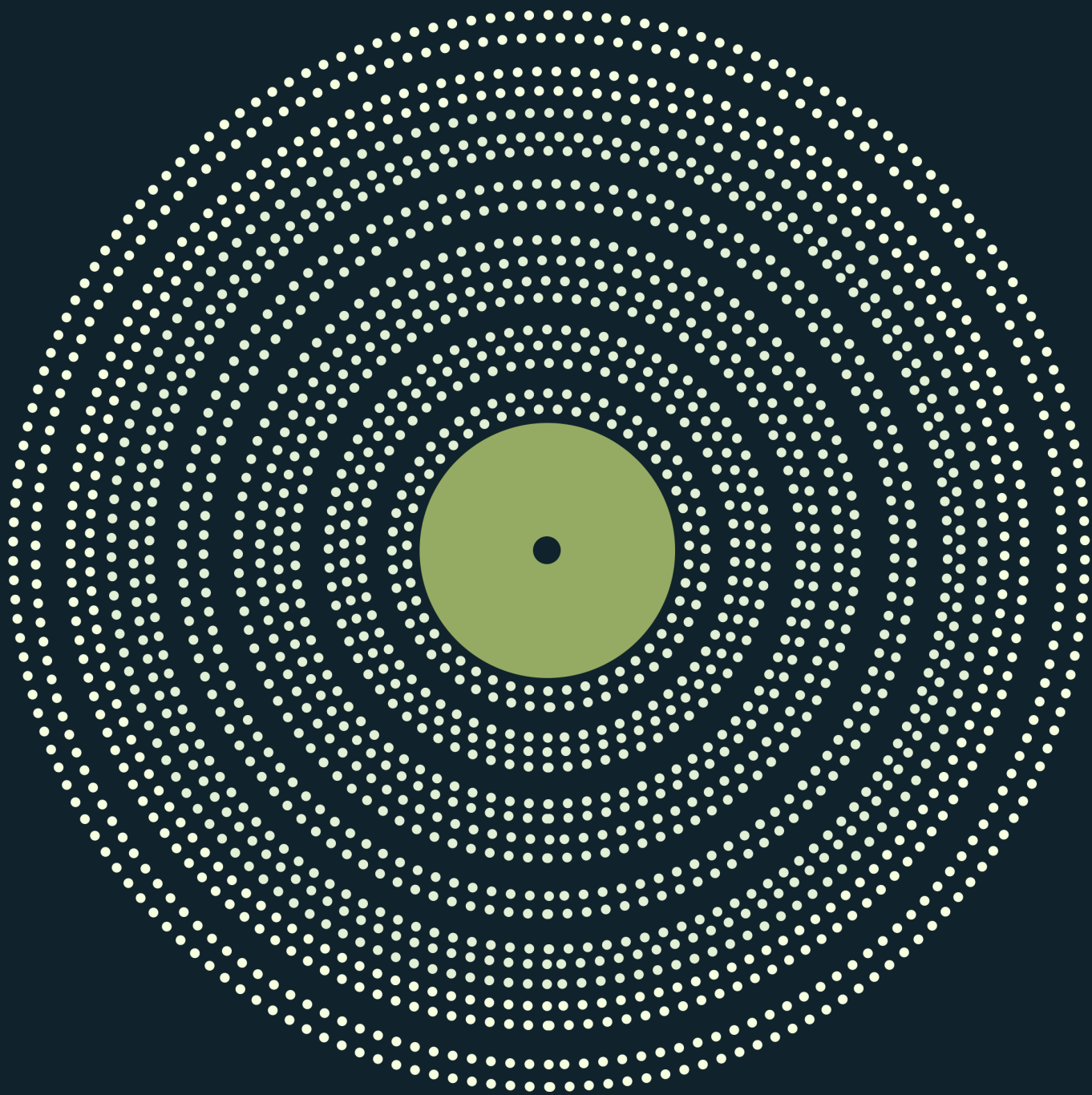


THE | STONY | PRESS BROOK |



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PRESS
ISSUE TWO

But What About our Butts

Good intentions pave the way for a cigarette-littered path.

Does Stony Brook want less smokers? Obviously, it's just healthier but banning them outright is just fucking dumb.

It's dumb because it doesn't work. Not every smoker will quit just because it's a tiny bit inconvenient. Actually it's not inconvenient for the smoker, it's inconvenient for the janitors who pick them up, the squirrels who eat them, or even the non-smokers who have to step over them. The smokers just have to dump the butt on the ground, rather than dumping it in the trays that used to be on campus.

Banning smoking may have sounded good on paper, but it falls apart in practice. Once the initial plan was put in place, a few people may have quit smoking, but for the most part, it got worse.

It got worse because the smokers just lost the one place where they could dump out their butts.

The whole initiative reeks of cynicism. Stony Brook's administration wants to be tobacco free to advertise they're tobacco-free, even if the truth isn't even close to it. It's impossible to walk past the library without kicking and stomping butts. The tobacco cessation support program offered by Counseling and Psychological Services is barely used by the student body. The 7-Eleven offers easy access to packs upon packs of smokes.

Professors continue smoking, in flagrant disregard of the rules. One specific professor sits on the fountain everyday, smokes a cigar, and tells any complainers that he "doesn't give a fuck."

The University Police is impotent. They barely have the balls to speak to any smoker, much less the authority to reprimand them. No tickets, no consequences, no change.

Either Stony Brook needs to go all in on this smoking ban, ticketing those who blatantly refuse to follow the rules, or come to a compromise with the many smokers on campus. An easy solution might just be a designated smoking zone with ash trays that are cleaned daily.

This needs to be a conversation—not a decree.

thank yous

- roads
- fleischmann
- biggie
- daruk/durak
- batman the musical

fuck yous

- scientology
- jay
- roads
- everclear
- tupac

postscript

- #exodia
- #heartofthecards
- #secrettournament
- #friendship
- #comethru

DANCING TOWARDS BETTER DAYS

JESSICA VESTUTO

PHOTOS BY JESSICA VESTUTO







There is a circle of 10 empty chairs in the center of the room. Rows of fluorescent lights glow brightly from the ceiling, waiting for something to move beneath them. A few minutes before 4 p.m., a woman and a man enter.

For the woman, the walk from the doorway to the chairs is easy: the mind says walk and a chemical reaction in the brain tells the muscles to move, a process so dependable it is thoughtless. For the man it is not so simple, as his legs are less willing to cooperate. The walk requires the arm of his spouse, a patient source of support to

help him see the journey through. He looks tired when he gets to his chair.

Two more people enter the room. The seated man sees the newcomers and, with a surge of newfound energy, immediately takes hold of the chair's arms, pushes down on them and stands. He greets them with a hug. The rest of the group all greet each other this way as they arrive. Big smiles, hugs and kisses on cheeks. They say more than a perfunctory "how are you?" They could easily be guests at a family reunion, culled from different states, seeing each other for the first time in years.

But they see each other every week.

They have attended the class designed to enhance the lives of Parkinson's patients offered at Stony Brook's Center for Dance, Movement and Somatic Learning since it began in February 2015. A supplement to regular physical therapy, the class serves as an exercise to increase the quality of the patients' lives. Every Friday, after their sincere greetings, the patients and their spouses or caretakers fill the circle of chairs. With them sits Amy Yopp Sullivan, the founding director of the program.

From a glance it's not hard to tell that



a new medication? From here she decides what path the class will take.

The therapist mimicked the child's movements, stiffening her hands and crawling on the floor.

The class usually begins with patterns of humming to stimulate the vagus nerve, the longest of the cranial nerves with motor and sensory fibers. Next, the group echoes her exaggerated laughing. It's not long before both Sullivan and the group are actually laughing. It's a tough competition, but Sullivan is smiling the widest.

When she was an undergraduate Sullivan saw a film of a dance therapist working with a child in an autistic spectrum. The therapist mimicked the child's movements, stiffening her hands and crawling on the floor. During this process, the child slowly opened up to the therapist and began to trust her.

"It was the therapist's way of saying, 'I can do this with you,'" Sullivan explained. "She found a doorway in."

Sullivan brought the sentiment shared between the therapist and child into the Parkinson's class, finding her own doorways in. Using what she calls "the eye of dancer," she knows what the patients need before they even know it themselves; when to help lift an arm, when to put on rock music or Louis Armstrong and Ella Fitzgerald's "Summertime."

Sometimes during the class, the patients cry. Often they laugh. Their movements are simple but graceful. They draw imaginary lines across the room with a swing of their

arms. They reach and twist. They pivot and turn. The movements are anchored by the middle of the circle, each person a spoke on the same wheel. It's beautiful, and they never leave the chairs.

"It was during my first solo performance," Sullivan said, describing the moment she realized that dance held therapeutic abilities. On stage, surrounded by live musicians, Sullivan lost her balance.

"I was so frustrated with myself," she said. But backstage, she was met by crying spectators who told her how beautiful her performance was, and she could see in their faces that they were moved and that she had moved them.

"That's when I realized dance is way beyond my own individual experience," she said. "Through dance I saw that sometimes people were healed."

Sometimes they cry, sometimes they laugh, and sometimes they are healed. There are changes in the patients each time, though they don't always last. Sometimes they come in with walkers; other times they don't. Because Parkinson's has no cure, all the family, caretakers and Sullivan can do is help the patients endure the challenges.

At the moment Sullivan is in pursuit of more chairs with arms, a necessity for someone with Parkinson's to participate in the class, thus allowing more people to attend. She is also eager to work with scientists to test the effects the dancing has on the patients. The class, Sullivan clarifies, is first and foremost a think-tank.

"The why and how," Sullivan said, "that's for the scientists to figure out. It's an ongoing process. It's what we share as scientists and artists, the unifying territory of discussion. For it to work, it must be a process."

Toward the end of the session, Sullivan holds out her hands and describes an invisible object. It's light and big, she tells the class. They take turns tossing the object to each other. They exaggerate their movements, pretending as though the space between their hands is light and big. They laugh when a quiet but mischievous man deviates from the plan, pretending the item is not light and big, but instead small and heavy. In that moment, there's something being transmitted between those 10 beings, something only they can understand, something profoundly beautiful.

You can see it.

Sullivan is a dancer. Her shoulders, back and chin parallel to the ground, she seems aware of the space she inhabits. Among many pairs of white athletic sneakers, she sits in the circle barefoot. Though Sullivan is the instructor, the group gives her the same warmth they give each other. She asks them about their physical therapy and families; they ask her about her job and dogs.

There's a genuine fondness between them, but the conversation before class starts also serves another purpose for Sullivan: it helps her determine how they are that week. Are they full of energy? Are they frustrated from the heat? Agitated from

THE CENTER OF SOUND

SHARI CUMMINGS

PHOTOS BY DEMI GUO

"It is simply unfathomable to me how the University could overlook the preservation of this invaluable treasure that would be highly sought after almost anywhere else. This is pure history and the kind that never becomes unusable. WUSB had a vinyl marathon several months ago that received international attention. The recent display in the Fine Arts Center made use of historic album covers that were a part of the WUSB library. Not only must space be allocated for this collection, but it should be the centerpiece of what has been accomplished here over the decades. With all of the space and new buildings available at Stony Brook, how is this even an issue?"

-- Eric Corley, AKA Emmanuel Goldstein

WUSB volunteer, writer, renowned hacker, SBU Alumnus

Host of WUSB program "Off The Wall"





FREDDY
ALL IN THE NIGHT
PART 1

wallmen

CornerShop

Signature

FILTER

YU MC

Handwritten mark

KEE

THE

During my first semester, the only evidence I had of WUSB's existence was the enigmatic, perpetually closed door to the vinyl library in room 229 of the Union. I spent my weekends wandering around campus in search of the best spots and I felt that room 229 was the only place I hadn't explored. As my luck would have it, it was always locked. Its mystique was its charm. I would hang out in the hallway outside of the door waiting for a key-bearing angel to descend from the heavens and unlock it, revealing the musical treasures behind the black painted glass that donned the lie "Open Tues & Thurs, 1-3PM".

My second semester I finally had a friend: Emily, our current Program Director & club president, to show around the campus and to share my obsession with. "It's never fucking open!" I said as we approached the second floor of the Union. I figured we would try anyway, and if I were right, we could just wallow in disappointment together. But I was wrong! The door was finally open, and the light of the room was like a halo in the dark, dingy hallway.

The inside was better than I could have imagined. The walls were lined with vinyl. I thought, "There has to be a million records in here." (Close enough.) There are at least 40,000 records stuffed in the mini-library. My heart raced as I sauntered over to the beginning of the alphabetized library, wondering if I, or anyone, would ever listen to this much music in a lifetime.

At that time, WUSB had a small on-campus population of about 10 student volunteers and over 100 community, alumni and faculty DJs. In the months that followed that lucky day, Emily and I became regulars at the vinyl library and got pretty tight

with the other WUSB students. We had heart to hearts, parties, study sessions and discoveries in that room. It was the center of campus culture, in my eyes, the pinnacle of my Stony Brook experience.

While the vinyl library was a social oasis, let's not forget that it was (and still is) also a vinyl library. There's so much history in this room! The radio station has been around for 39 years (we turn 40 in the end of June) and has accumulated a giant mass of records over that time. We have our donors and music promo partners to thank for this. Come see for yourself; you can find nearly any classic record in our library or, if you have a taste for the obscure, you're bound to discover something that you've never heard before and possibly never would have heard.

As my luck would have it, it was always locked. Its mystique was its charm.

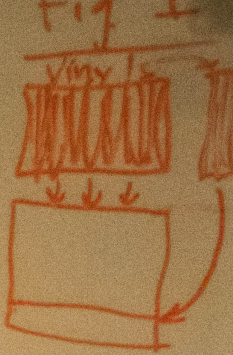
With the confirmation of the long-rumored Union shutdown and a studio rebuild scheduled for the upcoming months, we are curious about the future of our record

collection. WUSB is expected to adapt to an entirely different space once we move out of the Union, which means the fate of the vinyl library is a question for everyone, even for us. Where will our records go? We have been regularly in discussion with administration about the importance of our station move, especially with our 40th birthday coming up. Not much has changed around the station over the past 40 years, which makes the ramifications of our move, a different set up with less media storage and a technological upgrade, especially interesting.

A large amount of attention has recently been drawn to our massive media library. We collaborated with the Paul W. Zuccaire Gallery at Staller Center this summer for the exhibit On The Record: Album Cover Art. With a couple hundred of our records on display in the gallery, it was almost like a beautified version of our library that was open to the public. People are starting to recognize how much history WUSB is hoarding with this collection... well, at least we hope so.

While our actual move-in date for the new space is not yet scheduled and the size of our media storage space is not confirmed, we have already begun to pack away our records. It is a sad, unnerving process, but for me it feels like things are coming full circle. I spent the past two years organizing and cataloging the library between using it as the perfect hideaway. Before my WUSB generation, people had been doing the same for decades. It's like we've always been putting the room together since the radio station came into existence and now we are finally taking it apart. The next step is into the unknown.

How to pack VINYL



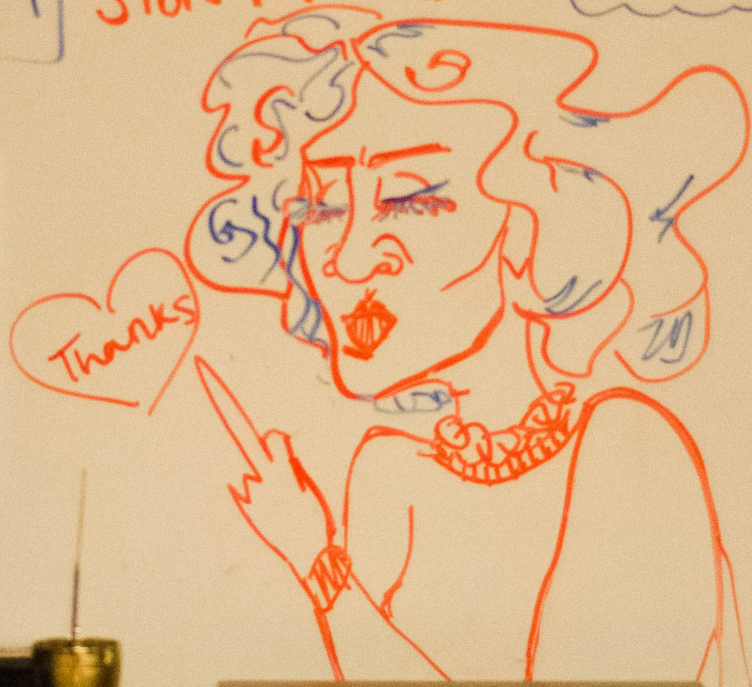
STEP 1: pack in alphabetical order

STEP 2: UPDATE: pack on the sides, but only so that it's clearly a continuation of the straight-packed (see Fig. 1)

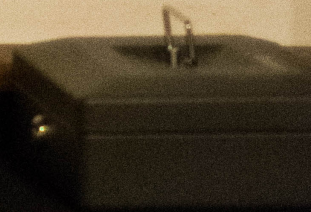
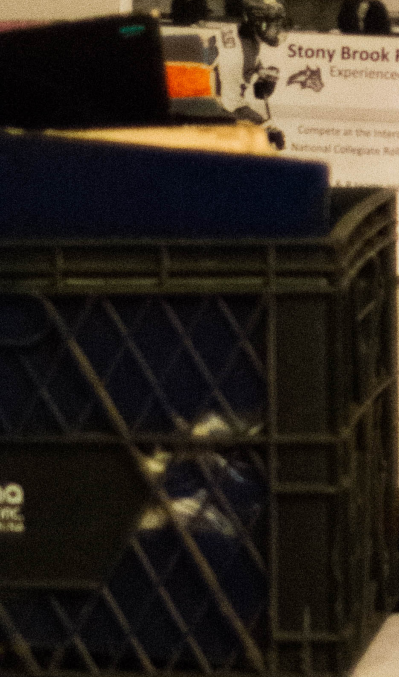
STEP 3: Label the box

first band/artist → last band/artist
↳ last name ←

STEP 4: Store boxes in the last aisle.



Stony Brook Roller Hockey
Experienced Players Wanted
*Goalies Needed
Compete at the Intercollegiate Level in the
National Collegiate Roller Hockey Association.
...being formed
... Please Email
@hotmail.com



Hispanic Heritage Month

SAMANTHA MERCADO

FASHION

A quick look at NYC street style shows the Latino influence in fashion. For example, the chonga style is beginning to make a comeback into mainstream fashion. The look is characterized by dark makeup, lined, but not always filled, lips and a bandana.

While it's a cute and edgy look (and a great excuse to finally rock that bandana you have), it's important to understand the context around the style. Chongas and chonga style were double edged swords from their inception.

On one hand, the style empowered the largely working class Latinas who embraced it. On the other hand, the term and connotation associated with chonga was often negative, reflecting the hypersexualization of Latinas and aggressive behavior.

This would not be the first time that Latina influence and features were demeaned in their inception and later embraced in the mainstream. A popular beauty practice today is facial contouring and bronzing and lip lining and plumping. Many women today are striving to create features typically associated with Latinas and black women.

It is wonderful that these beautiful features are getting the recognition they deserve, but it is equally as important to remember the strife that was dealt with before these features were made popular. No more than 15 years ago beauty standards were completely different and Latina women were left out of the mainstream. In fact, years ago, 'typical' curvy Latina bodies were demeaned and oversexualized, perpetuating stereotypes about Latina women being 'loose' or 'sluts'. Today those stereotypes have not completely vanished, but instead the mainstream has picked up a desire for 'Latina curves' and romanticized them, celebrities paying plastic surgeons hundreds of thousands of dollars to recreate this body. This isn't meant to be a history lesson or a way of guilt tripping you out of overlining your lips, but rather a caution sign. Embrace and enjoy your lip liners and bandanas, but bear in mind the history behind it and the fact that they hold roots in Latino culture.

With the coming of fall, back to school and Halloween on our heels, it's easy to overlook Latino Heritage Month, which starts in the middle of September and ends in the middle of October. How could one possibly celebrate when more important things are at stake like pumpkin spice lattes and apple picking? If you're thinking, "Well I went to a Taco Tequila Tuesday last week--does that count?" No it does not, but we appreciate the effort.

Truthfully, there's no need to crack open a fresh Google search to find Latino influence around us, it is more prevalent today than ever before. From food to music to style, Latino and Caribbean influence is dominating mainstream pop culture.

Given that Latinos make up roughly 17 percent of the U.S. population, according to Pew Research, it makes sense that their cultural influence would bleed far into the mainstream. But Latino Heritage Month is about more than just enjoying the amenities of a culture, it's also about understanding them or at the very least acknowledging their presence.





MUSIC

Mainstream music is just another example of Latino and Caribbean influence saturating pop culture. Anyone who's listened to Drake or Rihanna's latest albums (who hasn't, they're on the radio 24/7) has been hit by this influence. At the base of the majority of the songs is an Afro-Caribbean beat which is popular in Latino and Caribbean music.

While much of the influences in Drake and Rihanna's music come from dance hall and Caribbean music, they also take from typical Latino genres like salsa. Something as simple as a clave, the fundamental rhythm that makes up salsa music, can be found at the baseline of most mainstream songs today. With the rising Latino influence in mainstream music also comes the resurgence of uniquely Latino genres like reggaeton.

Artists like J Balvin are thriving on the mainstream's 'Latino craze' and pulling reggaeton out of the 2000's and back into today. If you're having trouble spotting the Latino influence in the music industry, just open up Spotify's home page and see any of the Latino themed playlists.

TELEVISION

In terms of Latinos in mainstream TV, there is not a whole lot of representation, but TV shows like 'Modern Family' are cashing in on the Latino trend. While it's great to have this increased representation, it needs to be done in the right way. The way that 'Modern Family' portrays Latina women through Sofia Vergara's character is not the way that all Latina women are. Her character perpetuates a stereotype of the loud, hypersexualized, hot-headed Latina. That is not to say that there are no Latina women who share those characteristics, but certainly not all Latinas share them, either. While her character is funny and comical, it is important for the audience to realize that she is a stereotype and that reality holds so many different variations of Latinos.

While we don't need a month to recognize and see the Latino influences around us, Latino Heritage Month can be an outlet through which we explore the culture we see everyday. Don't be afraid to delve out of the mainstream and find something worth exploring. Swap out your typical song Suavemente at your next Taco Tequila Tuesday for some Joe Arroyo.



University *café*

MICHELLE S. KARIM

PHOTOS BY MICHELLE S. KARIM AND DEMI GUO





The dark room bathed in pools of blue, green and red lights adds an ambience that can be instantly related to an indie music venue; posters of past performances line one side of the mirrored walls, with an unclaimed section reflecting a marble topped bar; the random selection of couches and small square tables are placed haphazardly, facing a dimly lit black stage.

Over 10 years of live music, beer and dancing is coming to an end this year as the University Cafe is set to shut down, along with the entire Stony Brook Union.

"I love being in the Union in general and this space has a lot of memories," Shari Cummings, secretary and public relations directors for WUSB said. Cummings also works as an audio engineer for the Graduate Student Organization (GSO), which runs the UCafe. One of Cummings' favorite events is Jazz Night, where students and quirky professors come to hang out and listen to some great live music. "The UCafe was the center of campus life a couple of years ago. It is sad to see it go because it will never be the same again."

The UCafe was the center of campus life a couple of years ago. It is sad to see it go because it will never be the same again.

The UCafe is being moved to the second floor of the Student Activities Center (SAC), which is a total eclipse of the personality that it is supposed to take on: dark, grungy and cramped, the perfect combination of rock 'n' roll.

"I think it sucks," Max Coker, music director for WUSB who interned for the GSO last year, said about the move. "The lighting, the atmosphere, even the acoustics are going to be different."

The SAC space will not function as a proper venue for a band to perform simply because it lacks the basic architecture that is necessary for hosting music shows.



"It's more like 'performances' rather than concerts," Coker said. In addition to the new space being much smaller, the GSO does not have permission to set up a permanent stage and can only serve out of a roll-out bar because the administration still wants to use the space as a lounge for commuters to play pool and eat lunch during the day.

An overarching problem within the academic structure of the university is that the arts do not receive as much spotlight as the science departments do. This may have played a large role in the disconnect between the administration and student organizations like the UCafe and especially

WUSB, which has held the same location for almost 40 years.

"Everything is very sterile on this campus," Conor Rooney, a productions manager for GSO, said. "It correlates with the culture on campus. As the school drove more towards science students they became less likely or motivated to go see a show on campus that they don't know anything about."

The decision to move is not going as smoothly as they had hoped. Cummings was interning with the GSO last semester and was told multiple times that the UCafe would be shutting down soon. "We had flyers all around campus saying, 'last



show at the UCafe,' but it is still open this semester because they did not finish our space in the SAC."

The bar has been a large part of the attraction of the UCafe since its inception. According to Rooney the new food service vendor on campus, Sodexo, was not ready to take on the responsibility of serving alcohol on a college campus. "Since the school isn't sure if we're going to be permanent in this new space, they're hesitant to get a full alcohol permit for it," he said.

The UCafe and the campus radio station WUSB have a very close relationship, literally. There is a direct line that

connects the radio station and the cafe for broadcasting live music shows. It is unclear if there will be more performances at the UCafe this semester, but it is something the student body is working on. "If students were more aware of the history behind the radio station or the culture of hosting live shows, there might have been more involvement," Rooney said.

The UCafe's current location is in a little-known nook off the side of the Student Union, but the new space is set to be in one of the busiest buildings on campus. "In fact, I think the SAC is in a lot of ways a better location. It's more central, there's more of a

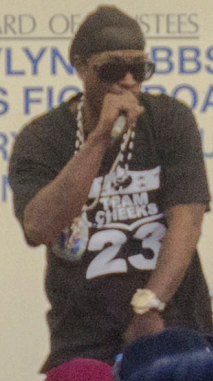
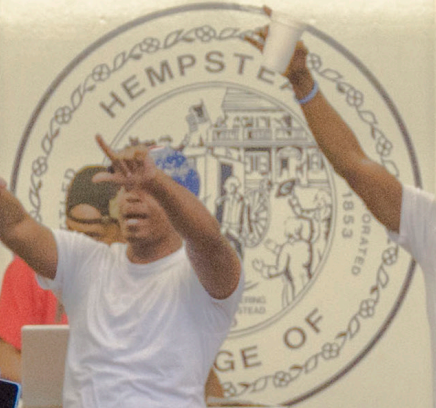
natural draw," Mike Gusev, who worked as a productions director for the GSO last year, said. "The UCafe was sort of hidden, which contributed to the ambience but deducted from attendance numbers," he explained.

The SAC has a huge number of foot traffic during the day which might be an advantage to the artists performing there in terms of increasing their publicity. "The low ceilings and lack of stage space are a blow, but I see that as a constraint we can learn from," Gusev said. "So overall a definite boon to the scene, and I'm excited to see how the bands roll with the new vibe."

INC. VILLAGE OF HEMPST

WAYNE J. HALL
MAYOR

BOARD OF STEES
WAYLYN BBS
LUIS FIG BOA
PERR... US
DO...





Wenger showmobile

TEAD

GEORGE M. SANDAS
SUPERINTENDENT OF
PARKS AND RECREATION

PARK COMMISSIONERS

JANES HENRY
CHAIR

5%

ADIDAS
03

A+

LEI TAKANASHI
PHOTOS BY DEMI GUO AND LEI TAKANASHI

Almost 20 years after releasing his first album at the age of 14, Andre Levins Jr. stops and looks at where it all began from the parking lot of the Adams Court projects in Hempstead, N.Y.

Levins points to a small window on the second floor of one of the apartment complexes in Adams Court. This was his old room, and Levins said he used to stick a speaker out the window to blast his music into the parking lot so the older guys could hear his music.

He notices how the neighborhood has changed since he was a kid. The Parkside Garden projects have been renovated into townhouses, and there is a heavy iron fence surrounding Adams Court. Levins points out what used to be known as “the shacks,” a row of houses across the street that used to be brown but are now painted over. He also noted how there was grass and everything looks decent now.

This is the home of Andre Levins Jr., but many know him by his name as a MC, A+. Kedar Entertainment and Universal Records released his first major label rap album in 1996 titled *The Latch Key Child*. It hit its 20th anniversary last August and was celebrated with a free concert in Levins’ hometown of Hempstead.

The Latch Key Child is a work from the 1990s’ golden era of hip-hop that flies under the radar for many. It is not an album that is widely known such as *The Low End Theory* or *Illmatic*, yet it is still one of the best and most underrated albums ever released during this period. With *The Latch Key Child*, A+ took a snapshot of his home, the hood of Hempstead, and spoke on fairly mature issues for someone so young.

--

Levins’ mother, Barbara Mann, is the one who got him to start rapping at a young age. As a child Levins would do covers and memorize the songs of his favorite rappers, so well that he prided himself on being able to precisely replicate their songs. He even mimicked their performances, to the point that his mom would dress him up in a hoodie and ask him to perform “Momma Say Knock You Out,” by LL Cool J in front of her friends. Eventually Levins and his younger brother would start entering talent shows and recording freestyles on tape recorders.

In 1993, Levins began working with Charles

and Joe Smith, who produced under the name the Smith Brothers.

“When he was about 10 he showed an incredible love and appreciation for hip hop,” Joe Smith said. “All he wanted to do was record and be in the studio. That was rare for a kid his age.”

This is how, at the age of 12, Levins started to take his dreams of becoming a rapper seriously.

For two and a half years, Levins worked with The Smith Brothers to build himself as a true MC. As a child, A+ wasn’t at the playground or hanging out with friends, but was in the studio recording demos, writing songs and practicing stage presence. He said his schedule for the day was to go to school, come home and immediately start working with the Smith Brothers.

At times A+ felt stressed about being a young rapper. Many labels were unsure about throwing their cards with a rapper who was barely out of middle school. Many turned down A+ simply because they considered him to be too young, Levins said.

--

He used to stick a speaker out the window to blast his music into the parking lot so the older guys could hear his music.

Being a teenage rapper wasn’t something new to the industry. Levins said he was inspired by his few contemporaries like the child rap duo Kriss Kross and the 14-year-old Shyheim backed by the Wu-Tang Clan.

Miles Marshall Lewis, a journalist who



wrote for many hip-hop magazines in the 1990s, said he doesn’t believe age plays a huge role in a rapper’s success. He did notice that nowadays, compared to the 1980s, teenage rappers have become a rare sight.

“Most of the MCs from the 80s were between the age of 16 and 25,” Lewis said. “Now you don’t really see teenage MCs period, but in the era when A+ was around it was less and less common.”

The rejections didn’t discourage A+, and



he kept building a name for himself in New York's hip-hop scene. In 1995 he won a Def Jam competition held at Harlem's Victory Five theater where the winner would get a record deal with Russell Simmons and Def Jam, but Levins said he never got the prize because, like everywhere else, they considered him to be too young.

This all changed when Kedar Massenburg heard A+'s demo.

"I remember when Kedar said 'I met this great kid out of Long Island,'" Emmanuel

Kojo Benti, former Vice President of Kedar Entertainment, said. "Kedar talked about his flow and how he was like a young Nas or AZ, we thought of him as a very skilled young MC."

Kedar Massenburg signed A+ as the first artist to his label, and another little known artist named Erykah Badu shortly after.

--

The same parking lot where Levins was blasting his music out a window for all of

Hempstead to hear was also where some of the most famous rappers would park their cars to visit the young rapper.

"DMX came in the 6-4 Impala, Lime Green with hydraulics. LL Cool J used to come in the 850 BMW," Levins said. "They pulled up in cars that people knew wasn't any normal person."

Now signed to a label, Levins was living the life of a rapper. *The Latch Key Child* was writing and recording with established names like Prodigy of Mobb Deep, AZ,



ODYSSEY

THE
MIXING



Buckwild and Q-Tip from A Tribe Called Quest. His single, "All I See," peaked at 66 on the Billboard Hot 100 and stayed on the charts for 14 weeks. Limo rides to New York City for TV appearances on shows like Soul Train. Even gracing the cover of Word Up magazine and being one of the many rappers on the iconic XXL "Greatest Day in Hip Hop" cover. His mother said her son would be in rap cyphers with Redman, parties with Smif-N-Wessun and once even brought a dog given to him by DMX back home, all before he was the age of 20.

"At that age I still didn't really take it in as I take it in now," Levins said. "At that time I was into the music and I didn't really know how significant those moments were."

Levins released another album in 1999, Hempstead High, and had the opportunity to bring A+ to the world. His single, "Enjoy Yourself," hit the top five on the UK singles chart and went platinum in Japan. He toured the UK for Hempstead High and was selected to go to Cuba for the 1999 Music Bridges program where Cuban and American artists worked together for one week to record an album in Cuba.

"He was hanging out on Burt Bacharach's yacht with Woody Harrelson," Bentil said. "He was so in his element and they weren't talking down to him or pandering him. He was having a legit conversation with these guys."

--

**DMX came in
the 6-4 Impala,
Lime Green with
hydraulics. LL
Cool J used to
come in the 850
BMW.**

However, the life that the music industry pictured for Levins was very different from the one he came from.

"Kedar tried but didn't know what to do with him," Barbara Mann said. "He had so much to say he couldn't talk about little-kid stuff. Even though he was young at the time we came from a place where people were shooting bullets."

Mann said that Andre stayed away from trouble since he was so focused on music and was usually inside recording. "The neighborhood knew that Andre was passionate about his rhymes and didn't push him towards street life," she said. However, Andre's younger brother was deeply involved in the streets and Andre was able to see that lifestyle through his brother's eyes.

Even if he wasn't directly involved with the streets, the dangers were impossible to avoid. Andre could be talking to his friend and all of a sudden have to bolt into his house to dodge stray bullets. Even when inside bullets easily went through the windows. According to his mother, Andre lost his first friend when he was around 12-years-old.

"That is what made *The Latch Key Child* album so raw," Andre said. When Kedar stepped into the picture he added the big rap features and the radio songs like "All I See," but most of the album contained tracks like "Move On," a song about losing friends at a young age to street violence that Andre said was based off real stories from his home.

The album unfortunately failed to perform as Kedar wanted it to. Bentil said there are numerous reasons why: radio dictated the music market back in the 90s and although people respected Andre, he didn't get the same respect on radio. Social media did not exist and, although Andre made a wave in Asia and Europe, his music did not perform as well in the United States.

"A lot of markets just dismissed him as a teeny bopper and said they wanted something more hard. Maybe his first single 'All I See' was teeny bopper, but nothing else," Bentil said.

On his second album, *Hempstead High*, Levins appreciated the opportunity to work with artists like Erykah Badu and to be able to reach fans outside the United States, but he said that at the time he didn't realize that the label was trying to change his sound. Levins said that Kedar was trying to push him into a more poppy direction and follow fads, not build on the raw sound that he established with *The Latch Key Child*.

These differences would eventually lead to Levins getting dropped from the label and he quickly went over to Ruff Ryders, a label that featured harder rappers like DMX and Lox, and was more in tune with what A+ was originally all about. At the time Ruff Ryders had a lot of artists on their roster and bigger artists like DMX were their main focus and smaller artists like Levins were pushed back, Levins said. Eventually his deal with Ruff Ryders fell through.

For a while I lost the passion, when he went away, and I knew he was going to go away for so long, it really took a toll on me

There was also trouble at home; as Levins was making a name in the music industry his younger brother was making a name for himself in the streets. Levins said that he was the quiet one while his younger brother was lively and motivated him throughout his life, and even though they went in two separate directions they still had the bond that all brothers had.

One day, shortly after Levins came home from a tour, his younger brother got into an incident that incarcerated him for 13.5 years.

"For a while I lost the passion, when he went away, and I knew he was going to go away for so long, it really took a toll on me," Levins said.

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As the sun slowly dipped beneath the blue Hempstead water tower in Campbell Park, the lights of the mobile stage went on; a crowd was waiting for Levins, the main act, to perform. Everyone was there, including his younger brother, who is doing well and is still motivating Levins today.

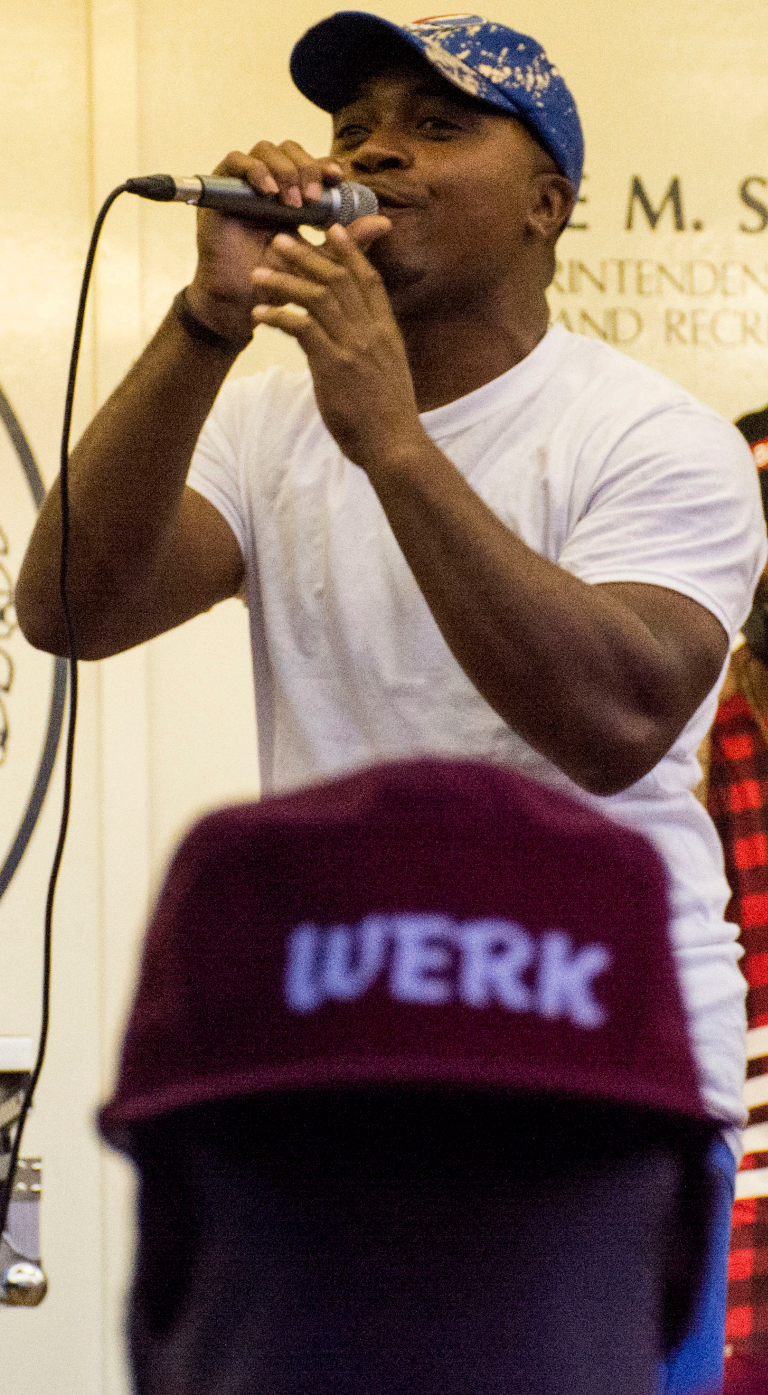
The concert was held on the last Saturday in August and coincided with the 20th anniversary of *The Latch Key Child*. Free school supplies were given out to kids, a new generation of rappers from Hempstead took the stage and it seemed as if the whole neighborhood came out to celebrate one of Hempstead's finest. The Grammy-winning R&B singer Money Harm stopped by and performed his hit song "Maria Maria." Even Mr. Cheeks from the Lost Boyz came to support Levins.

After a couple mixtapes here and there over the years, Levins said he is almost ready to release his third album after 17 years.

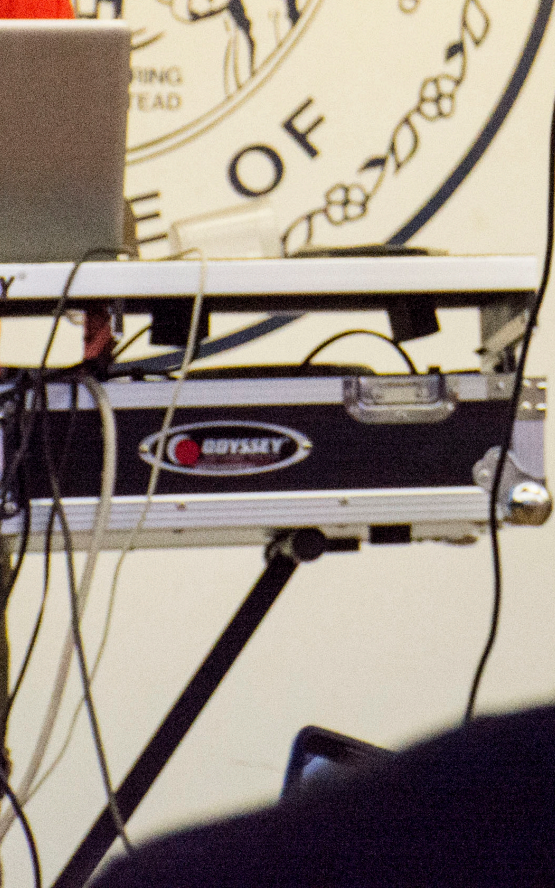
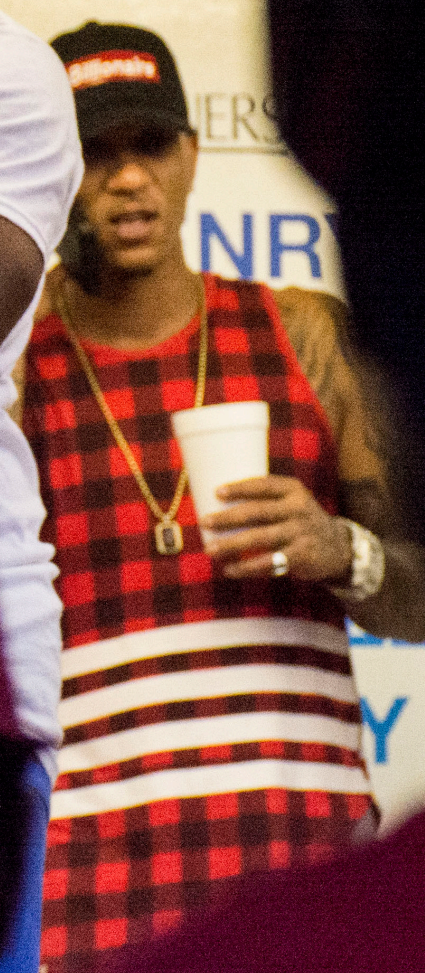
He said he continued to record over the years but was primarily motivated by the amount of love he got on the internet. One of the only places you can find *The Latch Key Child* is on Youtube and the comments section is filled with praise, with one or two comments saying that it was impossible for a 14-year-old kid to write these songs.

It is clear that A+ is not a forgotten name, especially on Strong Island. Two concertgoers, who refused to be interviewed, shouted that they came all the way from Wyandanch to see A+. They stood front and center with their arms around each other's shoulders.

As Levins took the stage to perform songs that he wrote as a kid two decades ago, there were still people in the crowd that remembered every single word.



E. M. SANDAS
COMMISSIONER OF
LAND AND RECREATION



Don't you have anything better to do?



Stop Arguing on Facebook

Who are you even doing it for?

SBPRESS.COM | BY JAY SHAH




👍 Like 💬 Comment ➦ Share


👍 582

Top Comments ▾

88 shares

3 Comments

 Write a comment...  

 **Jay Shah** No one cares. I mean that literally. Everytime I finish reading a New York Times article, I check the comments section on Facebook, just to see how vile and putrid the dregs of humanity can be, and every time I'm surprised at the new lows of ignorance. But more than the content, I'm surprised at the effort put in by some people.

Essays have been written in Facebook comments. Essays. More than an intro, body and conclusion. Why? To convince the two people who might skim through it that your stupid views are right? People don't even read the articles before they start commenting. Why in the world would they read your misspelled and misinformed viewpoint on the forever war (until November) between Trump and Clinton?

I tried to put myself in the mindset, I even tried to become one of those cretins who posts essays, but the effort made me nauseous. Writing more than a few sentences on Facebook is already pretty difficult, what with the lack of spellcheck or any real formatting that makes writing easy on the eyes. But after I'd get two or three sentences into a comment, I realized that it didn't matter and I deleted it all.

Find me a single person who was convinced to change their viewpoints because of a Facebook comment. Lots of things are possible in this universe, but no one, not a single human being, has ever read through a Facebook comment and decided to change their stance on anything. All these Facebook essays do is make people angry, and there's so much more anger you could cause with so much less effort. You could just post a fucking Harambe meme or insult their mother.

Next time you feel the need to write an essay on Facebook, maybe you should take a long look at yourself. Ask yourself if the work you'll put into this is going to be worth it for anyone anywhere, because I promise you no one's reading that essay. Just like no one's gonna read this one.

Like · Reply · · Just now

 **Rusty Boy** huh what this does mean?
Like · Reply · Message · 👍 1 · September 1 at 5:26pm

BOOZE REVOOZE: EVERCLEAR

Another month, another booze, another revooze. This time we swallowed our pride, among other things, and we swallowed an amount of Everclear.

First Shot:

"What the hell is this? What the fuck guys?"

"I felt my insides quiver." Q: (From the taste or the alcohol?) "Hmm both, I think?"

"Fuck this dude, I've just had an epiphany. I'm done drinking just to get drunk. It sucks, I'm over it, It's not worth it."

"It smells like gasoline but it doesn't taste like it."

"Why was I told to drink this?"

We didn't make it past the first shot. Do not attempt this. It is just awful. Most of us just got sick. We're probably gonna pass this bottle down to the next generation of Press peeps, so they can make the same mistakes we did. Seriously, this cost \$20, and it was horseshit. Don't ever try this unless you're actually trying to go to the hospital.



Note: We went back to Fleischmann's after the first shot.

THE PRESS

SAC 307K

**WRITERS, ARTISTS, PHOTOGRAPHERS,
GOPHERS, SYNTHETICS.**

ALL ARE WELCOME.

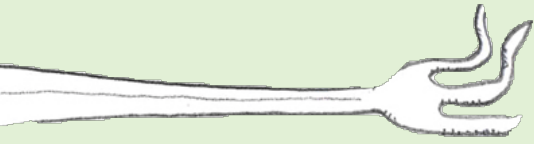
FIXIN' DINING

JANELLE CLAUSEN

There has been no shortage of complaints about campus dining the last two weeks. There are over 4,000 members of the Stony Brook Dining Feedback group on Facebook, sharing countless photos and dining horror stories. An overwhelming majority of students lament the low quality, high prices and long lines.

Unfortunately, there is no silver bullet for the campus dining situation. Change does not come overnight. It comes with sustained pressure and awareness of the problems faced. However, let's raise some ideas on what can be done.

The root of the campus dining problem is mandating that residents buy into this system. Currently every student resident must have a meal plan, no matter how



overpriced it may be. If this were no longer the case, it would create a domino effect of positive changes.

Michael Sorrentino, a senior psychology major and commuter, said Stony Brook should consider adopting the policies of schools like SUNY Purchase and New Paltz that only mandate that freshmen have meal plans.

"I think this is a great idea because students would have an opportunity to save money and Sodexo would have to work to make us want to spend our money on them," he wrote, "rather than us paying up front at the start of the semester and being served whatever crap they feel like giving us."

Stony Brook would have to allow sophomores to have cars on campus. This would probably require an expansion of residential parking lots to accommodate.

Still, this would eliminate Sodexo's status as a de facto monopoly. In the face of local competition and delivery services, it would be forced to innovate to keep itself profitable on campus. Food would need to be cooked better, more dining options

would need to be available, and reasonable healthy portions have to be the norm.

"Nothing in the current system requires a change on the side of the vendor," Daniel Podolsky, another student, said. "Ending their guaranteed profits would."

If nothing else changes, at least dinner swipe-in prices should be reduced. It costs \$9.95 to get into a dining hall for lunch. While some students indeed take advantage of the buffet, many others eat less or do not have plans that allow for this to be done frequently.

Take Shannon Conley, for example. A value of \$9.95 per dinner five times a week quickly adds up because her plan only allows for \$1,475 per semester. Like many students, she does not have time to sit in and eat meals in dining halls, especially knowing the quality's not great.

The two times she ventured into a dining hall accepting swipes had paltry offerings. The first trip had a couple spoonfuls of pasta and a mini slice of pizza. The second one featured another thin pizza slice and a few spoons' worth of green beans and some spinach.

"Pretty sure both of these trips would be under \$10 in anyone else's mind," Conley commented, adding that paying eight dollars would be more reasonable.

"I'm tired of paying almost \$10 of dining points each time I want to eat to only have burgers, pizza, or salads," concurred Heather Cannon, a senior environmental studies major.

But should Sodexo be unable to step up, the school should let the food provider go and show prospective students they care about quality.

"I don't know why the school is so hellbent on these nonsense food providers when literally any franchise would offer better food with lower wait times for less money," Nicholas Bonvan commented.

Stony Brook should also not be dividing friends or mandating that students stay in halls to eat, especially when their friends

cannot enter. These students should be let in. Kait Bristol, a senior sociology and health science major, suggested dividing halls like Roth in half.

Bristol, who has attended three SUNY schools, also suggested drawing from Oneonta's dining system. There, she said, students can get take-out containers with a small deposit, which is returned upon returning the box. They also have a program called "MyKitchen," where you can make your own food with provided ingredients, and a designated allergen fridge and clearly labeled options for gluten free food.

"Stony Brook used to have the best food system," Bristol said. "Now it's the worst, by far."

Campus dining and Sodexo should also utilize more staff and pay them more, considering they literally serve thousands of people a day. It's a tough job.

Last, but not least, add more microwaves. It will make commuters a lot happier. Sure, it will cut into the profit margins, but student satisfaction should be priceless.

So, in short, Stony Brook should no longer mandate that every resident have a meal plan. They should take the best from its sister campuses, offer more clearly labeled dining options, and make quick dining easier. But perhaps most importantly, maybe they should be brave enough to terminate Sodexo's contract if it doesn't react to student demand.



FUCK TOLL

JAMES GROTTOLA

Few conflicts on this Earth resemble the conflict that I've recently had with Stony Brook Housing. In my many conflicts in life, this has perhaps been one of the greatest. Fuck Toll Drive.

Let's rewind to last April.

There I am, a Stony Brook junior, not in the market to socialize with people I don't have to socialize with, happily enjoying my second year in a single room in the massive shithole of a residence hall called Stimson College. But then a light emerged. Toll Drive, in its modern and renovated glory, was given to me as an option. Eventually a group of three picked me up as their fourth, and my suite was made. My group became the first to claim a suite in Toll Drive, the Promised Land.

Then trouble struck. I was sent an e-mail over the summer saying that Toll Drive "might" not be done in time. Knowing how the administration of Stony Brook works, I knew this was the beginning of the end for me.

Sure enough, later in the summer, around August, I learned that Toll Drive would not be finished and that my housing situation was in a state of $\sqrt{(0)}$.

Several displaced groups told me they learned through the useless and outdated housing portal that they had been reassigned. I went on, genuinely fooling myself into thinking Stony Brook was done fisting me and I would be in a cushy West single with my future Toll suitemates. Little did I know, the fisting had just begun.

I was put in a double in Sanger College in Tabler Quad, the same suite my ex-girlfriend used to live in, just in case you thought Stony Brook couldn't kick me in the dick any harder. My future suitemate Jordan, our esteemed and intimidatingly handsome culture editor, was in the same suite, but for some reason was not my temporary roommate.

After speaking to my temporary roommate, a big fan of smoking trees—a scent that would seep into my brain every night while I tried to sleep—I learned that he wanted to be roommates with the person who was Jordan's temporary roommate. I e-mailed

housing about this and got a response saying, "it's our policy not to remedy a problem with another problem."

And I think that's where I finally lost my shit with Campus Residences. In their eyes, remedying the woes of four displaced and disgruntled roommates is "another problem." When in reality the only party that gets "another problem" is Campus Residences, who have to do more work to make the four of us happy with our housing situation.

Fast forward to move-in day, which I naturally came to as late as I possibly could without missing class. I'm definitely not happy, but I'm thinking that I'll be fine, as I hear a rumor that we'll be placed in Toll by the second week of September.

Then the real nightmare began. As I walked up to my room (conveniently located on the third floor of Sanger Hall!), I noticed a seventh name on the suite door. I thought to myself, "ha! What unlucky bastard in the suite got tripled?" Sure enough I quickly became the unluckiest bastard in the world.

Although the housing portal told me that it was just myself +1 the night before, I was shocked to see a bunk bed in my already small room. In a fit of rage, I tore apart the top half of the bed frame, leaving it in the common room, as there was no way in hell that I would be spending time with a third human being in that room. After my rage ended, I wished my temporary suitemates a good day and went to housing to go bust some heads (metaphorically).

"Yeah, somebody made a mistake," the secretary at the housing office told me. Apparently the reason Sanger thought there was a third person in my room is because the person who lived there before me dropped his housing, and Campus Residences "forgot" to remove his name from the Sanger roster.

And after that, my woes were alleviated, and I began to live my temporary life in Sanger. My room was 90 degrees at

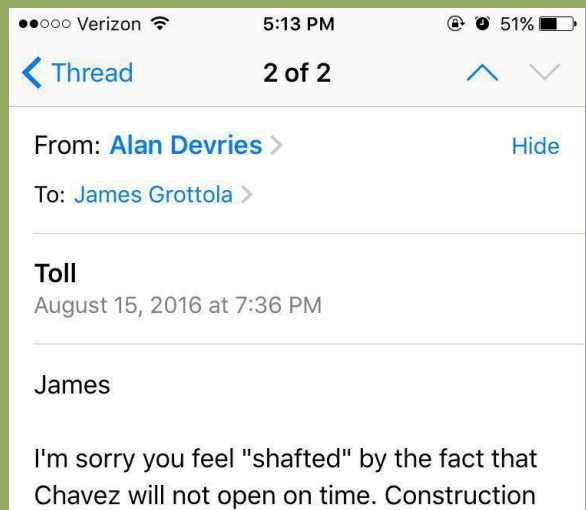
all times, and having a roommate was fine-ish, but I longed for the days that I would be out of this hellhole, closer to campus and luxury in Toll Drive.

And now, as I write this piece in my nice ass room in Toll Drive, I realize that my experience wasn't really *that* bad. But as a whole, what I had to go through was unprofessional on the behalf of Campus Residences.

Promising students, specifically juniors and seniors in good academic standing, the most modern dorms on campus and then telling them, "Oops! We misjudged the time that it takes to build this place, and you guys are gonna be all over the place. Some of you may be in nice West apartments, while others are going to be sweating to death with a roommate," is disrespectful to the students who plan to live in the new space.

Similarly, not keeping students actively updated on their temporary spaces until just a few days before the semester starts shows a lack of oversight on Campus Residences' end.

At the risk of having the ending of my piece end like an 8th grade history paper, in conclusion, Toll Drive is pretty nice. So love Toll Drive, but fuck everything that I had to go through to get here.



SEAWOLVES PUCK'ER UP

MICHAEL DESANTIS

PHOTO BY JAY SHAH

In a chilly and thin-aired atmosphere at The Rinx ice skating facility, college athletes in black, red, blue and teal practice jerseys flew across the sheet of ice. Pucks crashed against the boards and glass, and the sound of skates scraping the ice accounted for the rest of the boisterous ambience. The Stony Brook ice hockey team was preparing for its upcoming season.

While the team's first game isn't until Sept. 30, they've been practicing three times a week since the end of August. The squad will boast a new look this year; veterans forwards Tyler Underhill, Andrew Cetola and Matthew Gervasi have graduated, as have goaltenders Derek Willms and Todd Scarola. Forwards Ori Benyamini, Devon Palmieri, Nicolas Schlegel and Michael Kosina came in to fill their skates. These additions and subtractions will undoubtedly alter the team's on-ice identity.

"Our offensive is not as explosive as it was, but I think it'll be more balanced," Seawolves head coach Chris Garofalo said. "The rookies are question marks. They look good on paper and in practice, but you won't know how they look until you see them play in a game."

Benyamini, who is arguably Stony Brook's biggest forward acquisition, is eager to be a difference-maker. He brings some NCAA Division III experience with him from Nichols College. He may not be the most physically imposing player on the ice at a listed 5 foot 6 inches, 160 pound frame, but team captain J.T. Hall believes Benyamini will be a crucial addition.

"[Benyamini] is a great player," Hall said. "He sees the rink perfectly, knows how to play the game and has got great hockey sense."

Since his arrival to Stony Brook, Benyamini has been impressed by the team's strong bond and believes that the program lives up to its reputation.

"From what I've been able to gather, it's a very tight knit group," Benyamini said. "I think everyone wants to win. They've come very close over the past few years, so everyone wants to get over the hump. The team took me in with open arms, so that's

been a blessing."

Benyamini was referring to the Seawolves having consistently finished in the top three of the National Tournament of the American Collegiate Hockey Association. Last season, Stony Brook finished in third place after losing a close game to Iowa State. The year before that, they were defeated in the tournament finals by University of Central Oklahoma.

Hall, who is playing in his final collegiate season, feels the pressure of bringing home Stony Brook's first national championship.

"I'm going to play with my heart no matter what," Hall said. The captain has had an outstanding career thus far. In his 92 games with Stony Brook, he has racked up 43 goals and 83 assists. A championship would be the cherry on top.

"I don't think my career would be incomplete if we don't win it all," Hall said. "There's always pressure to win it all. I feel it even more because it's my last year."

The forward situation may be touch-and-go, but the goaltending is an even more imposing question mark. Willms and Scarola, who were the kings of the crease last year for the Seawolves, have both moved on. In their place are sophomore Tyler Huberty and freshmen Brandon Rathwell, Payne Yoder and Richard Shipman. Garofalo has refrained from deciding which goaltender will man the pipes at Stony Brook's season opener, saying that the situation is still up in the air.

One certainty, however, is the defense. Dalton Gilbert, Mike Cartwright, Parker Bishop, Joe Heffernan, Frank Sherding and Frank Coscia have all returned from last season. Garofalo has added one new face, though: sophomore Mike Kowicki. The coach feels that his new blueline acquisition will be an impact player that brings strong skating and tenacity to the team.

If Stony Brook's gritty two-hour practices are any indication, they're poised for a crack at that elusive championship.

"I think we'll be great," Hall said. "We'll be a top-five contender no matter what."





WHAT THE RUCK?!?!?

DEMI GUO

PHOTO BY DEMI GUO

There was screaming.

It happened in an instant--a collision, a twist of legs, and she had landed on her neck. Outside center Katla Thorsen was on the ground at Nationals.

Rugby is a quick, hard contact sport.

When the Stony Brook female rugby club gathered around Thorsen, who had been rucked, or tackled over, and called a halt to the match, coaches Erin and Reggie Ferraro saw the quintessence in the sport. The "underdog" team was doing what it did best.

This is the one constant Reggie Ferraro had seen throughout the years. It is not just the team that is an underdog, she said. It is the sport itself.

The team is preparing for a "rebuilding phase" reminiscent of two years ago when a significant portion of members graduated. The team's greatest trial has always been in its numbers. They struggle to retain the 15 members needed to make a team. They struggle for acknowledgement from Stony Brook University, which is "always hurting for numbers," Ferraro said, while deciding how to fund the club's activities.

"Because of that, the pack is always smaller at Nationals," Ferraro added. "People underestimate us all the time."

But what matters most is the ability of the team. The team has been family to athletes like its captain Dana Morgante, girls who had never run in their lives and, Thorsen said, even opera singers. Shape, size and background are hardly an obstacle in their march towards competition.

"It doesn't matter how big you are," Reggie said. "Rugby is hard to practice, and it's hard to understand rugby." But inherent intensity of the sport is what knots its players together. "It teaches you to be loyal and supportive," she said. The struggle is shared.

"You just get closer quicker in this sport," Thorsen said.

But rugby, Morgante said, is "not even

played in this country." Not like it is in England, where there are 250 university and senior women's teams affiliated with the Rugby Football Union and over 7,000 regular female players.

It is not just the team that is an underdog. It is the sport itself.

But since Stony Brook's team was established in 1981 and even when Reggie graduated in 2005, rugby has grown into "one of the largest and continually growing club sports in the United States," according to the National Collegiate Athletic Association website. It became a Pan American Games sport in 2008. This year, the International Olympic Committee Program Commission added rugby as an Olympic sport.

Sports evolve. Rugby in the United States is gaining more exposure. There are more experienced players now.

Reggie wants her members to not just play the sport they placed first in at the Ruck fest Tournament this spring, but to play the



sport that she still coaches at both Stony Brook and Suffolk Community College. She wants them to play the sport that brought her teammates from 2003 to her wedding with Erin this July.

Erin Ferraro coaches Stony Brook's forward line players while Reggie coaches the backline players. They are respectively forward and back captains on the Suffolk Bull Moose rugby team.

It all began at Stony Brook, whose legacy they continue to build in 2016, 13 years after it began.

"I'll never forget it," Reggie said. As a freshman, she had just missed the lacrosse practices. Instead, she saw a handwritten

flier. "It was on the Earth [and Space] Science[s] building, I think. It was on one of the science buildings. It had this terrible oval-shaped rugby ball that didn't even look even close to one. And someone had written 'call for more info' and a number on it." She called the number, and the rest is history.

"You get hit all the time in rugby," Reggie Ferraro said. "You get bumps and bruises, you hit the ground." These girls, she continued, are scrappy. But there was something wrong this time—a more serious injury—and when Thorsen fell, she stayed down until her teammates arrived.

"I felt safe," Thorsen said four months after. This medley of women of walks of life were

the first faces she saw, people so close that they were the family that held her life at Stony Brook together. In the huddle were friends she trusted: Breanna Zavadoff, who was graduating. Noel Reich, who had offered her nights in Baruch College and a reprieve from her commute from East Hampton. Morgante, who would keep her position as captain in the upcoming season.

For her, it began when she transferred from Geneseo, to the "big school." And yet, she said, when she joined the team, they welcomed her into their family with open arms. "I instantly had friends here with my teammates," she finished. "It's comforting, to know people who you can trust with your life."



