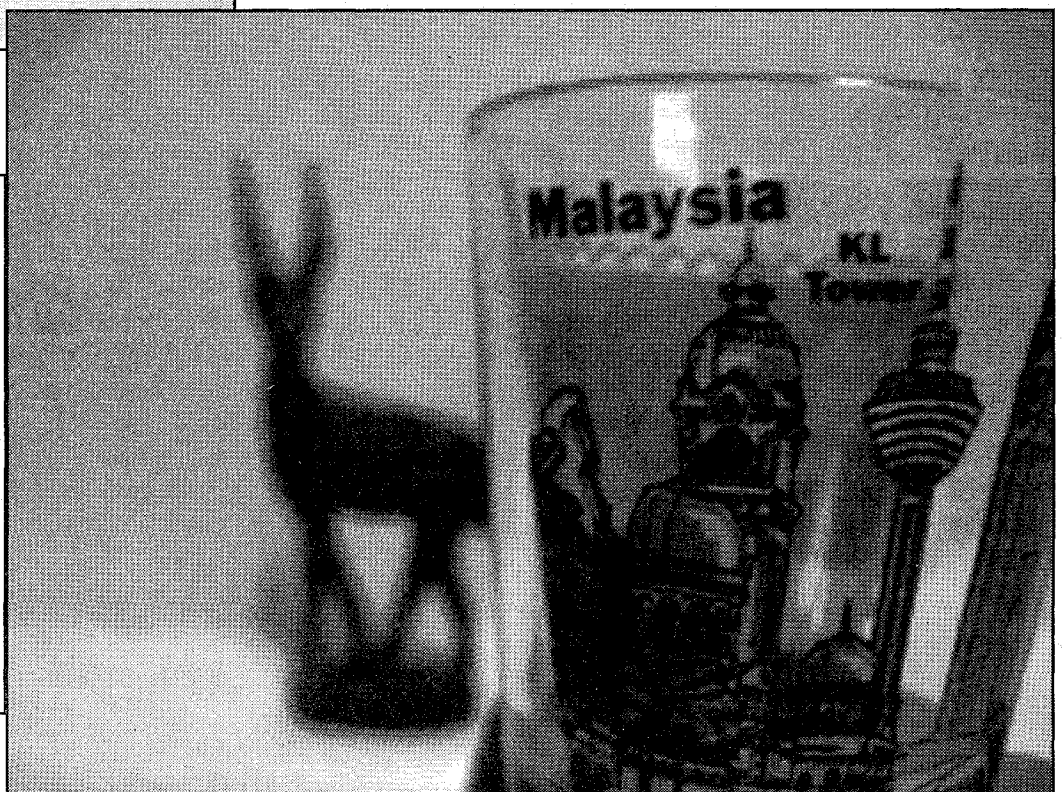
There was no response; only the still air and the comforting whirr of an electric razor somewhere in the distance.

A man watched from a distance. Someone came up to him and told him if he hunted the animal he would be given a huge yacht as a reward. The man replied "Who says you can't get anything for a buck these days?"

Looking past the buildings between them, the man gladly accepted his award for worst joke ever. "Oh fuck!" cried his mate. "There are so many buildings between us and the buck!"

"Relax," said an old Englishman. "Those roads shall we pass."

A young man pointed out that they were not buildings, but merely a drinking glass with buildings painted on it. They killed him, and began their journey.



The first step was to trap the buck. So they built a force field, but instead of trapping the buck it trapped them.

And so they were trapped in an endless forcefield off-white...only the buck remained in the real world of red.

Their next plan was to switch.



# Buck Rogers Conquers the You-niverse!



The buck looked over and saw a man. The man was looking to the distance.

The buck prompted him to move, but he did not. He was frozen in time! Frozen, like a blueberry icepop! Like a martini in a walk-in freezer! Like nipples in the Antarctic!!

The buck hid in a trench that must have been dug out by the Allied troops during WWII. It was terrible and black, and it smelled like the boxes you get with Oprah's book club. It made the buck think of other smelly things, like smelly pineapples and smelly hair.

He was so surprised his antlers flew up. Then, like Mario in that World 5 level where the goombas travel in pouches, he tried to jump.

But to no avail, this trench was solid. It smelled like Germans.



The hunters had the buck trapped! They clamped giant...clamps on his head just like in that scene from The Lost World: Jurassic Park. And they had the clamps hooked up to an electrical control system, so they may shock him repeatedly and without mercy. Oh, those brutes! Those brutal, brutal brutes!!! When will they stop being so brutal? When will they brutalizing stop? It's just so goddamn brutal.

But he had a trick under his sleeve.

Or hoof.

He used psychic energy to channel amazing and beautiful sounds through the clamps. And he then proceeded to listen to music.

And it was thus that music was invented, for it had not been invented yet.

And that, children, is where music came from, according to the myth of the buck and the hunters.

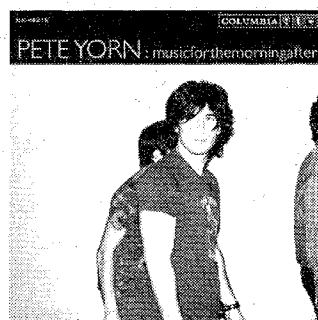
Consequently, this last picture is also the myth that inspired the phrase "The buck stops here".





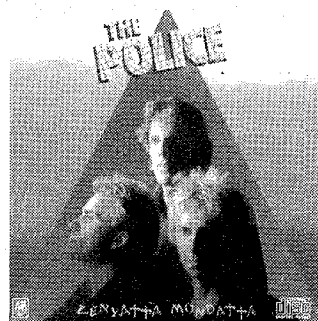
# Five Albums Press Staffers Can't Live Without

Nicole L Barry



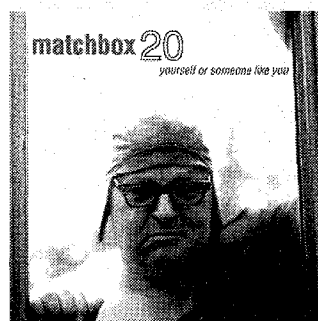
## Pete Yorn- *Music for the Morning After*

Harmonica solos are pretty awesome. But that's not all that makes this album an essential piece of my collection. Pete Yorn was able to produce this album after he gained fame through Me, Myself, and Irene, and the song "Strange Condition." "Life on a Chain" is one of the best songs to bust out singing at random times, or whenever you're feeling a little bit blue. Pete Yorn plays most of his own instruments separately and mixes them together to create some of the best songs I've ever heard, particularly my favorite, "On Your Side." "Simonize," the closing track, is based on the story of Jack the Ripper, and I personally think a beautiful song based on one of the most famous social deviants ever is a pretty awesome thing.



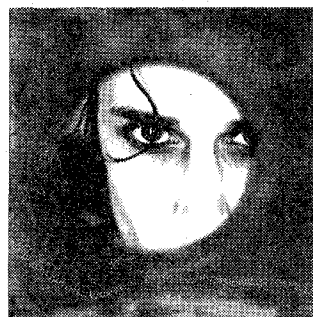
## The Police- *Zenyatta Mondatta*

The Police are something more and far beyond Sting and "Every Breath You Take." This album is solid and beautiful, and I'll try to forget that Sting already knows exactly how awesome he is. The single you probably recognize from this album is "Don't Stand So Close to Me," the most famous teacher-student love affair song ever recorded. Also notable is the third track, the mouthful "When the World is Running Down, You Make the Best of What's Still Around" about a lonely man in a post-apocalyptic world, a truly bouncy piece of alternative. And if that weren't enough, it's followed by the equally peppy "Canary in a Coalmine" about some paranoid hypochondriac, which is done in such a way as to inspire me to dance around in my room. *Zenyatta Mondatta* is the best Police album taken as a whole, and it is associated in no way with tantric sex.



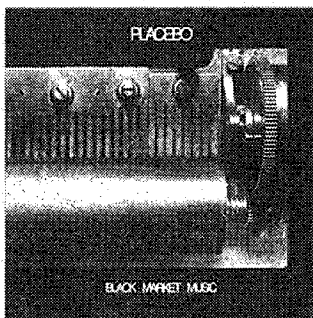
## Matchbox 20 *You or Someone Like You*

Let's pretend Rob Thomas never recorded a solo album. Ah. That feels better. *Yourself or Someone Like You* went 12 times platinum in the US, 20 times worldwide. Chances are you know someone who owns this album, if you don't own it yourself already. It was released around a year prior to it hitting the billboard charts, due to the success of the song "Push." And as my mother pointed out to me a million times, the brilliance of that song is that it's not him talking, it's someone talking to him. Ironically, it's their least successful first single, "Long Day," that's my favorite from this album. This is rock that's deceptively powerful: most of the songs are tinged with melancholy, depression, and loneliness. Considering his marriage to the lovely Marisol in 1999, it's no wonder the follow-ups to this album weren't nearly as good. A divorce, getting the shit kicked out of him, and a year in seclusion might be the best thing for Rob Thomas and the music industry in general.



## Ours- *Distorted Lullabies*

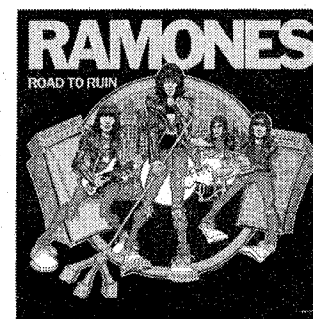
Critics gave this album a lackluster rating, because they couldn't get past the Jeff Buckley comparisons. Amazon.com reviewers gave it a near perfect rating because that's what it truly deserves. Ours' *Distorted Lullabies* combines all the catharsis I could ever express and puts it into one dramatic, riveting hour of alternative music. It beats with ferocity at one moment as Jimmy Gnecco's voice reaches near-scream in "Drowning Souls" and lulls you with melancholy as he winds down with "As I Wander." "Sometimes" was the only track to receive radio and MTV2 airplay, and it's the most solid catchy piece on the album, though my personal favorite on the album, and one of my favorite songs of all time, is "Meet me in the Tower." "I'm paralyzed from head down/realized pushing their doubts/I'm burned by all the fire that spread within my house/You put them there so you can put them out..."



## Placebo- *Black Market Music*

I couldn't decide which Placebo album I couldn't live without most, but *Black Market Music* ultimately won. First, because the title track from the previous album "Without You I'm Nothing" is redone with David Bowie and placed as a bonus track on this one. Second, this was my first Placebo album, burned from Stephanie, and is thus oldest and closest to my heart. When the single "Special K" aired on MTV, they asterisked out the K in the title, to avoid the drug reference, but really, what's left to the imagination when it's followed with "just like I've swallowed half my stash/and never ever want to crash"? It could have been about cereal. This album is packed full of other gems, like "Taste in Men," "Slave to the Wage," and "Commercial for Levi." This album also contains Placebo's lowest point, "Spite and Malice," which just proves that androgynous makeup-ed bisexual Brit rockers should not ever touch the field of rap.

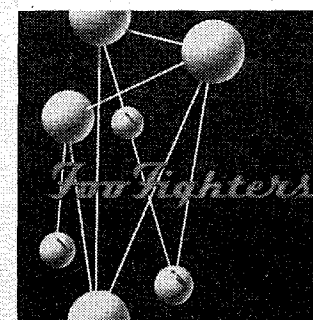
Madeline Scheckter



## The Ramones- *Road to Ruin*

Did I ever tell you I have Joey Ramone tattooed on my calf? Of course I didn't, I don't even know you, but now you know something a bit more personal about me. Really incredibly personal if you think of it, because The Ramones are probably the band that was the most influential in shaping me and in helping me figure out who I am and who I want to be. All that gooey lameness aside, "Questioningly" is one of the most heart-wrenching songs ever and I will never, never, never get over the feeling of extreme well-being that is to be found in "She's the One." This album also includes "Needles and Pins," (which is a Sonny Bono song, amazing) which perfectly articulates heartbreak. Of course, all Ramones are necessary if you want to lead a truly happy life, but I find myself listening to this one the most. (Shhh, Rocket to Russia, you know I don't mean that, I love you, baby).

Stephanie Hayes



## Foo Fighters- *The Colour and the Shape*

Given the physical constraints of my dorm room, I encountered this challenge: to plaster the walls with as many Dave Grohl pictures as I could without over-cluttering. I'm pretty damn proud to say that I rose to the occasion and fit in no less than five; five glorious Dave Grohls beam down on me whenever I enter the room. Five might seem like one too many...except that there's no such thing as too many Daves on your wall. Having been a Foo Fighters enthusiast for about a decade now, I doubt I could even begin to properly explain what makes *Colour and the Shape* such a kick-ass album. Everything sounds so...right; I can't even begin to tell you. And in case you didn't know, Dave Grohl is a name synonymous with God. He can walk on water. He can turn water into whiskey. He can play guitar and drums like a motherfucker. He sings in a way that is unparalleled in rock-awesomeness. He made an album so bleepin' fantastic that I wish everyone had a copy presented to him or her as a birthright.

# Five Albums Press Staffers Can't Live Without

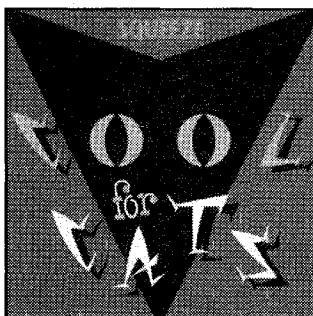
FEATURES



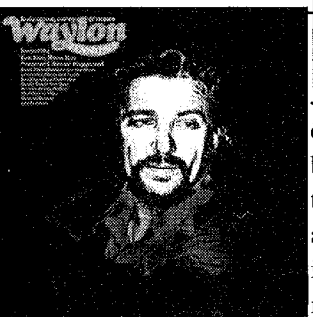
**Suffocation-  
Pierced from Within**

Suffocation, g-ddamn. You might be wondering why I chose Suffo and not some other wonderful Death Metal band, like Death or Fetus or something. Fuck you, you pretentious prick. I

picked Suffo because I feel they revolutionized Death Metal. I mean, the sound they created, which I feel *Pierced* is exemplary of, influenced music enough that you can call a band "Suffo-esque" and have people know what you're talking about. They might want to punch you, but they know what you mean. I'm not going to pick a stand-out track on this album, or even say why I picked it over, say, *Effigy of the Forgotten*. I just think this is the best of the brutal, and you ought to give it a listen (I am not responsible for anything you break while listening to this album). Besides, you can get it and *Effigy* packaged together and remastered, and that's kind of freakin' sweet.



**Squeeze-  
Cool for Cats**

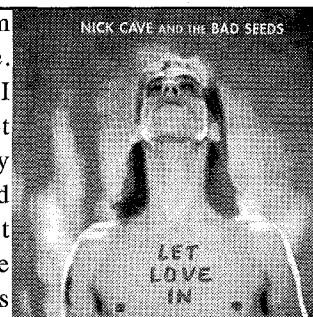


**Waylon Jennings-  
Lonesome, On'ry and Mean**

Johnny Cash has been getting a lot of attention recently, and I don't begrudge him that. But what about the other Outlaws? I love Waylon; I actually got into Waylon before I got into Johnny Cash, and yes, that does make me special. I love the timbre of his voice, it sounds like he enriched it with an awful lot of good whiskey, even more cheap whiskey, and far too many cigarettes. Let's be honest, that is probably what happened. This is one of the best country albums ever recorded. Today, my favorite song on this album is "Freedom to Stay." It's just gorgeous to simply close your eyes and feel this song and realize that you'll probably never have love like that and that, that horrible desolate feeling is what I love in a country song.

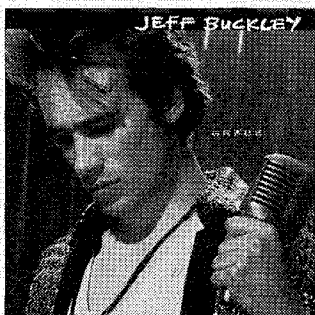
Squeeze isn't always taken very seriously, given the fact that their biggest hit is "Tempted." I suppose that's fair, and I can't figure out who would want to be taken seriously all the time anyway. It should be remembered, however, that the squeal that Glenn Tilbrook emits toward the end of "Tempted" is the archetypal squeal - a squeal heard round the world, a squeal that would affect New Wave to its very core. But that squeal's not on *Cool for Cats*. What is on *Cool for Cats* is twelve of the greatest New Wave tracks ever recorded. "It's So Dirty" is the standout track, it's damn near everything you would want in a New Wave song and nothing you that wouldn't. It's got a beat you cannot help but dance to and, hell, it's not nearly as embarrassing to be caught listening to as "Tempted" is.

I'll be honest here: I'm scared of Nick Cave. I'm terrified of him; I think that when I'm not looking, he sits on my front porch eating fried squirrels. I'm not crazy, I'm not the one eating squirrels. This album is expletive-times-a-billion brilliant and also completely mad. It's got "Loverman" on it, a song that people think Metallica wrote, even though it was clearly on an album of covers. This version is exactly six-hundred-thousand times better. It also has "Red Right Hand" on it, which was used in the first *Scream* movie though, truth be told, the song's a helluva lot scarier than the movie. If you'd like to begin a relationship with Nick Cave, this album is a good place to start. It's going to be a relationship of fear and lust, so don't say I didn't warn you. Now if you'll excuse, I smell cooking squirrel.



**Nick Cave-  
Let Love In**

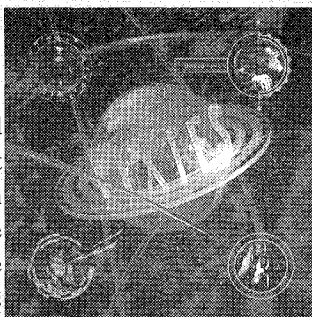
implicit apologies to T.S.O.L., 45 Grave, Misery Index, Dying Fetus, Despised Icon, The Cramps, Madball, The Decembrists, Sons and Daughters, Spiderbait, Kishidan, Alien Sex Fiend, AC/DC, Iron Maiden, Megadeth, Blind Melon, Dolly Parton, The Brides, Bella Morte, and Faith No More. Five is not enough



**Jeff Buckley-  
Grace**

In his debut, Jeff Buckley captivated listeners with a gorgeous voice that spanned an impressive 3.5 octaves (at least). The build of the single "Last Goodbye" and his (arguably) definitive version of "Hallelujah" makes *Grace* a classic, but the entire album is striking. Even the straightforward rock number "Eternal Life" seems complex and terribly romantic because of his voice. Clearly, *Grace* is an admirable album, but despite critical acclaim, the sales were underwhelming. Now Columbia has released eight albums posthumously. I don't know, man, I think it's kinda uncool to turn someone into a tragic cult figure. The effect music has on you gets all mixed up between the actual talent and the death factor- creeps me out. I like to bear in mind that this was a guy that played songs from *Grace* under aliases like Smackrobiotic and Topless America. *Grace* is an incredible album but not an epitaph.

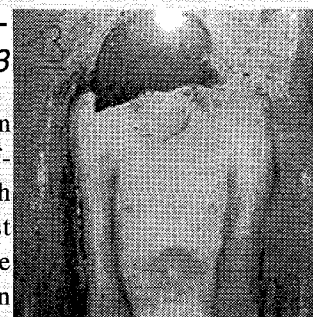
While rabid fans and critics alike seem to consider *Surfer Rosa* to be the essential Pixies album, I've always favored *Bossanova*. It may be Pixies at their most accessible and polished, but I've never seen that as a demerit because all their lovable absurdity continues to shine through. To be honest, I like that some of the "raw" sound is lost and the 14 tracks can work so cohesively as an album, held together with bits of surf pop and Frank Black's zany, rambling lyrics. However, what makes this an indispensable disc is how every song is greatgreatgreat: even the simple intro and closer ("Cecilia Ann" and "Havalina," respectively) are solid enough to stand on their own. The songs that always get me are "Ana" and "Velouria," which are beautiful, a step darker than you'll find on any other Pixies release.



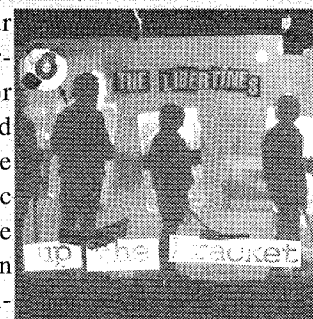
**Pixies-  
Bossanova**

Don't get me wrong: I love the catchy, over-exaggerated Britishness that Blur pumped out for half a decade, but they didn't become a really interesting band until 1997 when they broke away from the Britpop scene with their self-titled album. While using that album to mess around with lo-fi sound was a turn for the better, they reached their best on the follow-up, *13*. The experimental stuff is a little more focused, denser. Most songs are about Damon Albarn's painful break-up with Justine Frischmann and his former bouts with drugs, but the message in each song is so unmistakable that a back-story is hardly necessary. Heartbreak is spelled out in almost every song, particularly the sing-a-long ballad "Tender" and the murky "1992". *13* is like a really trippy funeral procession, and sometimes it's a bit over the top, but because Graham Coxon's "Coffee and TV" is my favorite song of all time, the album is always a pleasure.

**Blur-  
13**



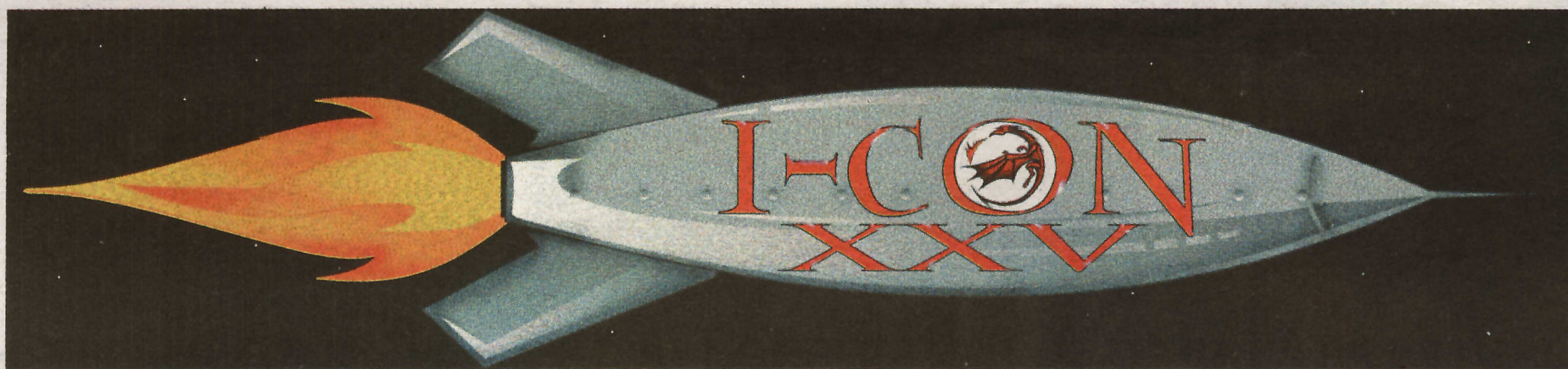
Ok, I didn't get into the Libertines until the end of last year so they haven't really stood the test of time but I'm currently blinded by infatuation. They're all I want to hear for days on end... much to the chagrin of my roommate. And while both albums are amazing, their debut, *Up the Bracket*, is a classic. The arrangements are usually basic and sloppy but no track is less than thrilling. Lyrics are fantastic as well. Mythic references to Arcadia and Albion pop up on sadder, slower (but not sappy) songs and high-energy choruses carry the rest ("It's a horrorshow- c'mon round!/A horrorshow! Horse is brown/Uh, uh, uh, oh/Left something in Moscow!"). Just considering things like the angst-scream at the beginning of the title track and the coolest use of "fuck 'em" ever placed in a song, would place Libertines on my favorites list. They're forceful, expressive and irresistible.



**The Libertines  
Up The Bracket**

Continued....

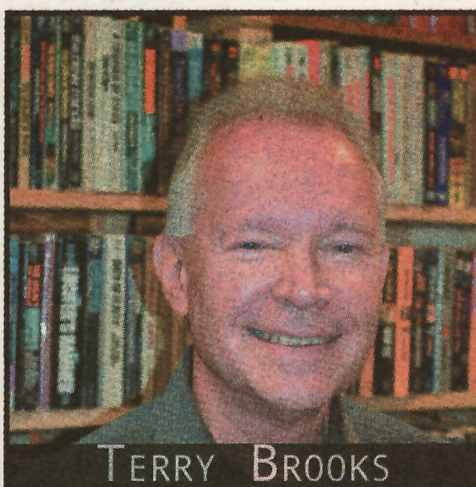




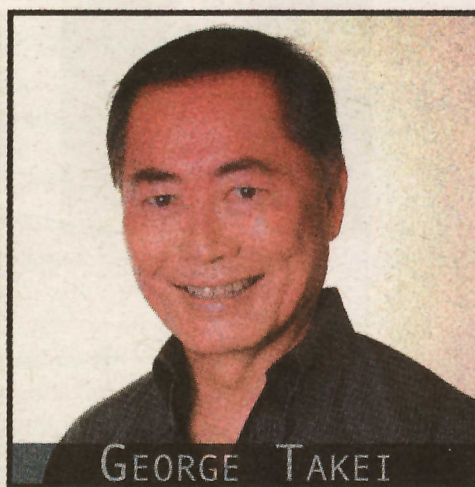
[www.iconsf.org](http://www.iconsf.org)



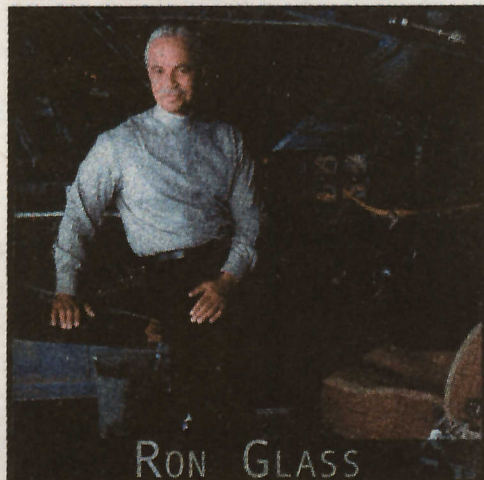
KEVIN SORBO



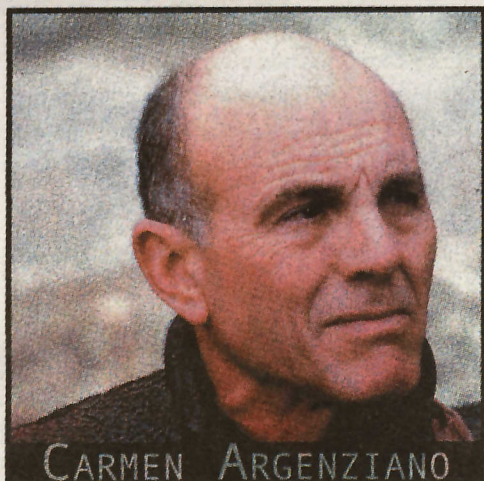
TERRY BROOKS



GEORGE TAKEI

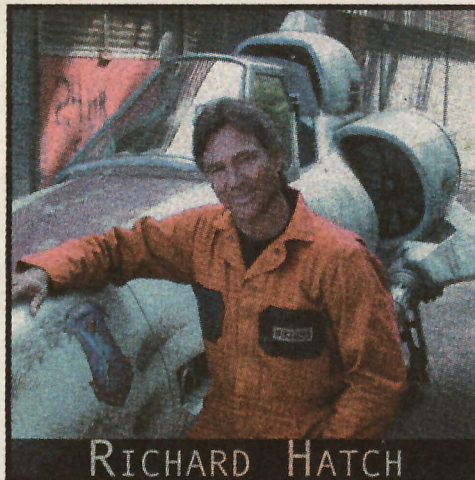


RON GLASS



CARMEN ARGENZIANO

*Anime*  
*Anthropomorphics*  
*Art Show*  
*Authors*  
*Cabaret*  
*Charity Auctions*  
*Children's Programming*  
*Comics and Webcomics*  
*Dealers Floor*  
*Electronic Gaming*  
*Independent Films*  
*Live Action Role Playing*  
*Masquerade Ball*  
*Media Guests*  
*Medieval Programming*  
*Movies*  
*Rocketry*  
*Role Playing Games*  
*Science & Technology*  
*Wargaming*



RICHARD HATCH



CASSANDRA PETERSON

**ALSO  
APPEARING**

VOLTAIRE

MICHAEL USLAN

GREG PAK

MICHAEL PONDSMITH

SANDRA LIRA

LIFTPORT

VIC MIGNOGNA

JEFFREY CARVER

TOM DOHERTY

ERIC FLINT

PETER DAVID

SPIDER ROBINSON

ROWENA

MANY MORE

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# The Music for Peace Project

A Festival of Music, Art, and Ideas  
All Events Free & Open to the Public

March 28 - April 2, 2006

The Keystone in a Global Network of Concerts for Peace • Stony Brook University

## Tuesday, March 28

The Piano Project  
*Rite of Passage: Music at the Dawn of the 19th, 20th, and 21st Centuries*  
12 noon Concert 1 (1785-1815)  
4 p.m. Concert 2 (1885-1915)  
7 p.m. Lecture  
8 p.m. Concert 3 (1985-present)  
*Staller Center Recital Hall*

## Wednesday, March 29

4 p.m. Concert and Talk:  
Bakithi Kumalo and the  
South African All-Stars  
"Set it Free: A Journey  
Through Apartheid"  
*University Café*  
8 p.m. Concert: Musicians'  
Alliance for Peace  
featuring performers and composers of  
The Musicians' Alliance for Peace  
*Staller Center Recital Hall*  
(reception following)

## Thursday, March 30

4 p.m. Festival Reception and  
International Art Show Opening:  
"A Mantra for Peace"  
(March 30-April 30)  
*Wang Center, Skylight Lobby*  
8 p.m. Concert: The Contemporary  
Chamber Players  
Crumb, Varèse, Schoenberg  
*Staller Center Recital Hall*  
(reception following)  
9:00 p.m. Concert: MAP Jam  
featuring alternative activist/human  
rights band Borne in a Cent.  
Bring your instruments or your voice  
and come perform for peace!  
*Tabler Performance Space*

## Friday, March 31

12 noon Concert: Stolen Shack  
Appalachian-Bluegrass-Baroque-Jazz  
with Kent Gustavson and Gabe Shuford  
*University Café*  
4 p.m. Concert: Colin Carr, cello  
and Thomas Sauer, piano  
Prokofiev, Beethoven, Chopin  
*Staller Center Recital Hall*  
(Fair Food reception following)  
8 p.m. Concert: An Evening of Jazz  
featuring Ricardo Gallo, Alejandro  
Flórez, Ilari Kaila, and others  
*Wang Center Theatre*  
(reception following)

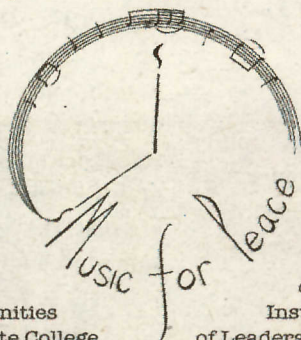
## Saturday, April 1

10 a.m. Talk and Meditation  
Instruction: Karen Porterfield  
"Manifesting Genuine Heart:  
Meditation as a Path of Peace"  
*Wang Center Chapel*  
Noon-5pm Peace and Social Justice  
Organizations' Information Fair  
*Wang Center Lobby*  
1 p.m. Keynote Talk: Winona LaDuke  
"Environmental Justice:  
Diversity and Ecology"  
*Wang Center Theater*  
(Fair Food reception following)  
4 p.m. Concert: Sacred Spaces  
Performances by Asian artists including  
Korean drum group DDKY, classical  
Indian dancer Malini Srinivasan, and the  
Philippine United Student Organization  
*Wang Center Theater*  
(reception following)  
8 p.m. Concert: Colombian Jazz  
Sativasur with Ricardo Gallo and  
Friends • Folklore Urbano, Pablo  
Mayor's 12-piece Colombian Jazz  
Dance Band  
*Tabler Performance Space*

## Sunday, April 2

9 a.m. Yoga for all Levels  
*Wang Center Chapel*  
12 noon Concert: Meditations  
for Peace  
by members of MAP  
*Wang Center Chapel*

more info @  
[www.m4p.org](http://www.m4p.org)



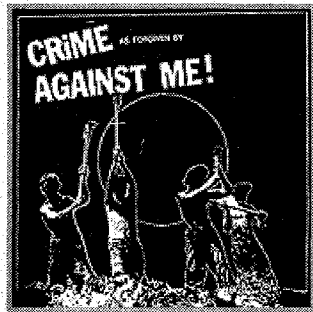
The Music for Peace Project: Stony Brook is sponsored by The Department of Music, The University Cafe, The Undergraduate Organization, Office of Diversity and Affirmative Action, The College President, The Commuter Students' Association, NYPIRG, The Humanities The Latin American and Caribbean Studies Center, The Undergraduate College of Art, The Social Justice Alliance, The Department of Africana Studies, The Latin American Students' Organization, and Catholic Campus Ministry.

Musicians' Alliance for Peace, The Charles B. Wang Center, The Student Government, The Graduate School, The Graduate Student of Arts and Sciences, The Office of Student Affairs, The Office of the Institute, The Office of the Provost, The Office of the Dean of Students, of Leadership and Development, The Program in Women's Studies, The Department of Art, The Social Justice Alliance, The Department of Africana Studies, The Latin American Students' Organization, and Catholic Campus Ministry.



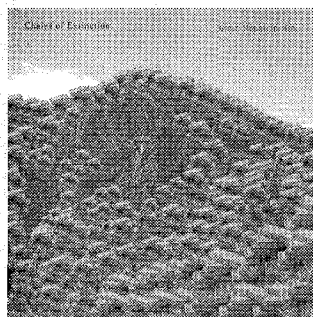
# Five Albums Press Staffers Can't Live Without

Rob Pearsall



## Against Me!- *Crime As Forgiven By Against Me!*

This is an anarcho punk album by what was a small band from Florida. They have since blown up, playing stadium shows with Green Day and getting spots on Conan. They've lost sight, strayed from their original message. Crime is their beginning. There are only 4 songs on the vinyl and 6 on the CD but that's all that's needed to get the point across. "I Still Love You Julie" is a love song against the backdrop of the anarcho punk scene. It's a scene and a message that you can lose yourself in. "What We Worked For" is my personal anthem. Doing is reason enough to do it, there's no selfish interest, no monetary goal. "Y'all Don't Wanna Step To Dis!" and "Walking Is Still Honest" finish up the vinyl. The CD has the extra tracks "Impact" and "Burn". "Burn" sums up the optimistic view that we can all get along without needing a guide, a government; the anarchistic ideal. It's set to fast guitar riffs and intense lyrics. They only play it in one spot in their home state because it takes the room to a fever pitch. Their shows already teeter on the edge of a riot; "Burn" would make it boil over.



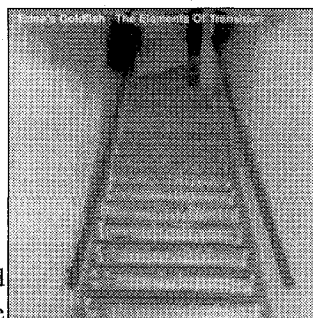
## Green Mountain Boys *Chains of Extinction*

This album deserves an honorable mention. The vocals are ethereal, they literally make you see images in your head. The drums are lit on fire by their drummer, Fingaz.

There are two guitarists and they play off each other so well it sounds like a match made by god himself for all of mankind to enjoy. Some call Green Mountain Boys a cash-in. I call it immaculate conception. Which is cool, because that means the girl I was bumping at the time didn't get the child-itis from me. It was a major inflammation of the abdominal region but I digress. This album is great for dance parties, birthdays, weddings, bat mitzvahs, and of course, sexin'. Pop in Green Mountain Boys, suit up and head for adventure.

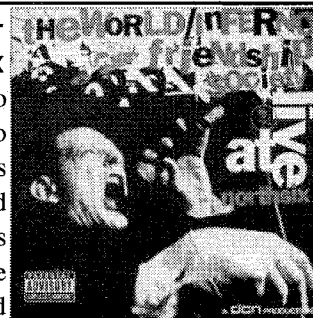
## The Elements of Transition Edna's Goldfish

Edna's Goldfish was a ska band from Long Island. You'll be hard pressed to find this album anywhere around these parts. The band broke up only to play a short reunion show last year for a friend in need. *The Elements of Transition* is the band's second showing and in my opinion it kicks more ass than the first. I've got to make one substitution to make this work though. "Veronica Sawyer" on the album is too slow. There exists a version that they made for a demo tape, it's faster and has a better guitar solo. Have the demo version pinch hit for the album and you're set. The album echoes the plight of most LI suburbanites. There's nothing to do on LI. Thanks to songs on the album like "1800 Miles To Nowhere" (and a little bit of Kerouac) I took a road trip off this little island and saw America. The songs are catchy, easy to sing along to, and insist on the existence of something more. Not in the sense of a deity but just that there's a lot to do and that you've got to do it all.

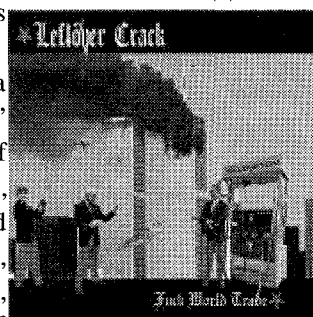


## World/Inferno Friendship Society- *Live At North Six*

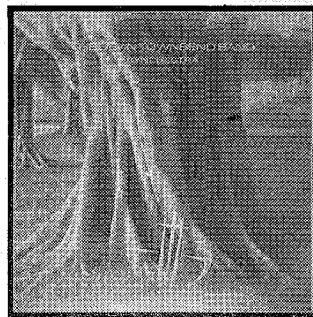
This is the live album recorded by the World/Inferno Friendship Society (WIFS, because the other way is too damn long). *Live at North Six* was recorded at Brooklyn's North Six during WIFS' annual Halloween show. They hold it every year and play into the night while everyone dances along in costume. The reason it's on my list is because WIFS shines during their live show. The songs are played high above their usual rpm; even the waltzes don't slow the pace. The band consists of three saxophonists, a bassist, a guitarist, two drummers (one of whom sings as well), and a man with an accordion and a handlebar mustache. Despite all of this it's their lead singer, Jack Terricloth, who burns brightest. The whole band consists of showmen but Jack stage dives into the pit and keeps singing. The crowd is part of the show and not just watching. KISS was best when they were live; WIFS is better by a hundred fold. *Live at North Six* features songs from all of their albums, especially crowd favorites like "Just the Best Party" and "Tattoos Fade".



"World trade is a death machine." Take the issues of over-population, 9/11, police and gang mentality, and free speech, mix in a dash of a n t i - Americanism, stir it up in a 40 oz. bottle and then add a "fuck you" to authority for good measure and you get Leftover Crack's *Fuck World Trade*. There's a waltz with WIFS about dying but don't let that lull you. The band is charged with lyrics screamed at the limits of the larynx, great percussion, awesome riffs, and the occasional inspiring piano piece. In between some of the songs are spoken messages advocating speaking out against the World Bank and the IMF and small snippets in the songs like the one kicking this review off. Leftover Crack is an acquired taste like beer or coffee but college is the perfect place to get acclimated with all three. The basic views of social and economic unrest and the general distaste for anyone in charge are the backbone of the album. "Rock the 40oz."



Joe Donato

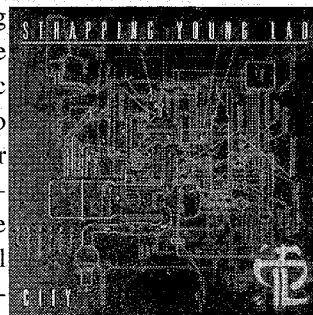


## The Devin Townsend Band- *Synchestra*

My problem with picking my top 5 albums is that it is so rare an album in its entirety is truly great. *Synchestra* is the closest I've heard to a perfect album. This is progressive metal, so it would be out of character for the whole album to be instantly approachable. However, the experimental tracks, like the 8-minute-plus "Pixellate" and the slowly

building near-instrumental "A Simple Lullaby", are buffered by at least 7 truly approachable tracks. This album also stands out in that it is generally a very happy album, rare for something in the metal genre. Not to say it doesn't have some heavier stuff, and even the happy stuff is still heavy metal, it's just all very uplifting. Closing out the album with "Sunshine and Happiness" really sells this fact, it's a goofy send-off and one of the most light-hearted songs Devin has made. I really think that anyone and everyone should at least give this album a shot, regardless of their opinion on metal. If you think metal is just mindless growling, well here you go.

If *Synchestra* is a peaceful field of green, then *City* is a cartoon-fuelled riot. Strapping Young Lad is Devin Townsend's other band, and they are the antithesis to the peaceful imagery that the DTB conjures up. *City* is the exact opposite of approachable, with songs like "Oh My Fucking God" that sound more like a car engine and a machine gun playing in harmony. Devin's lyrics are sarcastic and filled with anger, but he never takes himself too seriously. They get my respect for having clever lyrics, but at the end of the day it's all about the intensity of the music itself. This album walks a fine line musically. On the one side you've got your typical heavy metal, and on the other side you have indiscernible noise. So while they're not the heaviest thing out there, they pound away in style. It's musical, it's technical, it's catchy, and it's loud. My only complaint is that the album really dies out towards the end. It's not that the songs are bad, they just don't keep the pace of the opening tracks. That said, if you're someone who likes loud music, you owe it to yourself to give these guys a shot.



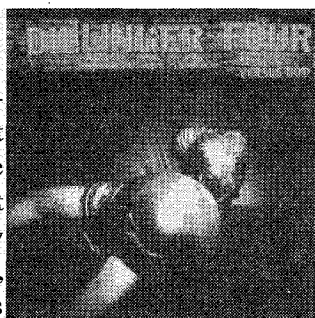
## Strapping Young Lad *City*

# Five Albums Press Staffers Can't Live Without

FEATURES

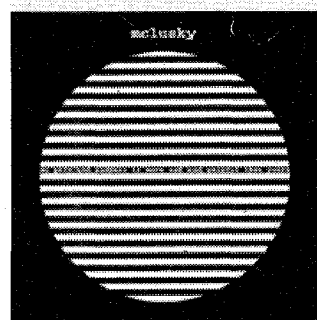
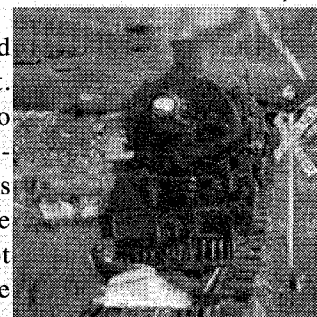
Lukasz Chelminski

This isn't their best album from a traditional best album perspective, whatever that may be. If this was the kind of top five albums list that people make when what they really want to make clear is that they listen to better music than everyone else, then *Midwestern Songs of the Americas* would be on here. That type of top five would also double as my suicide note though, because I'd have to kill myself right after writing it. Anyway; this album is short, fast, and poignant. No pretentiousness or bullshit, just lots of rocking out, with meaning. You may be asking what the hell that means. Well, my friend, it means that Dillinger Four has surprisingly intelligent lyrics set to amazing tunes, and if you like the rock music, you should give them a listen. *Versus God* is a great place to start. That's obviously besides the point for this list. It's on here because no matter how many times I listen to it, it never gets any less great. Listen to, or at least read the lyrics for, "Let Them Eat Thomas Paine"; if that doesn't grab you then you just don't hate society enough yet.



Dillinger Four –  
*Versus God*

This happens to be the best record by an unknown band, ever. It is definitely another Clash-influenced album. They still exist, but this release is something else. In the self destructive tradition of C-Squat (responsible for *Leftover Crack*, *Choking Victim*, *INDK*, and so on), *Morning Glory*'s full length release has a *Morning Glory* different sound from anything else that has come out of This is No Time Ta Sleep that scene of musicians. In that same tradition, hints of the other groups are present. This album was mainly recorded by one guy, with various other C-Squat people helping out. *This is No Time Ta Sleep* spans a lot of styles, from acoustic to hip-hop, and it works god damn it! By no means is it a cross-over album or anything. There are just a lot of musical styles incorporated into it. None of it feels forced, and unlike some other 'experimental' albums, is a pleasure to listen to. It's not a fucking experiment, but rather a punk masterpiece. I've never heard anything like it.



Mclusky-  
*mypainandsadnessis moresadandpainful thanyours.*

I'm not going to separate that partially because I want to cause you pain, and partially because it is worth deciphering on your own. The album name alone makes it worthy of my top five. Fortunately, it is also filled with awesome. Mclusky's *Do Dallas* is better for first time listeners. It has better production and is more mature; or solid, or something. Trying to quantify music is fun! *mypainandsadness...* kicks you in the balls and/or vagina immediately upon playing track one, and only gets better from there.

Catchy melodies and funny lyrics (not in that annoying *Family Guy* kind of way; Yeah, you heard me), 'combined with the sheer impact of a fistful of paper clips' as one of my other favorite bands would put it, make for one rocking rock album. Rock.

This is my obligatory classic album in a top- *The Clash*- whatever list. Screw *The Clash* *London Calling*, this album is better. I was talking to a guy from a band after one of their shows while buying their second album. I told him that I saw them a year prior and got their first album then. He said something like "this is our *London Calling* compared to the self-titled. It's just better in every way". I replied, gently breaking to him that I like the self-titled better. He looked a little hurt. Sorry Jamie, but I knew that you didn't even believe your own words. I have to admit that I'm cheating a little. I'm speaking strictly about the U.S. version here, which has some amazing songs that the original U.K. release doesn't, like "White Man in Hammersmith Palais" and "Clash City Rockers". We don't live in the U.K. though, so if you have that one then you only fell into the record company's trap of buying something that there is a better version of, which wouldn't be on compact disc and shrink-wrapped for your (dis-)pleasure if they weren't leaking profits faster than a sinking ship leaks water.



I love this band. I can't just talk about the album without mentioning that. They've turned many shitty nights around for me. I can't tell anymore if the album has the same vibe, but whenever I see them play I can't help but be happy. I know I'm not alone. I have to see these dudes on a regular basis. This album is as close as you can get to that experience. They have a great second release that really grew on me. I didn't know why it took so long until I started writing this. The second album sounds more like something written for the purpose of putting out an album. The self-titled is just a bunch of great songs that they honed while playing shows at places like (plug for an awesome place that's too cool for my plug) ABC No Rio. These older songs never fail to make me smile. I have to emphasize that if you get the chance, go see them. A few years ago I saw them play at the aforementioned ABC No Rio. As an encore, they played "White Man in Hammersmith Palais". The place went crazy, and I almost lost my glasses (yeah I had my glasses on!) and shoes in the process. That performance has since become my favorite live moment ever.



Stockyard Stoics  
*Stockyard Stoics*

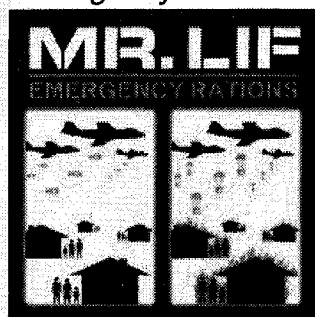


Paintbox -  
*Earth Ball Sports Tournament*

Paintbox is a Japanese hardcore band. If skinny Japanese guys screaming their heads off doesn't get your attention, then nothing will. The lyrics are almost all in Japanese, so I have no clue what they are singing about, but I can tell they're really passionate about it. The lead singer must have steel vocal chords, because he screams like an angry lung cancer patient. From the beginning to the very end, this album rocks the fuck out. It also may be the first time I've heard trumpets in this kind of music. It's quirky and different, and very loud and fast. A solid album all around.

Lif's EP was released not too long after 9/11, and while it's a tired topic these days, the man confronted it in style. The concept is that Lif is kidnapped by government agents for what he's been putting in his songs, and we get to hear the tracks in question. The album tackles the aforementioned terrorist attack, foreign policy, and the presidential election. He also finds time to talk about his favorite rappers. The lyrics flow beautifully, even when he's presenting ugly topics. The beats keep the pace up throughout the album, and while it's short, that's okay because the entire thing never falters. Hip-hop is rarely this solid. Unfortunately, his following release, *I Phantom*, was disappointing in comparison.

Mr. Lif  
*Emergency Rations*



Blind Guardian is a cheesy power metal band from Germany. They sing about hobbits and elves and bards, and they do it with powerful voices and the not-so-occasional falsetto. Guitar solos abound, double bass drums pounds through the whole thing, and they even mix it up with *Lord of the Rings* power ballads. Oh yes, this is a guilty pleasure at its finest. I never really felt they got an album perfect, so I'm picking the live album because they play most of their best songs. They also play a mean live show. If you have no shame, or a high tolerance for cheese, these guys are the best of the cheesy best.



Blind Guardian  
*Live*



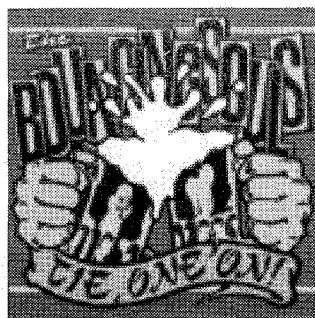
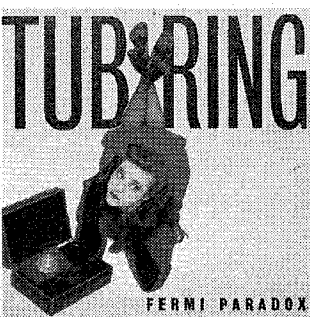
# Five Albums Press Staffers Can't Live Without

Alex Walsh

## Tub Ring- Fermi Paradox

The title of "My Favorite Tub Ring Album" has been passed between their three major recordings many times over the years, but Fermi holds the honor at the moment. This is convenient, because it was also my first love. *Fermi Paradox* is Tub Ring's second album, and it provides a nice middle ground between their harder first release, *Drake Equation*, and the more recent (and more radio-friendly) *Zoo Hypothesis*. Tub Ring is an underground band from Chicago that takes some sort of sadistic glee in defying the genre classification system. It's probably easiest to call them punk, but that's not very accurate. The best part of Tub Ring is the live act. If you ever have a chance to see them perform, definitely do. They put on a hell of a show, and they're not too cool to hang out with the fans afterward.

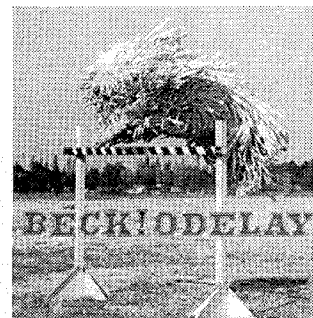
Listen to this song: "Fall Back"



## Bouncing Souls- Tie One On

The Bouncing Souls, live at the Continental, in New York: they played a great set, taking songs from *Bouncing Souls* and *Maniacal Laughter*. The *Maniacal Laughter* tracks actually sound better than the studio versions, which is always fun. However, the best part of this album is the banter between the songs. Some people just want the music, but that's just because their mothers didn't love them. Hearing the band on stage, if it's a group that has any kind of chemistry, is a huge selling point. With these guys, you can tell they're having fun, and that makes the songs much more enjoyable. "I'd like to stop for a moment and tell everyone that this show is being recorded... so don't be a jerk!"

Listen to this song: "Lamar Vannoy"



## Beck- Odelay

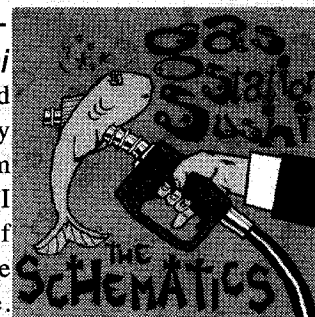
Beck is my favorite Scientist.

There's something indefinable about his music that I like. Maybe it's the nearly (sometimes completely) nonsensical lyrics, maybe it's the memorable beats, or maybe it's just the crazy videos. Whatever, it really doesn't matter what it is. *Odelay* is my favorite Beck album because it's so consistently good. All the other albums have at least one song that I could do without, but if one song from *Odelay* comes up on my shuffle, I feel compelled to listen to all the others. Beck is best in his silly/poppy phases, like here and on the recent *Guero*. The more melancholy stuff like *Mutations* and *Sea Change* is good too, but it can't compete with this.

Absolutely required bad joke: *Odelay* is, indeed, where it's at. Listen to this song: "Minus"

## The Schematics- Gas Station Sushi

Remember ska? Yeah, ska kicked ass. The Schematics were a really fantastic ska group from



Poughkeepsie who were together for so long that I don't even remember the exact number of years. If anyone deserved to go somewhere, it was these guys. But suddenly, no one liked ska anymore. How sad is that? They played at the first non-Raffi show I ever went to, along with Fizzlewink, who can now be seen on MTVU as those emo bitches "Matchbook Romance." But I digress. The Schematics had energy in spades. Spades, I tell you. They could play a long set without showing any fatigue. They would lose clothes, but not spirit. And they were nice as hell, too. Oh, the album. This was their second release, and it's a classic. The emphasis here was on songs you could dance to at live shows. There are a few slow tunes, but overall it's more up-tempo than the previous album, *Boot Factor Five*. Listen to this song: "Jail Bait"

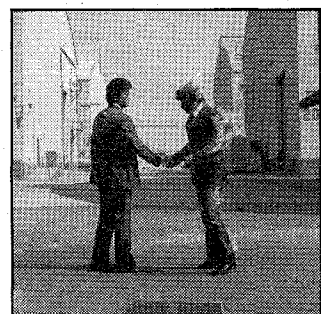


## Less Than Jake- Hello Rockview

I'm delaying the writing of this because I'm still listening to *Gas Station Sushi*... okay, I'm back. I think one of the most important reasons this album makes the list is because of the nostalgia. My brother used to play it all the time when he drove me to school. It's sort of a relic of my early high school years, but that doesn't mean that it isn't good. *Rockview* is the second of what I like to call "Less Than Jake's 'Good Albums'." There's a line between *Greased* and *Losing Streak* where they stop sucking. *Rockview* continues the improvement from *Losing Streak*, but keeps an unpolished feel that's somewhat diminished in the

later *Borders & Boundaries* and *Anthem*. It's sort of the best of both worlds. Listen to this song: "Help Save the Youth of America from Exploding"

David K Ginn



## Pink Floyd- Wish You Were Here

The first track, "Shine On You Crazy Diamond (Parts I-V)", is a thirteen-minute epic with about four minutes of actual vocals. Combined with the last track, "Shine On You Crazy Diamond (Parts VI-IX)", the song totals about twenty-three minutes. It's amazing. What's great about this album is that it's supposed to be a postcard to former band member Syd Barrett. The title track is a touching acoustic ballad, and is often mistaken and misused as a love song. I don't mind at all. I oft put it on many a love mix. "Welcome To The Machine" is like Welcome to Awesomeness. "Have A Cigar" is a fucking rocking piece sung by Roy Harper, who was not a member of the band. Roger Waters had already taken over vocals for the band at the time, so his limited singing talents were pushed to the max. The band thus asked their friend Mr. Harper to do the croonin'. It rocks hard.

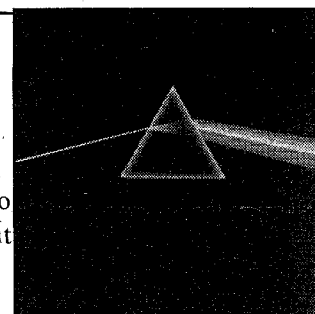


## Audiovent- Dirty Sexy Knights In Paris

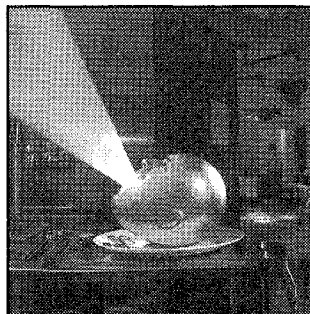
This amazing debut (and only) album from Audiovent blew me the fuck away. It starts off with a bang of good rock and does not stop.

It keeps going, and going, and going... it's just nonstop awesomeness. The first track, "The Energy", was somewhat successful. The rest of the tracks rule as well. Oh hell yeah.

Do I really have to say anything about this? Come on!

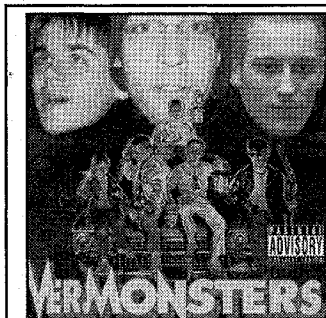


## Pink Floyd- Dark Side Of The Moon



## The Mars Volta- De-Loused In The Comatorium

The members of At the Drive-In got together and formed this band, The Mars Volta. This debut album is fucking amazing. Nobody can combine prog-rock, heavy metal, latin music and electronica like The Mars Volta, and this album proves it. *De-Loused* is a concept album about a man, Cerpin Tact, who tries to commit suicide but instead ends up in a coma. When he awakes from the coma after three years, he jumps off the roof of a building. The album fantasizes a set of dreams Cerpin experiences while comatose. The best track: "Telepatos". Just listen to it.



## Chains of Extinction- Vermonters

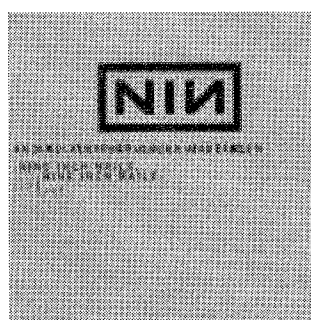
Best album ever, without a doubt.

# Five Albums Press Staffers Can't Live Without

FEATURES

Vincent Michael Festa

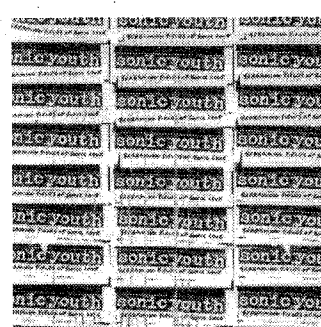
You know, I could take the high road and just say Nirvana's *Nevermind*, Green Day's *Dookie*, Bob Marley and The Wailers *Legend*, 50 Cent's *Get Rich Or Die Trying*, or Britney Spears' *Baby One More Time* debut because everybody has them. It's still not enough to the industry machine that almost everyone in this country owns them, but those albums already had all the press in the world. Here are my five albums that I'm sure not every American family, kid sister, or Idahoan owns. And on top of that, not many people will. Consider yourselves special if you do.



Nine Inch Nails-  
*Still*

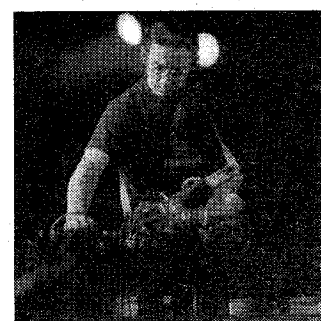
that lie beneath Reznor's tired and expiring yearning. The hopeful sunrises of "The Fragile" and "The Day The World Went Away", and adversely, the tearful, and deathly saddening of "Leaving Hope" are very good to be experienced. Somehow *Still* had less exposure than *With Teeth*, yet more Nails fans accepted it and lived with it over the latter. And both of those weren't *The Downward Spiral*...

The idea that Nine Inch Nails (Trent Reznor) had recorded a CD of nothing but peaceful music would be like Metallica turning into vegetarians (well, since St. Anger, they have been). Synonymous with vitriolic rage, frustration, disappointment, and lust, he had also pulled off a softer side evident in some of his previous songs ("Something I Can Never Have", "A Warm Place", "The Frail") simply because he's Trent Reznor. As long as it's coming from the heart, his dearest fanatics can very well make peace with anything other than *The Downward Spiral*, a record I live and die with. What was part of the live album *And All That Could've Been*, it's now only available online, which makes *Still* a very mysterious yet beautiful work of art. *Still* is stripped very bare with past songs re-recorded in its purest and more tender forms as well as brand new songs exclusive to this release. The beauty of "Something I Can Never Have" is the imperfections



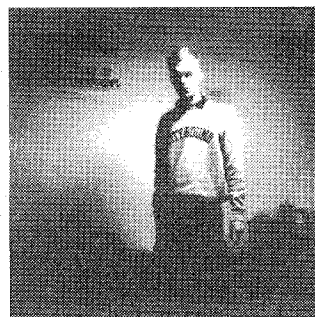
Sonic Youth-  
*Screaming Fields Of Sonic Love*

Before they turned face to Geffen Records and became mainstream in the early 90's, Sonic Youth had a row of releases such as *Sister*, *Confusion Is Sex*, *Evol*, and their legendary masterpiece *Daydream Nation*. Their "best-of" *Screaming Fields Of Sonic Love* takes the best moments of their 80's albums, consisting of so many emotions that lay underneath their disregard for definite song structure, free-form noise experimentation, and off-tunings. Want to go on a daring, breath-taking trip at 95 mph? "Eric's Trip". Feel like running, diving into, and drowning in a heavy dreaming abyss? "Expressway to Yr Skull". Angry to get that inner grrrl-power out of your system? "Flower". Experience a very hot-and-heated sexual come-on? "Halloween". This record has everything from 80's New York City rock cool, attitude, sound-as-art, and most importantly, the best head trip any record or band that can ever deliver.



Merzbow-  
*Rainbow Electronics*  
Merzbow with  
Genesis P-Orridge-  
*A Perfect Pain*

If you had a choice between two of these Merzbow records, chances are the outcome will be the same: both have a different entry into noise hell, with only one stuck exit that it's virtually impossible to escape from. Merzbow's first edition *Rainbow Electronics* is a one-track 73-minute journey of 21 hours of tape loops, fragments, and works cut up from other works. The godfather of noise pulled every trick in the book with full-on distortion, raging firehouse sirens, shaft drums, and a speaker-shifting finale that ends what is Merzbow's best solo performance. Released several years later, Merzbow paired up with Genesis P-Orridge (Throbbing Gristle and Psychic TV) in what came to be a landmark release of the music gods. Merzbow pressurises everything on the disc with looped carnival noises, white hot frequencies, and shiny noise corrosion while Genesis playfully toys with the psyche through his curiously philosophical spoken word. On "Source Are Rare", the results are excruciatingly painful right after when the whole album goes totally demonic thanks to Genesis. Please keep all children away from white noise.



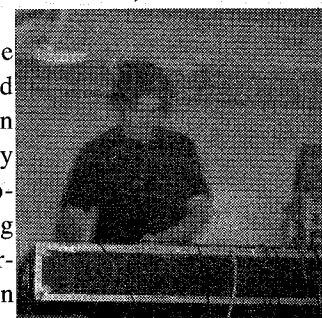
Christoph De  
Babalon-  
*If You're Into It,  
I'm Out Of It*

Such a big anti-pop statement from an artist coming out of the Berlin underground. Christoph De Babalon was the epitome of black-and-white critical thinking of the underground culture and life in general. This 77-minute epic not only demonstrates Babalon's hard, relentless, and ultra-precise techniques of tech-step, jungle, drum-and-bass, and breaks that anyone can (dare I say it?) dance to, but can also show the hopeful, bleak, or worrisome sides of ambience. It takes a lot to open a hard-sounding record with a 15-minute track of echoing streams of darkness and doubt ("Opium"). It's a shame that Babalon's material is totally hard to find. However, the finds are very rewarding as Babalon's music symbolizes a lot of things: a part of a true underground music culture, the sound of crucial reasoning of the inside, and a place for those who don't want to fit in or conform within the society's majority. Without Babalon, the world would actually be a much happier place.

A musician's musician.

Phil Western is without *The Escapist*, *Dark Features*, *World's End*

a doubt more than a human being. I believe he is life in general. He has traversed more sonic terrain and explored life's experiences over three solo records than most other artists can in their careers. He is truly a journey, a desperately needed vacation that people would never turn down to experience. Ranging from surreal ambient, sampladelics, Vancouver-style techno beats, breezy folk music, and spoken word samples, Western can mix them all with no problem. Sometimes he's a world humanitarian in "Hampi" or "I No Really". At times he's challenging and difficult as "Maruti" and "No More You". Most of the time he can be very peaceful and dreamy in "Be The Fool", "Seven Years", or disc 2 of *World's End*, and there's this one time where he's silly and immature (try marching joyfully along to "The Penis"). But all the time, he's Phil Western. Not once have I ever had a problem with Western's music as himself or in *Plateau* or *Download*, even in the spring-time or summertime when his musique is most recommended to listening to.



OK, here's the sole exception to the rule...here's a record that everyone else should get their hands on aside from the millions of others that already have it. I lose. Back in 1991,



Honorable mention:  
Nas  
*Illmatic*

Main Source came out with Nas spitting the first verse. It wasn't until three years later that he would drop not only his debut (and best) album, but would also drop one of hip-hop's finest and most perfect albums ever. I have not heard one single complaint or dis from anyone regarding *Illmatic*, nor have I seen a droplet of ink in any rap publication accusing it of "falling off" ever since its release.

There you go. I rest my case.



Placebo finally came out with a new CD March 16<sup>th</sup> in Great Britain, and since I've been listening to it for over a week now, I think you know how I procured it. It's coming out in April here, and I'll be purchasing my copy then. Placebo has four full-length albums under their belt, *Placebo*, *Without You I'm Nothing*, *Black Market Music*, and *Sleeping with Ghosts*, as well as a gre-at-est hits album they released in 2004. Placebo's never quite achieved the suc-



cess in America as they've done internationally and in Britain itself, but they had some success with "Nancy Boy" from their first album and "Pure Morning" from *Without You I'm Nothing*. Placebo's well known for their flamboyant lead singer/guitarist Brian Molko, who makes androgyny and bisexuality awesomely self-serving in a way I don't even mind. I'll warn you know he has a whining sort of voice that you either hate or love undying.

Placebo's previous album, *Sleeping with Ghosts*, brought them to an epitome of polished sound infused with synth and vocal tricks, so I was perplexed to hear this album open with a stripped down, acoustic opening. The first track off *Meds* is a song of the same name, which features VV of

The Kills doing supporting vocals. It's a pretty damn good song as well. "Infra Red", the second track, is so undeniably catchy the first time through it stuck to me and I listened to it ten times on repeat before I could progress my second time through the album. Molko is playing with different sounds here on this album, reducing the processed sounds to complimentary instead of overpowering. Ironically, it is the one of the most lackluster tracks on the album that is their first single, track seven, "Because I Want You," and I watched the music video on [placeboworld.co.uk](http://placeboworld.co.uk), and even that was disappointing. Owning the DVD release of all their music videos, a live video was just not worth three and a half minutes of my time when I could be watching "Pure Morning" or the Chris

Cunningham-directed "36 Degrees," one of my favorite Placebo songs of all time. "One of a Kind" has a beepy little background noise going on that I think makes the song all the more catchy, but it's a love hate thing. But with Placebo, I'm all love, so it doesn't matter.

The second guest singer on *Meds* is Michael Stipe of REM on "Broken Promise" It starts out with Michael Stipe singing, and I remember listening the first time through and thinking, "...this isn't Brian Molko..." but now that I know, it makes sense. The thing about the lyrics on *Meds* is that they make a cohesive sort of sense, Molko isn't waxing poetic about 'broken semaphore' to rhyme with the previous line, (those light things they use to direct airplanes really aren't song-worthy) and it's worth noting, because if you're familiar with Placebo, you'll notice something is a little off.

David's favorite track is "Pierrot the Clown," because it's a sad melody and he thinks it's funny that Molko's drawing a comparison of himself to Pierrot the Clown with such a beautiful effect. But if I'm to mention beautiful

effect, "Follow the Cops Home" follows the vein of "Pierrot the Clown" in "Lets follow the cops back home/and rob their houses" done in a quiet, lullaby way. However, "Song to Say Goodbye" has the best, in "You are one of God's mistakes/You crying tragic waste of skin", and it really makes me want to have an excuse to say that to someone.

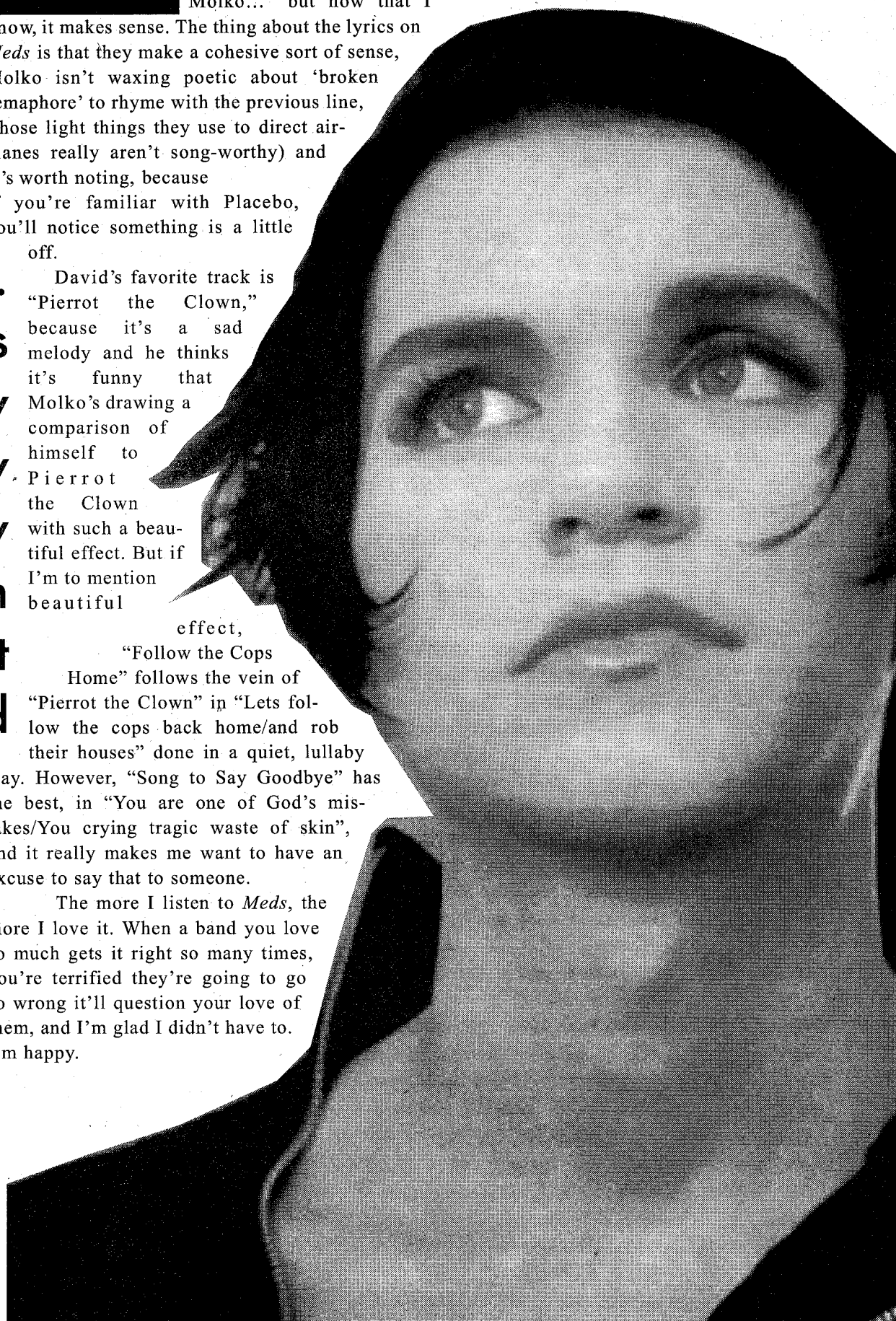
The more I listen to *Meds*, the more I love it. When a band you love so much gets it right so many times, you're terrified they're going to go so wrong it'll question your love of them, and I'm glad I didn't have to. I'm happy.

Editor's Note:  
That's a pretty cute chick.

Wait, she's a dude?

...damn.

**Brian Molko...  
makes  
androgyny  
and bisexuality  
awesomely  
self-serving in  
a way I dont  
even mind**





# Earfest XI, a Quandary of Sound

By Lena Tumasyan

The Stony Brook Department of Music and Staller Center are in full blast presenting many musical and theatrical performances this semester. One description in particular caught my attention from the posters pinned throughout campus, "Fend off the winter blahs with this sparking selection of sonorous, soulful, and even silly or spooky-sounding pieces." It sounded interesting, and it was free, so of course I went.

This program, presented March 8th 2006, consisted of eight electronically-composed pieces of various length and content. The crowd that filled the Recital Hall of Staller Center, where Earfest was held, was small, but warm and loyal to this "art." I paid special attention to the short, but thorough, introduction to each student's project by the director, Daniel Weymouth. As I sat there listening to the sounds projected by the surround speakers, I kept asking if what I was hearing is music.

There were lot of noises of balls rolling, ambiance of different pitch, tunes of different frequencies - some harmonious and others discordant - and many sound effects, most of which I had no comprehension as to what they were. They could have been crunching apples, creaking doors, drops into water, or objects being broken. Surprisingly,

the best part was when I had no idea what I was listening to, but I sat there with my eyes closed (as did everyone else) and now and then envisioned objects in my mind. The rest of the time my brain was scrambling to associate a visual to a sound I was hearing, and, in fact, the unfamiliarity was quite refreshing.

Further discussion with some friends of mine suggested that in popular culture what I was listening to might be considered "noise." It's not music but it's not so cacophonous that sounds were unrelated. In fact, many sounds did relate in a musical way, just not the

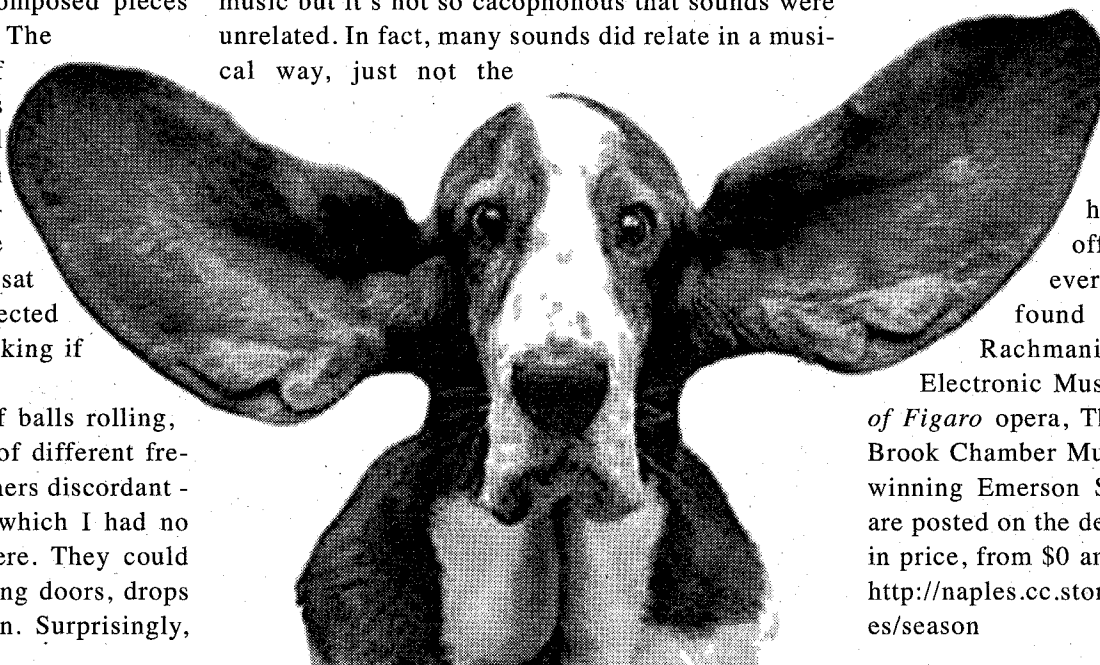
verse-chorus-verse of "regular" songs. Each piece was lengthy, about 10 minutes or so, but most pieces shared a similar progression of clear sounds, followed by a "breakdown" of those sounds into many, and this was concluded with a reintegration into common sound.

One part worth separate commentary is "All at Risk" by Scott A. Wyatt, a video with electro-acoustic music. It featured quotes from letters of a soldier in Iraq, intermixed with footage of the war. The other one that stood out was "Boys'n the Attic" by Paul Rudy, a tribute of sort to Aerosmith and Spinal Tap (both rock bands).

The Department of Music has many more performances to offer this semester that I suggest everyone take advantage of. Some I found especially interesting are:

Rachmaninov *Piano Concerto No. 3*, Electronic Music Extravaganza, *The Marriage of Figaro* opera, The Stony Brook Chorale, Stony Brook Chamber Music Festival featuring Grammy-winning Emerson String Quartet, and many more are posted on the department's website. Shows vary in price, from \$0 and up.

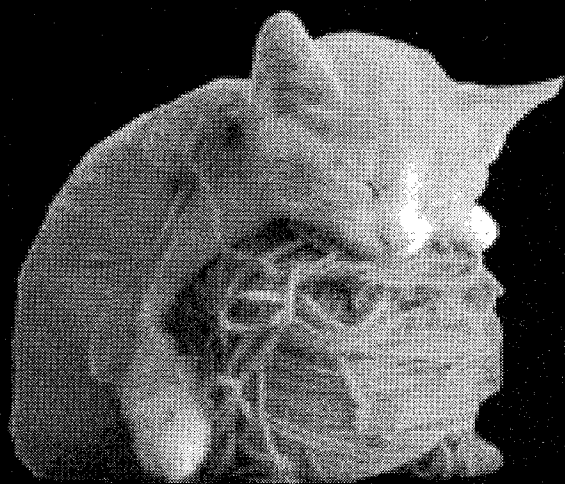
<http://naples.cc.stonybrook.edu/CAS/music.nsf/pages/season>



Play America's Greatest Pastime

"Dead or Sleeping"

Every Wednesday at 1pm  
060 Student Union



The Stony Brook Press:

Where dead things and sleeping  
things can peacefully co-exist...  
and then we guess which is which

## Chevelle -

### *This Type Of Thinking (Could Do Us In)*

— By Nicole L. Barry

The best track on this album is "Vitamin R (Leading Us Along)," but since I've had it as my ringtone since January, I don't think I can convince my roommate that it's a good song anymore. Chevelle is classified as a hard rock band, or as alternative metal, drawing Tool comparisons based on the vocal range and tenor of Peter Dinklage. Chevelle is as hard and as metal as I allow myself to go before I go running back to my '80s, British, and alternative roots. I'll admit, I only like music with a certain quality in male vocals. I like something that seethes with catharsis, with all the emotional expression being communicated through voice, where screaming *means* something, where wailing *means* something. "Well if they're making it/ then they're pushing it/ and they're leading us along/and the hassle of all the screaming fits/and the panic makes remorse." I'm surprised that I haven't gotten sick of my ringtone yet. But this CD is as solid as their previous one, with the breakout hit "The Red," and the almost but not nearly as popular "Send the Pain Below." The second single from *This Type of Thinking* is "The Clincher," the opening track and a harder hit than "Vitamin R," but interestingly enough, I enjoy both of the music videos. Somehow I thought they wouldn't produce very

good music videos. *This Type of Thinking* is a wonderful piece of catharsis for when I'm angry and disgusted with the world, not when I'm sad or depressed, because for that I'll rely on Joy Division or Ours. Every time I listen to this album I have the deep-set urge to sing along with him, and that's what the best of music should do, although I'll save everyone *that* pain and wait until I'm alone.



This is the album art. Isn't it nice?  
Courtesy of Sony Music



# The Baltimore Waltz: A Review

By Adina Silverbush



A Final Waltz for Anna and Carl  
Courtesy of Adina Silverbush

I came into *The Baltimore Waltz* by Paula Vogel with low expectations. I typically don't like shows with few characters because they tend to get boring fast, as monologue is followed by monologue and so on and so forth. This play, however, was different. Maybe in part because even though there were only three actors, the Third Man (Jacob Dick) performed in a variety of comic relief roles throughout the piece, all of which were accompanied by costume changes, accent changes, and real physical changes in the way this actor presented himself.

When I first heard the premise of the show,

I assumed it was a melodrama: fatal disease, a brother and sister spending their last days together. Never did I imagine it was about a disease contracted from sitting on a toilet in a classroom with infected children's urine. It didn't cross my mind that Anna (Kim Furano) would want to spend the end of her life "fucking as much as possible". No, I thought this would be a wholesome, sappy, snooze and almost wanted it to be one since my reviews always seem just a little too excited; but the cast of *The Baltimore Waltz*, lead by director Odalis Hernandez, won me over!

Ryan Catan played the role of Carl, a multilingual librarian who gets fired from his job as a librarian because he wears a pink triangle, a symbol of homosexuality. He's the brother of Anna and together they dream of taking a trip to Europe. Anna is diagnosed with "Acquired Toilet Disease" and doesn't have long to live. The two head to Europe to meet a Urine-ologist who specializes in well, telling people to drink their own urine. Anna "fucks" nearly every man she sees along the way all played by the Third Man. Carl gets upset that his sister keeps leaving him alone and the two separate.

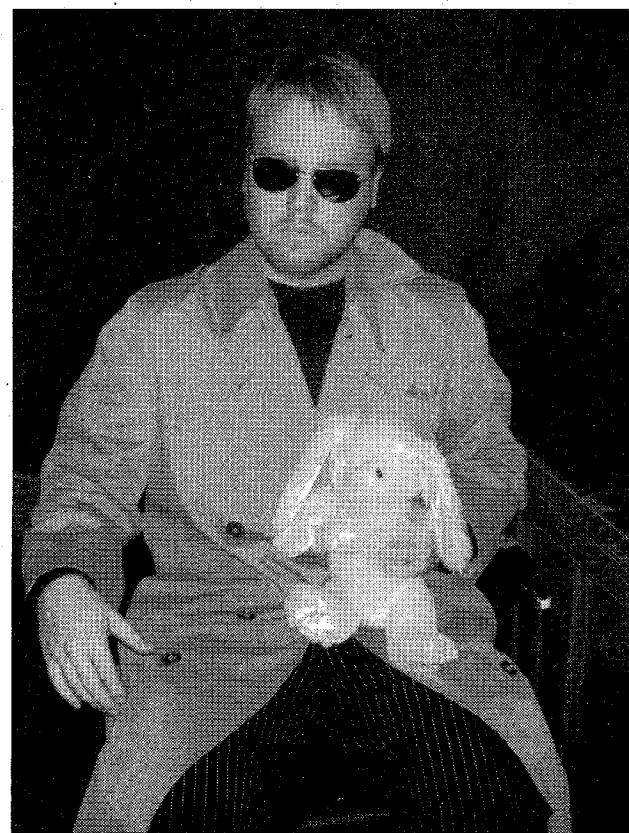
It turns out that Anna wasn't sick at all, and it was Carl who was dying. The whole play was a dream although this is never said; it's shown by Carl and Anna wearing pajamas throughout. Carl dies in his sleep, any hope Anna had of a trip to Europe fades. Anna is left with Carl's stuffed rabbit Jo-Jo, a symbol throughout the play as Carl's one beloved possession. He uses his bunny as a way for him to find other men like him who also wanted to play with dolls as children but instead were given stuffed animals.

The play was excellent. All the actors were strong and they drew me into this piece of absurdity. I didn't suspect the ending and the surprise was welcomed. Often when someone dies in a play I tend to get emotional but this play gave me a different feeling. Throughout I was expecting Anna to die and she was dreading it. We don't see Carl

going through that stage; instead, we see him just helping and loving his sister. He seems more calm and prepared for death. Like Anna says, "at least he died in his sleep, that's the best way to go in this situation".

Carl isn't dead more than a minute before he comes back to life, in a tuxedo, to do the Waltz with his sister, the "Baltimore" Waltz the place they never left, Baltimore being their hometown, a place that Anna wanted to go back to, but in reality had never left.

The play is based on the playwright's own brother Carl, who died of AIDS. It's dedicated to him and is a last journey for Paula Vogel to have with her brother.



Undercover Bunny Lover  
Courtesy of Adina Silverbush

# The Long Island College Art (LICA) 2006 Competition

By Stephanie Hayes

The title is pretty self-explanatory: a bunch of students attending Long Island institutions submitted their artwork to be judged in three categories. I'm guessing that the categories went along the lines of photography, painting and 3-D but I was too shy to ask anyone. Eight colleges participated, Stony Brook being the proud sponsor, proving that as dismal as the island can be, it is not the cultural vacuum it's so often written off as.

The result of this competition is a badass smorgasbord of young talent, crammed into our quaint SAC gallery. It's overwhelming to have all those compositions coming at you, my brain totally went into awesome-overload. One minute you're looking at the portrait of a cheerleader and then you have to re-adjust to a strange rusty fountain (that I really wanted try turning on but maybe that's the idea). There were a lot of cool things but because I don't understand the finer points of art criticism, I'll just re-cap my favorites:

"Man Suit"

Absurd suit, with paint  
Streaks over film stars and war  
Scratch your head, go "huh."

"Patience"

How like Mark Ryden  
Your doll's eyes appear to me  
But very pretty

"Chinese Dentist"

You are sick and I  
Hope you never get well, freak.  
My kind of fucked up.

"Study of Line and Form"

Muted pastels rock  
And scribble shading is rad  
But not *too* cheery

"Untitled P001"

Dark, dramatic greens  
Splashes of light do impress  
Breaking through the murk

Really though, these shoddy haiku do not do the pieces justice: you need to see them for yourself. I'm always a little sad to walk by this exhibit and see no one, save a lonely gallery worker.





By Michael Prazak

Moments like this are always painful. I love you, baby, but I don't know if I can bear to see you like this anymore. When we first met, you were so perfect, just what I needed at that particular moment in my life. Unfortunately, we've both grown up a little, and perhaps a little too possessive of each other. You began seeing other people (my own fault I know, I passed you around freely) but my intentions were always true. I wanted the magic to spread, the words to reach new pulpits, but alas, you've been thinned by the exposure.

I was shocked to hear about your new job, a new medium for your brilliance, it was merely the suddenness that shocked me. I wasn't too surprised in retrospect, you've always had a bit of the dramatist in you, that was obvious from the get go. I was further surprised by the company you kept, not too encouraging considering their failed attempts at the arts. But they did have money and you've always had a price on your virtue, even from the beginning. So, the production went through, despite my deepest hopes of selfish possessiveness.

And now you lay bare for everyone to see, all those delightful intricacies that were private and special are now for everyone. How does this sit with me, you may ask? Not very well, but I couldn't deny the need for it to happen. Sometimes, the jealous rage at stolen bed-sheet secrets was only because it was done so well, and so truthfully. Your coquettish heroine, although a bit more confident,

reached me just as poignantly in her moments of drama. The hero, oh, the hero, the voice, the idea, it all worked so well, how could you let it fall apart so quickly, you built it up so well, nuances aside, and then what? A half-assed appeal to individualism. How demeaning! How against everything you've ever said! However, I understand that you're for the many now and they do like those types of affirmations.

So where do we stand now. Lovers, Friends, Peers or Enemies? I'll agree to let you go, to mill about with the gaggle who will no doubt engage your superficial beauty. Perhaps, though silly of me to hope, others will stumble upon your heart and see what I saw as the magic

of your brilliance, setting the night afire with your incendiary speech, changed my life. I'll always carry those memories with a special carefulness, and dearly cling to the possibility that we'll meet again, on cold sheets turned warm by passion. Until then, lots of luck kid, you're going to need it.



Here's what's happening in this picture  
Courtesy of not Alan Moore

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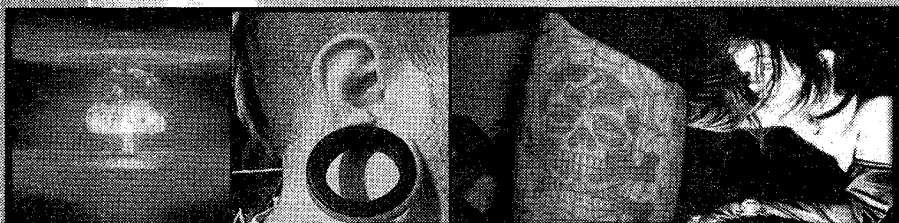
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*In loving dedication to Lenore Silverbush who was killed due another's "Reckless" behavior.*



# The Most Important American Comic Books of the 21st Century (So Far)

By Thomas Mets

The following is a countdown of the 21 most significant American comic books published in the 21st Century (so far), written by a guy who has read far too many. It's a little different from my usual "Great Comics" article, as I don't have to worry about critical concerns like "quality" and "taste."

**21. Batman: The Ten Cent Adventure (DC)**- All you need to know about this story is that it was the first part of a major crossover and had the cover price of a dime. It's an incredible promotional opportunity that DC has repeated and other companies have imitated.

**20. JSA #23** by Geoff Johns, David Goyer, and Stephen Sadowski (DC)- Part 1 of "The Return of Hawkman" made JSA into one of DC's most important books and made Geoff Johns into the company's premier writer. This story resulted in a Hawkman regular series, cleaning up the character's convoluted continuity and providing a blueprint for the return of the beloved Green Lantern Hal Jordan's return in the Top Ten selling Green Lantern: Rebirth (also by Johns).

**19. The Ultimates #1** by Mark Millar & Bryan Hitch (Marvel)- The Ultimates is the best book on the market, which makes it the one book everyone tries to imitate. It's not the first cinematic book, although the first thirteen-issue story has the scope, and length, of a movie (The Authority only had the scope). It's not the first book with flawed heroes, but it's a perfection of the formula, putting crazed murderers on a team where the most interesting character is the World War II-era war hero. It creates a sense of a mystery with the motivations of the heroes, especially with Thor, who may be crazy or may actually be the God of Thunder. We don't know (yet). It has become the best-selling of the Ultimate books purely because of its incredible art and storyline, and it has inspired the revamp of The Avengers, the books it's based upon. It will probably become even more influential when the creators go on to other books, and I remain convinced that if it were turned into a movie, with minimal changes to the script and a low nine figure budget, it would make Titanic look like a flop (although it has been adapted into the straight-to-DVD Ultimate Avengers). Even the creators who hate it are influenced by it, and many other comic books are direct responses to events in The Ultimates.

**18. Heroes (Marvel)**- This was a collection of sixty illustrations inspired by September Eleventh by some of the best creators of the industry, including many who had vowed never to work with Marvel again. It raised an impressive amount of money for the Twin Towers Fund, went through multiple printings, and was the first of many comic book projects to address 9/11, a trend which led to a new level of contemporariness in the mainstream comic books.

**17. Pedro and Me** by Judd Winick- The thoroughly enjoyable autobiographical tale about the author and Real World alum's friendship with the late Pedro Zamora (still one of the most popular Real World members ever) proved the viability of inde-

pendently produced original graphic novels (as opposed to the standard practice of releasing every chapter in "single" form first). It earned numerous awards and built the reputation of creator Judd Winick, who went on to become one of DC's biggest writers.

**16. 30 Days of Night #1** by Steve Niles, and Ben Templesmith (IDW)- The story about a band of vampires who attack a small Alaskan town where they won't have to worry about the pesky sunlight problem became the comic industry's biggest independent success story in years. It made the careers of its two creators, got them a seven-figure movie deal (you gotta admit- they have a great hook), proved there's a market for more than just the standard superhero fare, and launched IDW, which has now become a major publisher.

**15. Y: The Last Man #1** by Brian K Vaughan & Pia Garrera (DC/ Vertigo)- This series about the only man to survive a mysterious event which wipes out everyone on the planet with a Y-chromosome had more than a killer hook. It was Vertigo's license's biggest new series since Preacher and thus helped preserve its reputation. It also established Brian K Vaughan as the industry's best new writer and allowed him to write equally beloved books Ex Machina (about a super-hero who becomes the mayor of New York City), The Runaways (about teenagers who run away from their super-villain parents), and other assorted work. Vertigo went on to produce more cutting-edge mature-rated work.

**14. The Authority #13** by Mark Millar & Frank Quitely (DC/ Wildstorm)- The first issue of The Authority may be the most influential comic book of the late nineties, featuring an R-rated (flawed, violent, and oversexed) team of superheroes and introducing a more cinematic style that other books have begun to copy. Creators Mark Millar and Frank Quitely took over from the beloved creative team of Warren Ellis and Bryan Hitch, ensuring that Wildstorm's most popular book did not die simply by maintaining its high quality. All four creators went on to bigger and better things, especially with Marvel's Ultimates line.

**13. Astonishing X-Men #1** by Joss Whedon & John Cassady (Marvel)- The first thing this book did was show what a true A-list book is like by putting one of the best artists in the business and the writer/director of Buffy the Vampire Slayer (the TV show), Angel, Firefly, and Serenity on the premier book of Marvel's top franchise. The book set the direction and tone of the X-books after the drastic changes of writer Grant Morrison, restoring the X-Men to their costumes, returning some of the lighter characters (Kitty Pryde and Colossus), while maintaining Morrison's darker status quo and accessibility to new readers.

**12. New Avengers #1** by Brian Michael Bendis and David Finch (Marvel)- The addition of Spider-Man and Wolverine to the team turned the Avengers from a long-running team book into one of Marvel's biggest franchises. The book raised the profile of the other New Avengers: Luke Cage, The Sentry (in

limbo after a well-received mini series) and Spiderwoman, and has had a crucial role in Marvel's company-spanning crossovers House of M and the upcoming Civil War.

**11. Cerebus #300** by Dave Sim- In 1977, writer/artist Dave Sim began his strange book - a parody of Conan the Barbarian and an Aardvark type character. Then, he made an impossible promise that he would continue the book until its 300th issue. Nearly thirty years later, this issue represents the greatest accomplishment in the history of the comics industry, and is proof that an independent creator can be successful without "selling out" and abandoning/merchandising his character. Its greatest influence may be the way it frees creator Dave Sim to do other things.

**10. Amazing Spider-Man Volume 2 #30** by J Michael Straczynski, and John Romita Jr (Marvel)- Babylon 5 creator J Michael Straczynski began his Spider-Man run (58 issues, and counting) with this issue and lifted the series from the ashes of years of truly bad stories (look up "Howard Mackie" and "Clone Saga" on Wikipedia). Artist John Romita Jr has been in the industry for decades, but his work has drastically improved with this one issue and he's now regarded as one of the best in the industry, with Marvel making good use of his ability to draw two books a month. JMS's run on Spider-Man introduced new villains, changed the character's status quo (Peter Parker quit the Daily Bugle to become a high school physics teacher) and his first issue asked a question still ripe with potential: was it the spider or the radiation that gave Peter Parker his powers? Straczynski is now one of Marvel's premier writers, with respected runs on The Fantastic Four and Supreme Power (what if the Justice League of America existed in the real world?).

**9. McSweeney's #13** - A prestigious literary journal allowed Chris Ware to edit an issue, and the final result was one of the best demonstrations of what this medium is capable of. In addition to the best production values of any comic book ever, the book featured an assortment of gems for a completely new audience. Alongside essays by Umberto Eco and John Updike and rare Peanuts/Krazy Kat material were excerpts of Charles Burns' Black Hole, the Hernandez Brother's Love & Rockets, In The Shadow of No Towers (Art Spiegelman's first major work since Maus), and more of the best work of the medium, none of which involved superheroes.

**8. Batman #608** by Jeph Loeb, and Jim Lee- The first issue was DC's best-selling monthly in years, the result of the much hyped combination of DC's biggest character, the artist/Image founder Jim Lee, and a respected writer who knew what fans wanted Mister Lee to draw: the big villains, supporting characters, and (for the hell of it) Superman. The book established Jim Lee as the industry's most popular artist and provided a story that the other Bat books began building on for years. This story may have helped restore the ideal balance between writer and artist after a time in which the art was considered the only important part of a comic book



# The Most Important American Comic Books of the 21st Century (So Far) Continued...

By Thomas Mets

and the story suffered. That was followed by a time when the art only served the story, which resulted in interesting dialogue and dull art. This book was a key part of a trend that acknowledged the equal importance of both art and story.

**7. New X-Men #114** by Grant Morrison, and Frank Quitely (Marvel)- The X-men books were regular best-sellers but were incomprehensible to new readers and in desperate need of change. Enter writer Grant Morrison, who quickly created a new status quo for the team, increased the focus on the teaching part of the Xavier Institute for Higher Learning (an approach that has been copied by most of the other X-books), introduced new heroes, mutants, and villains, and told a finite story in 41 issues, culminating with a surprise revelation that his entire run had been building up to (one which proved that even with online spoilers, you can still surprise the hell out of an audience). This book rejuvenated Marvel's biggest franchise, with concepts most of the other X-books incorporated. Its success was integral to Marvel's trade policy as the first regular X-book for which every issue was collected in trade form. The idea that an entire creative team's run on a Marvel/ DC book can be available forever changed the rules left over from the days when fans left a series after two years, and writers were able to just rehash the plots of better creators.

**6. Avengers #500** by Brian Michael Bendis and David Finch (Marvel)- Brian Michael Bendis had a great idea for New Avengers but had to destroy the old Avengers first. He did this with a four-issue epic in which long-standing characters died, Thor (previously one of the big three Avengers) disappeared, and a superhero team that had been around since 1963 broke up. The tale provided the framework for Marvel's future crossovers, with one main book having a tremendous impact on other books, all meant to be enjoyed either independently or as parts of a grander tapestry. The story also set up House of M, the Marvel crossover that drastically reduced the number of mutants and thus had a tremendous impact on the X-Men franchise. The book led to renewed attention, better creative teams, and major changes for Iron Man and Captain America. And by the time Bendis was over, he had created a franchise on par with the Spider-Man, X-Men, and Ultimate books.

**5. Identity Crisis #1** by Brad Meltzer and Rags Morales (DC)- Best-selling novelist Brad Meltzer's second comic book project was a seven-issue murder mystery following the minor members of the Justice League of America, and it was the best-selling book on the market every month it was out. It proved DC's ability to hype a book with an unknown creative team, and the effect it had on many of the company's other books helped restore continuity to DC's superhero line. There was intense debate regarding some of the darker elements of the book (rape, murder, and brainwashing) and the potentially unethical things some superheroes did which so disgusted some fans that they vowed to never touch another DC book. The increased sales of the DC books showed that they were either replaced by new readers, or liars, or

both. The book added to the darkness of the company's superhero books and set up a status quo in which the heroes could no longer trust one another, all part of the set-up for DC's biggest and best book in decades.

**4. Jimmy Corrigan Boy Genius** by Chris Ware- Critics loved the exploration of awkwardness and quiet moments, and some went so far as to call it the best work ever produced in the medium. While it began as a comic strip in an alternative newspaper in the late '90s, the book's readership and influence increased tremendously when it was finally finished and collected. It has already had a tremendous impact on American comics, as has the innovative creator Chris Ware, whose career really took off as a result of this book's success.

**3. Infinite Crisis #1** by Geoff Johns, and Phil Jimenez (DC)- Infinite Crisis is simply DC's biggest and best book in decades, the culmination of years of set-up and careful plotting. The many tie-ins with other DC books have rejuvenated sales for DC as a whole. The book culminates with all but a few DC books jumping forward one year, allowing for new and better creative teams on key licenses, major changes to characters (such as Green Arrow becoming mayor of his city and Catwoman having a baby), and cleaner status quos for most of their books. This series will have an impact on the DCU universe, introducing new superheroes and teams and leading to the return of DC's Multiverse (you may not care, but Quentin Tarantino's excited). The mini-series also resulted in much mainstream press coverage for DC. Marvel is, of course, ready to imitate its epic heroes VS heroes conflict with the upcoming Civil War.

**2. Shonen Jump #1 (Viz)**- This wasn't the first manga anthology published in the United States, but it was the first to sell exceptionally well. It did this by getting big licenses (such as Dragon Ball Z, One Piece, Shaman King, Naruto, and Yu Yu Hakusho, three of which became successful Saturday morning cartoons after this magazine was published) and selling the books to markets outside of comic book specialty shops (such as book stores, and newsstands). An American version of Japan's premier manga magazine, it was tremendously important to the manga boom. Because fans could get 300 pages of content for 5 bucks, the prices of Viz's manga collections declined severely, which encouraged new fans (notably women, a minority of regular comic book fans, but a slight majority of manga fans) to buy the comics. Other companies, notably Marvel, have tried to make similar anthologies of American comics and taken steps to reach the new markets that this magazine has opened up.

**1. Ultimate Spider-Man #1** by Brian Michael Bendis, and Mark Bagley (Marvel)- After realizing that their monthly books were incomprehensible to new readers interested in the comics when the first X-men movie came out, Marvel wanted to make sure that the mistake wouldn't be repeated with Spider-Man. Ultimate Spider-Man was a new opportunity for Marvel to retell Spider-Man's origin and feature an iconic version of the character

that would never graduate from high school, while allowing Marvel to continue with the Marvel Universe (possibly the longest-running continuous story in any medium) in its other books. The first issue was pretty damn good and quickly became very valuable. When the going rate for a Mint Condition copy was \$100, it pretty much resuscitated the collectors market. It was followed by the even more successful Ultimate X-men and The Ultimates (the best book Marvel's published in over a decade), and Marvel's been smart enough to limit the most successful imprint ever to four monthly books, and occasional mini series, with A-list creators (i.e. Warren Ellis, Lost co-creator Damon Lindeloff, and sci-fi writer Orson Scott Card). DC followed suit with the TV show Smallville (about Clark Kent's high school years) and their own All-Star line (which began in 2005's best-selling regular issue All-Star Batman & Robin #1) last year. The success of Ultimate Spider-Man made Bendis into an A-list writer and convinced Marvel of the benefits of marketing towards younger readers, the next generation of fans. Bendis and Bagley have remained on the book for 91 issues and counting, keeping the book from falling into lesser hands and preserving the quality of the Ultimate franchise as a whole. Because of the leisurely pace, the first issue (even at 48 pages) ended before Peter Parker put on the Spider-Man costume, and the book didn't tell a complete story until the seventh issue. The first seven issues sold even better as a trade paperback (best-selling book at Barnes & Noble at one point), which encouraged Marvel's reprint policy, a legion of knock-off books which are written for the trade (and not so good as singles), the trend of some fans to just wait for the trade, and a kick-ass video game.

You may notice a larger number of Marvel/ DC books on my list, and it's not part of a bias on my part, but simply a reflection of the current dominance of the superhero genre. The companies feature inter-connected stories and a shared stable of creators, which increases the possibility of one book impacting another. It often takes much longer to produce an Independent Comic (Maus for example took over a decade), which meant that some of the best books finished in the last few years (Black Hole, Daniel Clowe's David Boring) began as serials in the '90s, and that the creators that those books have influenced won't be done with their projects until sometime in the next decade. As trends change, some of the books will decline/ascend on the list. If manga suddenly becomes unpopular, and any new readers it introduced to the medium leave, Shonen Jumps' influence will be greatly diminished. Likewise, if Brian K Vaughan becomes the best writer the industry has ever seen, the first issue of Y: The Last Man will become even more important.

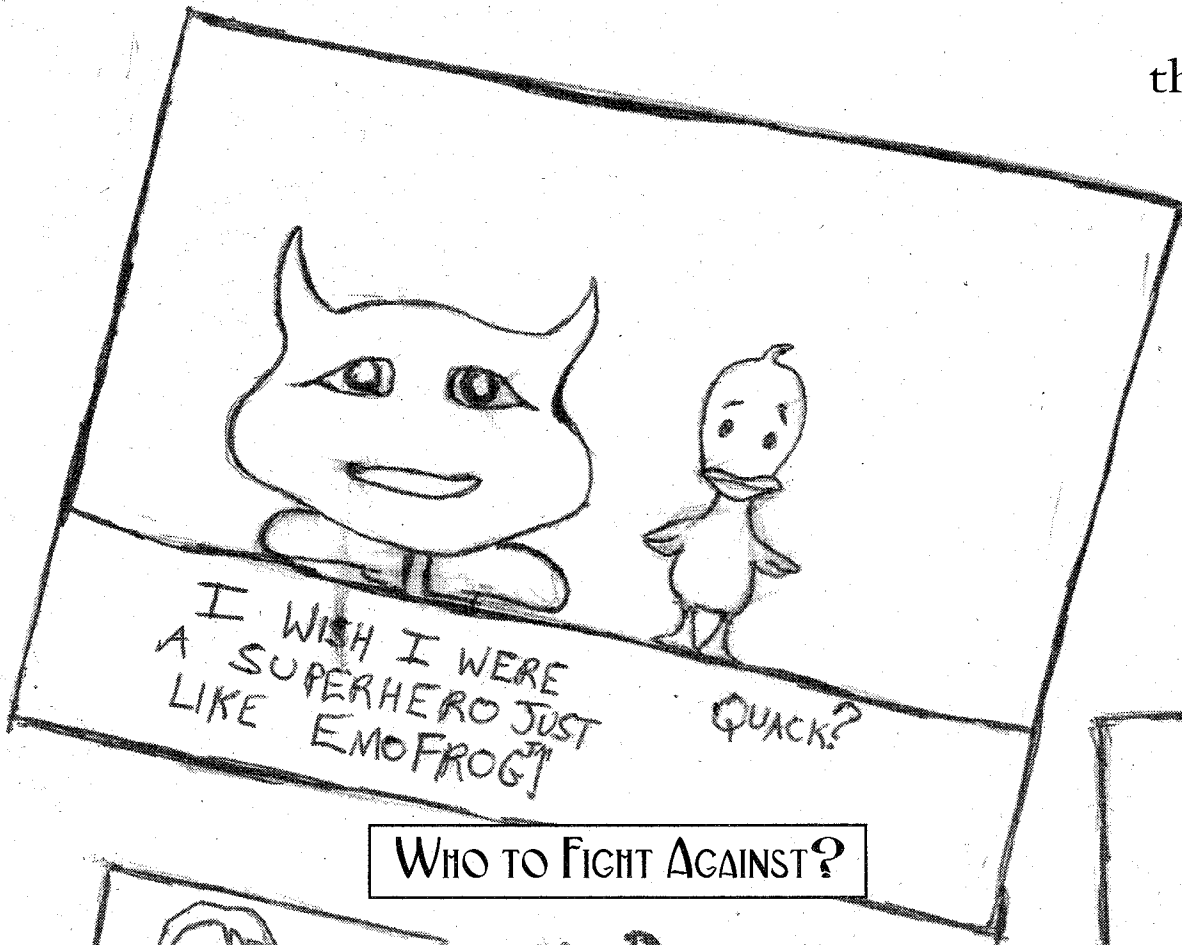
Editorial Space:  
Y: the Last Man certainly  
is the shit. Brian K. Vaughn  
rocks the hizzy.



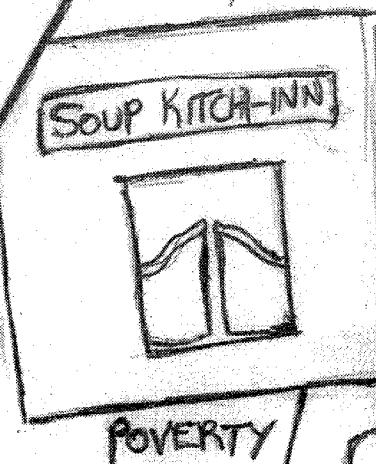
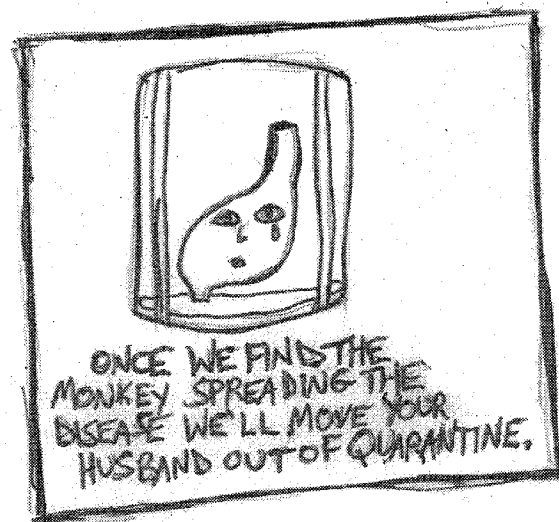
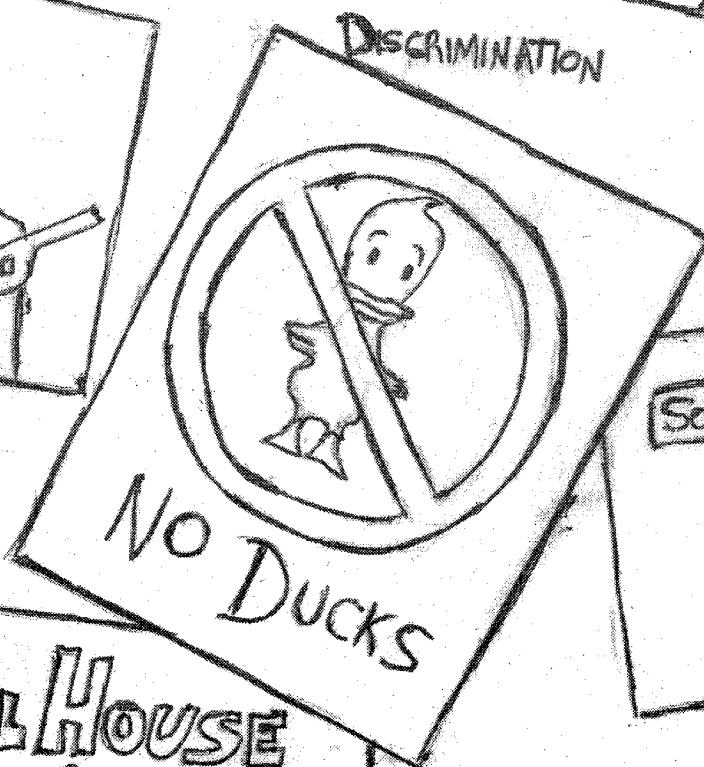
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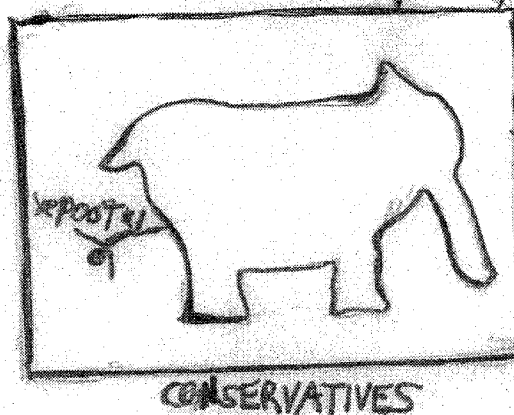
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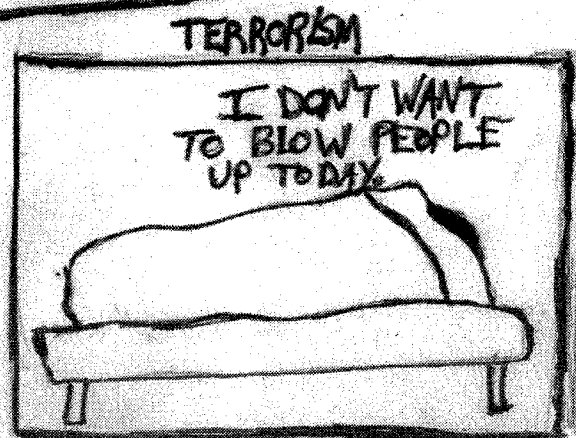
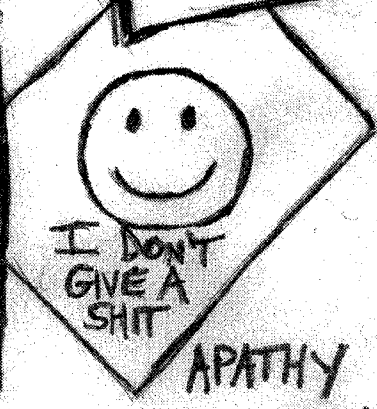
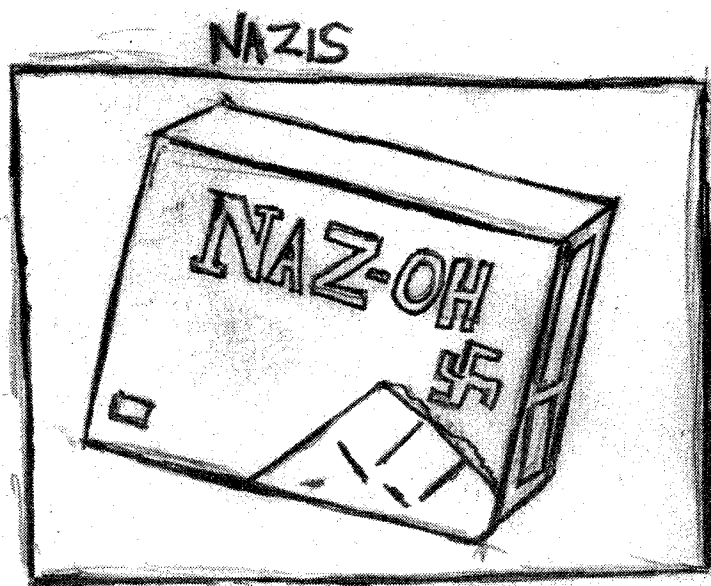
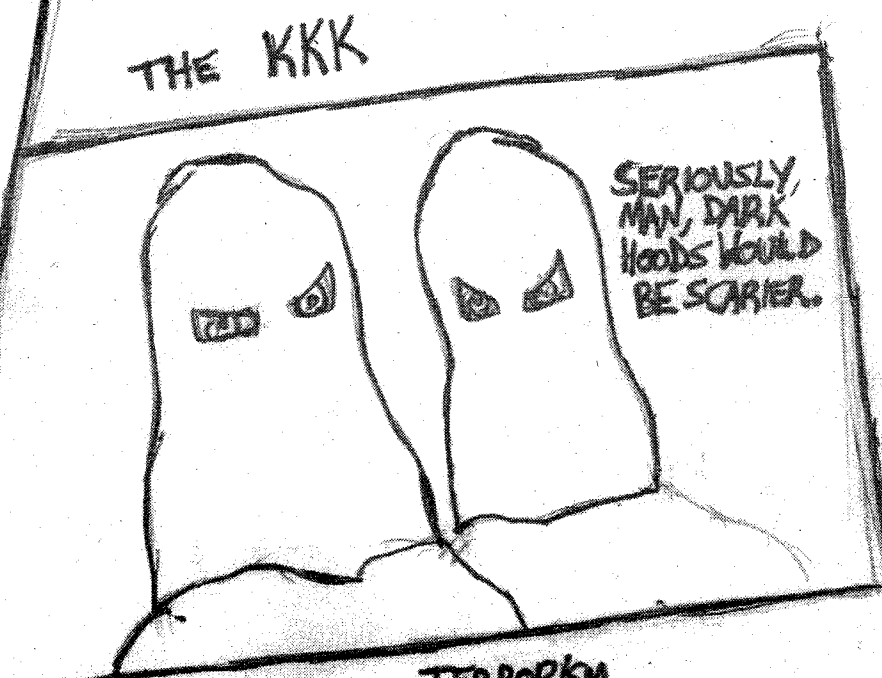
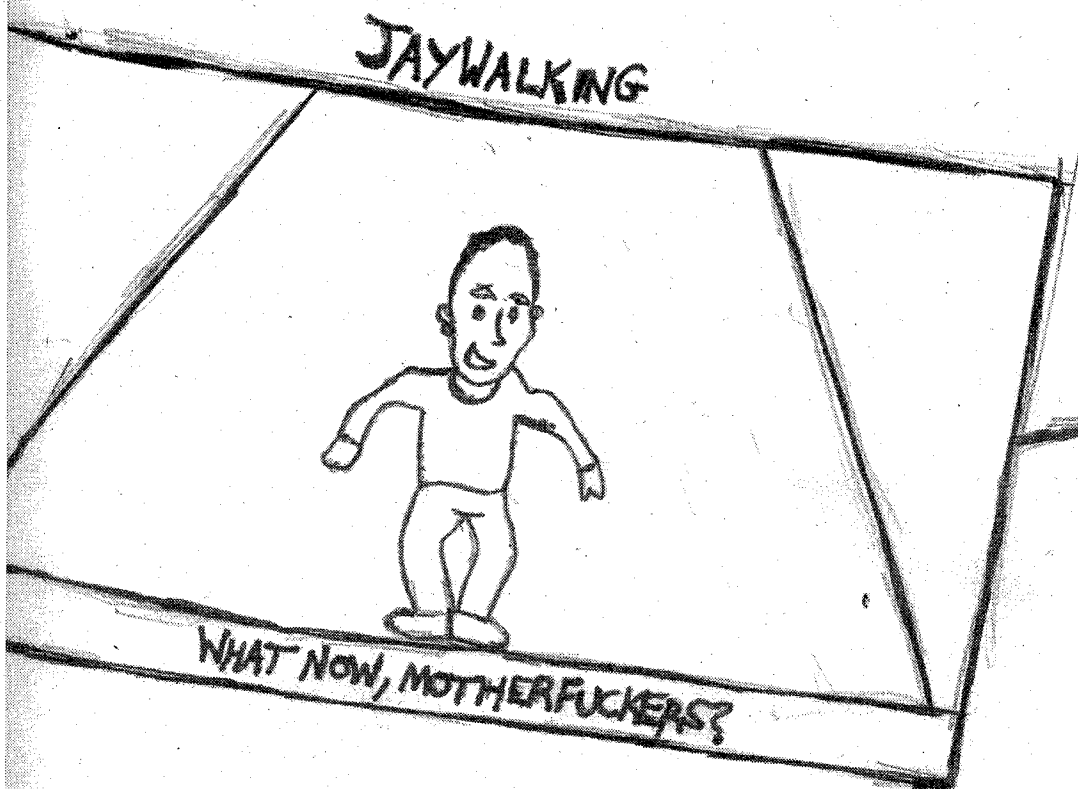
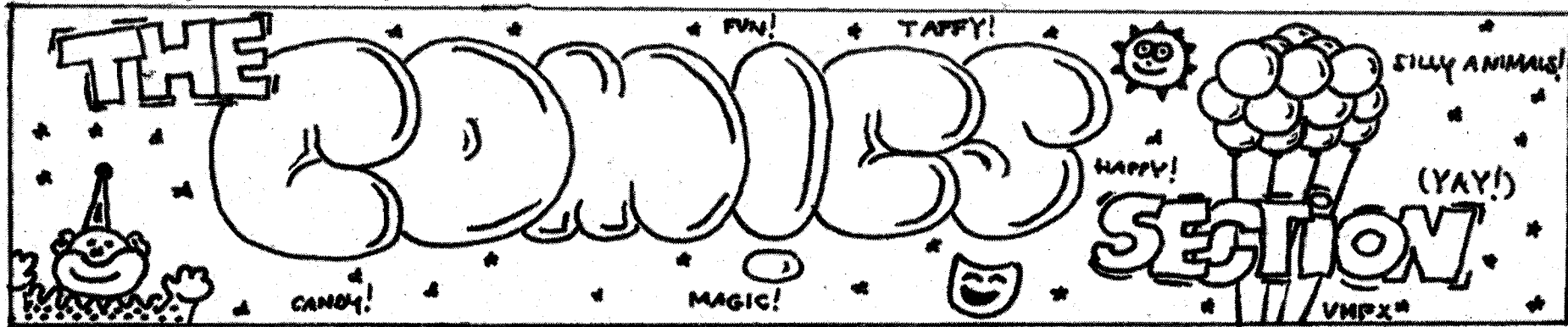
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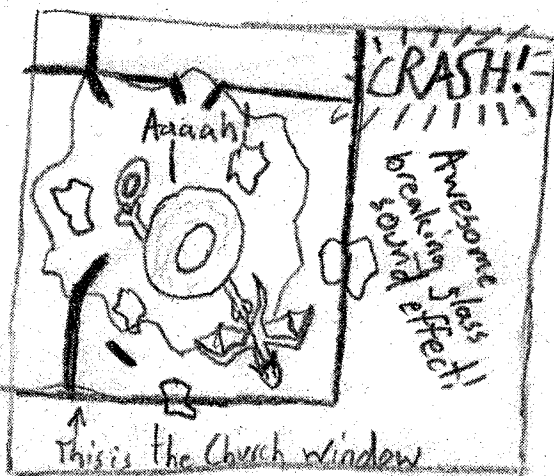
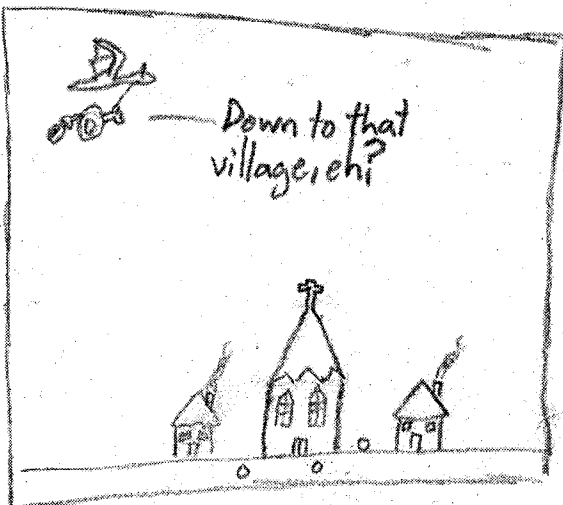
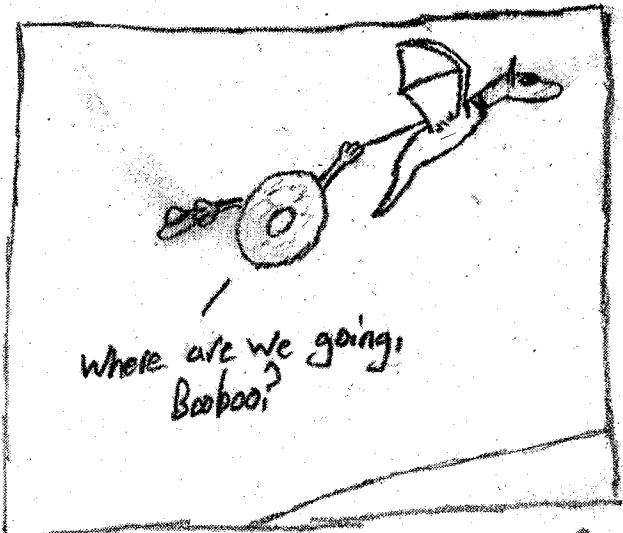


AIN'T YOU GOT BALLS, TENNY? I GOT BALLS. WE ALL GOT BALLS. A WHOLE LOTTA BALLS IN OVER ROOM. YOU GOT BALLS. MADNINO AINT GOT BALLS. IF WE WHACK AIN'T AINT THAT LIKE WHACKIN AT NO BALLS? AINT THAT LIKE A BAD GAME OF CROQUET?

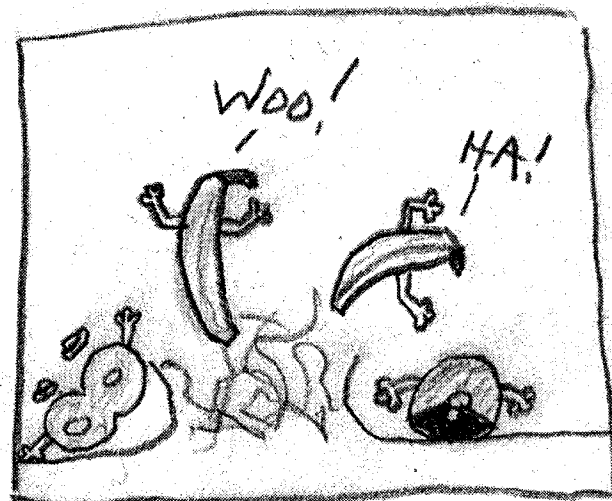
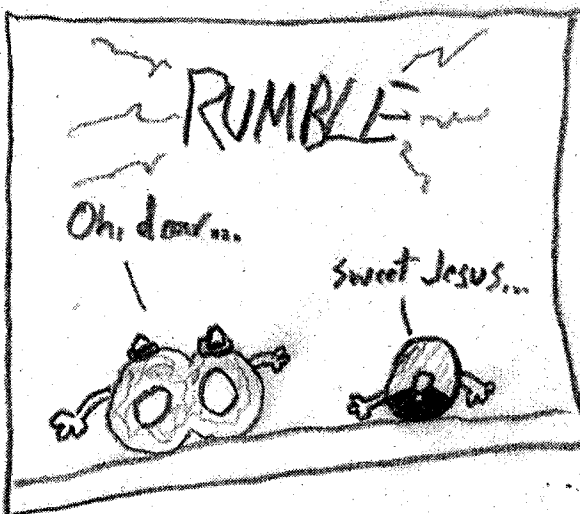
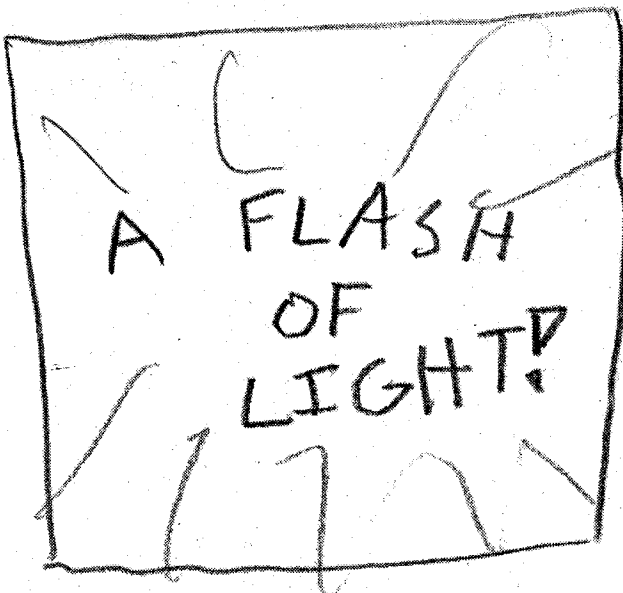
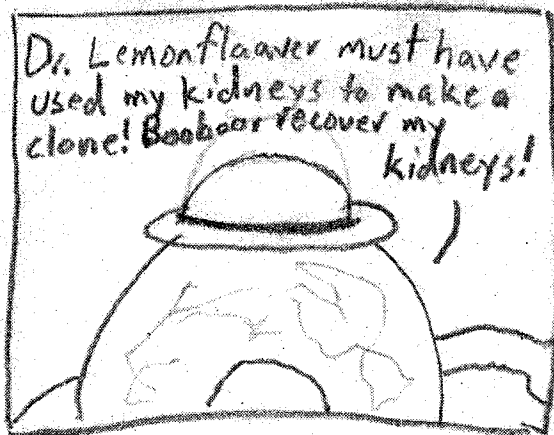
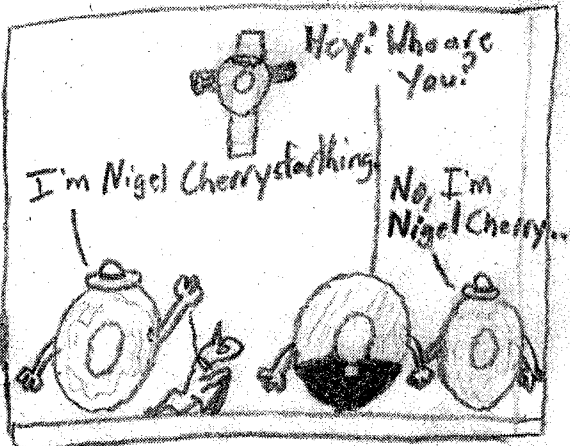


COME ONE, COME ALL (COME WITH YOUR MOM!), IT'S... IT'S... IT'S...

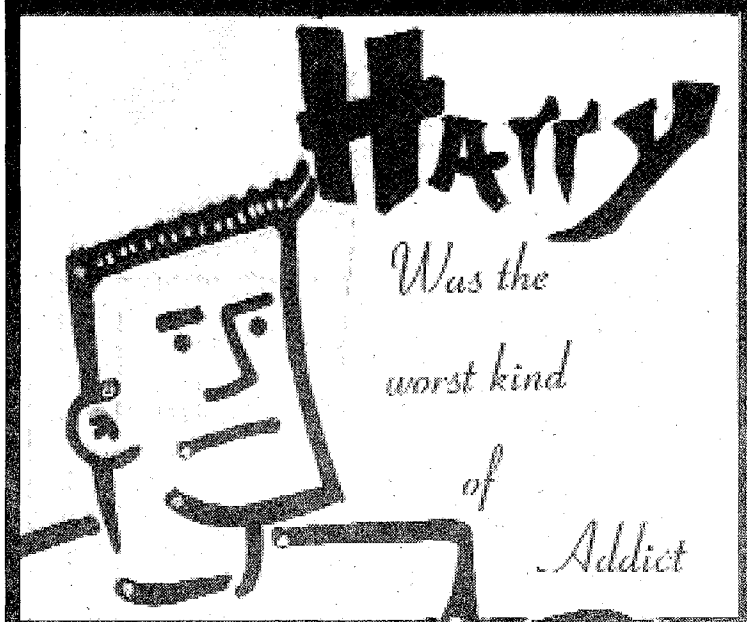
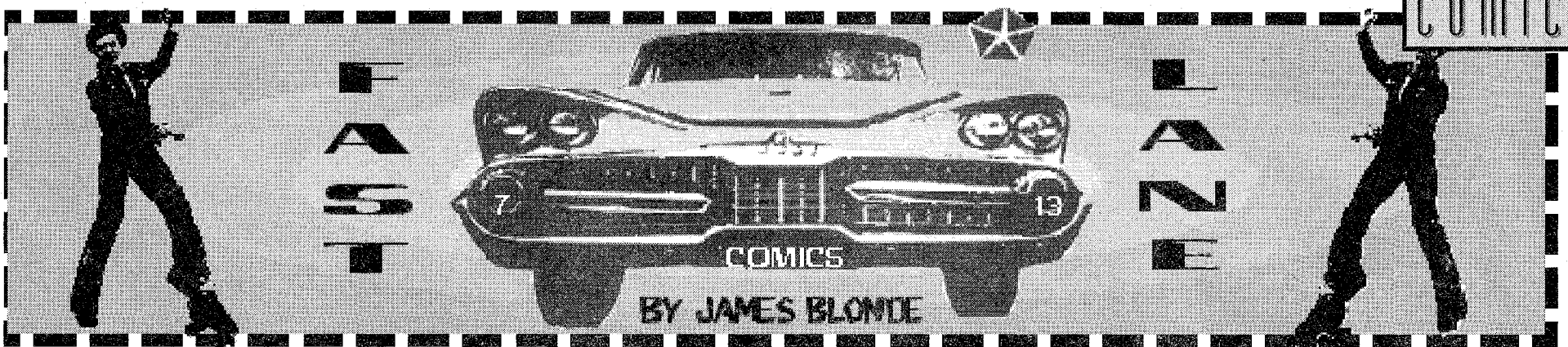




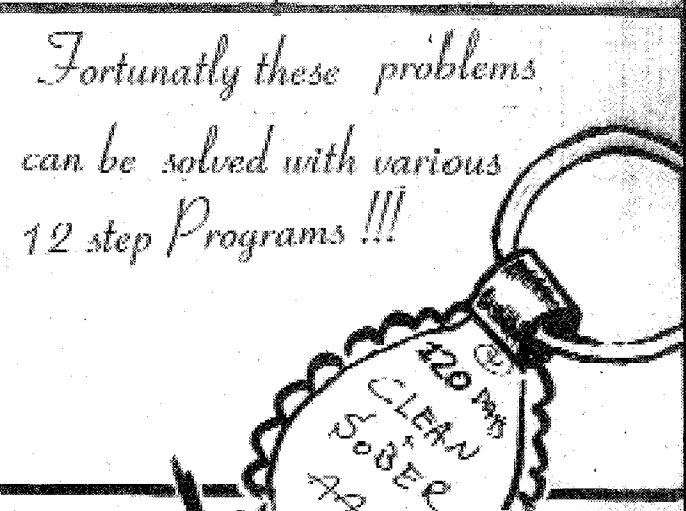
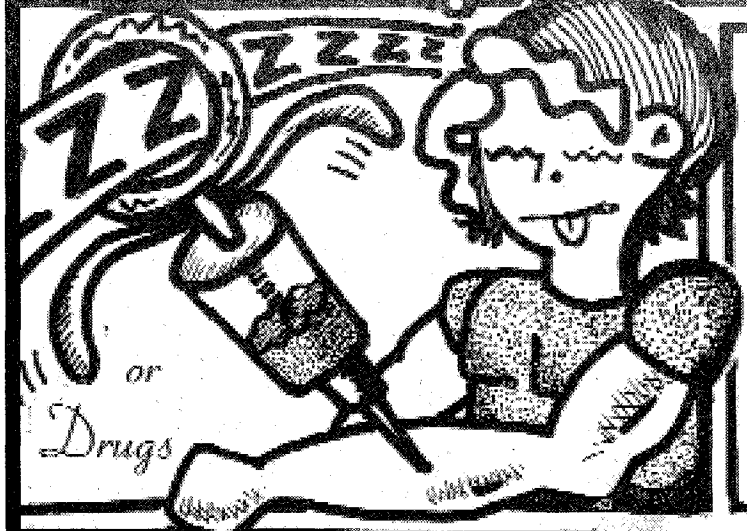
The Secret Origin of  
Cherry Cherry Froot  
Loops - Part 3  
I'm bored with this story.  
Expect dancing bananas.  
By Alex Walsh







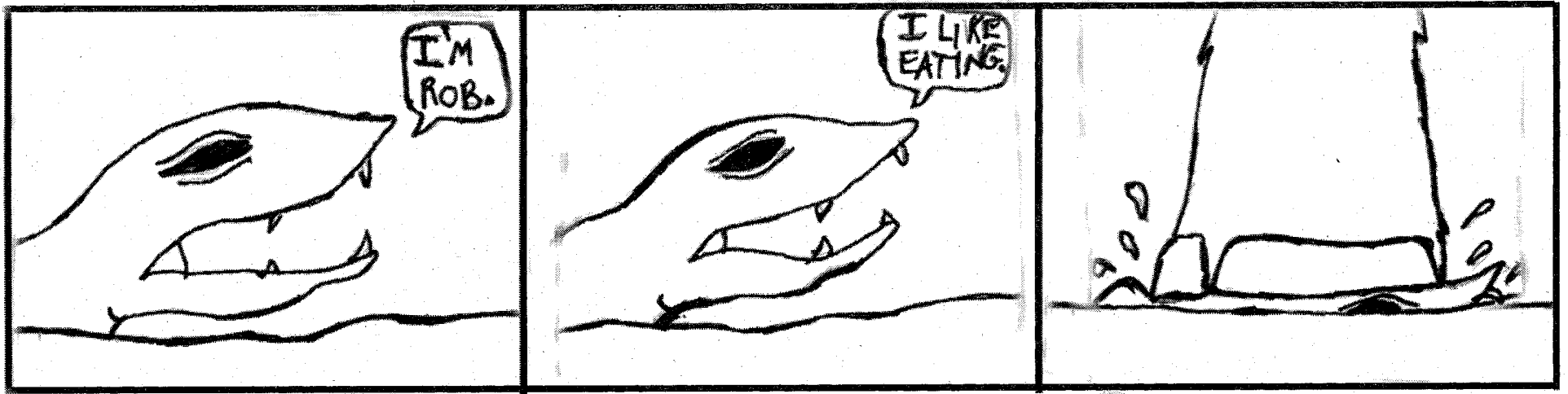
© James Blonde 2003



But Harry's tastes were stronger than most. He was addicted to the one thing...

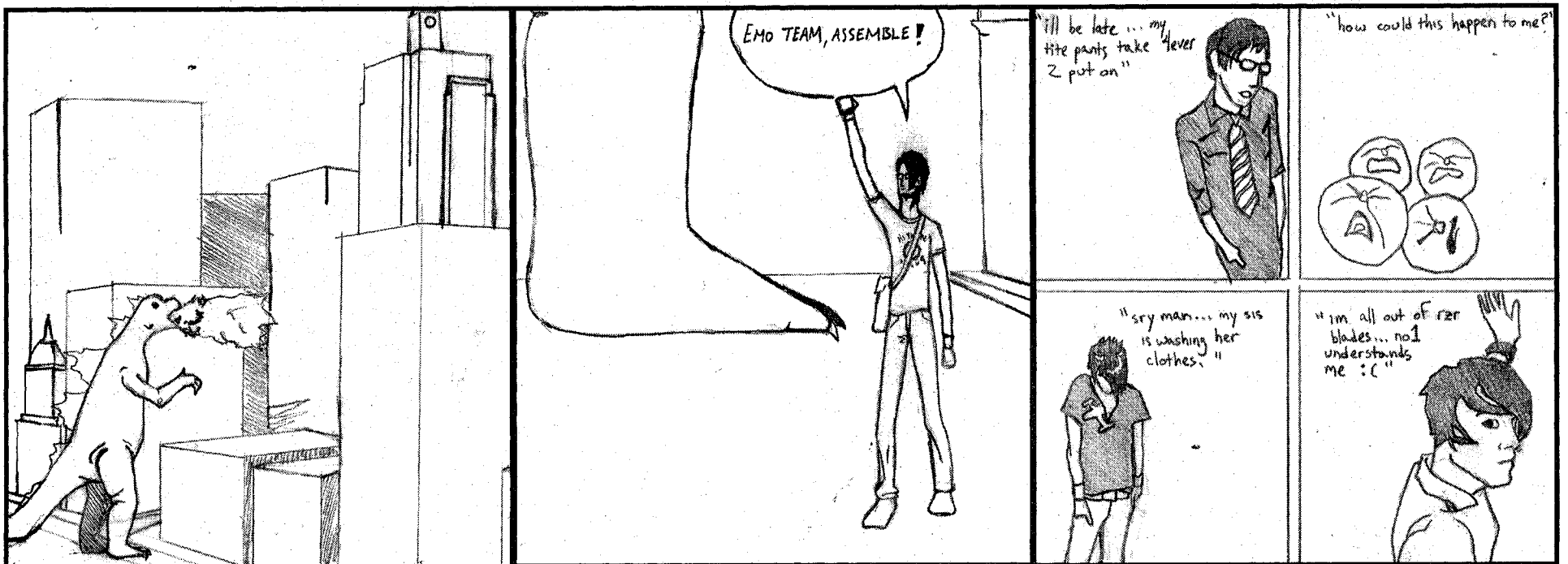




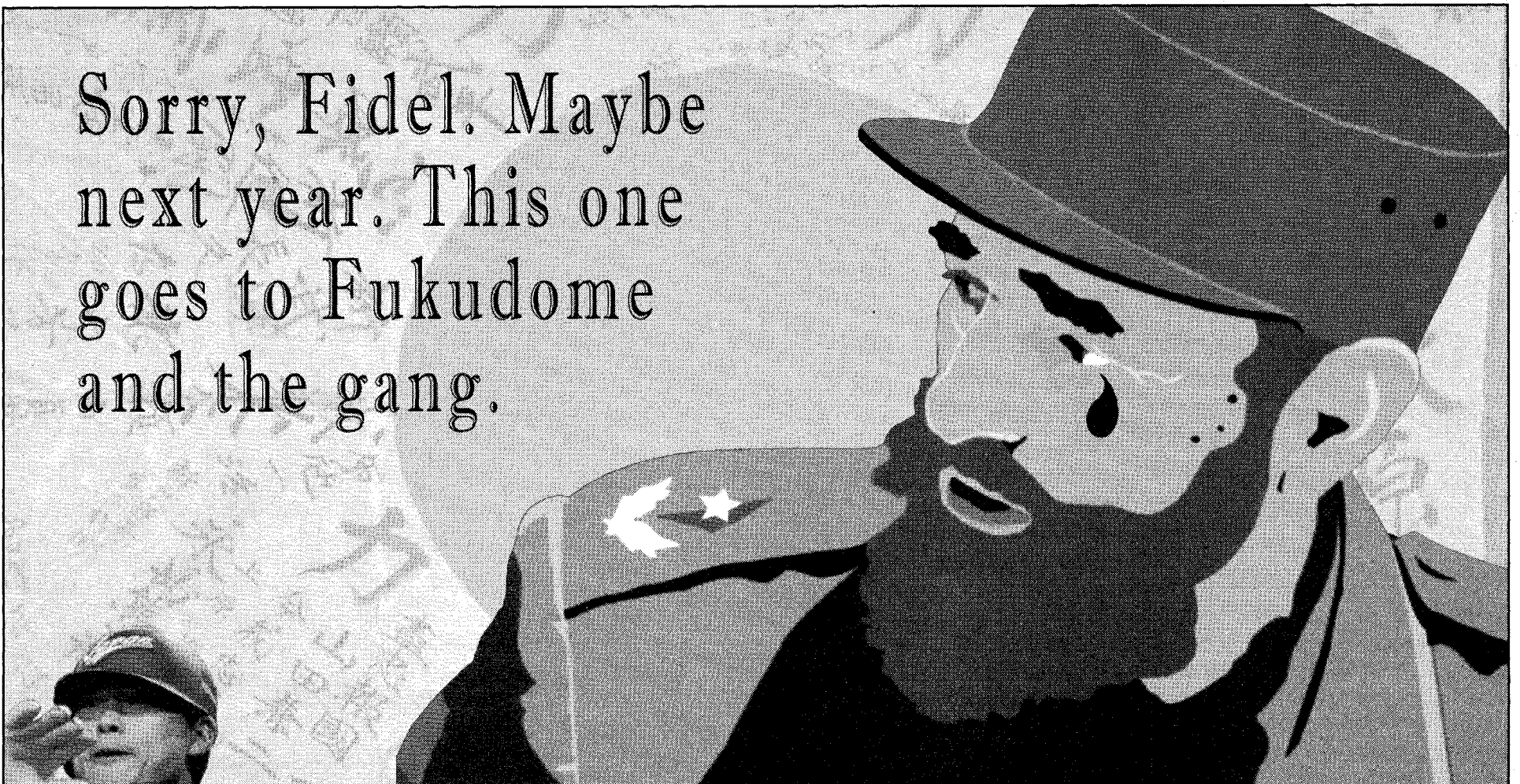


## Emo Team

by James Messina



Sorry, Fidel. Maybe next year. This one goes to Fukudome and the gang.







**CONCENTRATE ON THE FOUR DOTS IN THE MIDDLE OF  
THE PICTURE FOR ABOUT 30 SECONDS.**

**THEN CLOSE YOUR EYES AND PRAY.**

**KEEP THEM CLOSED... YOU WILL SEE A CIRCLE OF  
LIGHT, CONTINUE LOOKING AT THE CIRCLE OF LIGHT...**

**WHAT DO YOU SEE?**



March 7, 2006  
by Yve Koon

Picture Perfect

That's what you've become on the outside  
To everyone else  
But yourself  
So put your costume on  
Act the part  
Do a little dance for the world to see  
But when you're alone  
It haunts you  
Not knowing who you are  
Shoulders back  
Sit up straight  
Smile that fake smile for everyone to see  
How many have actually seen you cry?  
Who has watched you fall to your knees in defeat?  
Did they catch you?  
Or watch in awe and shock?  
If they opened you up  
They'd find  
No healthy red beating heart  
Nor anything else alive and functioning  
Nothing but the ugly shades of a grey corpse  
So go ahead  
And take a picture  
It'll last longer  
Of whom you want others to see  
While the real you screams out  
For help  
One last time

Wings  
By Chris Williams

I wish that I had a pair of wings.  
Not to fly,  
But, in which to hide  
My outer world  
From my inner worlds.  
In short,  
They would protect me.  
  
The forces do converge  
And bring me painfully to my knees,  
As I'm begging for an answer  
In a world  
So unlike me.

To them, I'm just a tool.  
Multi-functional. An object of many parts.  
None of which is heart or soul.  
Because of me, the games I play have grown  
Convincing,  
Tedious,  
And...old?

So, I wander, in a world  
Unanswered.  
To most, in a state of  
Non-existence.  
I wonder, "If the point of existence is being,  
Then when can I just be?"

Why must I have the wings...  
The worlds?  
Why must I serve a use to everybody?  
Why can't this body ever  
Have all that it should ever need?

In a non-ideal world, ideal dreams can never  
succeed  
Or be achieved...  
So, I'm forced into my worlds,  
Disconnected.  
As an actor in a stage, I'm performing to an audience  
Part of which is me...

March 16, 2006  
by Yve Koon

My heart drops into my stomach  
But it doesn't splash wonderful sensations all over my body  
The way it does  
When you kiss me  
When you touch me  
When you hold me  
No  
It just sank  
Deeper and deeper  
And nothing  
No one  
Is around to save it  
I have no one else to blame  
But myself  
Because I knew this would happen  
I knew your answer  
Before you opened your mouth  
But I let you speak anyway  
Praying to every god  
Hoping with all my might  
Wishing beyond wishes  
That I was wrong  
But I wasn't  
And now the pain just won't go away  
But you'll never know this  
Because I won't hurt you  
So you'll never see me cry.



## OP-ED: FOB versus ABA - Stereotypes From Both Perspectives

**Stereotype Part I:  
A Vindication of  
the Rights of  
FOBs**  
By Jin Woo Cho



We human beings are the victims of our own prejudice. I have seen people locking themselves inside a box based on their first impression of someone or something. Upon first seeing how someone or something is, they judge that that is how it always is and refuse to "think outside the box."

I think this is especially true in a society where people interact frequently, like Stony Brook campus. Once there is a rumor about something, people gossip and spread the info so quickly. People accept these "facts" without any consciousness that they can affect someone negatively. Moreover, people tend to elaborate what really is.

There are many topics that are subject to people's prejudice, like parents nagging about how dirty your dorm room is, boring professors who always are against your favor when it comes to grading, and inefficient bureaucracy that screws you over with tuition bills and all that. However, I find that "FOB"s, which is an acronym for Fresh Off the Boat, interesting subjects, considering the environment of the campus. About 5% of the entire student population consists of international students, and many of them are from Asia (mostly China, India, and Korea), and over a quarter of the student body is of Asian origin as well.

Yet, most of the comments and complaints about FOBs are from Asian American students (ABAs). I am assuming that they have a lot to say about how different their lifestyle is despite the common ethnicity and culture/tradition. However, I find it almost ironic that such prejudice exists among our community which is so ethnically diverse, especially from the people of same (or similar) origin.

People around me have a lot to say about FOBs. And these are some of the common characteristics of typical FOBs that they have mentioned. (I limited FOBs only to Asians because that is the term which it usually and mostly refers to Asian international students, exchange students, and immigrant students):

1. "Fobby Look": long, dyed hair (usually yellow or brown), fancy brand-name clothes such as Hugo Boss, Marc Jacobs, Salvatore Ferragamo, you name it, all sorts of any brand-name crap and definitely a Von Dutch cap.
2. Typical FOBs tend to stick with their own in groups of three or more.
3. Typical FOBs, especially Korean, Japanese, and Chinese students, not only stay in their own groups but speak in their own native language most of the time.
4. They have a lot of pride (almost excessive) in themselves and their country.
5. They smell like kimchi or curry.

6. They are into Asian music and dramas that are virtually unknown to both ABAs and other non-FOBs.

7. FOBs are notorious for their excessive drinking and smoking habits and extremely high tolerance.

8. They do not participate in any social events other than the ones they have: super drinking parties with boxes of soju or something else with only their own people.

The existing tension between American-born Asians (ABAs) and FOBs can be attributed to the pride that FOBs have for their mother country and culture. It can be noticed that FOBs tend to look down on ABAs for different reasons like not being able to speak the native language well, not growing up in the motherland, etc. etc. As a result of the contempt of the FOBs, ABAs tend to look down on FOBs for not being able to speak English well, their manner of dress or behavior, etc. etc.

Both FOBs and ABAs are wrong in the way that they stereotype and treat each other. And this is coming from a FOB view (Jin Woo Cho) and an ABA view (Mai Luong). Since my article deals specifically with the stereotypes of FOBs, all I have to say is that in the end, there are lots of FOBs who don't do the things that their group is characterized by and who are stigmatized unfairly because of the stereotype. For example, the Asian student who loves to write but is not good at math is the opposite of the stereotype that all Asian students are excellent in math and hopeless in literature.

But there are also FOBs who give non-FOBs a bad impression that stigmatizes all FOBs. An example of that can be found in the following article written by my co-writer Mai Luong.

**Stereotype Part II: Why I Got Angry the Other Day...**  
By Mai Luong



This is going to be my commentary on Jin Woo Cho's article on FOBs based on my own experience. These are my own personal views, not necessarily those of all the other Asian American E-Zine staff.

"Typical FOBs, especially Korean, Japanese, and Chinese students, only stay in their own groups but speak in their own native language most of the time." - This is number three on Jin's list of FOB characteristics. My take on this point:

This is only natural and very understandable from the point of view that people speak the language they spoke for most of their lives and I advocate this when it is done in the appropriate context. However using one's native language instead of English to host public events funded by money from the Student Activity Fee which is money contributed by the WHOLE student body - black, white, Asian, etc. is

WRONG. Even though the majority of the people present at the event may understand the language, if it is a public event, there is always the chance that there will be others there who may not understand the language.

I am not saying that the native language must not be spoken at all during the event because if it is done in the appropriate context (for example a native song, poem, or artistic performance originally meant to be conveyed in that language), then it is totally acceptable and I am in favor of it all the way. Unfortunately, much to the dismay of the "other," non-speaking "whatever-language-it-was-hosted-in" students, who actually spent hard-earned cash to support the clubs by coming to the shows, some shows are for the most part hosted in a language other than English. (English is the language everyone who is currently studying at Stony Brook should know to a functioning extent).

Students like myself have to go through a very awkward and difficult situation in which for much of a show, we do not understand one damn word spoken by the hosts in between segments because English was not the main language used to introduce acts. Trust me, it is not enjoyable to be always missing the damn punch line and wondering what the hell everyone else is laughing about or to sit through three hours of non-comprehension.

Furthermore, all clubs at Stony Brook have to follow certain rules including non-discrimination rules like "Stony Brook University is an equal opportunity / affirmative action educator and employer. All registered student groups must open membership to any student regardless of his/her race, creed, sex, color, age, sexual preference, national origin or physical handicap." (<http://studentaffairs.stonybrook.edu/sac/clubs/how>).

Now I am not saying anything, but think through this logically with me. According to University guidelines for clubs, clubs are supposed to be open to the public, to all manner of races and faces. With this being stated, one assumption that we have to make is that every student who studies on campus has to have a functional understanding of English or is in the process of learning, otherwise, he/she would not be able to study here. Therefore English is the language that everyone, to different extents, understands. It is not reasonable to say that everyone understands French or Spanish or Mandarin because in reality, not everyone on campus understands it.

Thus, for public events it is reasonably arguable that the host and/or hostess must address the audience in English when introducing an act or making a commentary or something of that nature. It is also rationally arguable that the club that is producing the event, if the host and/or hostess is not speaking English for the majority of the time, must have an English translation of what is being said as an introduction to each segment, or in the program if one will be

given out to the audience.

When it comes to things that naturally must be spoken in a native language, for example, KSA or DDKY wants to do their own rendition of a Korean drama, that in itself is an art form and can be logically understood to be performed in Korean because the natural language of Korean drama is Korean; the same goes for all art forms. However, it is not reasonable, if not downright rude, to omit an explanation of what is going on in the Korean drama to non-Korean speakers either through the host/hostess speaking directly to the audience between scenes or in the program.

But it doesn't stop at the events that the clubs present. Some certain clubs, which shall not be named, only advertise their events and club meetings in their own language and not in English. This means that I have walked around campus and seen posters which were advertising something but I could not read it because it was not in English, not one single word. The only reason why I eventually knew what was going on with the club is because I got someone who knew the language to read it for me.

For some of the clubs, when they were asked permission to advertise the events, they replied that they did not want to advertise in English. Not to be finger pointing, but you can obviously tell that that is not the polite thing to do and that there is an obvious alienation of everyone not immediately associated with the club in question or with the language of the club in question. And I don't have to restate Stony Brook Club policy which is stated above. This is just about posters.

The last thing I will mention and this will be the end of what turned out to be a rant, is a certain event that happened not too long ago. Some people I know and trust that their experience was valid, went to a club meeting and were really intrigued. The first part of the meeting was held in English. At some point, the members were directed to speak in a language other than English. There were people I know who were obviously (not just to me but certainly to everyone in the club) not able to speak or understand.

So these other people who were so interested in the club and very much wanted to be a part of it were virtually ignored for the rest of the meeting (more than half an hour) while the club conducted its business in the native language of the original club members.

Injustice? I'll leave that up for you to decide. But definitely illegal under University regulations.

**[AA]2 @ SBU Live! on SBU-TV**  
Airing this weekend March 26, 2006:  
CASB's China Nights 2005 and 2006,  
Bengalis United '06 Cultural Show and  
a sneak peak of SASA's Sholay 2006.  
Visit [www.aa2sbu.org/live](http://www.aa2sbu.org/live) for more info.

Check out the AA E-Zine for videos and pictures!! [www.aa2sbu.org/aaezine](http://www.aa2sbu.org/aaezine)

Weekly meetings Fridays at 2 PM at our office in Student Union 071.

Wanted! Writers, photographers, and all students interested in media.



# Lost - The Best Damn Show on T.V. (Vol. 7)

By David K. Ginn, where the 'K' stands for K

Being bored with the usual format, I will scribe this column in song.

We are closing in on the second season  
We've seen murder, betrayal, and all kinds of treason

They haven't crashed in Samoa or Thailand,  
But here's a list of our friends on the island:

Jack and Kate lead the flock.

Coming in second is old John Locke.

But don't tell him what he can't do

Because scary monsters will come after you

And when you're stuck without a clue

Locke will arrive straight out of the blue.

Charlie Pace is a young washed-out rocker

And he'll defend his friend Claire if you dare try to mock her

Because she's pregnant with some loser's baby

And is Charlie her item? I don't know, maybe.

Resourceful Sayid served the Republican Guard

But life on the island has been kinda hard

His girlfriend Shannon was shot by Ana-Lucia

So he picked up his gun and said, "It's been nice, seeya!"

But Ana was part of the L.A.P.D.

And although she never listened to Charlie's CD

She was noble enough and she made a mistake

So she stopped our Sayid and then gave him a break.

Her good friend is the tough Mr. Eko.

But she knew he was rough dating back to the get-go.

Although he's a priest he once was a killer.

He listens to Drive Shaft but never Steve Miller.

Hugo Reyes is the man they call Hurley

He likes to eat fries, especially curly

When they went down the hatch Jack gave him the food

We've got one thing to say: "What's wrong you, dude?"

Sawyer's the badass who carries a gun  
He's quick in his temper but he'd never hurt Sun.

For Sun is the wife of the troubled man Jin

He tries to do good but he can't seem to win.

But when wild monsters are out on the loose

You don't see him sippin' Jin and Juice.

Born in Korea and raised to be kind,

He never lays back

With his mind on his money and his money on his mind.

Michael's a father who lost his son Walt

He feels mighty guilty although it's not his fault.

He Runs Through the Jungle like that old song by Credence

He knows construction stuff like electric impedance.

Libby's a girl who knows old Hippie magic

We don't know her background but we'll bet it was tragic.

Rose and Bernard were apart for a while

But now they're together and it makes everyone smile.

She carried his ring around her old neck

But when he came back he looked like a wreck.

She kissed him and hugged him although he's all white

But he was covered in dirt, so that's putting it light.

Danielle Rousseau is the crazy French lady

She's got her agenda and she's a little bit shady

Due to an accident, Arzt isn't there

But taken quite literally he's around everywhere

He handled some explosives and was blown right to bits

In a blast so explosive it gave Hurley the shits.

Now they're together, along with Mr. Gale

For a guy in the sun he's looking kinda pale.

Locke's all pissed off that he's a lapdog for Jack

He should stop throwing pots and start talking smack.

Though so many things on the island are weird,

We can't help but notice Mr. Friendly's fake beard.

There's a lot of mysteries we'd all like to know

But things like this are what makes up the show

Whatever will happen next week on Lost?

Since Rob stopped the preview I guess I'm just lost





# The Reformation in Central Kentucky Scintillates

By James Messina

I am about to shock you. Are you ready for this? Whatever you may have thought, the answer is no. The truth is this – women are as smart as men. I know, I know, I was as flabbergasted as you. No, I don't wish to sow confusion and anarchy amidst the campus population. And yes, I believe women are eminently more qualified to make me a sandwich than I myself am. But this doesn't change the fact. And the proof of this fact lies with a woman known as Elizebeth Friedman, a cryptographer par excellence.

Elizebeth Friedman was born Elizebeth Smith in 1892. She was the youngest of nine children born to Quaker parents, and one of only two in the family to attend college. She graduated from Hillsdale College with a degree in English literature, and showed an interest in many other languages and disciplines besides. Included within the scope of her major's studies was Shakespeare, of whom she was a great enthusiast. This love of the Bard led her to cryptography, via a circuitous route. Smith found a job at the Newberry Research Library in Chicago, under the assumption that it contained a significant Shakespearean folio. During the interview for the job, Smith made the librarian conducting the interview aware of her fascination with Shakespeare. The librarian subsequently made the call that started it all. (Heh, I rhymed.)

The librarian is credited with having called a wealthy textile merchant, Colonel George Fabyan, who owned Riverbank, a 500-acre estate and "think tank" located in Geneva, Illinois. Fabyan used his wealth to establish research into anything that piqued his interest, and this led him to contact Elizebeth Smith. A popular theory back in the day was that Francis Bacon had written the works of Shakespeare in secret. Elizabeth Gallup and her sister were already working at Riverbank to prove this theory by way of searching for secret encrypted messages in the Shakespearean opuses, and Fabyan recruited Smith to assist the Gallup sisters, and in so doing, helped begin a cryptographic Renaissance.

As I've mentioned in previous articles, the Civil War was a time when cryptography was of much practical importance to America. Thusly cryptography was developed, if not in the leaps and bounds it was during World War II, at least apace with the demands placed on it by the early American cryptanalysts. However, a period of stagnation in cryptology ensued following the conclusion of the war, and until World War I, Riverbank could be credited as one of the greatest repositories of cryptological material in the US. Even during World War I, the US government relied on Riverbank Labs for assistance on many occasions.

While working at Riverbank, Smith met a geneticist named William F. Friedman, and they were married in 1917 (from here on out I shall refer to her as Friedman). In 1921, the two left Riverbank to work for the War Department. From there, Friedman began work with the US Navy in 1923, and then the US Treasury Department's Bureau of Prohibition and of Customs. What did

they do? Those assholes were the guys responsible for enforcing the Volstead Act. But her involvement with the Department does make for some interesting anecdotes.

Bootleggers during Prohibition used codes in order to ensure the safe transport of their products. These codes began as relatively simple substitution or transposition ciphers, but became increasingly complex as Friedman's efforts bore fruit. The increasing sophistication of the codes posed little problem to Friedman, but was important in cementing the importance of cryptography. She solved over 12,000 encoded messages during the Prohibition, evidence of her skills.

Following Prohibition, Friedman continued her work against criminals. She was contracted by the Canadian government in 1937 for help with an opium dealer. Friedman worked on this problem, cracked the code, and testified in the trial of Gordon Lim. Friedman was a student of many languages, but her crack of this code is particularly impressive because it was enciphered in Chinese, a language with which she had no familiarity, and it was fairly complex, besides. Another case she worked on was that of Velvalee Dickinson, the Doll Woman I wrote about some time ago. She solved her code, and that led to her conviction.

After World War II, the Friedmans published a book in 1957, *The Shakespeare Ciphers Examined*. In it, they denounced claims that Francis Bacon's authorship of Shakespearean works can be found by means of cryptographical analysis. (This is pretty ironic considering Friedman's original role at Riverbank was to corroborate this theory.) It is considered the authoritative work on the subject. Following her husband's death in 1969, Friedman devoted much of her energies to compiling a library of his work. It was at the time considered the "most extensive private collection of cryptographic material in the world." Mrs. Friedman died October 31, 1980 in New Jersey at the age of 88.

## PUZZLE THE 10TH:

2197 2197 2197 2197 2197 2197 2197 2197  
 2197 2197 2197 2197 2197 2197 2197 2197  
 2197 2197 2197 2197 2197 2197 2197 2197

This was another simple one. It's a simple substitution cipher, using symbols to replace letters. I gave you something over 150 characters to make a frequency table with, so there should be adequate means of analysis. The only real trick was that some of the symbols were sort of embedded in others, but they're embedded in such a way that they're still quite legible. I just thought that looked neat. So to solve this code, tabulate the letter frequencies, make your educated guesses and watch out for bigrams, and you should be able to solve it no problem.

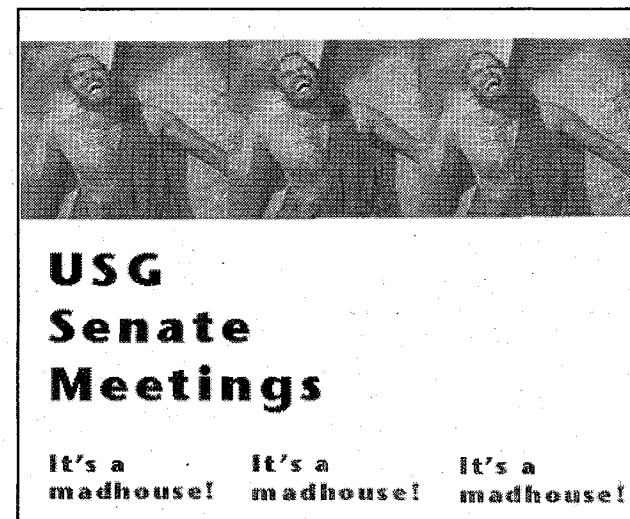
## PUZZLE THE 11TH:

This code is an improvement over last issue's. It's one I made up myself, and I'm pretty

sure I didn't even steal it from anywhere unintentionally this time. I'm figuring a professional cryptanalytical attack would yield results in no time, but in my state of hubris, I'm confident no one here at SBU has the cajones to crack it. Good luck.

DDJA4KAAFJBAJBCAIEAAZBBBB-  
 NAAOOAADNAAYAAA1LBAAYAAA2MAAAD-  
 NAA2QEAJBAJBBBJCAFJEA1DAAAJB-  
 CADDJABBEAFUAADDJAOAAA2EAAAFNEA2  
 MAAABNAADBAAEAAAFICANGAAFOAADD-  
 JA3QAAADFOABGAA1IAAADUCAOCAADD-  
 JAJCCA2QCAADNEAFOCADFFBFJBBFICA-  
 JBEAYEAAFFBC1LBEAJBAADDJAJCAAUCAA-  
 FUCA4KAAASAAABBEADDIABGAANBAAC-  
 GAADNEABGAA1LBAADFFAI1IAAJBAAD-  
 FAFOCAZBBAAEAAADDEAFOAAIYAAFFEAD-  
 NEAJBBABBBBAFCAAFFCA2MAAADNEA2EEA  
 ADFEAJBBANCCABKAAJBEAJBBAMAAA8AA  
 AA1TBBAICAAFBBAF1IAAOAAABBCA-  
 JBAADDJAJKAA2ECAAGAAA4KAAASAAA-  
 MAAAJBAA2EEAAJGAABCCAJJCAFJEAJC-  
 CA3QAAAZAAAJBCADDJAOAAAI1IAADNEA-  
 JGAABGAAOAAAFOAASAAAFEEADIAAJ-  
 GAAJBAAIEAADFFB3QAAADDJABBBADD-  
 JAOAAAFJCA3QAAA1LBEA2EAAAFUCAF-  
 FEAJ1IAA1MGAA1LBEABBBBAJKAABBBAD-  
 DAAFIAAFIAGAADDDOAOOAAADNAA-  
 JBEAOAAAFEEANGAADDJAOAAAJBBABBE-  
 ABGAAJJAABBEABBCADDDOAFFBA9MAAAU-  
 CAADDJABBBBAJKAJAAAJGAAJGAAFNAA-  
 JCCAFFAADUAAFJEABBBBDFBF2CAAJBAA-  
 JEAADDJA2MAAABBAJCCAJKAADDIAJC-  
 CASAAAFOCAF1WAADBAAFNEADDJA2MAA  
 A1MGAA2MAAADFFABBAUEAAJGAA2EEA  
 ABCAABCCA1LBEACEAA13WAAA1MGAA-  
 JBEAJBBAJJEAJBBBFOAADDJAJCCAJBAA-  
 JBAABBEADDDA2ECAAJKAA1LBEAFUCA4K  
 AAASAAABBAADAAAJBCAFFAADGAAFJ-  
 CAFJAABGAADDBA2ECAADCCACEAAD-  
 BAAFOCA20IAAAFFEABBBADDIADDJAJ-  
 CAEEAAAFNEAJCCA2EEAADFEAJBBAB-  
 CAAOAAAWAAA1LAAA3QAAADFFBFUAAVB-  
 CAJBAA2QCAADDJADDJA3QAAACAAADFIA-  
 JBEAFJBADIIAFOCA

P.S.: This message is over 1100 characters long, and there are undoubtedly transcription errors. I hope this doesn't deter you.



# COMIC UPDATE!

BY MO IBRAHIM

## My Money Dumped Me

There's a name for a place where your paycheck goes to die. Every Friday, thousands of people participate in this ritual of receiving their paychecks only to find themselves parting with it within mere hours of cashing it. The common name of this paycheck morgue is called "The Mall."

For some reason, whenever we're at the mall we have this feeling that overwhelms us and makes us think that it's ok to splurge a couple hundred bucks on things that we don't even badly need. The basic mall mentality is "I'm already here, I better start shopping." And sometimes, it's not even shopping for clothes to wear for now, it's shopping for next year. That's when we go through every store and browse for hours through their selection. It can be the dead of summer but you'll find some \$50 scarf that would look "oh so cute" around your neck in the winter and you *have* to buy it. This is on top of the \$100 worth of clothes you already plan on buying – all this before you even reach the second store.

Sometimes stores would even suck you in – they literally know how to trap us and tell us what to do. For example, that favorite coupon that reads "Save \$10 on any purchase of \$50 or more." For some reason, that coupon numbs you and forces you to buy no less than \$50 worth of clothes. I was in a store one time and I had only planned on buying a shirt for \$20, then leaving. Then I saw it: there was a promotion. If you signed up for that store's credit card, you would save 10% on the first purchase. Shit, that's 10% of my money I'd have in my pocket! So I signed up for the card, grabbed a few extra things, and before I knew it, my bill was \$75...after the 10% was deducted.

Right after leaving a store we don't say, "That's it, I'm going home," never. We simply walk through the mall, trying to figure out what lucky store will snatch our money up next. On this note, how many piercing pagodas can a single mall have? Every section of the mall has this stand right in the middle of everything that touts free ear piercing. I challenge anyone to go through a mall and

not accidentally come across a piercing pagoda, twice. Eventually you see them so much, you find yourself saying, "Let's get another piercing!"

So now we've shopped our hearts out, got equipped with new earrings, and we just had a good laugh pointing at the 10 year-old slutty-looking children flaunting themselves around the mall as if they own the place. What is up with that? You'd walk through a mall and see a nice looking girl and then say to yourself, "I'd hit that," only to immediately realize she's 14. Every mall has those staple children who look like they don't possess any sort of family and that their social lives exist only in the mall. You see little girls dressed up as Madonna and you're thinking, "Damn, where's her mother?" A minute later you sometimes answer your own question when you see the mother asking the sales clerk for a bra to accentuate her daughter's premature bust.

Anyway, at this point, hunger kicks in. The second best thing about the food courts at the mall is the selection. You always find that most malls have the same stores in their food court: there's the McDonald's or Burger King, a Nathan's hot dog stand, a fried chicken stand, Taco Bell, cookie stand, and, of course, your token Chinese/Japanese food stands. Which brings me to the number one thing about mall food courts: the free samples! Almost every Asian food stand I've seen in any mall has a tiny Asian girl who knows little English other than "Try Chicken Teriyaki." You know you're guilty of walking past her for a free sample – then walking past her again, and again, and again until you've had a pretty good amount. Sometimes you say, "I'm taking two, one for my friend." But we know – it's not for your friend, you greedy bastard.

After eating, whether you paid for the food or not, it's time to relax for a bit. This is the point when we go to every mall's free masseuse, The Sharper Image. Sharper Image is that store you love to go to, but would never buy anything from. The place is just too damn expensive. "Oh, how nice, this nail clipper can trim your nails and catches the clippings, too. \$150- never mind, we can just

leave that alone." It's one of the few places where an alarm clock can cost you well over \$100. But then again, they do have nice things like a robot vacuum and an air freshener that will cost you 5 easy payments of \$59.99. Yet everyone that's been to The Sharper Image knows that they have amazing \$3000 massage chairs on demo for anyone to use. All of us have gone to one of those chairs on display with the 50-button remote that commands a full body massage by the luxury plush leather. You can just sit there for as long as you want and no employees will complain. Yeah, the sales people know you're not going to buy it, but they're not allowed to kick you off of a chair they put out there for you to test.

After the trip to the mall it's time to go home and show off to all your friends and family what you exchanged your paycheck for. "Hey, remember when I was at work for the past two weeks? Well, this is why I did it." Then you always leave the tags on your clothes until the day you wear it. Why do we do that? We buy the clothes, try them on and know we're going to wear them one day. There's no need to leave the tags on. It only makes it more difficult to get ready for the day you plan on wearing it. If you wear new clothing, then you'll need time to remove all of the tags. Shirts have about two tags, an alarm sensor, and that sticker thing with the size of the shirt printed 5 times in a row, in case you missed it the first time. If you forget to remove it someone will see it and tell you, "Hey, I thought you said that shirt was a medium."

"It is a medium," you reply, thinking you're clever.

"Well I can see the sticker that says L L L L L all over it." And now you feel dumb.

Jeans are worse: they have about two tags in the front, some big cardboard tag on the back, an additional tag on the inside, a security tag, and a size sticker label. When you wear new jeans you have to inspect them for at least ten minutes to make sure you remove all of the original store labels. Even then you might miss a sticker or label, but don't worry, someone else will find it.





## iRate

A Macintosh Column by Joe Rios



Welcome back to iRate, the column for Mac users around the world! Today we have a review of *The Press's* latest acquisition, the 20-inch iMac G5, and some cool software that Stony Brook students can get for free!

After weeks of waiting, *The Press* received their newest computer, the iMac G5. The iMac G5 is the iMac that features the Power PC processor, not the new Intel Core Duo. It only comes in the 20-inch model, though, since Apple is phasing the Power PC models out. Ours came equipped with 1.5 gigs of ram, and 250 gigs of hard drive space.

The first thing that jumps at you when you sit down at the computer is the massiveness of the screen. It is deceptively large, with a very high resolution, which makes working on large images and editing videos very easy. The next thing you will most likely notice is the overall design of the iMac. Unlike the iMac G4, the G5 features a more "all-in-one design" with everything being right on or behind the monitor. It features a built in iSight camera with microphone. (We spent hours playing with the picture program, Photobooth!) The new iMac also comes with the newest Apple Keyboard, a Mighty Mouse, and iLife '06 installed.

After spending a few hours playing with our new iMac, I have to say that it is a very well rounded machine. It's powerful enough to do just about anything and is very appealing visually. Now

for the bad news... Apple has phased out the iMac G5, it is no longer available for purchase on their website. If you want to get your hands on one of these beautiful machines, you are going to have to try either A) an Apple store, and hope they still have them in stock, B) a retailer, but say goodbye to the student discount! Or C) get one refurbished from Apple. (I think that I would go with option C personally.)

Next for all you Mac users (and potential users) is a list of some free software available to you. First off, if you buy a Mac, it will most likely come with a 30-day trial of Microsoft Office for Mac. The first thing you should do is delete it. It's not worth the trouble. Next, go to the Seawolves Marketplace and get yourself a copy of the Mac Office Suite. It includes the entire office suite, and virtual PC for Mac (you most likely won't need that, though). The office suite is available FREE to Stony Brook students, but remember that you can only get a windows version or a Mac version, so choose carefully!

Next thing you are going to want to put on your Mac is some sort of anti-virus program. The university offers Norton Anti-Virus for Mac for free through Softweb. See the instructional computing website for further info (ic.sunysb.edu). Also, if anyone knows of a better anti-virus for Mac that is free, feel free to let me know

(iRate.SBU@gmail.com).

If you are looking for a browser, you have a few different and very much FREE options. If you like, you can use Safari, which comes with every Mac. If that's not your cup of tea, there is the Mozilla line of products that include Firefox and Camino browsers. If neither of these is for you, then you can also check out Opera. All of these browsers are free, and offer tabbed browsing...something that is just now becoming available for Internet Explorer (way to keep up Microsoft!).

Instant messaging is a great way to kill time, and if you are looking for a good program that will cover almost anything, Adium is the right program for you! Adium is of course FREE and includes chat logging as well as a slew of other abilities. Adium also is compatible with AIM, Jabber, Google Talk, MSN, Yahoo, Bonjour, Gadu-Gadu and Novell Groupwise. The only thing it is not compatible with is Skype, but they offer their own Mac client, which works just fine.

That concludes the software review for this issue of iRate. If there is a program that you feel is worth our attention, send us an email at: iRate.SBU@gmail.com. Thanks for reading!

## French Student Crosses Maginot Line of Professionalism

By A.C. Meursault

STONY BROOK UNIVERSITY, Humanities Building: Recent news surfacing from the academic mall suggests that an undergraduate is amorously infatuated with the teaching assistant of her intermediate French class. Suspicions first arose at the beginning of the semester when the student, Ms. Agatha De Carlo, was caught writing "Mrs. Agatha French TA" in her notebook encircled in hearts, as well as attending his office hours in tight-fitting shirts with plunging necklines.

*The Stony Brook Press* contacted the father of the accused, Mr. De Carlo, for comment. "I don't know what we did wrong. She just gets obsessed. Her whole personality changes with each new TA she falls for. This semester she's chain smoking and eating 'stupid cheese' sandwiches. Last semester, when she was in statistics, she refused to answer questions that anyone asked her. She would only refer to the 'probability of its occurrence.'" Ms. De Carlo's roommate declined an interview but did reveal that Miss De Carlo's closet may contain questionable items such as ceremonial candles and what appear to be dolls made of human hair.

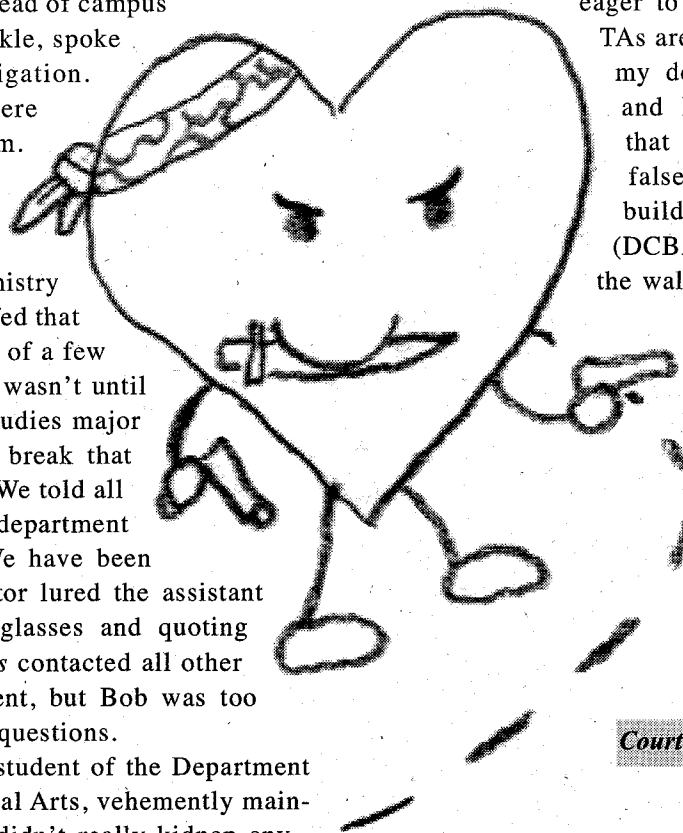
Evidence also indicates that Ms. De Carlo may be responsible for the kidnapping of a Chemistry assistant last spring. The case of the so-

called 'Instructor Abductor' was recently reopened after taking a backseat to the university's rampant chalking epidemic. The head of campus police, Chief Oscar Sprinkle, spoke candidly of the investigation.

"Well, initially we were unaware of any problem. We didn't see it as a priority when this chalking thing was so out of control. Besides, the Chemistry department is so overstaffed that they were happy to let go of a few extraneous personnel. It wasn't until a Cinema and Cultural Studies major was taken during winter break that we saw cause for alarm. We told all the other members of the department to be on their guard. We have been led to believe the abductor lured the assistant by wearing intellectual glasses and quoting *Citizen Kane*." *The Press* contacted all other CCS students for comment, but Bob was too distraught to answer any questions.

Ms. De Carlo, a student of the Department of Chemical and Biological Arts, vehemently maintains her innocence. "I didn't really kidnap any-

one. So I go to office hours...all the professors encourage you to do it. I'm just eager to learn. If any of you TAs are worried, just come to my department to visit me and I promise you'll see that these accusations are false. It's located in the building with our initials (DCBA) painted boldly on the walls. All I want to do is talk."



Courtesy of Joe Donato



FUCK YOU FSA.

GIVE ME MY  
DOLLAR BACK.

