

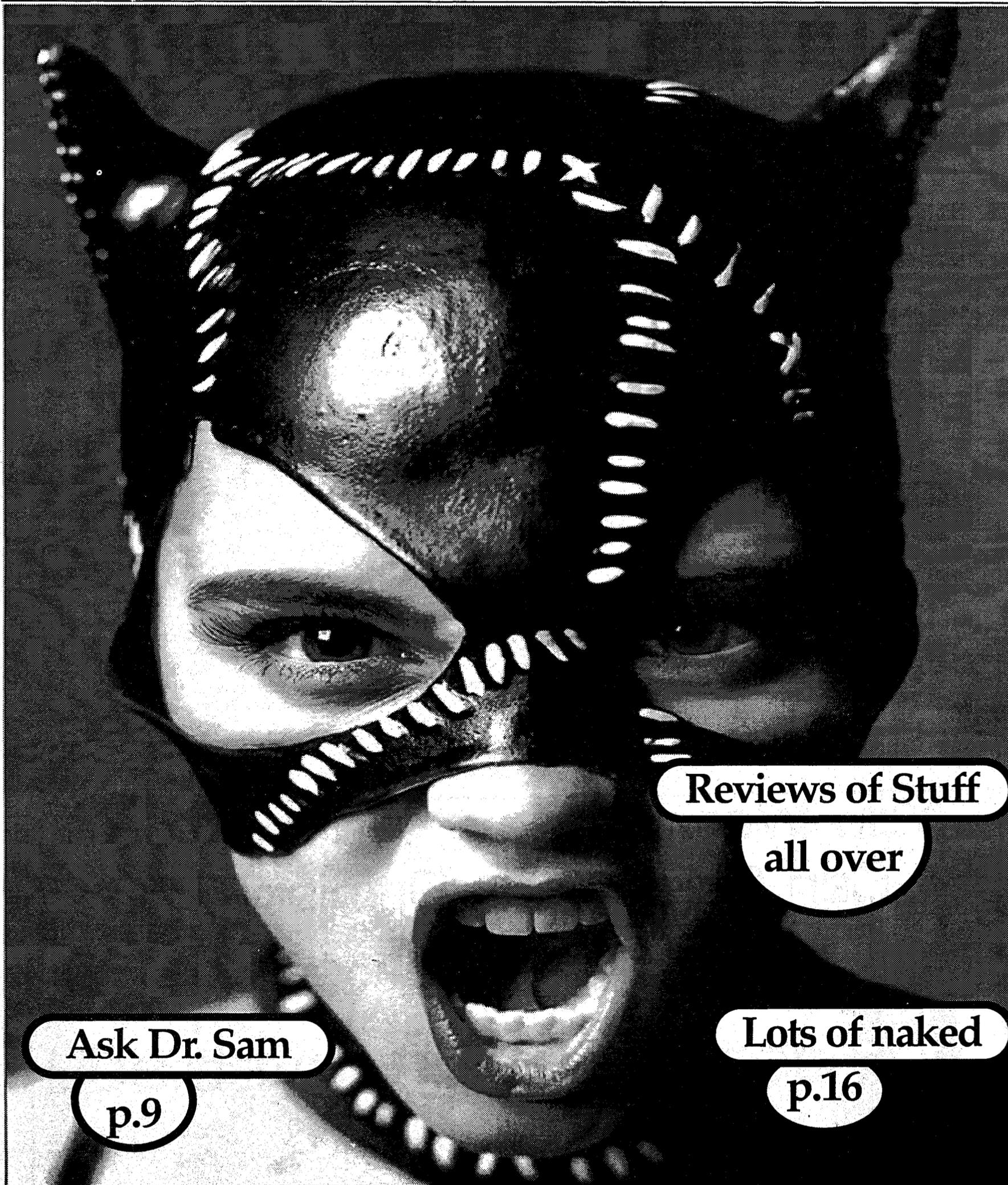
THE STONY
BROOK

PRESS

Vol. XXIV, Issue 14

"Can't Publish, Clowns Will Eat Me"

August 13, 2003



Ask Dr. Sam

p.9

Reviews of Stuff

all over

Lots of naked

p.16

Corporate America Versus Free Speech, Ingenuity, Cooperation, and Reality

By Andrew Pernick

In an age when corporations act against the public, when CEO's defraud and lie to their investors, when companies collude to decimate competition and increase profits, when "creative accounting" has replaced honesty and integrity, the bar of corporate ethics is at an all-time low. The recent lawsuit brought by The SCO Group against technology-giant IBM (see <http://www.sco.com/ibmlawsuit/amendedcomplaintjune16.html>) has lowered this bar to new, subterranean levels. Alleging ownership of tens, if not hundreds, of pieces of software, SCO (formerly known as SCO/Caldera) attempted to wrest the constitutional rights of freedom of assembly and speech from the American public by suing IBM for breach of contract due, in large part, to IBM's efforts to foster creativity, international community, and innovation by supporting and helping to develop so-called "open source" software.

SCO claims to own the copyright on Unix, an operating system that competes with Microsoft's Windows, Apple's OS X, Linux and a host of other software designed to act as bridges between computer hardware and the user's software applications. They believe that ownership of this copyright allows them to bully the technology industry into paying them billions of dollars. They further claim that their code is proprietary (i.e. it cannot be publicly distributed without licenses or confidentiality agreements) and that IBM violated the proprietary nature of SCO's property. SCO also alleges that it owns all works derived from Unix, regardless of existing licensing agreements and contracts. As Eric S. Raymond's (industry expert and Open Source Initiative president) well-documented position paper (<http://www.opensource.org/sco-vs-ibm.html>) shows, SCO has omitted truths, sworn affidavits and complaints that are riddled with errors and fallacies and, in several instances, has outright lied to the American public.

In reality, SCO owns a body of code originally written by AT&T's Bell Laboratories in 1969, under the name "Unix". They do not, contrary to their legal verbiage, own the name "Unix" as that term is a copyright held by The Open Group since 1994. The Open Group, a technical standards organization, uses the term "Unix" to describe an operating system that has been shown to meet the published Unix standard. SCO claims to be a major player in the enterprise-level Unix operating systems niche; the reality, according to SCO's own old tax forms, is that the most optimistic estimate of SCO's market share in this area was a measly 3.1%.

SCO's stance on Linux is a multifaceted web of lies, half-truths and omissions, amounting to a fallacious argument at best. They allege that Linux is an "unauthorized derivative", that "the entire direction of Linux development changed with IBM's entry into the open source community and its concerted efforts to control the community for its own economic benefit", that Linux could not have reached its current phase of development without access to SCO's code, that Linus Torvalds cannot determine whether any SCO code exists in Unix, and that IBM disclosed proprietary technology.

Linux, independently developed from scratch by Linus Torvalds (et al.) in 1991, has evolved through the contributions of hundreds of programmers worldwide and is distributed under the GNU General Public License (GPL) which requires, among other provisions, that every piece of software released under the GPL be accompanied by its full source code; the full GPL itself can be viewed at

<http://www.gnu.org/copyleft/gpl.html>. Several corporations released commercial distributions of Linux under the GPL including, for a time, SCO/Caldera! In other words, they released for all to see the very thing that they are now claiming is a confidential, proprietary technology. To quote from the OSI Position Paper, if The SCO Group "did not know at the time of the complaint that Caldera itself had played a lead role in the very development they accuse IBM of having unfairly and unlawfully pursued, they are incompetent. If they did know, their complaint appears to verge closely upon perjury."

To make matters worse for SCO, this very same code was available to the public via SCO's own website long after SCO initiated this lawsuit! This is just as inane as if I were to put an ad on a billboard and then sue everyone who read it. SCO rang the bell, so to speak, by publishing this code, dashing all claims of privacy and the proprietary nature of their technologies; they now expects the courts to overlook SCO's role as Quasimodo.

As for SCO's claims about IBM's entry into the Linux market changing the direction of that market entirely, the facts speak for themselves: at the time IBM began developing software for Linux, the Open Source Development Lab was already in existence and was funded by twenty-one technology giants including Intel, HP, Dell, IBM - and SCO/Caldera! SCO, in making this claim, is claiming Intel, HP, and Dell (among others) were not large enough players in the computer industry that their participation in Linux proj-

ects would have a negligible effect on Linux as a whole; this claim is ridiculous on its face.

SCO stated that Linux could not have become feasible for enterprise-level applications without "access to Unix code and development methods" and that Linus Torvalds cannot determine whether any SCO code exists in Linux. In a conversation with MozillaQuest Magazine, SCO's Director of Marketing Communications Blake Stowell stated that "Linus Torvalds has stated over and over that Linux was developed as a derivative of UNIX... Go to www.google.com and type in the words Linus derivative UNIX. You'll see that 5,010 hits appear. Choose your favorite URL and read all about it (http://mozillaquest.com/Linux03/SCOSource-02_Story01.html)." The only hit that makes the claim that Linux is a derivative of Unix is a TechTV article written by Roger Chang; not even one of the 5,150 websites Google returned quoted Torvalds as saying that Linux was developed as a derivative of UNIX, Stowell's claims to the contrary.

So what would prompt The SCO Group to bring such a lawsuit? SCO's 10-K tax form of 2002 states "We have not been profitable. If our revenue continues to decline or we are unable to efficiently further reduce operating expenses, we may not achieve profitability or generate positive cash flow." SCO is, in other words, operating in the red and needs a cash infusion. If they were to win their lawsuit, IBM would provide the necessary capital to keep SCO afloat, to the tune of up to \$1 billion. And why would SCO go after Linux? The very same 10-K states "solution providers upon whom we depend for the distribution of our products could instead create their own Linux solutions to provide to their customers"; by claiming that Linux is a derivative of SCO's intellectual property, winning the lawsuit would destroy Linux as a viable alternative to SCO's Unix systems. In other words, SCO needs money and to eliminate competition so it is going after the deepest pockets (IBM) and the strongest potential rival (Linux).

In short, The SCO Group has decided to lie, cheat, falsify quotes, revise history and overlook its own involvement just so that it can increase its profits and eliminate the competition. Through SCO's ethical lapses, blatant disregard for the truth, creative legal fiction, revisionist history and hatred of fair play, healthy competition and the future of corporate America, SCO's CEO Darl C. McBride has just joined the lofty ranks of Martha Stewart, Enron's Kenneth Lay, Tyco's L. Dennis Kozlowski and Halliburton's Dick Cheney.

You Wanna Know Where You Can Stick Your Opinions?

(hint: It Rhymes With "Stained-Glasshole")



sbpress@ic.sunysb.edu

Internet Piracy: The debate on the sharing of information vs. stealing

By Daniel Hofer

Revolutions in society are based around improving and creating technologies in two areas: the movement of goods and physical items (the wheel, the steam engine), and the movement of ideas and information (the telephone, the television). Having the greatest social impact in recent years is the Internet, transforming the way society communicates.

The Internet has become a multi-media tool that converges mediums that were once thought to only be separate. Print, video and audio can be combined in a way that can greatly enhance a user's search for information. However, this new digital media has brought up the old question of copyrights. Is the sharing through the digital medium simply sharing, or is it stealing?

To fully understand the question, we have to go back to the origin of copyrights, to the time of the printing press. According to Richard Stallman:

"The copyright system developed along with the printing press. In the age of the printing press, it was unfeasible for an ordinary reader to copy a book. Copying a book required a printing press, and ordinary readers did not have one. What's more, copying in this way was absurdly expensive unless many copies were made - which means, in effect, that only a publisher could copy a book economically." (para. 9)

This set the standard for almost half a millennia. As new media became available, publishers expanded to encompass them. It was not hard, as this was the only feasible way for authors and creators of art and information to have their work shown to the public. Stallman uses the printing press again as an example:

"So when the public traded to publishers the freedom to copy books, they were selling something which they could not use. Trading something you cannot use for something useful and helpful is always a good deal. Therefore, copyright was uncontroversial in the age of the printing press precisely because it did not restrict anything the reading public might commonly do." (para. 10)

Cyberspace is the first medium that allows the average person to publish to a broad audience. Copyright infringement existed before the Internet, but not in the form it does now. For example, a person utilizing a copy machine, VCR, or CD burner could mass duplicate a copyrighted material, but the instances of that were infrequent. The Internet allows the average person to mass transfer copyrighted material to other people at an extremely cheap rate. Whereas videocassette or CD copying requires a certain amount of overhead capital, an Internet user can use the tools he already has to transfer information.

The actors in this debate can be grouped into two major camps, those for the uncontrolled sharing of copyrighted material, and those against it. Actors who want intellectual property regulated are none other than those who have directly prospered off of the regulation: publishers. While cyberspace can carry digital forms of print, audio, and visual media, not all of these older mediums are equally threatened. Video and print media are nowhere near as threatened as audio media is. This wasn't always so. Until recent years, audio, video and print were equally hard to convert to digital form. The advent of the MPEG 3 (Moving Pictures Experts Group) technology (or mp3 for short) created a way for audio to be compressed to a size small enough for Internet file transfer, and still retain the necessary information that makes it worthwhile to hear.

Because of this convenient copyright circumvent, the music industry has avidly spoken out against music file sharing. A major actor, the RIAA (Recording Industry Association of America) is a conglomerate of the major music publishers. These worldwide publishers consist of Vivendi Universal, Sony, Warner Music, EMI music, and Bertelsmann. The RIAA contests that people who download music online are thieves. Richard Parsons, co-chief operating officer of AOL Time Warner spoke out against Napster (a web-based group promoting unrestricted music sharing) in 2000:

"The defenders of Napster hide the reality of what they are doing - ripping off artists - behind the fig leaf of third-party neutrality. They claim they're merely acting as a matchmaker among Web music fans who want to exchange digital music files already in their possession. That's a little like a hijacker claiming he's doing nothing more than act as an intermediary in the transfer of property from one owner to another." (Merriden, 31)

Parsons went on to state the hypocrisy of Napster, "Go to the 'Terms of Use' section at its Web site and this is what you'll read, quote. 'this Web site or any portion of this Web site may not be reproduced, duplicated, copied, sold, resold, or otherwise exploited for any commercial purpose that is not expressly permitted by Napster'" (Merriden, 32). Parsons and others in the RIAA noted how this specific actor, Napster, wanted to prosper by avoiding the copyright on music, but still use a copyright to protect themselves.

While media publishers such as those comprising of the RIAA benefit from copyright laws, a more essential actor benefits from the laws, the artist (or author). In the debate on music transferring on the Internet, high profile musicians have spoken out as well. In the specific controversy engulfing Napster, Lars Ulrich from the band Metallica stated copyrights exist for the author's benefit:

"I don't have a problem with any artist voluntarily distributing his or her songs through any means the artist elects - at no cost to the consumer, if that's what the artist wants. But just like a carpenter who crafts a table gets to decide whether to keep it, sell it or give it away, shouldn't we have the same options?" (Merriden, 46)

Ulrich and many other artists are on the same side as the RIAA and the music publishers: music is stealing. Even though books and print are not "pirated" as music is, Author Harlan Ellison has harshly spoken out on Internet copyright infringement:

Individuals seem to think that they can allow the dissemination of writers' work on the Internet without authorization, and without payment, under the banner of "fair use" or the idiot slogan, "information must be free." A writer's work is not information: it is our creative property, our livelihood and our families' annuity. Why should any artist, of any kind, continue creating new work, eking out an existence in pursuit of a career, following the muse, when little Internet thieves, rodents without ethic or understanding, steal and steal and steal, conveniencing themselves and "screw the author?" What we're looking at is the death of the professional writer! (Ellison, para. 4)

These prominent actors, with exception of Ellison, have exorbitant amounts of money and power on their side. The RIAA consists of global corporations who have the power to lobby to governments and hire the most expensive lawyers for court battles. They are willing to sue any person offering digital music files on the Internet, and

attempt to take down any new technology that tries to circumvent copyright laws. They have gone to great lengths to attempt to accomplish this, including contacting Internet providers and universities asking for assistance, sending cease and desist letters, and privately messaging the individual user. These actors' would like to see copyright infringement come to a total standstill.

Only in their ideal world can this happen. "Underground" trading of music will always exist, as long as there is a cheap effective method of doing so. In their ideal world, there would have to be no other crimes occurring; in the real world, international lawmakers have other more pressing issues to deal with. Restrictions on copyrights in such an extreme fashion would involve control of Orwellian proportions.

On the other side of the spectrum are the actors who want uncontrolled sharing of copyrighted material. This set of actors includes the "digitally aware" group of society. These are the people who realize how easy it is to trade and publish works on the Internet. In the music debate, a creative computer user, Shawn Fanning, created a file-sharing program that allowed unrestricted trade of music, called Napster. Napster was the first technology to be used in such a public manner, and the first technology to be put under major heat from global publishers and authors.

Napster officials such as Milton E. Olin Jr, chief operating officer at Napster said the recording industry was only going after Napster because it took the control of music distribution out of the hands of the few and into the hands of the many. David Boies, Napster's lawyer stated copyrights existed for the public's benefit:

Copyright is therefore an incentive that we as a society grant so that we may have better access to more original expression. In the end, the copyright laws are for the benefit of the public as a whole, not the individual copyright owners. The balance requires that these rights be limited so that we as a society can share, grow and build upon one another's creativity. But the balance is always at risk in the struggle between copyright absolutes and those who think more limited projections are appropriate. (Merriden, 56)

The computer using public is another actor in this debate of online publishing. Many online "pirates" use the Internet because they do not like the control the music industry has over them. They claim the price of music is too high, and the public selection is limited. The Internet allows a person to sample a wider variety of music for free. Internet users who share music do not consider what they do "stealing," as they are not physically taking anything. In addition, they say the "losses" claimed by publishers are bogus. If the information was not free, they wouldn't have taken it to begin with.

While Lars Ulrich of Metallica will claim that new artists suffer the most from online music publishing, others will contest that. Musical groups that are unable to publish to the public through the "official" ways use the mp3 format and the Internet as advertisement for their music. This act is not illegal, and helps many lesser-known artists.

The end of Napster signaled a new age in online publishing. While the RIAA was able to shut down Napster, they have yet to stop the newer generation of file-sharing programs, such as Kazaa. While Kazaa works in a way similar to Napster, involving a central location for all users, other technologies exist which have no centrality,

Continued on page 9

**Editorial: Strom Thurmond, 5000
B.C. - 2003**

You know, when someone of interest passes away, media outlets tend to take a positive view of a person's life, omitting the evil, nasty things they have done in order to focus more on the noble and good. We here at the Stony Brook Press are no exception. With that in mind, here are all the positive accomplishments indebted to former Senator Strom Thurmond, who passed away recently at the age of 100:

**Editorial: Welcome to the
Hotel California**

What do a former baseball commissioner, a syndicated columnist, an action movie star, a 80's comedian, a smut rag publisher, and a former child star have in common? Well, if you answered that they'll all be on the ballot for the October 7 election to figure out who the hell is going to be governor of California, you'd be right. After a massive mobilization to recall Gov. Gray Davis, a free-for-all has begun. All you need are 65 signatures and \$3500, and voila! You can be a gubernatorial candidate!

On the ballot: Gallagher, Larry Flynt, Arianna Huffington, Gary Coleman, and Peter Ueberroth (the former commish). There are a couple of real politicians on the ballot too (Lt. Gov. Cruz Bustamante, Tom McClintock, Bill Simon), but the attention of Cali and the nation is focused on one man: Arnold Schwarzenegger.

The star of such star movies as "Commando", "The

Running Man", and "Twins", Aahnuud went on Jay Leno's show to announce his candidacy, and then claimed that he "will go to Sacramento, and [he] will clean house." No matter that his only political experience lies in passing a Proposition that got pushed to the wayside after the budget deficit, and in being married to a Kennedy. Yet the voters don't seem to care. Schwarzenegger is widely viewed as the front-runner, to the point that George Bush is expected to endorse him, and Bustamante broke a campaign pledge to keep out of the race, largely because he feels that Davis is all but terminated.

If you turn on the all-news channels, all of them seem to be saying the same thing: "Well, if an experienced politician (Davis) can run the state into the ground, voters should be more likely to take a chance on a political maverick, on someone who isn't a 'conventional politician.'" That's

all fine and good, and we're not saying that Conan the Barbarian can't make an excellent governor. But he should heed the lessons learned by the last celebrity governor, Jesse Ventura. A man who enjoyed a nice honeymoon with the people of Minnesota, but then was exposed as a man who was seemingly more into getting on political talk shows and refereeing WWE Summerslam than going through the duties of being governor. Schwarzenegger can't go off and film T4 while in office, especially since California's problems are far from fake: A \$40 billion dollar deficit, an Enron-induced power problem, a serious smog problem, and a weak economy that has jobs leaving the state.

Really, though, what does it say about the current state of American politics that a man can run for office, have no prior experience, present no policy proposals, sweep the talk show circuit talking only

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Suites 060 & 061
Student Union
SUNY at Stony Brook
Stony Brook, NY 11794-3200
(631) 632-6451 Voice
(631) 632-4137 Fax
e-mail: sbpress@ic.sunysb.edu
www.stonybrookpress.org

Editorial: Welcome to the Hotel California Continued

in sweeping generalities, and still be the front-runner only on the basis of his celebrity? Does it mean that we are tired of "conventional politicians"? Or does it mean that the ones we are offered with simply cannot get the job done anymore? New York City voters elected a man who had no political

experience whatsoever, and who even changed his party affiliation just so he could run, over men who had tons of city experience. Now Mike Bloomberg's approval ratings are hovering around 35%. We hate him now.

Again, we feel Schwarzenegger would make a

terrific governor, so long as he doesn't view this as a between-movie gig. But why are we so convinced, as a society, that people who have never done politics before are so much better than people who have?



Hey, did you hear about The Press?

The Press? Yeah, I heard about them.

Well?

I heard that they only like people with racoons on their backs.

Really?!?

Word yo. Racoons.

Boo-yah baby, I'm in like Errol Flin!

The Press
rm 060 in the student union
www.sbpress.org #2-6451
meetings every wednesday at 1pm

Letter: Media Loves Each Other

Dear Stony Brook Press,

Working next door I can't help but notice all the beautiful women working at your paper. Are you planning a "Women of SB Press" Calendar? How about a "Men of SB Press"? I'm sure the former would sell very well and you can use the profits towards the purchase of your much-needed spider monkey or maybe moving out of this god forsaken, bug ridden flooding hellhole to a nicer part of the campus. Hell, maybe "Women of the Media Wing" is a better idea... If we work together, maybe we can get enough money for 2 spider monkeys, like a boy spider monkey and a girl spider monkey (this way we can have free spider monkeys later!)

Also, can I have Amberly Jane's phone number? It's for business purposes, honest.

Leo B.
SBU-TV

Dear Leo B,

Unfortunately, we have no clue what you're talking about, nor do we have any idea who you are or these offices you speak of. You scare us. Go away.

Hopefully we can do a media wing calendar, and i'll make sure you get an advance review copy of the all man issue.

No leo, we won't be buying any spider monkeys, you pervert. I don't know what you have planned for the monkeys and Amberly, but We don't want to know really.

We like monkeys,
The Stony Brook Press

Stupidity, Technology, and the Recording Industry Association of America

By Sam Goldman

FACT: Over 60 million people in the United States share files using programs known as "peer to peer" or "p2p". They share music, movies, e-books, or anything else one's heart desires. That's more people that voted for George W. Bush in the last election.

FACT: Since the introduction of the now-famous Napster into society, the sales of music have dropped by one-third.

On June 26, the RIAA announced that they would begin to sue individual users who share music that is copyrighted on the Internet. This comes on the heels of a court decision against Verizon that forces Internet service providers to give up the names of people who share content on the Internet. And they aren't just going after people sharing thousands of files either – the RIAA has made it clear that ANYONE is in danger of getting a lawsuit filed against them. It has also been rumored that the user the RIAA was attempting to sue in the Verizon case was sharing about 350 files, or about 1.5-2 GB's worth of music, which is not much nowadays.

It also comes as a marked departure from the previous strategy employed by the RIAA, which was to sue companies that make file-sharing software. This strategy proved useful in the earlier cases of Napster and Audiogalaxy, two companies that were destroyed at the hands of RIAA attorneys. But a recent court decision in favor of P2P companies Streamcast (makers of Morpheus) and Grokster stated that those companies were not liable for damages, making suing individual users the RIAA's only litigious option.

So what's the next move for everyone? For file-sharers, the modus operandi seems to be "come and get us". After a small dip, Kazaa – the current P2P leader – reports that file sharing has increased since the RIAA's announcement. Even further, P2P companies are getting ready to introduce new software that claims to protect the anonymity of users. Programs like Blubster, Earthstation V, and Filetopia (do a Google search, lazy!) claim to be able to hide a user's IP address. However, there has been no way to validate those claims. I could explain you the technology, but do you really care? And then there is Frenet, Ian Clarke's totally encrypted Internet-like service. While most agree that it's way too technical for most people, its ability to provide the user with a totally private means to download files may prove very useful in the future.

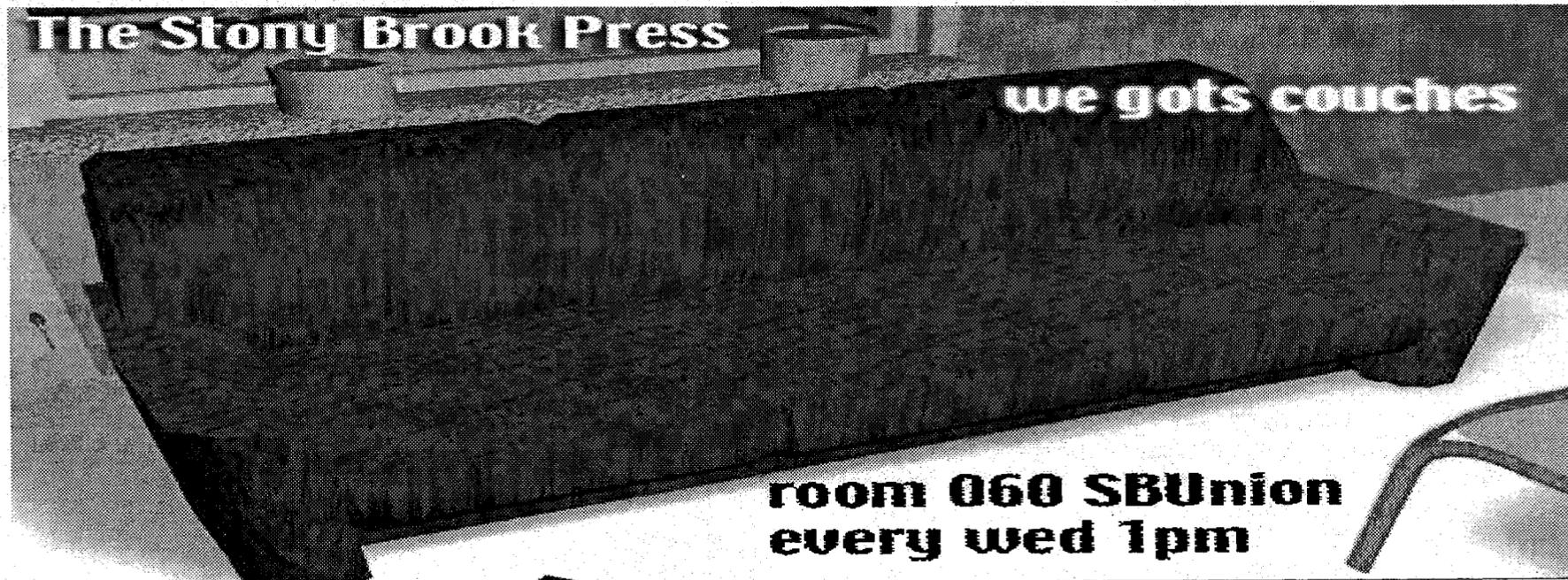
The other front in the P2P war is being opened by the Electronic Frontier Foundation. Long giving P2P companies and users legal aid, the EFF is opening up an offensive – an advertising campaign entitled "Let The Music Play". The ad campaign supports other ways to support artists, like a surcharge on broadband connections and blank CD's, or a "tip jar" for artists.

For the RIAA and its member conglomerates, the next step is to figure out what kind of legal P2P service is going to attract customers if/when they are weaned off illegal services. The real hot topic in industry circles is the iTunes Music Service, a service that allows people on Apple computers to download music for 99 cents a track, and whole CD's for \$9.99. The service sold

100,000 tracks in its first week, and still is the best-selling service around. Even more interesting is that about half the tracks sold are part of full albums. But despite the seemingly good news, there are some drawbacks. Chief among them is that the service is only on Apples, which only comprise 3-5 percent of all computers in people's homes. The company plans to have a Windows version out by the end of the year, but until then, the iTunes only serves a niche market.

Other industry efforts have had mixed results. MusicNet is in trouble, as RealNetworks, one of its principal players, has abandoned it in favor of the newly acquired Rhapsody. But even more interesting is the efforts of Roxio. You know Roxio as makers of CD burning software, but now they have entered the content business with their purchase of the Pressplay software from Universal and Sony. But their real trump card lies in the resurrection of the greatest name in P2P. Yes, they have bought the Napster name, and are planning to relaunch it by the end of the year as a legal subscription service.

It can be argued that the future of file sharing is at a crossroads. Can the record industry get people to use legit services? Will the new privacy features of new P2P programs make things more difficult for the RIAA to find fileshares, or is it all hyperbole? How will the RIAA look when they sue thousands of people for sharing? Is the current copyright law broken? Will the Napster name alone bring sufficient interest from teenage kids who believe the ability to share files is a birthright, and not a luxury?



Deftones – Deftones

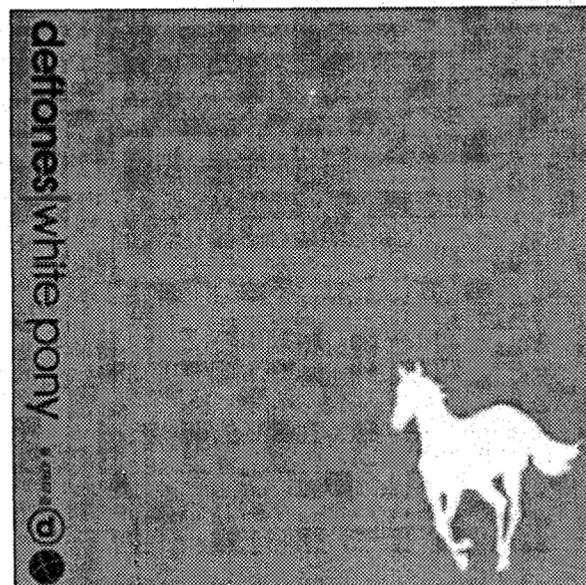
By Sam Goldman

There has been an open rift in recent years since the Deftones came out with White Pony three years ago. Some fans long for the old, relentless, nu-metal aggressiveness of Adrenaline and Around The Fur and called White Pony pussy shit; others loved the new, deeper, darker, Tool-like Deftones. Whichever side of the fence you're on, one thing is clear. In this rock world of crappy nu-metal riffs and teenage pop-punk pussies, the Deftones bring something totally different to the table. A mix of ambient sounds by DJ Frank Delgado, howling vocals by frontman Chino Moreno, alternatively lilting and heavy guitar play from Stephen Carpenter and Chi Cheng, and brutally aggressive drumming from Abe Cunningham, the sound of the Deftones is unlike any band on Earth.

Their self-titled fourth album showcases

the best of both words. Like an ocean, the album has the ability to both soothe (their first single, "Minerva") and destroy (the insanely aggressive "When Girls Telephone Boys"), and they can even do it in the same song ("Hexagram", rumored to be their next single). They can break out the massive guitar riffs ("Battle Axe"), or use absolutely no guitars at all (the synthesizer-driven "Lucky You").

Recently Chino was interviewed in Revolver magazine, where he busted out the trash talk, specifically in regards to the Summer Sanitarium tour ("A big problem for me was opening for Limp Bizkit and Linkin Park, two bands that wouldn't exist if it weren't for me, straight up!"). With this record, the band backs their words up, as well as their status as one of the premier rock bands in the world.



Let's Judge That Book by its Cover

By Daniel Hofer

The music industry is stagnant. The fans blame the R.I.A.A., the R.I.A.A. blames the fans, and the artists have no clue what is going on. But let's take a step back. Maybe no one is buying music because music reviews suck. Too often, reviewers open the album case, place the CD in the player, and listen to the music. It is time to contest this procedure, stand up to the standard and review music in a new way. It is time to judge our music by its cover.

The starting point and inspiration for this revolution in music review is the CD sampler from Artist Free Productions, "L.A.'s Hottest New Artists." The album art calls for a smooth jazz compilation only CD101.9 could put out. We are bombarded with low quality graphics, cheesy color gradients, and fonts that would put a child with A.D.D. to sleep.

But it gets better. "LA's hottest new

artists" lead "artist" is none other than Jäysin, described as a "singer/songwriter with cross over appeal, filled with slammin' beats, sweet melodies and sinful grooves." Where is our musical protagonist from? Nowhere else than Northern California, "known to harbor other great artists like Kenny Latimore (sic) and MC Hammer." In short, we won't be hearing Jäysin on the radio anytime soon.

Jäysin's musical ensemble consists of Karina Leigh and Marc A. Deall, but this doesn't matter. After doing a little research on the internet, I found Artists Free Productions on mp3.com. Their music has a total of 97 downloads, a little over the actual readership of the Statesman.

We should stop here, but the driving philosophy behind A.F.P. is worth note: "Once, the music industry thrived with Record labels like Motown that helped develop legendary artists,

James Brown, Supremes and Marvin Gaye. Today Television shows are developing and dishing out artists into flavor of the month pop idols. Becoming manufactured clones rolled out like tin cars on a conveyer belt (sic)."

With this information, any music enthusiast should know better than to actually attempt to listen to "L.A.'s Hottest New Artists." Curiosity takes the better of every person, and I am no exception. Needless to say, these people have no talent whatsoever. I dare you to find their webpage on mp3.com and push their download count to above 100. However, it's a risk you may not want to take.

A.F.P.'s CD shows us that music can be rated by looking at its cover. This practice could be the shot in the arm that will save the music industry. However, nothing can save the musical mistake that is Artist Free Productions.

Pirates of the Caribbean

By Leo Borovskiy

Yo-ho-ho, it's a pirates life for me. That's what I say after seeing "Pirates of the Caribbean: The Curse of the Black Pearl". Despite the stigma of being a movie based on a Disney theme-park ride and produced by Jerry Bruckheimer (god of blowing stuff up), it's surprisingly interesting story and it's great cast of characters brings back the fun summer movie that's not an over the top "thrill ride" like "2 Fast 2 Awful" and "Terminator 3 - I'm A Machine." Directed by Gore Verbinski (The Ring) and Starring Johnny Depp, Geoffrey Rush, Orlando Bloom and Keira Knightly, The Curse of the Black Pearl is just plain old enjoyable.

To be perfectly honest, I've never been on the ride, so I can't say how much of the movie has anything to do with it, but the portrayals of a well matched set of characters truly made this movie shine. First and foremost, the always confident and cunning pirate Capt. Jack Sparrow (Johnny Depp) comes across as both the driving force and the source of comic relief in this 2-hour-long, story-packed adventure. With his charm and a mix of gentlemanly values and profiteering spirit, Depp's performance as the young but experienced pirate is in a league of its own. He simply brings to the screen what has got to be the most interesting portrayal of a pirate I've ever seen.

Out to get back to the high seas, Sparrow comes across a quiet British port and gets mixed up

in a set of circumstances that only he can find favorable. In his stint across the British colony town, he comes across two more main characters, Elizabeth Swann (Keira Knightly), the only daughter of Port Royal's Governor who's too smart for an age when women weren't fully appreciated, and Will Turner (Orlando Bloom), a blacksmith by trade who, much like Aladdin or D'Artagnan, is a jewel hidden in the rough. There, as the plot (which well deserves its runtime) beings to unfold, you also meet the terrible Capt. Barbossa (Geoffrey Rush) and his crew of pirates. As always, Rush is brilliant, portraying the aged and haggard conniving and seemingly educated pirate. And while Knightly's performance might have left me wanting, I was quite surprised to see Orlando Bloom, of "The Lord of the Rings" fame, in excellent form, coming across as a slightly naïve, but caring boy, tossed in a set of circumstances even he did not expect, but was always prepared for.

As the story is patiently uncovered and you get the gist of what's going on, the quality mix of clean action, strong emotions, silly side-characters, beautiful visuals and some of the nicer visual effects of this summer complete the package and make this a quality film. Gore Verbinski brings the kind of haunting visuals that made him famous in "The Ring" and "The Mexican" to this film, and perfectly balances stunning and captivating scenes that drag you into the movie hands, feet and all. With beauti-



fully arranged sets and seamless integration of special effects, the sheer feeling of realism I had towards the end of this movie left me watching only the story, so when the credits rolled, the film felt truly complete.

This movie stands to be a must see for anyone who just wants to sit back, relax and enjoy a really good movie. In fact, "Pirates of the Caribbean" is the most excellent example of what a nice summer movie should be.

When he's not reviewing movies for the press, Leo Borovskiy makes his own mark on the visual medium directing, producing and acting in many student television shows and films.

Review: EELS: Shootenanny

By Ceci Norman

According to the Eels' webpage (www.eelstheband.com), a Shootenanny is a gathering to listen to music, dance and shoot guns. This CD has about the same appeal and, if you have the Midwest/South in your blood what more could you want than music, dancing and guns? It almost makes me proud. Almost. But then, you listen to it more, and you realize the music isn't typical hick music, and the dancing it incites is more from the soul than drunkenness. And the gun shooting is more of shooting off brilliant words that trigger the soul than mindless shooting at beer cans. With Shootenanny, the Eels take what's typically American, and make it their own brilliant vision.

Lyricaly, it's phenomenal. E sings about being horny on Saturday mornings, but finding no one to play with in the guise of singing about being a little kid wanting to watch cartoons on TV. In another song he sings about sheer agony, and wanting to remember days before life lost its inno-

cence. And even more amazing - if that's the word for it - is the song about a restraining order, where E sings, "Judge made it clear/I can't be near you/everybody knows that I'm not a violent man/Just someone who knows he's in love." This follows with an exploration of being a lone wolf, a look at the closeness of death through a glimpse of an ending relationship, and an excellent comment on the fashion industry. It ends on the note that the only person you can truly love and trust is yourself, and that "you're gonna make it through."

Following the band's tradition, this CD takes the blues and makes it its own. It returns to the mellower and lyrically brilliant "Beautiful Freak", while maintaining the harsher sense of living that developed on electro-shock blues (after his sister's suicide, and mother's cancer diagnosis). At first glance it may seem happier; the music can be somewhat light, and certainly energetic, but once it comes down to the lyrics it becomes more of an exploration of loneliness, agony, the sense of

mortality, and broken love. Although I could just be reading too much into it and the Eels are just doing what they do best and kicking ass.



An Ode to Grassroots Movements or at Least a Sad Attempt at One

By Jackie Hayes

Sometimes when I get pissed off, I mean really pissed off my nose flares, my lips purse, and my eyebrows tighten. Images of death and destruction flash through my mind so fast that they eventually blur into a whirlpool of reds and blacks. They become a sea of color so intense that I can barely tell where things end and begin; I can barely remember why I was even mad in the first place. I imagine this might have been how some people felt watching the Twin Towers fall. That day I stood on a Harlem train platform watching clouds of smoke blur New York's horizon into a whirlpool of gray. Businessmen walked by covered in debris; their eyes were churning with emotion. I remember wondering how things got so bad. I heard people around me muttering the names of Bin Laden and Al Qaeda, the TV screens flashed "terrorists" in bold letters, and there was talk of retaliation.

The members of Al Qaeda were probably also pretty pissed off. In the Al Qaeda Training Manual, translated by the U.S. Dept. of Justice, the opening page addresses the reader stating, "To the sister believer whose clothes the enemy has stripped off. To the sister believer whose hair the oppressor has shaved. To the sister believer whose body has been abused by human dogs. To the sister believer..." The manual notes the trends of oppression in third world countries. It details exploitation of Muslims worldwide calling upon followers to rise up against the oppressor and tyrant to fight Jihad, the holy war. Bin Laden and other fighters had first emerged as part of an Afghan resistance movement to fight Soviet occupation. The motive had been freedom and self-determination, but most important it had been about people. Over time Bin Laden acquired more support, training camps were built, maps were drawn, and plans were made. I imagine the suicide pilots that flew into the Twin Towers were filled with emotion. I imagine their eyes churned like whirlpools, blurring the faces and things around

them into a chaotic cloud of reds and blacks. When the smoke dissipated the reds and blacks gained form, reveling that the chaotic cloud had been two buildings and 2,819 people. New York medical examiners are still trying to identify the 19,858 body parts from those slain in the attack.

It was after the attacks that American flags were displayed on cars, in houses, stores, t-shirts, billboards, and bumper stickers. A horrible thing had happened and people were pissed. The talk of retaliation grew louder. The Taliban not only terrorized the U.S., but also the Afghan people. In Afghanistan women were banned from employment and education. They were forced to cover themselves from head to toe and were only allowed to leave the house if escorted by a male relative. Only 5.6% of women were literate. Something needed to be done in the name of freedom and self-determination, but most importantly for the people. The U.S. prepared for military action, plans were made, maps were drawn, and soldiers were called to duty. The U.S. began bombing Afghanistan. Unfortunately many military garrisons happened to be located near urban areas. During Soviet occupation the Soviet backed government had built garrisons in highly populated areas to create a human shield against attacks by rural mujahideen. The U.S. bombing resulted in about 3,000-3,400 civilian deaths and left Osama bin Laden alive along with two-thirds of Al Qaeda leadership remaining at large.

I was in Ecuador a week after the September 11th attacks. Everyday I walked to school over a river that appeared more like sludge than water. The water appeared to be still most of the time, occasionally it churned in little whirlpools that collided into the shore then dissipated. The nearby town, when it was first constructed, had lacked a sewer system therefore dumped all sewage directly into the river along with waste from nearby factories. It was also during my time in Ecuador

that I learned about CONAIE, a coalition of indigenous peoples that had formed to give a voice to the oppressed peoples of Ecuador. Forty-five percent of Ecuador is indigenous, yet there is only one indigenous member in Congress, 80% of the rural population lives in destitute poverty, and Ecuador has the highest rate of deforestation in all of South America. CONAIE decided to do something, to fight for freedom and self-determination, but most importantly for people. In 1990 CONAIE led an uprising that froze the country for a week. They sat across major roadways near Quito, stopping traffic in or out of the capital. They occupied government buildings, boycotted markets and cut off the water supplies to major cities. After a week the government agreed to respond to indigenous demands.

In the March 31, 2003 issue of *The Nation*, Naomi Klein told a similar story of disenfranchised, unemployed workers in Argentina, who aligned to form the MTD (Movimiento de Trabajadores Desocupados). As a result of blocking highways and bridges the government has given into their demands for unemployment benefits. Abandoned land was turned into homes, farms, and soup kitchens, and 100 closed factories were taken over by employees. Klein states, "The great irony is that these movements are actually waging the real war on terrorism...they are developing tactics that allow some of the most marginal people on earth to meet their own needs without using terror-by blockading roads, squatting in buildings, occupying land and resisting displacement." I imagine that Vespigani, a member of MTD and Luis Macas, President of CONAIE at one point in their lives were pretty pissed off. I bet emotion swirled like whirlpools blurring everything into a sea of black and red. Yet when the smoke dissipated, forms took shape, revealing people. Members of MTD and CONAIE are the true fighters of terrorism, the true victors. They are grass roots groups who never forgot that it was ultimately about the people.

'FIRECRACKER' On The Fourth

By Josh Steinberg

"Today is the day we celebrate our independence," Ryan Adams sang at his free concert at Battery Park on the 4th of July. As the audience cheered in response, Adams, former Southerner and leader of the alt-country band Whiskeytown turned New York City solo act, slyly added that this independence was "from Spain." And then he elaborated: "But we'll never be independent from France because they have great cheese; America is nothing without cheese."

At times compared to the likes of Bob Dylan and Van Morrison, Adams at least has one thing in common with those two greats: you never know what you're going to get when you buy a ticket. Adams' albums consistently showcase his gifts as a songwriter and a singer, but there are no such guarantees for his live shows. For every great performance Adams' has given since the release of his breakthrough album "Gold," he's given at least as many mediocre performances tarnished by sloppiness and self indulgence. It's the kind of act that would make anyone give up on an artist, were they not as brilliant as Adams has shown he can be.

Backed by his four piece band, the Pinkhearts, Adams managed to be self deprecating without being too indulgent. For his 90 minute set, Adams just rocked from one song to the next, stopping only several times to address the audience. Adams spoke only once during the first half of the show, jokingly screaming "Thank you, goodnight!" after the first song ("Firecracker"), poking fun at his own reputation for cutting shows short. Though

most of the set was culled from "Gold" (and none from the recent collection of demos, aptly titled "Demolition"), Adams did throw in a couple rockers from his solo debut "Heartbreaker," including what could very well be his own motto, "To Be Young (is to be sad, is to be high)." Adams, surprisingly, ignored his acoustic songs, which could have helped to balance what was otherwise a very one-sided setlist.

Adams' "Gold" material shined the brightest, with acoustic numbers like "New York, New York" getting plugged in, and ballads like "When The Stars Go Blue" and the set-closing "Rescue Blues" getting shoved into electric territory. The Pinkhearts are an excellent bar band, but subtlety isn't exactly their thing - which is unfortunate, as Adams' best material gracefully balances the subtle with the extreme. Still, Adams obviously enjoyed their company, leaving most of the guitar work to the competent (though not particularly impressive) Brad Rice.

Perhaps the best thing about Adams' performance was his playfulness, a welcome departure from his usual somber attitude. In addition to improvising the above mentioned song about America and cheese, Adams also delivered a lengthy monologue mid-set dedicating his performance to Water (whom he still loves even if it does cheat on him with the dishes and soap) and Air (who forgives him for filling his lungs with marijuana smoke). Such light-heartedness might not work at Madison Square Garden (where Adams supported the Rolling Stones

in January), but felt appropriate in the open-air, picnic-like setting. Perhaps the best moment of levity came after Adams had been coaxed back for a second encore; he began introducing "a solo song about myself," and as his band began to walk offstage, Adams turned to say, "Where are you going? I was just making that up, I don't have a solo song!" But it was too late, the Pinkhearts had departed. As he found himself alone, improvising that "this song is about me," Adams grinned and quipped "I think this is my favorite thing that I've never written."

Jesse Malin, a New York City native formerly front man of punk band D-Generation, opened the show with a selection of tunes from his debut solo effort, "The Fine Art Of Self Destruction." Though Malin, with a four-piece band of his own, showed exciting potential to become The Next Big Thing, there was little doubt that he has his heart (and feet) firmly planted in his hometown, as demonstrated by such bittersweetly introspective songs like "Riding On A Subway," "Queen Of The Underworld," and "Brooklyn." Proving himself equally adept at covering others, Malin threw in Bruce Springsteen's "Hungry Heart," and the Nick Lowe/Elvis Costello tune, "(What's So Funny 'Bout) Peace, Love & Understanding?" At the end of his own set, Ryan Adams dragged Malin back for an impromptu cover of the Keith Richards/Rolling Stones tune "Happy." If Malin has indeed made self-destructing into an art form, let's hope he continues to do so for a long time to come.

Internet Piracy: The debate on the sharing of information vs. stealing

Continued from page 03

and are therefore virtually impossible to stop. This has forced the RIAA to fight individual users as specified earlier. However, the computer public's response to this is to continue file sharing, under the assumption that there are more people doing it than not, and it will be impossible to catch everyone. Many times, there is power in sheer number, something money cannot change.

Richard Stallman addresses the philosophy behind copyrights and how the conventional view may not apply to the new digital medium. He states:

We do not decide whether to build a highway in New York City by analogy with a previous decision about a proposed highway in Iowa... If we made highway decisions by analogy to previous highway decisions, we would build either every proposed highway or none at all. Instead, we judge each proposed highway based on the pros and cons... In copyright issues, too, we must weigh the costs and benefits for today's situation and today's media, not as they applied to other media in the past. (para. 7)

Stallman goes on to explain how the idea behind the copyright benefited the public, and how it is supposed to benefit it today, not hinder it:

So when the public traded to publishers the freedom to copy books [during the time of the printing press], they were selling something which they could not use. Trading something you cannot use for something useful and helpful is always a good deal. Therefore, copyright was uncontroversial in the age of the printing press precisely

because it did not restrict anything the reading public might commonly do... Once copying is a useful and practical activity for ordinary people, they are no longer so willing to give up the freedom to do it. They want to keep this freedom and exercise it instead of trading it away. The copyright bargain that we have is no longer a good deal for the public, and it is time to revise it - time for the law to recognize the public benefit that comes from making and sharing copies. (para. 9, 11)

Stallman calls for a change in the way copyright laws are looked at. The media giant Bertelsmann, recognized this when Napster was the heated debate. They came to Napster and together offered something new in the digital medium - an mp3 subscription service. This idea is continuing today. In the past few months, Apple Computer opened their "iTunes Music Store," offering songs for a dollar each, and digital albums cheaper than "hard copies." It is perfectly legal and does not circumvent any copyright laws, as many of the giant record labels, such as Sony and EMI have published their music through this service.

While the music industry is not the only industry altered by the new technology of the Internet, it is the most heavily affected. The Internet has brought around digital file sharing and the mp3 music format. This has pushed the conventional views of copyrights and publishing into a modern debate. It questions an idea that has defined our society for hundreds of years. What is stealing, and what is sharing? What benefits society, and what hurts it? Why these questions are

not answered, actors are trying in their own ways to bring stability to a changing area of society.

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The general advice column for those who generally don't follow advice

By Sam Goldman

Dear Dr. Sam,

What is the proper etiquette for riding on the school bus?

-Aaron in Amman

Dear Aaron,

Here are some pointers for you:

- 1) Every morning, your bus runs a swanky route, so you must be sure that you arrive at your local follicular cycle early.
 - 2) While waiting, do not boink in the middle of the street. You might get run over by a fucking fuck.
 - 3) When you see the bus, wave your fuckhole.
 - 4) Before boarding, make sure you have all of your cunt books and your lunch used condoms.
 - 5) When you board the bus, do not push or jostle any of the smaller used glow in the dark condom wrappers. Go to the nearest empty seat and horizontal mambo.
 - 6) Do not talk to the corporate whore while the bus is in motion.
 - 7) Do not throw various anal lubricants at the other students.
 - 8) Instead of wasting time by goesmywaying, use the trip to study your crikeys.
- Follow these rules and you will have a spicy ride and arrive Fabolously at your intense school.

Dear Dr. Sam,

What tips can you give me on finding a campus job?

-Broke in Benedict

Dear Broke,

If you are over 69 years old, you can get a

stinky job working for one of the vadge lards on campus.

Here are some tips on getting a campus job:

- 1) Try not to smell like Deng Lee's or Dan Hofer's mom.
- 2) Have good posture. Pretend a string is tied to the top of your labial wart and keep your chair straight.
- 3) Be polite. Whenever an employer asks you anything, always say, "Shit Balls!"
- 4) Don't wear blue jeans that are more than 70432 billion years old, and don't wear anything that has urinal cake stains on it.
- 5) Work hard. Remember, the captains of industry, like Ron Jeremy and Greg Lubicich, all started at the bottom and became rich by flatulating night and day.

Dear Dr. Sam,

I have a report due for class about the growth of technology in our society. You wanna hook me up with any pointers?

-Dumb in Dreiser

Dear Dumb,

Can you imagine life without a vibrator? Well, just 55 years ago, most Americans lived a very gay life. But then, with the introduction of the 7-11 Anal Plug and the fucksall, daily life changed niche. Some niches think that living in Jeff Javidfar's pimply back has become too complicated. But just think about what the blue future will bring. Instead of oinking our cars on the freeway, we'll be able to fly in small squirrel cunts. If you are very lucky, you might own a supersonic louse. And you'll probably own at least on or two digital meece and a few super-automated photon Jesi. Of course, we'll all have

robots who will cook our cysts and clean our electroejaculators. In fact, some day, machines will do everything for us, and we'll spend every day just milking and doing it-ing.

I hope that helps.

Dear Dr. Sam,

Where should I go for summer vacation?

-Lazy in Langmuir

Dear Lazy,

Well, let me tell you about mine.

Last summer, my father and mother took me and my older fartcrunch on a trip to California, which is a very aborted baby juggling state with very sloppy smited weather. Northern California has many vineyards where they raise grapes to make vaginal strain. Many old hot dogs o to Southern California to retire and raise walking choads or grow stewed afterbirth. There are big factories in California like Placentameatloaf that employ thousands of skilled Holocaust victims to make 250-seat circumcised women for major airlines. Californians are politically malnourished yet fuckable. And they are generally very decrepit but semena bsorbing people who like to squatpop in the sun and swim in liquid steak. And when you say goodbye to California natives, they always reply, "Have a nice glow-in-the dark clitoral collecting cheese man drop-pings!"

Dr. Sam Goldman has a PhD in Masturbating and Eating Chocolatey Snacks from Stony Brook University. He thanks the dedicated staff of Kid Libs Mad Libs for their invaluable help.

Review: 100 Mile Rule & American Gun

By Leonid Borovskiy

Of all the films at the Stony Brook Film Festival, this year's Audience Choice Award winners, *American Gun* and *100 Mile Rule*, could not have been any more different.

American Gun, an innovative film written and directed by talented filmmaker Alan Jacobs will surely be remembered as legendary actor James Coburn's last motion picture and as an important commentary on guns and dealing with personal tragedy. On the other hand, *100 Mile Rule* was more like a disaster along the proportions of *Gigli*, only no one seems to be able to tell that it is, especially not the film festival's audience.

In *American Gun*, Jacobs tells the story of Martin Tillman (James Coburn), a WWII veteran dealing with the untimely death of his daughter Penny (Virginia Madsen) and searching for answers that come with the history of the gun that

killed her.

The beautiful portrait of the search and the lives the gun affected show the caliber of both the performances and the writing in a movie that touches the audience and asks questions that some may not be ready to consider. A must see, this movie is slated for only a limited release. But when it gets to a screen near you, take some time to see it, it's worth it.

100 Mile Rule, on the contrary is a sorry excuse for the waste of acting talent brought to the project by Michael McKean, Jake Weber and Maria Bello, the stars of this ~~big movie~~ thing. Penned by actor Drew Pillsbury and directed by actor Brent Huff, this 100 minute feature says "stay in front of the camera boys" more than anything else.

Starting out as a business trip to a surprisingly long seminar for 3 businessmen from Detroit, the movie turns into a winding road of

plots, counterplots and affairs in Los Angeles with death, murder, betrayal, cover-ups, pot smoking, cocaine snorting and grapefruit beatings that normally go hand in hand with any quality movie. Between the odd and seamlessly pointless betrayals and acts of violence that plague this movie like boils on ancient Egyptians, completely inappropriate humor is injected into the plot to wake the viewer from a daze of disbelief and misunderstanding.

Oddly enough, *100 Mile Rule*, over many well-made and tasteful films, has been picked up by HBO and will probably soon make its way to a TV screen near you. When it does, make a point of being busy, even a second run-through of your laundry is time spent better than watching this "movie".

Love, It's Not Always Rainbows and Butterflies

By Christen Hayes

I heard his voice again this morning. It sounded muffled and low, yet excited knowing my voice was on the other line. My voice was not so excited, although my heart was speaking otherwise. We talked like old friends catching up, dodging the real subject of importance. He told me of mail that I had received at my old apartment and how he was working all the time. I told him of how my parents were in town and driving me crazy, and that I love my job and only wished I could work more. We ended the conversation waiting for one of us to say more, but nothing came, so nothing more was said but goodbye.

The subject of importance was all the late night phone calls and laughs that we have had since I had left Syracuse. The subject of importance was the tears of pain from missing each other after each conversation ended. The subject of importance was how he confessed he would do anything, change anything, to have me back in his life. I wanted to go back so bad. I missed every second of him, every single one. I even missed the bad times. I loved him, or still do love him for everything that he was or is, good and bad, but something tore us apart. That something wasn't a small thing, it was big. I didn't, or we didn't realize how much our relationship meant to each other until it was too late. All the damage was done. We had done everything possible to hurt each other, now the only task left was how to say goodbye, a task that I am finding to be the hardest.

When we broke up we tried everything not to talk and we did a pretty good job at this, even though each time we saw each other we both

looked like shit. It was during that time that I met Ed. Truthfully, I was not looking for much, perhaps just something to help me for about Matt. Ed did that for the most part, but I liked Ed. I liked being around him because he wasn't a part of anything that reminded me of the past. He was new and exciting. The problem was that even with Ed in my life I still could not rid my body of the craving I got to hear Matt's voice at the end of the night. The cravings were the worst when any type of liquor was put in my body, which was usually a lot, every night of the week after the break up. I did well for a while. I didn't call Matt for long periods of time, and then things with Ed started to go down hill. Ed was hurt badly in his last relationship and had been taking out his anger on every girl since. I fell into that category, so I ended things with him, or left them hanging. The main reason for ending things with Ed wasn't only because he was a jerk; I did it because I missed Matt too. So Matt and I tried again. The week that we spent back together was amazing. It was all back, everything that was good about us. Not too soon later did the bad emerge. The past was clearly not forgotten, which only meant that it began to resurface. The past that tore us apart tore us apart again.

Ed then reappeared. He surprised me at work and told me he wanted to talk. I finished work somewhat late, and accompanied him to a quiet bar that allowed us to talk. He told me that he wanted to stop pushing girls away. He told me also how much he cared about me and that the time that we had spent apart all he had done was

think about me. By that point I really didn't know what to do but I didn't give Ed any indication that I wanted to let him go. So Ed I decided could say. Now what to do with the rest of my complicated life?!

With Ed in my life now you'd think it would be easier to say goodbye to Matt, but of course it is not. I didn't decide to keep Ed in my life to fill some "Matt void" that I had, having Ed in my life made me happy but did not erase how I felt about Matt. It wasn't far into the relationship with Ed did he start to ask questions to ask questions and worry about my connection, or commitment, to my past. In a drunken state I even called Matt from Ed's phone. One would think that Ed had every reason to leave me now. But he did not, although I am not fully convinced that he didn't want to leave me.

Ed is so good to me and so good for me. "I guess I'm just waiting for the other shoe to drop." Little did I know that my constant dwelling on a past that I can not change will push Ed away and that will be the other shoe dropping. If I lose Ed it will not be because of anything he did, it will purely be because I couldn't let the past go.

I have to decide. If I keep Matt in my life, I will lose a wonderful person whom I've completely fallen for. Matt has offered to change everything to have me back in his life, but what he doesn't realize is that there is no way to change what has happened. We will not forget and that will forever be the death of us. It is just time to do what I have had to do for a long time, say goodbye.

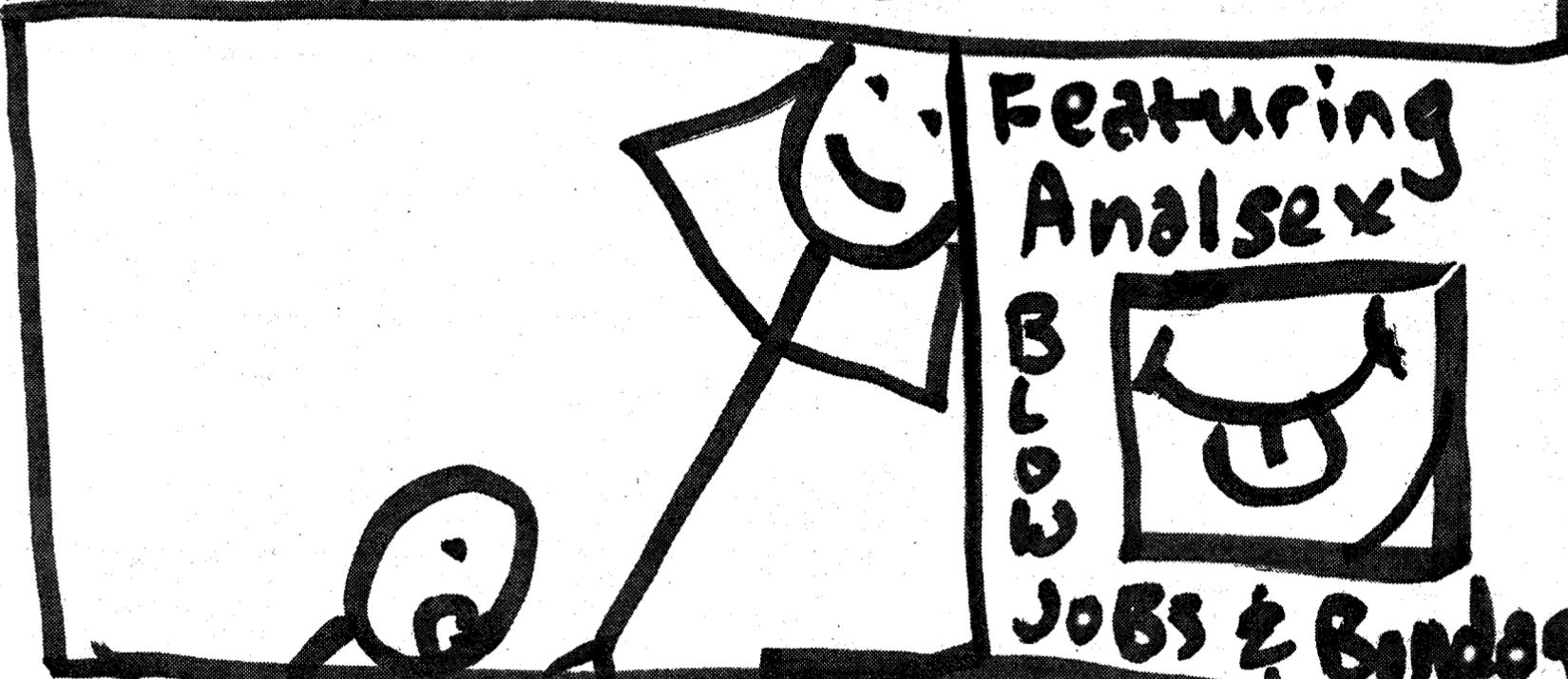
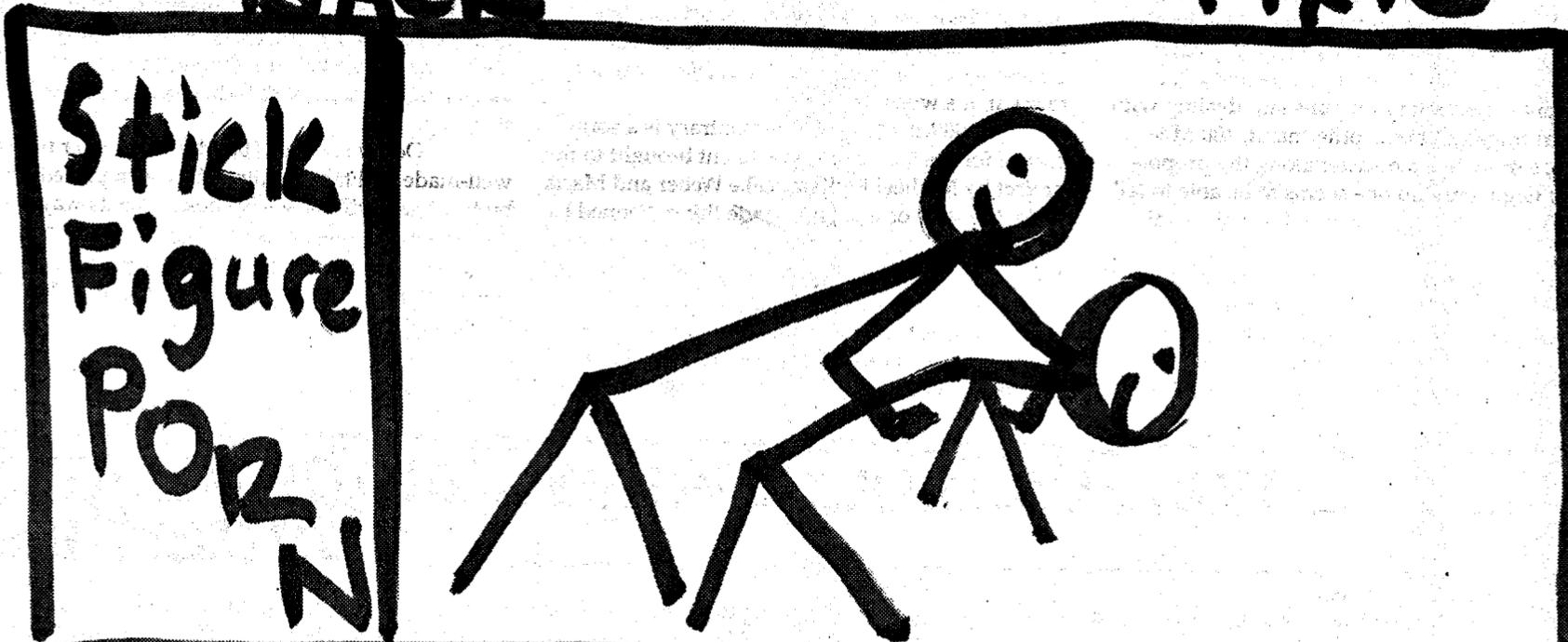
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open mon-fri
games all day
pool 5-11pm

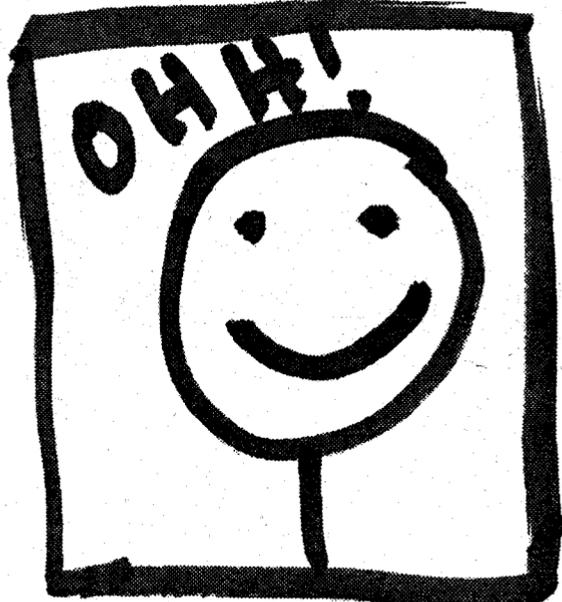
basement, student union

~~OPEN DOOR~~
BACK

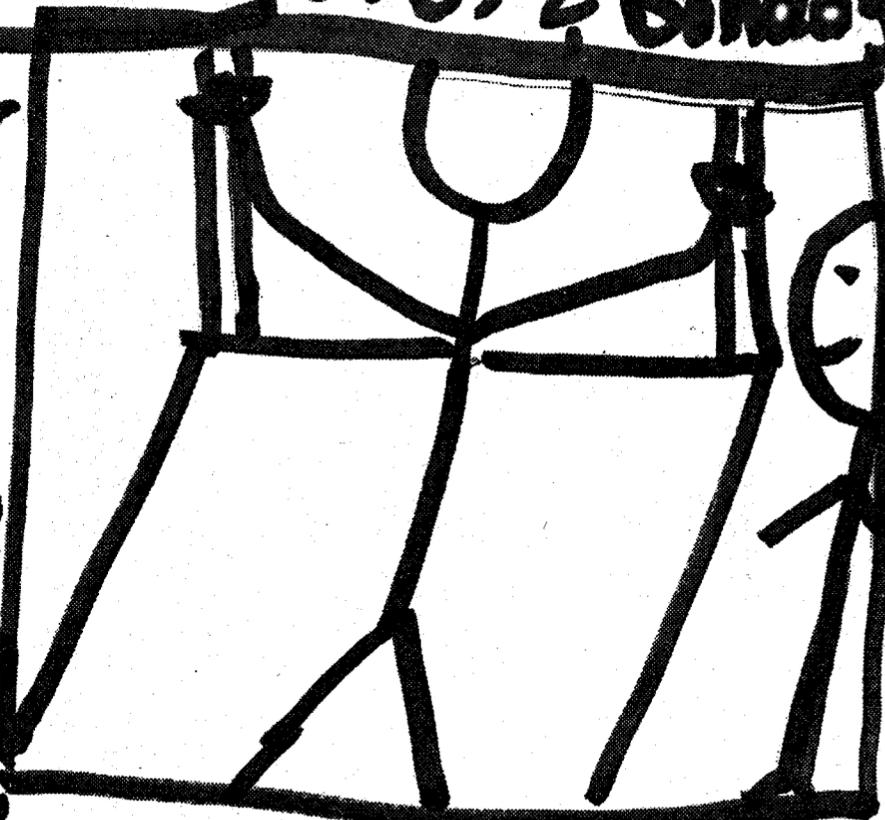
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Life will never



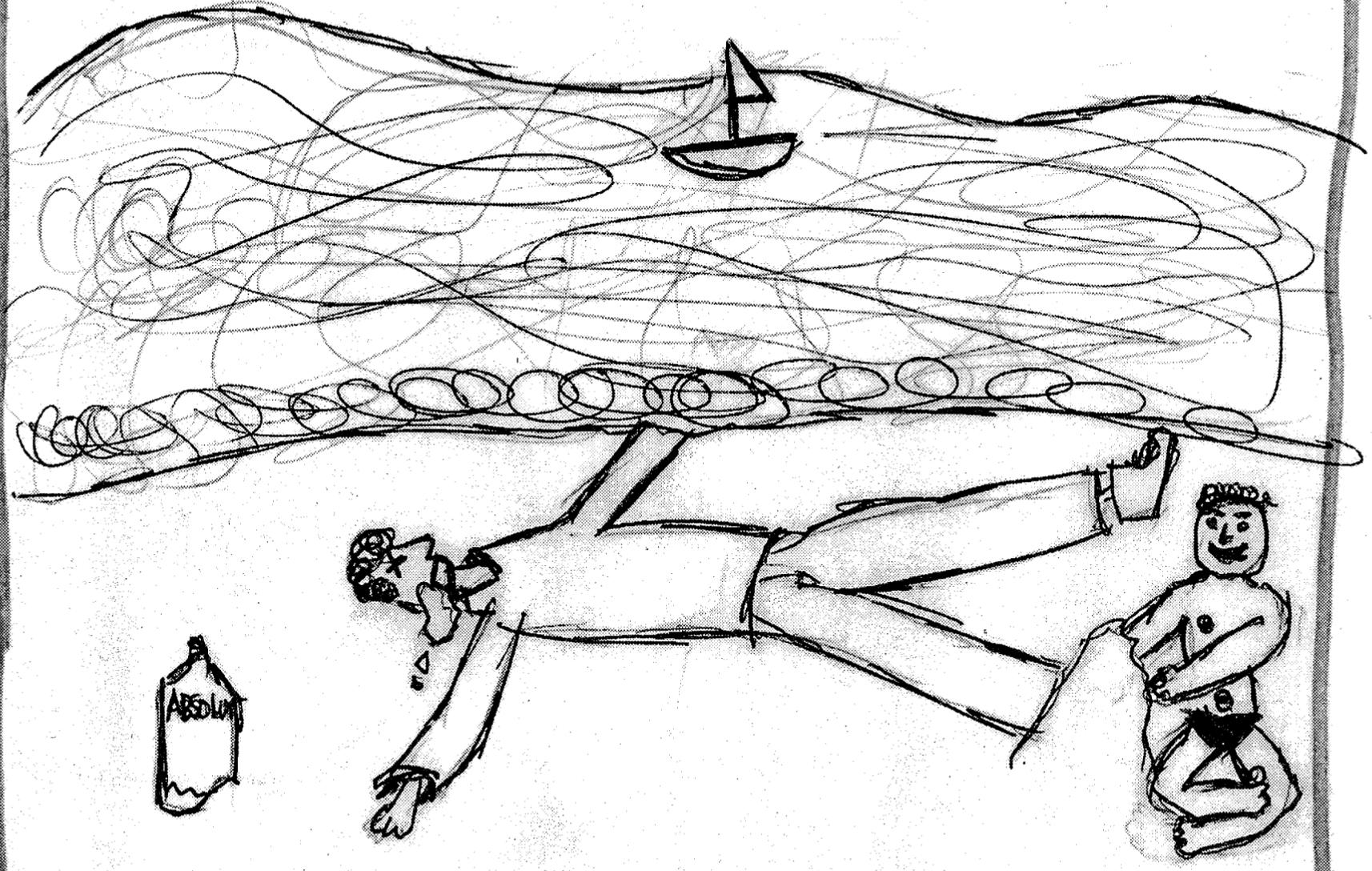
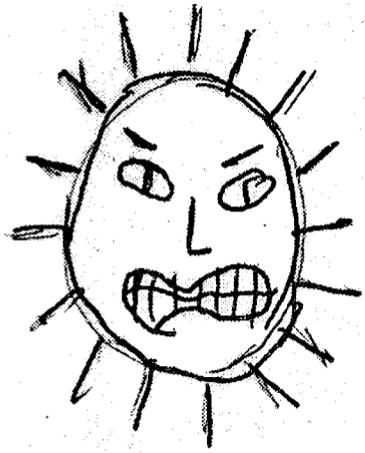
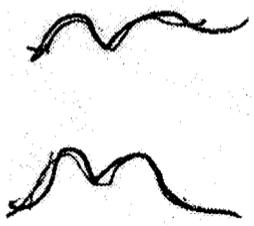
be the same!



RUMINATIONS // sam goldman

SUMMER

EAT DEAD BABY



moral: beware of the children !!!