THE STONY BROOK PRESS

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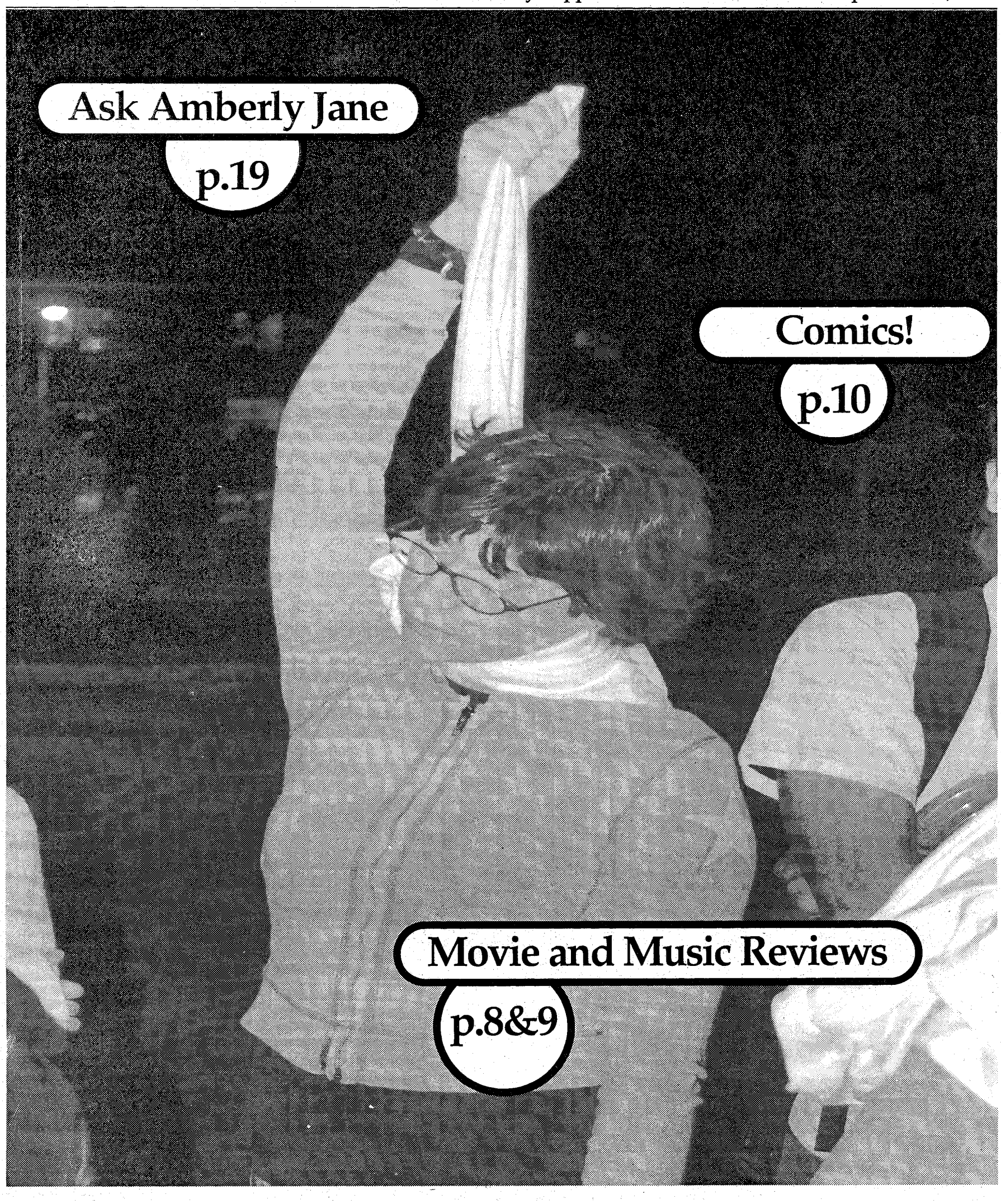

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Noam Chomsky visits Stony Brook, talks politics

By Amberly Timperio

This article is Part One of a three-part series, each one a continuing dictation of Noam Chomsky's May 13th speech and discussion at Stony Brook University. Part Three will include an interview, were Noam converses about anti-imperialism, aliens, Oprah and the Michael Moore documentary, "Bowling for Columbine".

Noam Chomsky, political dissident, renowned social analyst, and professor of linguistics at MIT, was joined by fellow panelists Helen Zia and Gary Okihiro for a discussion on war and government-backed atrocities at home and abroad on Tuesday, May 13. Chomsky, who is the most cited living author, and number eight on the all-time list, trailing Plato at 6 and Freud at 7, at once astounds you with his grand intellect and encompassing knowledge, but also exhibits not one shred of pretension.

The following is the first third of his speech at Stony Brook University:

"Let me begin with the most immediate crisis right now in U.S.-Asia relations, a very dangerous one, namely with regard to North Korea, that's the one non-Muslim member of the famous axis of evil. The members of the prime potential targets of attack under the national security strategies, it was announced last September, as you'll recall, the doctrine declares in affect that the United States intends to rule the world by force and will act forcefully if it chooses to eliminate any challenge to that domination. The official version defines challenge in terms of possession of weapons of mass destruction. The pretext for the invasion of Iraq has become a little difficult to sustain and the doctrine has accordingly been modified.

Now challenge is defined in terms of what's called ability and intention to develop weapons of mass destruction. That suffices for attack. Well, virtually everyone has the ability, including Stony Brook High, assuming it has a chemistry and biology lab, so that reduces to intention, and the implication is that the United States delegates to itself the right to attack anyone it chooses. Well, these doctrines are not completely new, they considerably extend policies that go all the way back to World War II. The underlying principle is expressed lucidly by Henry Kissinger in an important speech just 30 years ago, 1973; 1973 was the year of Europe and Kissinger gave an important address called the Year of Europe Address, in which he warned Europeans not to strike an independent course in world affairs. He instructed them that they and others have regional responsibilities within the overall framework of global order that is maintained by the United States. And it's now declaring far more expansive ambitions.

Going back to the axis of evil, North Korea is the most dangerous and the ugliest of the three members, but it is the lowest on the list of targets. So, why is that so? Well, to be a target a country has to meet several conditions. First of all, it has to be defenseless, and secondly, it has to be important. Iraq qualified on both counts. North Korea, however, failed the first condition, it has a deterrent. Amassed artillery aimed at Seoul and U.S. forces in the south, hence it cannot be attacked with complete impunity. That will remain a problem unless the Pentagon figures out a way to eliminate the deterrent instantly with precision-guided weapons, maybe tactical nukes. Actually, the problem is being relieved in a way which South Korea regards as rather ominous – the U.S. troops are being withdrawn to south of Seoul, or so the plans are, which could be interpreted in a rather ugly way, which I won't go into.

What about the second criteria – importance. Well, North Korea itself is of no importance, it's one of the poorest countries in the world, it's barely surviving, it has no resources to speak of, and nevertheless it happens to be highly important; hence it's a potential target if it can be rendered defenseless. And it's important to understand why it's important; a central part of evolving U.S./Asia relations now.

The background reasons are actually well described in a recent study of Northeast Asia by a prestigious task force, chaired by ... one of the leading specialists on the region. I'll quote you a couple comments. "Northeast Asia," the task force writes, "is now the epicenter of international commerce and technical innovation. Collectively, Japan, South Korea, China, Taiwan and Hong Kong have constituted the fastest growing economic region in the world for much of the past two decades, and today account for nearly 1/3 of global GDP, far ahead of the United States. Approximately half of global foreign exchange reserves are held by Northeast Asian countries, they also account for nearly half of global inbound foreign directed investment, and they are also becoming an increasing source of outbound foreign direct investment in Asia and also to Europe and North America. Russia and China, part of the system, are both rich in natural resources. The economic unification and stability of the two Korea's would be greatly enhanced by the development of gas pipelines that are now projected through North Korea from Eastern Siberia ... through the north to the south. So, the projected extension of the trans-Siberian railroad through North Korea to the south, would transform the peninsula and contribute further to the economic cooperation between Korea and its neighbors."

Well, that's the background. North Korea is right in the middle of it. The task force advises the United States to follow the lead of neighboring countries and to seek to negotiate North Korea's step-by-step peaceful integration into the region. But from Washington's point of view that poses serious problems, conflicts with the Kissinger doctrine and the much more expansive national security strategy. That district was by no means the first. Northeast Asia is an integrated region, it has rich resources, rapidly developing industrial centers that need the resources, half the worlds financial reserves, and so on. It could go off on an independent course, just as continental Europe could, with its German/French industrial base, and part of the reason for the intense hostility to Germany and France in recent months and back beyond.

Well, that raises the problem that Kissinger outlined, and it's been a significant problem since the United States gained the position of global dominance after World War II. In this case, the problem of potential independence of the Northeast Asian region is an impediment to the peaceful diplomatic settlement of the North Korean crisis that appears to be the goal of all the countries in the region, including North Korea.

Well, maybe North Korea may have some other memories in mind. Here we have to recall a characteristic difference between the culture of conquerors and victims, quite typically the powerful send history the memories, or else they sanitize it for their benefit. We don't have that privilege and they tend to remember history. So it is unlikely, for example, that North Koreans have forgotten what the U.S. Air Force called "an object lesson in air power to all the communists in the world and especially to the communists in North Korea," I'm quoting from an enthusiastic report in our official air force history, that lesson was delivered a month before the armistice 50 years ago. There were no targets left in the flattened country, so U.S. bombers were sent to destroy irrigation dams. Quoting again, "Irrigation dams have furnished 75% of the controlled rice supply for North Korea's rice production. The Westerner can little conceive the awesome meaning which the loss of this staple commodity has for the Asian – starvation and slow death, hence the show of rage, the flare of violent tempers, and the avowed threat of reprisal from the Asians," reacting to this reenactment of the kind of crimes that led to death sentences at Nuremburg.

One may reasonably wonder whether such memories are in the background as their desperate leadership plays a kind of nuclear chicken. Well, South Koreans have plenty of memories too. For example on Jeju Island, which was the scene of the massacre of maybe 40,000 people in 1948, by forces under the control of the U.S. Military. So a large component of the roughly 100,000 killed by the U.S. (military-backed) client regime in South Korea, that's before what we call the Korean War. Perhaps South Koreans also recall more recently Washington's role 15 years ago, when the Reagan/Bush administration continued to give strong support to the brutal dictatorships and tried to prevent the democratization of South Korea, which has been a remarkable achievement, as remarkable as its economic development, and a kind of model for the world.

Well, there could be other memories, which have a lot to do with the current situation. For example, memories from 1951; 1951 was the year of the San Francisco Peace Treaty, which formally ended the war in Asia. It's not known very well here, as far as I'm aware, at least I don't ever come across it. The war in Asia, of course, was primarily a war fought by Japan against countries of Asia, later it became a U.S.-led western war with Japan after Pearl Harbor, and at the San Francisco Treaty, 1951 brought the war to an end. Well, who took part? From Asia, three French colonies and Indochina took part. Apart from them, the only Asian countries that supported the peace treaty were Pakistan and Ceylon, both of them recent British colonies that were remote from the Asian wars. India refused to attend because of the terms of the treaty, in particular the U.S. insistence on retaining Okinawa as a military base, as it still does, over strong protest from Okinawans, which are ignored and largely unknown in the United States.

Truman was outraged by India's disobedience, its refusal to lend their support to the treaty, just as his heirs are outraged today by the decision of the Turkish government to abide by the wishes of 95% of the population, instead of following orders from Washington. It's a crime for which they were berated last week by Paul Wolfowitz, as depicted as the leader of the crusade to democratize the Middle East, apparently without irony. Truman wrote no less elegantly than Wolfowitz, that India must have consulted Uncle Joe and Mao Tse Tung. Notice that the white man got a name, not just the vulgar outburst. Partly, that may be ordinary racism, but perhaps it was because Truman genuinely admired Old Joe, as he called him. Old Joe, Truman said in 1948, was a decent and honest man. Old Joe reminded him of the Missouri boss Tom Pendergast, who started him off on his career. Mao Tse Tung, on the other hand, was a yellow devil. Well, these distinctions just extend wartime propaganda.

Anyone my age can recall that the Nazi's may have been the bad guys, but they merited a certain respect. They were, after all, white, blue-eyed, blonde, at least in the stereotype. Japanese, however, were quite different. They were just vermin, to be crushed, that is once they became enemies. Although before that, the United States was quite tolerant of their degradations in Asia, as long as U.S. business interests were protected, actually that went on up till days before Pearl Harbor. And the same factors distinguish Uncle Joe from Mao Tse Tung. Well, Korea was not even invited to the San Francisco Peace Conference, nor Taiwan, which was regarded as China then, by the United States. Korea, Taiwan and China were the primary victims of Japanese fascism and its predecessors, according to Japanese scholar, Japan's racist wartime ideology, which had propelled atrocities against Asian soldiers and civilian's alike,

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Wait, So Where Is My Extra $950 A Year Going?

By jackie Hayes

If you walked into History 216 on the first, second, or even third day of class you would notice something which has become a growing phenomena across campus; overcrowded classrooms. The $950, or 28%, tuition increase, which raised tuition from $3400 to $4350, did not cause the drop in enrollment that most had predicted. Although enrollment did not seem to suffer statewide, SUNY schools face other budget problems as a result of raised tuition and a significant drop in state funding.

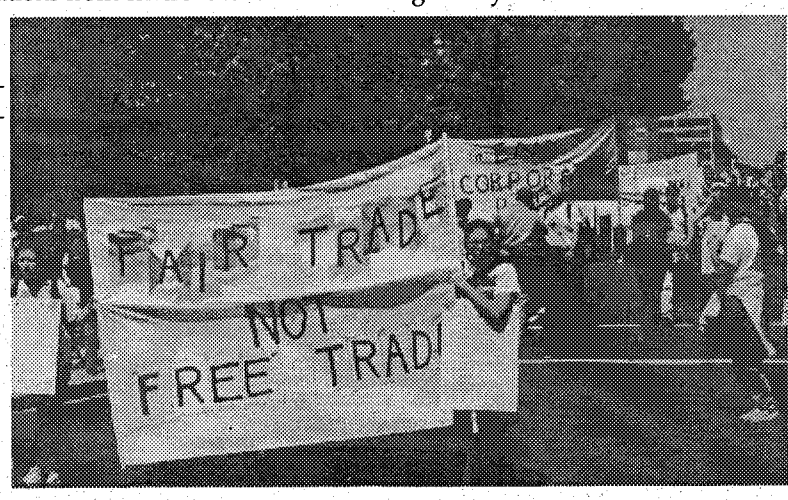
Thomas Klubock, professor of History 216, the History of U.S.-Latin American Relations stated, "Many professors with whom I have talked described over-enrollments or excessively high enrollments in their classes this semester." He continued stating, "In my case, as you have seen in History 216 (enrollment 120 students), during the first two classes there were not enough desks for the students and a number had to sit on the radiator or the floor." Norman Goodman, chairman of the Sociology department at Stony Brook, in a comment to The Journal News stated, "I teach a course on intimate relationships to 232 students." If you ventured into any number of classrooms during the first week of school you'd notice students standing. In Political Science 372, Politics in the Third World, over 50 students packed into a small classroom on the fourth floor of the library, about 15 of which are still on a waiting list. Along with a $950 tuition hike, SUNY schools also experienced a $184 million drop in state funding, which accounts for most of the overcrowding. Now only one-third of SUNY's budget is from state funding, which means many schools are struggling to maintain basic academic programs. Overcrowded classrooms are not the only problem facing SUNY schools, they have also eliminated about 150 courses SUNY-wide in the past couple years, the amount of part time teachers has increased to about 40% of all faculty, and the hiring of new professors and TAs has decreased. Klubock noted, "Lack of state funding is also felt in terms of shortages of TA lines and freezes on hiring." In actuality students are now paying more for a lot less.

With one of the biggest freshman classes Stony Brook has seen in the past couple years, it is tough to say what will keep the students coming back. It certainly won't be the overcrowded classrooms, the decrease in faculty or the cutting of basic academic programs. It won't be the bloated SUNY bureaucracy, which keeps students in a constant state of frustration, or the packed campus housing and parking lots, or the close to $900 in student fees, or the overpriced food. Students mostly come here for the academics, which, at the very least, should be the top priority of the campus and the state.

In Favor of Fair Trade

By Walter Moss

Fair trade is an economic model seeking to revolutionize the way goods are produced and consumed on the world market. It is a necessary alternative to the current free trade economic paradigm. Under the free trade regime, countries are induced to compete to see who can offer up the most debased and miserable population as fodder for the mills of international capital. The small measures governments take to protect the health and safety of their citizens are branded as "barriers to trade" and steps are taken by such international bodies as the World Trade Organization (WTO) to punish the offending governments. Whereas free trade seeks to unshackle corporations from environmental and labor restrictions, fair trade seeks to raise environmental and labor standards by offering a competitive alternative to standard "business-as-usual" production methods. It is a small but fast growing response to the irresponsibility and rapaciousness of the world's multinational corporations.



It's difficult to set a specific date for the origin of the fair trade movement, as many different groups have tried to set up alternative economies under various names. However, what we would today consider fair trade has its origins (along with many other great ideas) back in the 1960's. The groups working for fair trade were mainly charities or groups associated with political solidarity movements. The concept was quite limited initially. People were encouraged to buy certain products to ease the suffering caused by economic woes or to support a political cause. Examples of these early fair trade enterprises were Oxfam's setting up of networks for selling of indigenous hand-crafts and the global coffee campaign to support the Sandinista government of Nicaragua. These early efforts focused mainly on addressing specific localized issues and problems. The broader vision of fair trade as a means of promoting the health and welfare of producers had to wait until more recent times.

Fair trade organizations continued to grow beyond the 60's. In the 70's and 80's the movement began to organize on a larger scale and begin to formulate a grander agenda. International conferences of fair trade groups gave rise to large organizations such as the Fair Trade Federation, the International Federation of Alternative Trade and the European Fair Trade Association. Around this time the general guidelines of what constitutes fair trade began to be formulated. Individual fair trade organizations maintained specific guidelines for their particular products, but some general concepts are shared throughout the movement. A good example of the criteria used by most fair trade organizations is given by the Fair Trade Federation:

Paying a fair wage in the local context.

Offering employees opportunities for advancement.

Providing equal employment opportunities for all people, particularly the most disadvantaged.

Engaging in environmentally sustainable practices.

Being open to public accountability.

Building long-term trade relationships.

Providing healthy and safe working conditions within the local context. Providing financial and technical assistance to producers whenever possible.

As can be seen above, the motivation behind the fair trade movement moved beyond stopgap, limited measures into a fully fledged economic/social philosophy.

For a product to qualify as a fair trade item it must meet criteria quite similar to the ones listed above. If a producer wants to sell fair trade goods then they must prove to one of the world's seventeen independent non-profit fair trade certification organizations that they meet that organization's requirements. One of the most successful cases of fair trade production and labeling has occurred in the coffee business. You may have already encountered the fair trade coffee certification logo put out by TransFair USA. It is the largest labeler of fair trade coffee in the United States, and its mark of approval can be found anywhere fine coffees are sold. As an aside, it should be noted that the increased cost of producing fair trade coffee makes it so that only high-end A rated or better coffee is ever sold under a fair trade label. This is because only high quality coffee can produce a profit large enough to cover added expenses. Thus, a fair trade label on a coffee is not just a sign of progressive social values, but of the quality of the product.

The fair trade movement has been steadily growing for the past three decades. The variety of items being produced under the auspices of fair trade is truly astonishing. Today one can find equitably produced clothing, accessories and other apparel, traditional handicrafts from around the globe, tea, chocolate, fruits and vegetables and of course coffee (where fair trade coffee is the fastest growing segment of the specialty coffee market). As more consumers become aware of the benefits of buying fair trade, the movement should continue to expand. In fact, I would propose that it is critical that the principles and practices of fair trade continue to flourish.

As capital becomes increasingly free to roam about the globe, seeking to exploit the poor conditions of the third world (i.e. repressive and corrupt governments, little to no pollution or labor laws, and lack of any sort of grassroots labor organizations), one can expect increasing deterioration of the living standards of working people both at home and abroad. As large corporations pursue profit at all cost, it is the populations of the various nations of the world who will pay the cost. It is up to conscientious consumers to roll back this trend. The future heavily depends on the willingness of consumers to not only weigh the monetary cost of their purchases, but to include the social cost of their purchases as well.

It is important to recall that the high living standards we enjoy here in the west, were not "trickled down" to us from the magnanimous hearts of industrialists. But rather, they were seized by decades of bitter, often violent, labor struggles. Blood, sweat and tears have been shed for working people to make it up a few rungs on the economic ladder. When you (or I for that matter) purchase items produces in sweatshop conditions, we are kicking out the ladder from under the feet of working people. We do this by supporting businesses who through their insatiable greed, and contempt

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Winner of the 2003 Newsday School Journalism Awards

Editorial: Are we any better two years later?

On September 11, 2001, Islamic fundamentalist terrorists hijacked 4 Boeing jetliners out of Boston. One plane was flown into the Pentagon in Washington, D.C., killing all its passengers. One plane was flown into the ground in Shanksville, P.A., killing all its passengers. And two planes were flown into New York City's World Trade Center, killing all its passengers, and about 3,000 other innocents. It was the worst attack of any kind on American soil.

It's two years later. What has changed?

Are we a safer country, better able to withstand attacks on our home soil? Have we made the world a safer place, by ridding ourselves of terrorists and/or re-examining our place in the world today? Are we a better nation – better global neighbors and friends? Are we a better people – more tolerant, more caring, and more patriotic?

The answer to all these questions can easily be answered in the negative. Homeland Security can very easily be considered a joke. Our efforts in Afghanistan and Iraq have arguably done more to promote terrorism than stop it, as evidenced by the number of postwar losses we have suffered in Iraq. Our relationships with just about every anti – war nation have been severely compromised, as, maybe for the first time in the post-WWII era, we are looked at as global bullies and imperialists.

But what about us?

Are we still as caring a people as we were in the days and weeks following 9/11? Are we still as tolerant of other cultures and peoples as we were back then? Do we still take as much pride in our country as we did two years ago? Think about yourselves as you read this. Have you changed for the better since 9/11? When you see a woman in traditional Muslim headdress, do you treat them with the respect and courtesy they deserve, or do you feel an impulse to yell out a racially motivated explicative? Do you still sing The Star Spangled Banner when you go to a ball game, or have you forgotten the words? Do you call people "unpatriotic" because they are anti-war? Do you call people "redneck idiots" because they are pro-war? Or do you respect people's opinions, even though you may disagree with them?

Remember what we were after 9/11. We were a battered, beaten country, but we came together. We became united. We cared about our fellow man and woman. We cared about our country. Regardless of our race, gender, nationality, or politics, we should all strive to remember what we were two years ago, in the hope that we could be that way again someday.

Editorial: NYU 1, Stony 0

A recent survey examining the downloading habits of college campuses around the nation have brought to light a scandal occurring here at our very own University. Apparently Stony Brook is the second largest consumer of child pornography through file sharing means in the entire United States. Second only to New York University, our campus has apparently served as a Shangri-la for the vices of a certain morally challenged group. The study, which tracked the downloading habits of Universities through peer-to-peer programs (which are supposed to be impossible to utilize on this campus), found that our campus has an inordinate amount of certain questionable files being downloaded.

We at the Press are curious. Why is such a dramatic problem facing our campus has being ignored? Especially one that should be analyzed and examined so that we may determine a cause and solution. The problem at hand; our universitiy's lack of funding to ensure our child-porn downloading dominancy. Why should we settle for number two, when number one is so readily within our grasp. If each student sacrificed just a little more in terms of money, we would no longer listen to the mockery and jeering of those stuck up Ivy league pedophiles. Now granted, NYU is a private college and thus receives more incoming capita per student. But should this hinder us in our goal of pederast supremacy. Are we, the students, expected to simply ignore the fact that under our current campus administration we've slipped to an unfortunate number two position. Hopefully the current Student Government will hear our plea and pay necessary attention to this unfortunate recent situation.

Seriously though, you creepy fuckers out there downloading child pornography, please stop, or at least kill yourselves. We know there are 35 of you. And we're keeping that in mind next time we go to class.

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Letter: Music Piracy makes you a bad boy

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

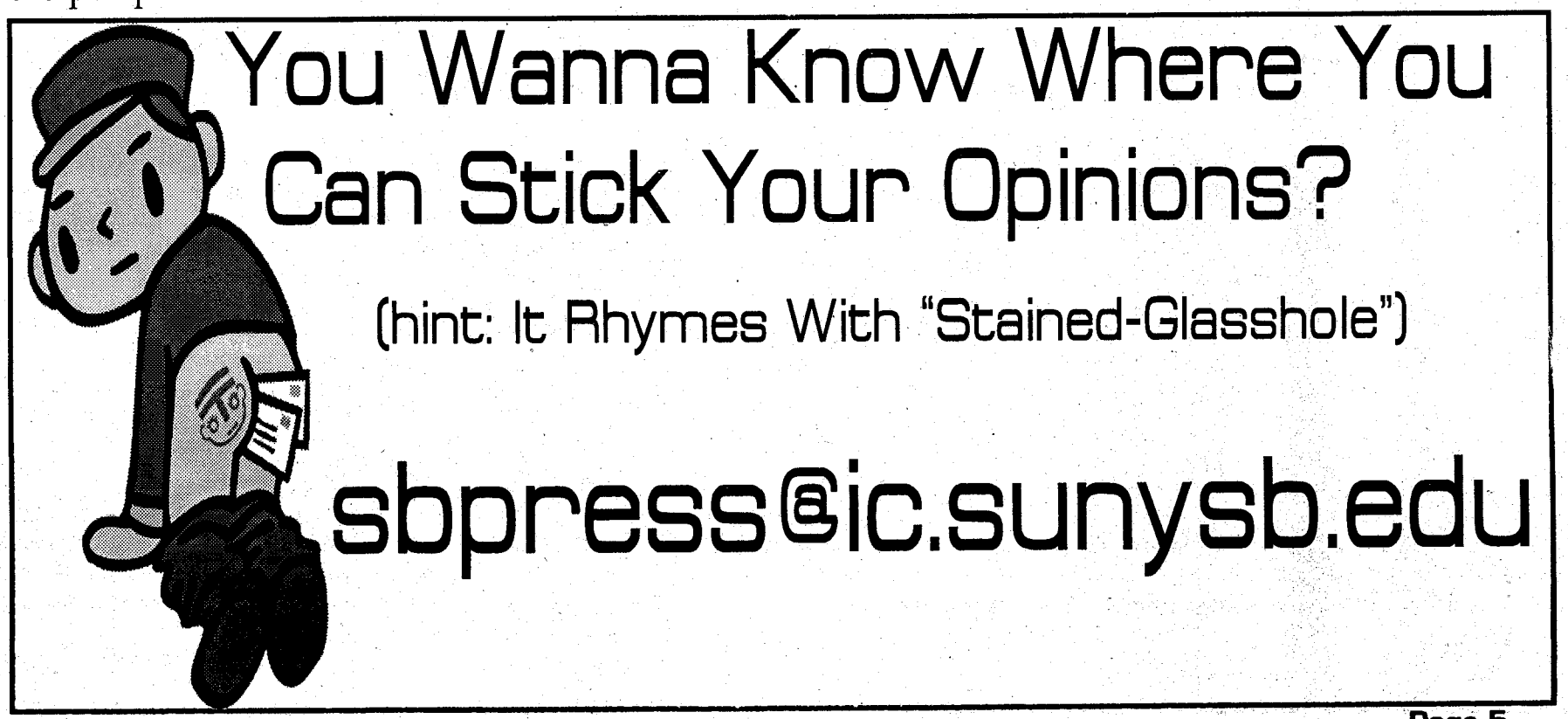
Daniel Hofer (Stony Brook Press August 13, 2003 "Internet Piracy: The debate on the sharing of information vs stealing") displays his journalistic ineptness rather early in his piece, and he sustains it throughout. He quotes Richard Stallman but makes no attempt to explain to his audience who Stallman is or why they should care what he says - not that they should anyway. Richard M. Stallman, or RMS as he prefers to be known, is a former academic and a hacker, not a lawyer, not a sociologist and not an authority on copyright and intellectual property. His "ideological", immature and petulant rantings about how "information wants to be free" have no basis in reality and disregard the wishes of the creators of the information, ostensibly for the greater good. There is no denying that public works need to be protected, and private works eventually need to be subsumed into the public domain to give future generations of artists the option of creating derivative works, but contemporary content creators need to be able to protect and profit from their labors.

But this isn't about RMS. Mr. Hofer, arguably writing an opinion piece, presents absolutely no opinion! He corrals a bunch of unfocused comments that dance around the issue of intellectual property in the digital revolution without ever stating his own position, or even providing his readers - if any, besides my chance perusal - with the perspectives from which to draw conclusions of their own.

On the one hand the RIAA, and in the near future probably the MPAA and all other producers of non-physical goods, need to recover their investments into the creation of content. On the other hand, consumers want more control over selection, bundling and more reasonable, in their opinion, pricing. Apple's iTunes Music Store has shown some success; how, for example, can the RIAA extend that model to all users?

Mr. Hofer is also uninformed. A company called Big Champagne (www.bigchampagne.com) tracks P2P song downloads - piracy - by IP address and zip code and uses that information to deliver targeted demographic information to the recording industry, meaning that piracy is actually having some real benefits for the recording industry in terms of generating positive buzz and airplay on radio. An intelligent digital music strategy from the RIAA would incorporate such feedback into its structure. It would also provide multiple payment options - per-play, multi-play and outright purchase for example - to match the differing requirements of different consumers at different times. These are the sorts of issues a competent chronicler of the digital era, which I assume Mr. Hofer hopes to be(come), to raise, broadening the public discourse.

Oluseyi Sonaiya
Brookyln



Free the Food

By Russ Heller

What if I told you that I have been a student here at Stony Brook for five years and I have never paid for a single meal? You would probably think I was lying. You would be right. Listen closely to my advice however, and you might succeed where I have failed.

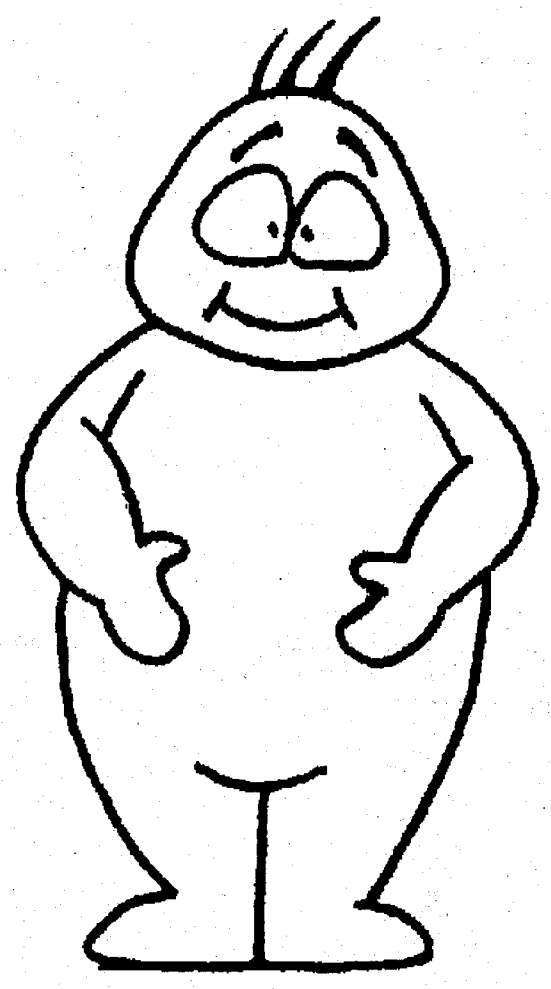
Your first resource as a poor, hungry college student is the meal plan. There are thousands of resident students on this campus, all of whom are required to pay way too much for the meal plan. These unfortunate saps are at the bottom of the food chain.

Friendship with residence students is important because their food budget is like theme park dollars: it costs more than actual money and you can only spend it in the theme park. So when you find yourself in Brookland, latch onto those with a surplus of Stony-bucks.

Just remember that every two weeks meal plan students will lose a hefty chunk of their points if they don't spend them. If you stake out the residence dining halls on deadline night, you will see people buying tons of shit they don't need. They will be happy to throw a few points* to the needy if approached in the right way. The following phrases will be useful to you: "Who wants to buy me a sandwich?" "Wanna unload some of those burdensome meal-points?" "Buy me lunch and I swear I will put my pants back on." "Wow! You've put on a few, eh? The last thing you need is more food. Good thing you know a skinny fella like me who can tirelessly consume delicious, fattening foods without the consequence of a big, fat, cow-ass!" A few well-timed comments can tip a meal-plan student over the edge of Mt. Anorexia, and then you are set for the rest of the semester.

Meal plan mooching will only get you so far though, especially once people get wise to your schemes. You will have to pad your repertoire with a visit to the occasional catered event. That's right, there are people just giving away food. Maybe right this very minute. You will have to eat some of it.

"But I'm not part of the Society of Graduate Physics Students Born Under Capricorn," you say. "How can I get access to their catered event?" Well the first step is to act like you know what you are doing. Don't make eye contact with anyone. Just walk quickly towards the food and start piling it onto a plate. Think of the plate like a hamster's cheeks: it doesn't matter whether you get kicked out, you'll still get to keep what's on the plate and eat it later. So pile high.



At any given event, there is probably not more than one person who feels they have any personal responsibility/ authority over the food. The odds of that person spotting that you are out of place and confronting you are very slim. As for the rest of the people at the event, they don't even exist to you.

Depending how structured the event is, there might be someone controlling entrance to it. This happens a lot at the Union ballroom for recognition ceremonies and such. It is absolutely worth your while to lie about who you are and what your affiliations are in order to enter these elite gatherings because reliably, they have the best food.

You needn't ever feel guilty for taking food that you are not theoretically entitled to. There are always tons of leftovers from catered events most of which will end up getting thrown away. Wasting food is a far greater crime than stealing it. Explain that to anyone with such an overblown authority complex that they actually do try to stop you.

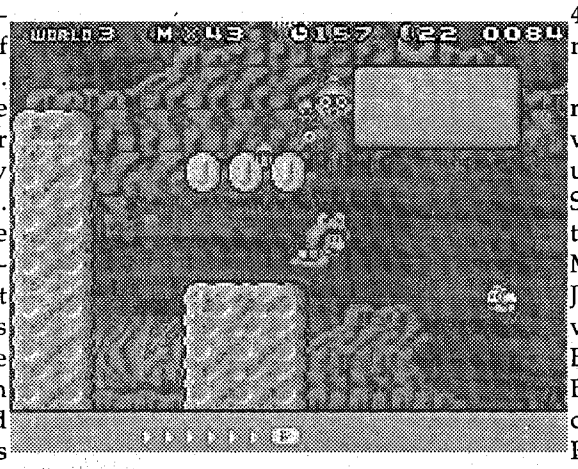
Really, the hard part about scoring catered food is finding when and where it is going to be. You should keep an eye out for club flyers advertising open houses or any other type of meeting that wants to attract outsiders with the succulent promise of a meal. More often than not though, you will have to rely on your wits. If you see someone walking around with unusual food, especially on a paper plate, try to figure out where they are coming from. It might just lead you to happiness.

I also recommend networking a little. If you and your friends arrange to call each other every time you discover free food somewhere, you will maximize your potential for free snacking. Moreover, make absolutely sure to call and alert the Campus Free Food Hotline at 632-6451.

Best Selling Game Of All Time To Be Re-Released

By Jake Wallace

It's a safe bet that almost every 16-25 year old gamer still remembers the first time they played Super Mario Bros. 3, Nintendo's crowning achievement for the original NES (Nintendo Entertainment System). I still remember my amazement the first time I pushed down on a white block and ended up behind the bushes, the first time I hopped around in the frog suit and my frustration and the seemingly impossible levels of the Pipe Maze (World 7). At the time it was the greatest video game ever created and to this day it's the best selling. Considering all these facts imagine my excitement when I found out Super Mario Bros. 3 was being re-released for the Game Boy Advance with improved graphics and new levels and abilities to unlock.



I personally feel that, to this day, Super Mario Bros. 3 is the best video game ever made. The levels were challenging and unlike most NES games, they didn't all look the same. The dungeons offered crazy puzzles to work through before you faced off with the vicious Boom-Boom. How many times did you walk through the wrong door and end up having to back track to the entrance? One of the most exciting elements of the game for me was the Koopa Kid you battled at the end of every airship. Do you remember how shocked you were the first time that crazy bitch Wendy O. Koopa shot one of her giant red rings at you? On October 21st you can relive all of this excitement and more when Super Mario Advance 4: Super Mario Bros. 3 is released in the US.

The Game Boy Advance release uses an improved version of the graphic pallet used in Super Mario All-Stars (the Super NES collection that featured Super Mario Bros., both the Japanese and American versions of Super Mario Bros. 2 and Super Mario Bros. 3). The game will be compatible with the e-Reader attachment, which allows you to scan in data to the game from trading cards. The cards released will feature demos, power ups and even all new levels designed around the Super Mario Bros. 3 themes. The game will still include all the classic extras like Toad's House, warp whistles, the traveling Hammer Bros. and storable power ups. The e-Reader will simply offer new and exciting features to those who have gotten everything there is to get out of the game over the past 14 years.

This is also a chance for a whole new generation of gamers to experience a classic game that is a part of gaming history in so many ways. When I have children this is the first video game I want them to play, so they can understand what every game that came later was based on. The game is also very unique in that it has something to offer gamers of all ages and abilities. Younger kids who aren't necessarily very skilled at video games will get plenty of joy out of playing through the first few worlds over and over. While experienced gamers can try and beat every level (even the optional ones) and struggle to make their way though the dungeons and castles of Bowser's Dark World. It is reasons like these that made it the best selling game of all time.

The release of this game will inspire nostalgia in gamers everywhere. If you played it as a kid, whether you're still a gamer or not, you owe to yourself to at least revisit your childhood and give the game another go. If you really get overcome with nostalgia I highly recommend Super Mario Advance 1-3 which recreates Super Mario Bros. 2 (US version), Super Mario World and Yoshi's Island respectively. Remember, October 21st is the day and Super Mario Advance 4: Super Mario Bros. 3 is the game... don't miss out.

An Interview with Darick Robertson
Wolverine and *Born* Artist

By Adam Schlagman

Darick Robertson has worked for many comic companies including Marvel and DC. He is an amazing artist that's been drawing many big name books. Darick is also the co-creator of Transmetropolitan. He has been in the comic industry for a whopping 16 years.

So you're super big time now. You have two top 20 books, Wolverine and BORN. How's it feel?

It feels like it's not enough. Isn't that awful? I finally got what I was working for all this time and I'm still looking to the future. I'm not ungrateful though. I really am happy to have had a couple of hits, but with the comics market the way it is, I can't help but keep it in perspective. If this were 1992 and I had 2 top 20 books, I'd be a millionaire. Now, my biggest success sold just a little better than what New Warriors sold just 8 years ago.

Fury was amazing and so was your stint on Punisher, what's it like working with Garth Ennis again on BORN, the untold origin of Punisher?

I'm really proud of BORN. Reading the scripts I could tell Garth was really putting his heart into the book. It's a strong story and I did all I could to make the art live up to it. I anticipate doing a lot more work with Garth in the future.

Your art is truly superb; I for one can't get enough of it. Are there any other upcoming projects we should be expecting from you? I know you're doing a Deathlok miniseries, what can we expect to see with that?

Thank You!

Yeah I've been focusing on Deathlok since finishing BORN. It's been great, really. It's Daniel Way's first script, and the 2-year delay has been good for both of us as artists. As I write this #1 is penciled and inked, #2 is penciled and I'm penciling #3. We hope to have it out by early next year, but there's no solid release date yet.

It's the first book in a long time I really had all I needed time-wise to give it 100%. I don't anticipate it finding its audience right away, but it's work that I am really excited to put out there. I think it will surprise folks.

How'd you first get started as an artist?

http://www.darickr.com/space_beaver.html

Got any advice for upcoming artists and how they can get into the business?

Not anymore, really. It's changed so much since I was trying to break in. I would say focus on your skills and being an excellent artist and the rest will work itself out. If you get a break, don't slack off! Being fast and reliable is as much a part of this business as being good.

Have you always wanted to be an artist or at some point did you want to be a doctor or a fairy princess or something?

I wanted to be a lawyer first. Then I realized I could never reconcile my love of drawing comics with being a lawyer. I was 11 when I figured out there were guys getting paid to draw comic books... I had my sites set from then on. When things were really bad, just before I got Transmetropolitan, I was toying with the idea of becoming a doctor, giving it all up, and going to Medical school. I was still young enough. I figured all of this eye-hand coordination and strong stomach for squeamish images might translate into being a good surgeon. My then fiancée (now my wife) talked me out of it.

If you had 100 million dollars, what would you do with it?

Wow. I'd buy two modest homes, one in California and one in Italy. I'd buy an apartment in New York City as well. I'd set up a fund for my son, give a bunch to charity, travel, and invest the rest to live off the earnings and draw comics that I could publish myself for fun. I'd also study cooking, painting and music.

What's your dream character or title you always wanted to work on and who would you want to be the writer of it?

Honestly? I am so satisfied with Wolverine right now I can't top it. That was my dream and Greg Rucka is perfect for it. If anything, I just wish we could go MAX with the title and do what we really want to do, and not worry about the margins.

Have you ever wanted to write and draw a comic or just write and if so, think it will happen anytime soon?

I have some ideas I'm working on.

So Brittany Spears or Christina Aguilera?

In a car wreck? I get hot for Maria McKee and Bjork.

What was the most influential piece of art you've ever laid your eyes upon?

Wow, tough question...

I suppose it was Brian Bolland's stuff for Camelot 300. That double page spread with Arthur pulling the sword from the stone really impacted me and my style.

What's the most embarrassing thing that's ever happened to you?

I was trying to be funny to impress a girl in High School, doing some stupid routine with a bandana and sunglasses to make her laugh. I had a bit of a cold and I have a terrible habit of laughing at my own jokes. My Dad was the same way, so I think it's hereditary. Anyway, I was doing this stupid thing to start with, had her mild attention and sort of cracked myself up (I see things so visually in my mind that it's like my own private TV show) and laughed and snot just shot from my nose. She saw it and reacted and I was just mortified.

And now for self-promotion, do you have a website so that people can purchase your masterful artwork?

Why yes I do! http://www.stores.ebay.com/darickrobertsonstudios

Before you go, got anything else you'd like to say?

Just a big thanks to everyone who has been so enthusiastic about my work on Wolverine. It's not everyone's cup of tea, and there's a lot of pressure with a title that popular, so the support is appreciated.

Stand Up or Die!

By Rob Kruper and Michael Fabbri

On September 5th of the Fall 2003 semester there was a comedy show held at the Student Activity Center in one of the original ballrooms. This was a free show sponsored by Undergraduate Student Government. It featured the comedy stylings of Ed Robinson and Drew Frashier (you can yell at us if we misspilled it at all). The show officially ran from 9PM to 11PM though in reality the show did not start till 9:20ish and ended around 10:30ish, which was in the acceptable means of classic show start and endingednessously.....

First up in the show was Ed Robinson, a black comic who performs at college campuses all around the universe. Though this entire universe thing has yet to be confirmed. It is in both authors' opinions that this comic was not good. In fact he was terrible, more terrible than mustard on pasta with a fresh cup of urine to wash it all down. This is actually quite a harsh statement, but the overuse of god-awful noises does get quite annoying after 5 or 10 minutes. The only thing that comes to mind when trying to describe this noise is a mix between a blood-curdling banshee scream and an asthmatic wounded seal during mating session. But to give respect where respect is due, he did keep his set under 15 minutes and he wasn't Carrot Top.

The next comedian named Drew Frashier, who apparently had been "all over Comedy Central," was actually rather decent, although he obviously didn't have Bruce Vilanch writing for him. His presence on stage reminded me of a young Shelly Winters .....ok so maybe not, but he did have a good stage presence. His jokes on more than one occasion made the crowd roar like a happy Godzilla and convulse like a young Japanese preschooler watching anime. People almost falling out of their chairs was an occurrence to be seen more than once throughout the night. Drew was definitely the redeeming factor of the show that Friday night.

Overall the night as a whole was a success. The sold out seething mass of humanity seemed well appeased by the end of the show. Although the selection of comics may not have been the best, these kind of shows should definitely continue in the future. It is nice to see our Student Activities Fee going to something enjoyable. Hopefully next time it will be held in a larger venue, because there were significant number of people that were turned away.

CD Reviews

Carla Whiner, I mean Werner
By Jessica Worthington

So, I first tried listening to Carla Werner's "Departure," on a road trip. I fell asleep around track 4 and awoke to a Charlie-horse in my arm and a "turn this whiney bitch off" from my brother, the driver. Later that evening, I popped it into the player again to listen to it as I did a crossword puzzle. I fell asleep around track 6 and awoke a short time later with the 7-letter answer, beginning with a K, to "Evil _____," pressed backwards across my forehead. A few days later I gave it one more shot. Lo and behold, I fell asleep again but I couldn't tell you how far I made it into the CD. Why? Not because I'm narcoleptic, but because all 11 tracks sound EXACTLY THE SAME.

Not to mention they are boring. And I mean really boring. Dull enough to make one, say, fall asleep. So, since my brain eventually registered "uninterested" to busy itself enough to stay awake, it passed the time by considering the many reasons causing the tediousness of Miss Werner's music. First of all, says Brain, the words this girl sings don't seem to make any sense. And it's not like they don't make sense in the pretty, poetic way. They don't make sense because they're dumb. Along with that thought, often times artists can get away with being wordy and confusing if their voice has soul and their instruments are used as another means of expression. Carla, however, is not one of those artists because the spirit in her voice is rendered meaningless after hearing it 11 times over and her acoustic is used as an accompaniment that's stuck on the same four basic chords and three tiresome rhythms.

I also felt that the lyrics were weird just for the sake of being weird. It's almost as if Carla wanted to sound lofty and dreamy so that her audience would know that, "Hey, I'm a girl that made it by singing, but I have a brain. I think when I look at the ocean." Each verse of her songs seemed to be written by inserting a generic "I miss you" phrase here, followed by a random "you make me feel sad" line, and held together with a "yeah."

Upon looking at the pictures of Carla in the CD jacket, I observed that she does, indeed, appear to be lost and bewildered. Then I considered her lyrics as a whole and how they seemed to deal with searching and awaking to things. This made me ask myself, "Self, what is confusing Carla Werner so much?" And then it became clear to me. She could be talking about Jesus.

And then I giggled.

To be fair, I must say that Miss Werner does have a voice, and, given the right lyrics and composition, her soul will surface and her musical potential will fully prevail. But on the whole, insomniacs: dry your bloodshot eyes- there is hope. And hope's name is Carla Werner. As she so perfectly sings, "It's not too late to be over, are you waking up?"

Dakona – Perfect Change
By Sam Goldman

So we receive Dakona's promotional packet from Maverick, and in it we get a PR sheet that says the band has "a lush, atmospheric quality that combines heady guitar textures with fluid grooves and piercingly beautiful melodies." What the fuck does that mean? It means, basically, that Dakona sounds like what The Calling pray that they could sound like every night.

Power-pop-rock (a term I created) permeates Perfect Change, their debut album, like a virus. Lead singer Ryan McAllister's voice has the depth and gravitas that The Calling's Alex Band lacks; McAllister sings like a rock singer should. His band mates are competent, and it's nice to hear guitarist Brook Winstanley do a little bit of very un-poppy guitar wailing on songs like Dakona's first single, "Good." Lyrically, Perfect Change is decent, but unspectacular; no lyric stands out as being overly good, but no lyrics stands out as being cringe-worthy, either.

In a genre dominated by acts that are sometimes more pop than rock (Michelle Branch, who the band is [inexplicably] touring with, is a good example), Dakona nicely balances on both sides of the fence. And as for me, personally, well, I usually abhor this kind of music but this Canadian quartet has created a very listenable, enjoyable album.

I think the biggest compliment I can give Dakona is that, unlike most power-pop-rock acts that sound like they were manufactured in a lab deep underground, Dakona sounds like a band that was created and evolved organically, through the requisite years of touring. Screw the flowery PR prose, I can tell you exactly what Dakona are: good.

Derek Trucks Band CD review
By Dustin Herlich

A while back I had the displeasure of writing a review of the Derek Trucks Band's first CD to be released on Columbia records. Looking back, that CD was actually worlds better than the new one. That one actually had a certain level of musical creativity, and many other artists lent talent to the album to create at least moments of redeeming sound. No one song can really be called good by itself, but it had its moments.

The new CD has little if any moments worth mentioning. The entire album sounds like an overly long drawn out beginning to what would evolve into a good song. There's just nothing there. There is sound, and it comes from instruments, it just has no emotion, no meaning. The first time I listened to the CD, I was in my car on the way home. That's an hour drive. For an entire hour, I was listening and waiting for the intro to end and a really good song to begin, but it was just an entire hour of intro. The sounds were soothing, and they would be good to listen to with headphones and a nice cup of tea, or while shopping. It's not bad noise, but its just not interesting music.

I feel bad being harsh on this group because it's possible that they could have real talent and they just don't use it. Looking back, I wish I still could find the copy of the first CD, as it had a few parts to it of musical mention. This CD unfortunately just has nothing behind it.

The tittles of the songs, like "Soul Serenade/Rasta Man Chant" hint at there being elements of music drawn from other cultures, and rhythms and sounds not normally heard. No such luck. It all sounds like the introduction to what could be a good blues song.

In the future, I'll still probably review Derek Trucks Band CD's, as there is some evidence of talent, and the slide guitar sounds on the album are surprisingly good. Hopefully, the next album will be that good song that this one is the introduction to.

ENDO
Songs for the Restless
By Mike Fabbri

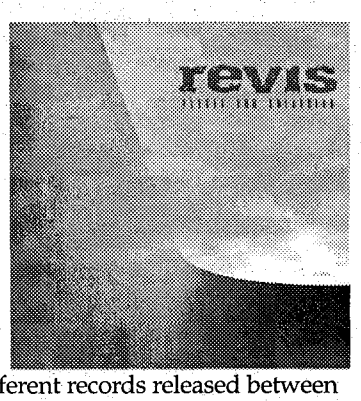
Before I had a chance to listen to Songs for the Restless, I stated looking through the liner, being quite bored and uninterested in my Applied Combinatorics class (not that I know how anyone could get bored while studying generic function models and inhomogeneous recurrence relations….). So, my first thought of the band from just the liner was something to the nature of, "oh good god, this is gonna suck." Silly cut outs from a dictionary littered the liner, with definitions from such joyous and festive words that fill my heart with love, words like sorrow, sleeplessness, restless, etc. Thankfully I was wrong about the band. Not incredibly wrong, but still wrong enough for me to eat a pancake. After I got a chance to listen to the album several times over, I have deduced and assumed, using my amazing skills of deduction and assumption, that ENDO has some talent and this album is respectable. Unfortunately, it is nothing unique. ENDO seems to have followed suit on that generic "hard" rock motif that everyone seems to be a part of these days. You know the one, lots of high pitched whining about being depressed with some heavy chords and hard beats, followed by about 2.71828 seconds of screaming exponentially, and then back to the whining. Not to say that this is a bad genre or anything, it certainly deserves its place in modern music, but it just seems that this band would be much better off just focusing on the screaming rather than the whining. The vocalist is much better at screaming and the hard beats and rifts are already there. In any case, this entire album as a whole has a feel of a mixture between Staind and Stabbing Westward. If you were wondering, ENDO also has one other record under their belt named Evolve released in 2001, and they were also on the Dracula 2000 Soundtrack. The band has four members, Gil Bitton - vocals, Eli Parker - guitar, Zelick - bass, and Joe Eshkenazi - drums. Speaking of the drums, some of the beats throughout the album are somewhat indistinguishable from track to track, which does get kind of annoying. Their one single off this album,"Simple Lies," has to be, hands down, the worst track of the entire CD. Way too much repetition and well…. repetition is packed very tightly into this single. I know this because I have super powers which let me know of these things. Other tracks that will probably never get air time for one reason or another that were actually damn good are, in a non-alphabetical sort of order, "Madness," "In Time We'll Fall," "I Won't Die," and "Shame." Those four tracks focused much more on the screaming thing I was talking about before, not to say that all of their screaming songs are better than their whining songs, but generally they are. All in all though, like I said, they are a decent band, and do have a good deal of talent. They just don't do anything new or exciting. So basically if you're really into the so called "hard" rock scene that is on the radio these days, then you'll probably really enjoy ENDO. Otherwise just steer clear.

Revis – Places for Breathing
By Sam Goldman

Revis claims to be "post-grunge", but they sound more like the type of band that has gained momentum over the past couple of years: a meat-and-potatoes rock band that accentuates its sound with some nu-metal guitar riffs. It's a kind of rock that has seen great success and popularity from the likes of (deep breath) 3 Doors Down, Staind, Puddle of Mudd, Default, Saliva, Nickelback (whew), and the reviled Creed. It's not a formula that is going to result in a breakthrough rock album, but judging from the track record, it usually sells well at your local FYE.

CD Reviews (cont') and DVD Reviews

Which means, of course, the secondhand derivatives are coming out of the woodwork. From the opening guitar riffs of "Caught In The Rain," you know what exactly you're getting from Places for Breathing, their debut album. The standard package contains lame-ass lyrics like "You're the one that spins my revolver around / when you push me away" ("Spin"), Scott Stapp-esque vocals by lead singer Justin Holman, and grinding guitar riffs that you swear you heard on about 7 different records released between 1999 and now ("City Beneath").



What Revis brings that's new to the table are actual vocal harmonies, sprinkled throughout the record, which are nice to hear – so many records are dominated by front men that it's nice to hear a WHOLE BAND participate in the vocal aspects of a song. Sometimes they get the formula right, and songs like "Caught in the Rain" and "Everything After" are strong, made-for-radio songs. And sometimes the guitar work is noteworthy ("Your Wall"). But usually, it sounds like nothing more than a second-rate rock band.

When the first verse of "Re-Use" comes on, you listen to the flighty, melodic vocals and acoustic guitar, and you think, 'Maybe this band has something after all.' But then a needlessly heavy chorus comes out of nowhere, and you wonder about what could have been. You think about it again on the finale, "Look Right Through Me," an absolutely lovely piece of acoustic hard rock. And you sigh.

Revis has talent, and may end up being a very good band some day. But "Places for Breathing" is not Revis, nor is it really any good. They have suppressed their true identity for the nu-rock riffs and the success that comes with it. Too bad that, for a little bit less success, they could have really made something. Save your money until they do.

Have Confidence and See It
By Rich Drummond

I recently saw the movie "Confidence" starring Dustin Hoffman, Ed Burns and a host of other talented actors. This movie is one of those great caper movies where crazy twists and turns manifest into a superbly written plot. Anybody who is a fan of the recent movie "Ocean's 11" or any other movies similar to it will love this movie.

"Confidence" starts out with Ed Burns on his knees at night with a gun pointed at the back of his head, as he starts to relate the story to his captor of what went wrong. From the start of this shocking moment, rarely does the movie lose steam. Later we find out that Jake (Ed Burns) led a group of very talented grifters, who accidentally chose the wrong mark one night. It turns out that on this night, the mark was carrying money to a local independent bookie called The King (Dustin Hoffman). As immediate retribution for his money being taken, The King has one of the grifters killed. As a way to not only negotiate to get themselves a piece of some good money but also to find out who killed one of their partners, Jake goes to see The King.

The King does all of his business inside a classy strip joint, has ADHD and is crazy. Needless to say, Jake is determined to get the guy who killed one of his partners and he negotiates a deal with The King to bilk one of his competitors out of $5 million. Feeling that the job is next to impossible yet having no choice, Jake grudgingly accepts his offer. As a catch, The King sends one of his own guys to watch on Jake and his group, which leads to instantaneous animosity among other members in the group. This problem is further exacerbated when Jake enlists the help of an independent grifter who scammed him out of his own wallet. Adding to this flurry of discourse is a federal agent (Andy Garcia) tailing two undercover corrupt cops who are on the take courtesy of Jake and his crew. The agent blackmails them into tailing Jake's crew in order to bring him closure over Jake eluding him in the past.

What will happen next? Will everybody try it their own way and get killed? Will Jake's original crew ever get revenge on who killed their partner? All these answers and a whole lot more surprises await when this DVD comes out on September 16. In addition to the movie, there are deleted scenes, scene selection, writer and directory commentary, as well as music videos associated with the soundtrack, which is also pretty damn good.

Review: Lovely and Amazing
By Leo Borovskiy

Having spent some time watching films, I have come to expect many standards from what I see and often take no exceptions to my strict rules. However, seldom as these times may come, my rule construct breaks down and I'm forced to see the innate quality that lies within a film. Reviewing this movie was definitely one of those times. Lovely and Amazing, a film written and directed by the talented television director Nicole Holofcener, is truly a work done right. Shot on a shoestring budget, the film's principal photography took only 3 weeks, yet the results are far better then those of many big budget movies that take months to shoot.

Impressed with the filmmaker's ability, it almost slips my mind to mention the excellent work done by the cast, which portrays a neurotic family of four women and the people around them. Catherine Keener (Michelle) and Emily Mortimer (Elizabeth) play two grown sisters whose mother (Brenda Blethyn) has brought a new daughter, Annie, into their family. As mom goes to the hospital for a bit of elective plastic surgery, the three sisters are left to their own devices, The eldest dealing with her failing family, the middle with her chosen profession and the youngest with her identity.

Some brilliant highlights of this movie include an appearance by Jake Gyllenhaal as Michelle's teenage boss, Emily Mortimer's long brush with nudity, a rough male who might not be so shallow played brilliantly by Dermot Mulroney and a moral that might remind all you pet lovers not to take it too far.

A light and ultimately sweet film, this dramedy deserves your attention, especially if you like a good chick flick, or if you're like me and you want to see quality work made with little money and no time on digital film.

I should also add that apart from the film's own accomplishments, Lovely and Amazing is also a very well designed DVD, and while it may not have hours upon hours of extras (though it has it's share) this DVD's layout is well done, pleasing to the eye and may be one of the more innovative DVD menu designs I've seen (If you're into that sort of thing).

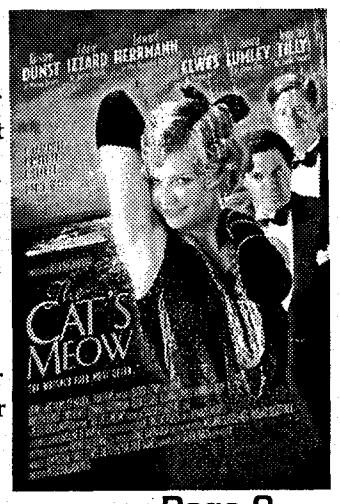
The Cat's Meow
By Ceci Norman

Thank God for extra stuff on DVDs is all I can say. Without it, this would be a very bland movie that can only be watched if you glue yourself to a couch. I should know, it took me four tries to watch the whole thing. But, once I got to the extra stuff on the DVD - like a Charlie Chaplin short, or a "how we made this movie" piece, I was actually mildly interested. But, that's probably because Charlie Chaplin is an amazing performer worth watching, and well, I'm a movie dork so anything saying how a movie was made is interesting.

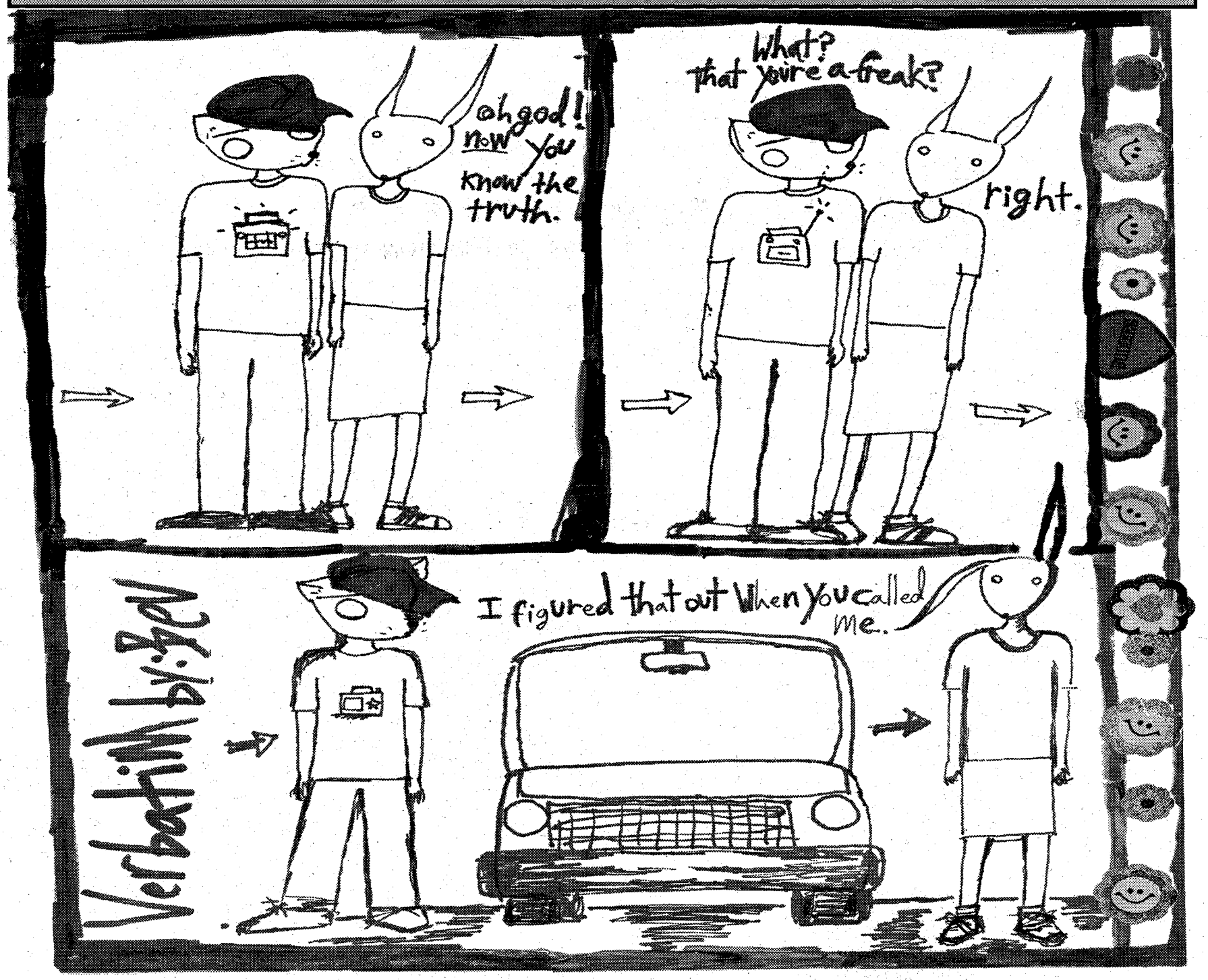
The rest of it could have been interesting if the acting wasn't so obviously acting -and so incredibly not up to the standards they were reaching for. Cary Elwes by no means lived up to being Wesley in The Princess Bride, although he did match his (lack of) acting skills that he displayed in Shadow of a Vampire, which should show that he needs to stick to things that don't try to recreate history. Kirsten Dunst was Kirsten Dunst as Kirsten Dunst playing Marion Davies. There was no point in the movie where I thought it was Marion Davies, or no point where I thought it was a character instead of an actress - she should stick to kissing boys who turn into spiders (in hopes that one might poison her one day). Eddie Izzard wasn't horrible, but it's one of those movies where they would have benefited from picking some lonely Charlie Chaplin look-a-like off the street instead of using someone with a name--especially someone with a name in the stand-up comedy business (which is what Eddie Izzard is best at). Edward Herrmann's role as Hurst was good though, his was able to fit into the character and give it a little life, but unfortunately one person can't carry a whole movie.

Minus the acting, the movie did look pretty. The costuming was amazing, and according to the "how they made this" thing, it was almost all vintage. I can't even imagine how long it took to find all black and white costumes and props. But it did fit the movie aesthetically and was interesting conceptually in how it gave the movie a black and white feel while using color. Although, I would think just filming it all in black and white would have been easier, and more appropriate to the time it's supposed to represent. The movie also had some interesting shots in it. Peter Bogdanovich, the director, and Bruno Delbonnel, the cinematographer had a lot of neat shots where they used the windows and the confined spaces of the ship and set to frame shots, and show the general paranoia and uneasiness that is suppose to be expressed in the film.

Overall, I don't suggest going out and buying the DVD, unless you're a Chaplin fanatic and would like to own a short he did--but I'm sure there are other better DVDs for that. And watching it is good for wasting time when you have nothing else to do. And if you feel the need to see a movie with the actors playing in this one, go watch Spider-man, or The Princess Bride, or even Eddie Izzard's stand-up comedy...

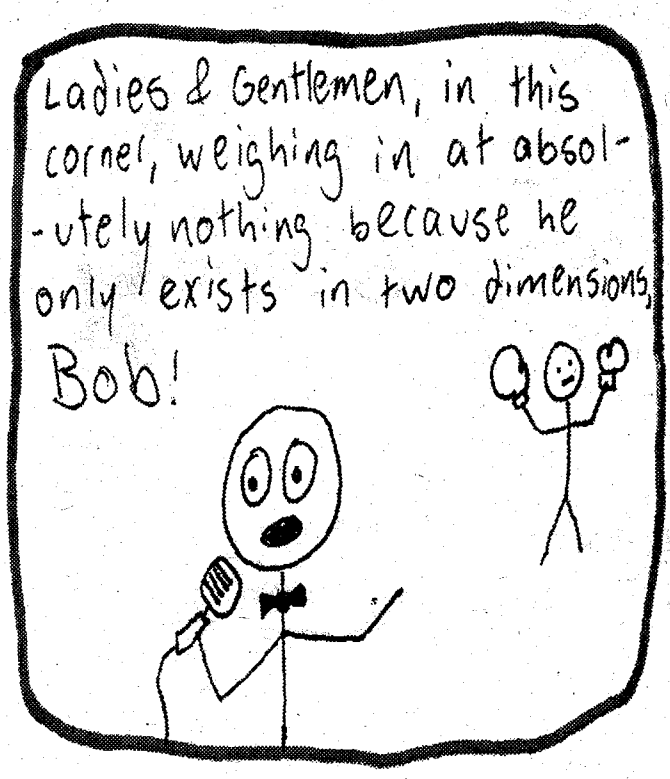


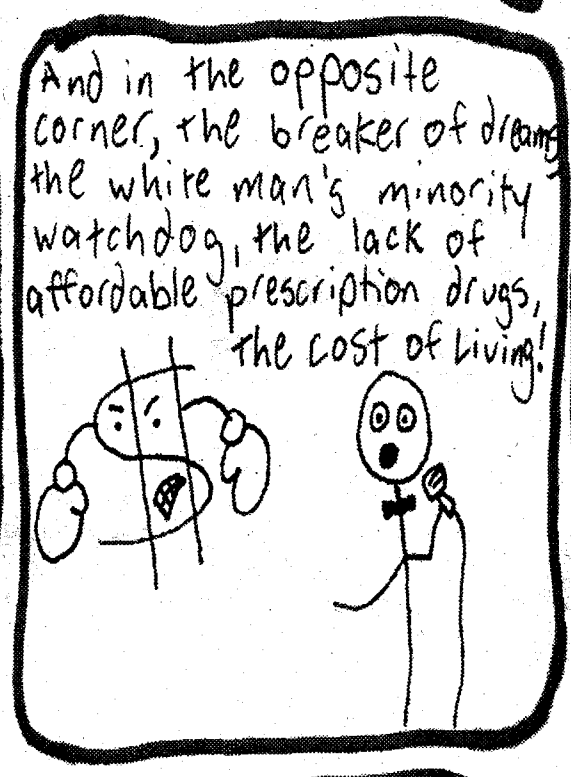
THE COMICS SECTION

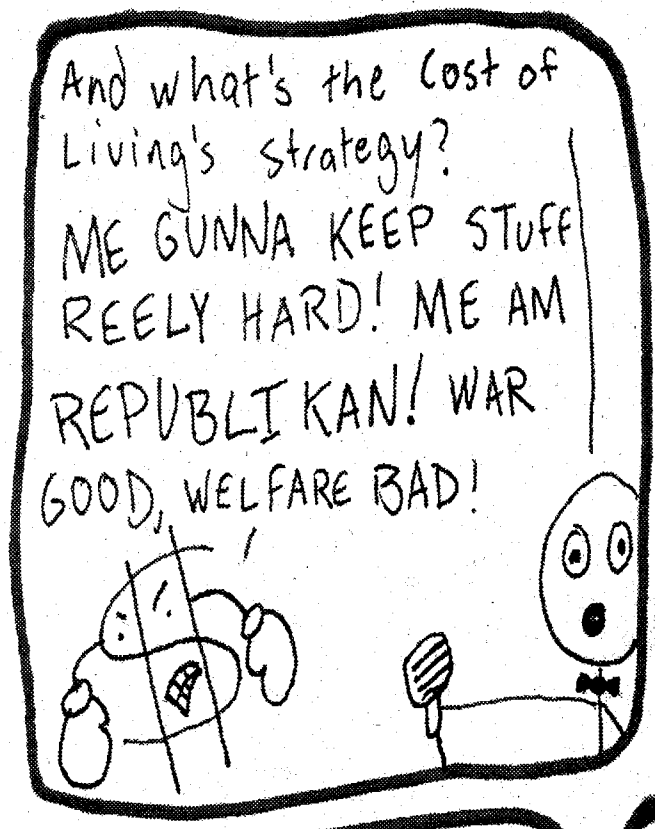


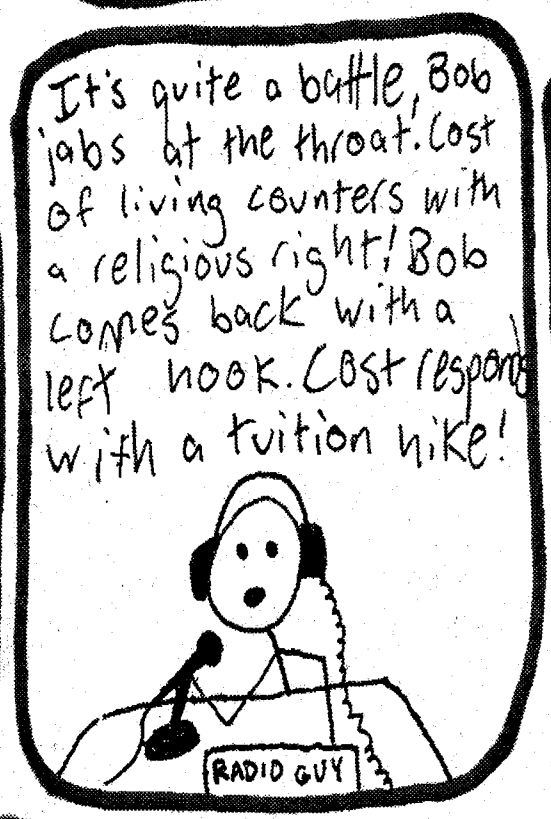
Bob Vs. The Cost of Living

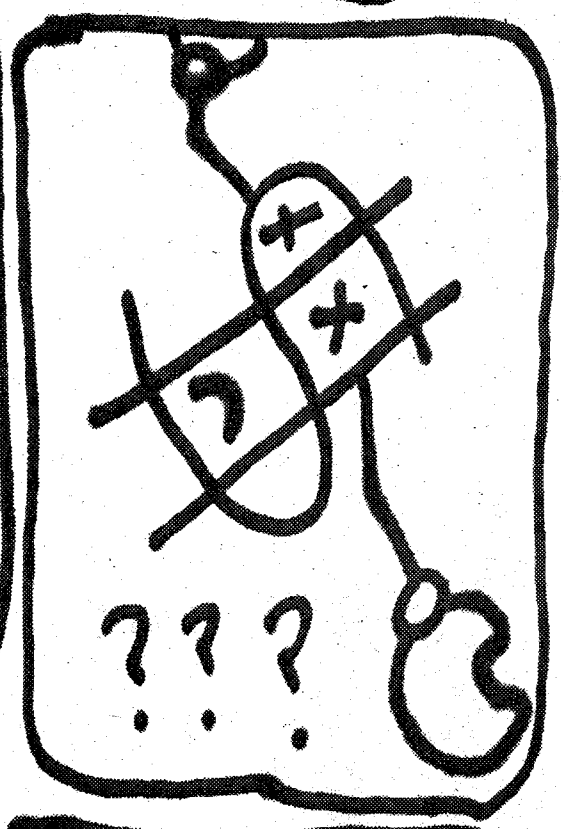
by Jamie Mignone

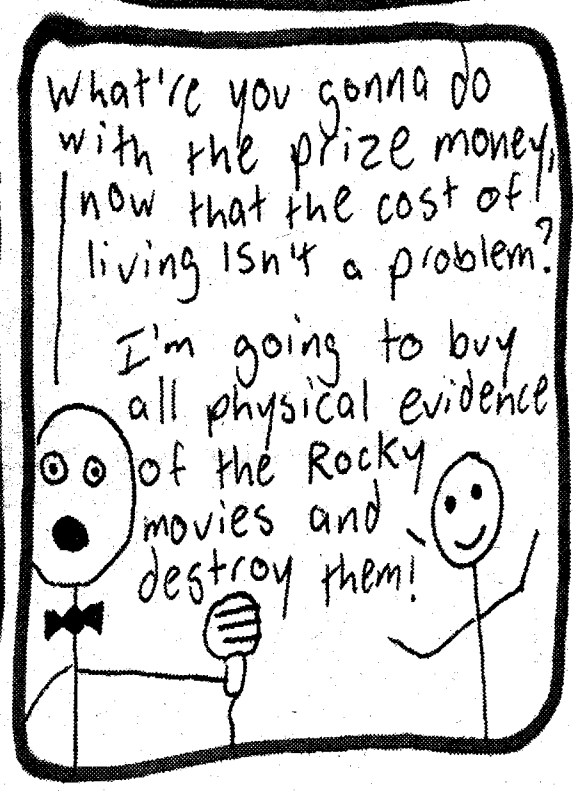


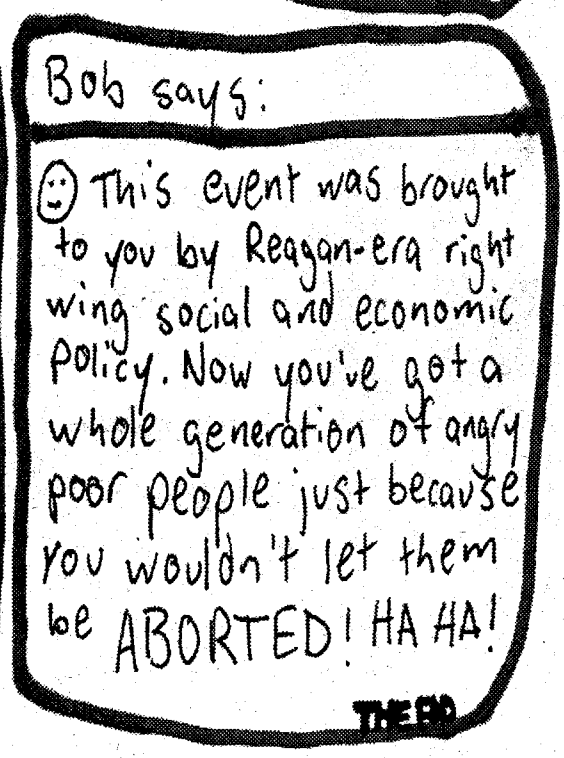


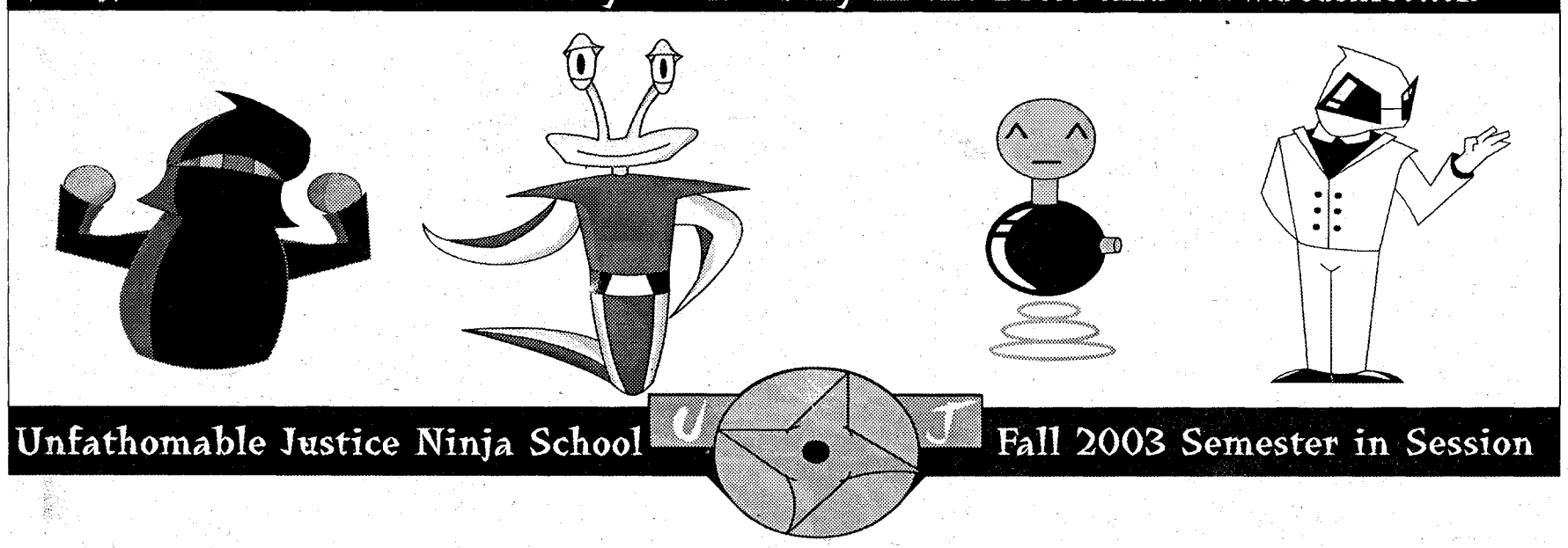






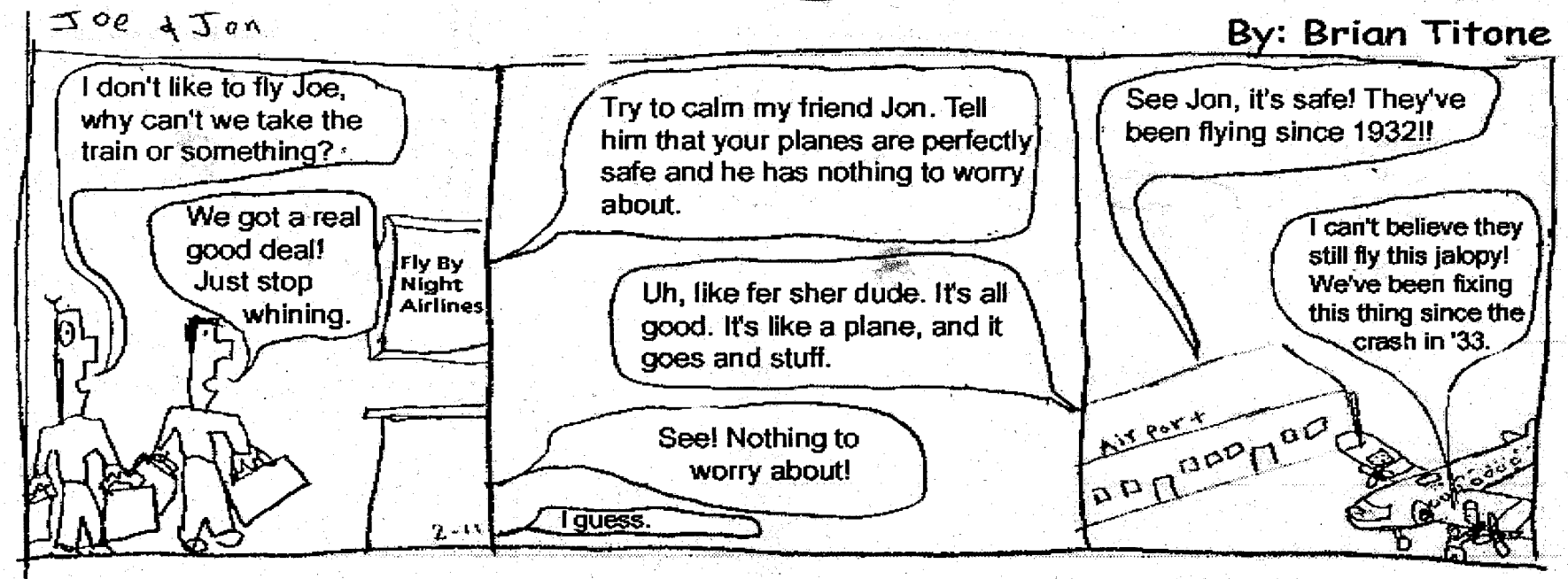






Joe & Jon

By: Brian Titone



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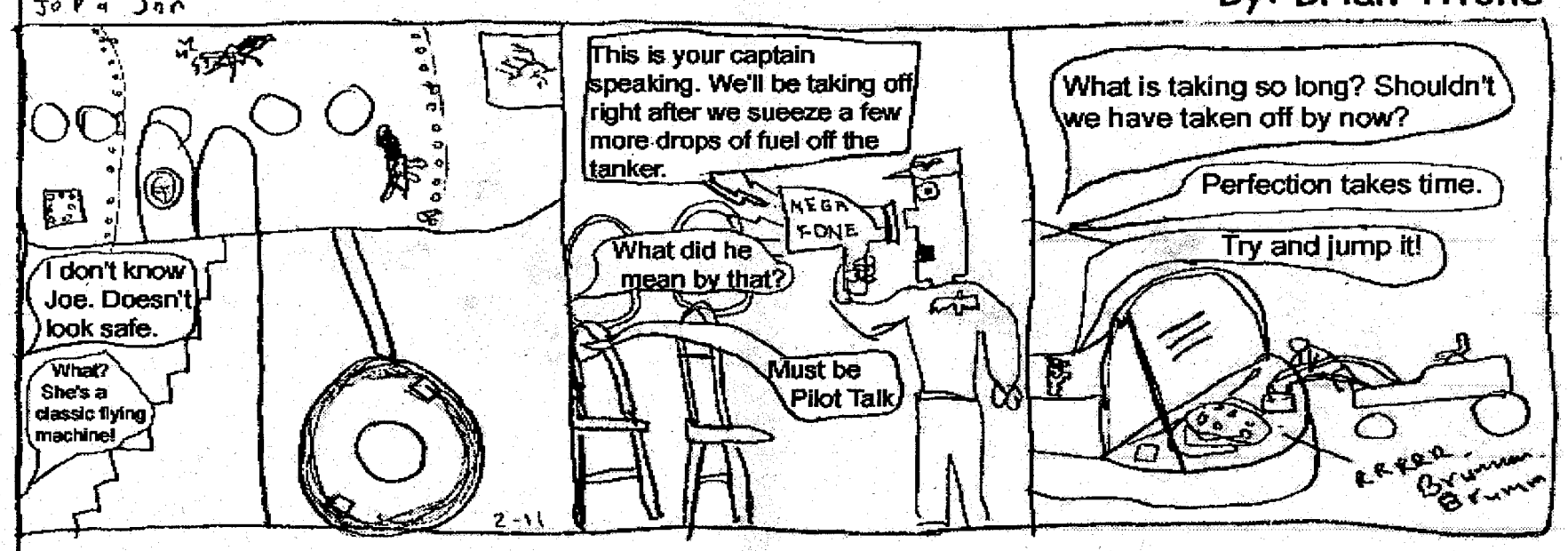

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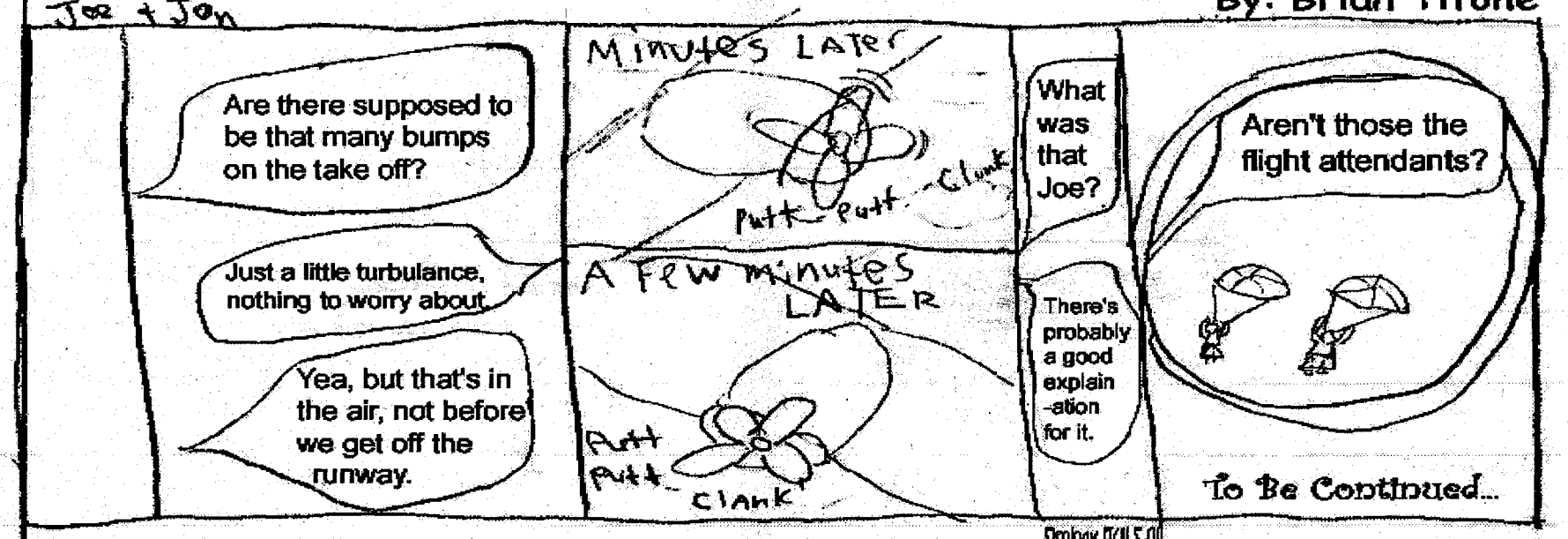
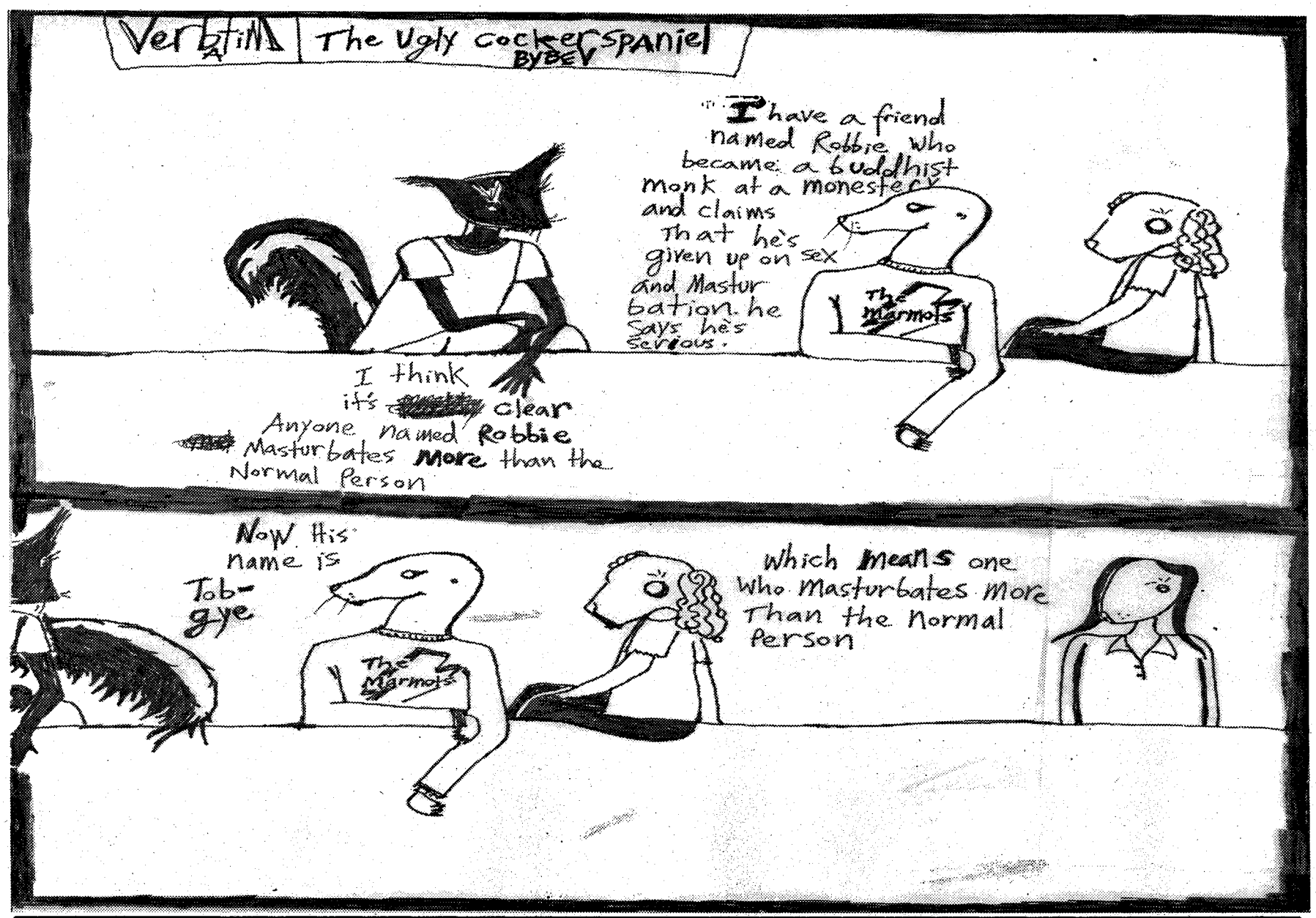
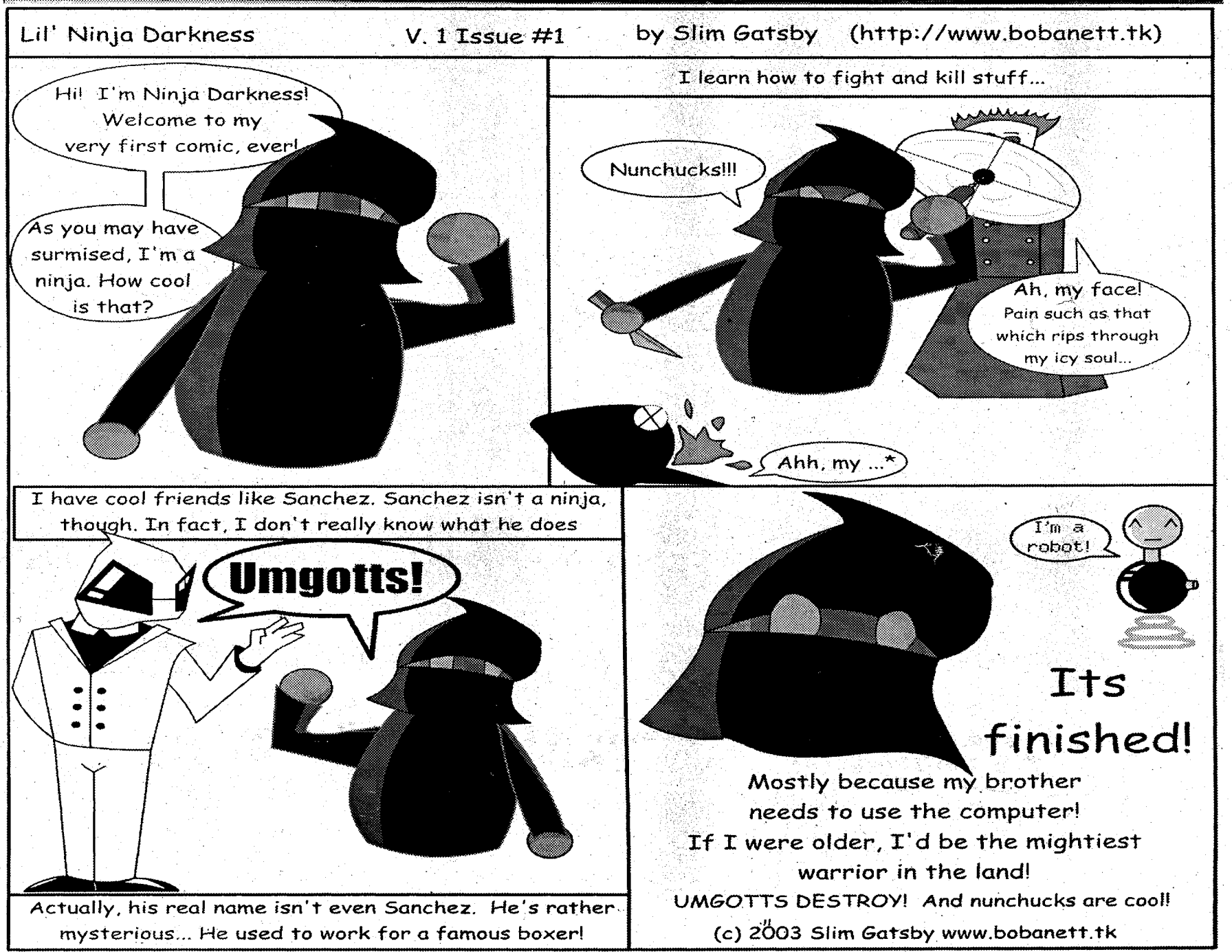



Verbatim
The Ugly cocker spaniel
By Bev
I have a friend named Robbie who became a buddhist monk at a monestery and claims that he's given up on sex and Masturbation. he says he's serious.
The Marmots
I think it's clear Anyone named Robbie Masturbates More than the Normal Person
Now His name is Tob-gye
The Marmots
Which means one Who Masturbates More Than the Normal Person


Lil' Ninja Darkness
V. 1 Issue #1
by Slim Gatsby (http://www.bobanett.tk)
Hi! I'm Ninja Darkness! Welcome to my very first comic, ever!
As you may have surmised, I'm a ninja. How cool is that?
I learn how to fight and kill stuff...
Nunchucks!!!
Ah, my face! Pain such as that which rips through my icy soul...
Ahh, my ...*
I have cool friends like Sanchez. Sanchez isn't a ninja, though. In fact, I don't really know what he does
Umgotts!
Actually, his real name isn't even Sanchez. He's rather mysterious... He used to work for a famous boxer!
I'm a robot!
Its finished!
Mostly because my brother needs to use the computer!
If I were older, I'd be the mightiest warrior in the land!
UMGOTTS DESTROY! And nunchucks are cool!
(c) 2003 Slim Gatsby www.bobanett.tk

Battle of the Century

John Ritter VS **El Chupacabra**

PRO

-Probably bagged Chrissy off camera

–Alive and well in the reruns of our hearts

-Outlived Wesley Willis

-Adorable when portraying confusion

-Cute halloween costume idea

-Prowls through south America exangunating farm animals

-slobbering fangs

-name means "goat-sucker"

-Inspired X files episode

-Cute halloween costume idea

CON

-Dead

-Constantly tripping over couches

-Probably bagged Mr. Roper off camera

-Problem Child 1&2

-Occasionally confused with John Denver

-Janet is not kosher

-Mythical

-Sucking the blood out of things is kinda goth

-lacking in suave one liners

-easy to mock with names like "El Chupacock"

-occasional reported sightings in miami

-Goat is not kosher

TOP TEN

Gastro-intestinal musical parodies

10 Sphincter of the Opera

9 A Funny Thing Happened on the Way to the Toilet

8 The King and I want to sew our assholes closed

7 Joseph and the Amazing Technicolor Prolapsed Rectum

6 Squirty Dancing

5 **Creamy Crack Charlie and the Chocolate Factory**

4 Jesus Christ Brown Star

3 Movement Rouge

2 Anus get your gun

1 **The Secret Garden of Excrement**

A Roman Holiday

By Ana Maria Ramirez

I didn't sleep much in those eight hours, glued to the oval window looking out over a sea of cotton-candy clouds that created an expansive floor below my vehicle. A rudimentary time machine, that in eight hours, would transport me into to a new world. In eight hours, I had crossed over time, skipping over night, and into the next day and into another time.

"Benvenuti a Roma", the loudspeaker declared, breaking the concentration I had over the whole landscape of small hills and deep flat valleys below me, as Air Alitalia flight number 610 non-stop from New York to Rome began to land.

When I arrived, a new language and culture, as well as the heat threw me aback. A few months prior, I had applied through the Study Abroad office at Stony Brook University to take part of the Summer Abroad programs in Rome where I would spend the whole month of July in the center of Rome studying art. Up until the last moment, it didn't seem that it would turn into reality, but there I was, towing my huge luggage onto the bus, whose destination would take me to the Domus Mariae hotel, which would be my home for the next month. Eighty students from Stony Brook University, Westchester Community College and several other students from California made up the group of travelers.

On our way into the city, the small buildings spoke of modernity with their cubic art deco design, each floor, jutted out with terraces and balconies. The mini Smart cars and mopeds infested the streets as they zipped past us. Reaching closer to the center of the city, the younger bare buildings were dwarfed by the defiant, still standing marble columns and ornate edifices; tombs of a long ago past that were found between each of them.

The modern day Romans carried such an adamant desire to preserve the ruins and relics of their ancestors and with that will, pushed back the hands of time, creating the illusion for them, that the empire still lives on, I thought as took in the landscape.

During the mornings we took classes at the hotel, so by the time my Renaissance class was let out at 11:00 am, I was free to explore and roam the city.

One thing that was quite visible was the graffiti that stamped the city. Most were just tags of their artists, but others were quite political, one exalting 'Natura e la Vita' while another more aggressively demanded Americans to leave Italy, this being, perhaps evidence of Italians adamant position against the war in Iraq. Rome had seen the largest number of protesters, worldwide and even now one can find in every other corner, their rainbow colored peace flags.

Rome had two subway lines: Linea A and Linea B, so it was pretty easy to learn how to get around. The construction of the subway systems had taken more than twenty years, as a result of the many, many times where construction would be halted because of yet another archeological find. Because of this, the tunnels that made up both lines were quite narrow, making the whole underground system stifling hot.

Scattered all around the stations and inside the cars were signs warning the passengers of pick pockets and during the summers, tourists were fresh meat. Anyone with a fanny bag, beware! Romans can spot you from a mile away.

Each new train and bus stop directed me from the halting Coliseum and rubbles of the Roman Forum, the sculptures that decorate Piazza Venezia, to fountains of Piazza Navona and the Piazza de San Pietro.

Every weekend the program would travel with their students to cities outside of Rome. The first excursion we arrived at were the ruins of Pompeii; the site was a complete maze, in which busy with my camera, I had completely lost my way after an hour I finally found my group all already waiting on the bus. The next week we arrived at the island of Capri where the water held a deep lapis lazuli blue and were heavy with salt. Following Capri, we then traveled North to Assisi where we visited the cathedrals of San Francis and the surviving frescoes of Giotto. Florence was next on the list, where we witnessed Brunelleschi's architectural feat, El Duomo from the Maria de Fiore Cathedral, Michelangelo's David, the Uffizi Museum, which houses the great art collections of the Medici family and the famous Ponte de Veccio. Finally our last stop was Venice. In Venice I felt I was in a fairytale, a fantasy. I woke up to church bells and the singing of nuns, was awe-stricken with the sight of the Piazza San Marco, walked inside narrow alleys and bridges with no sign of cars or haste, but only a sensation similar to the smooth drifting of a boat which Venice itself is.

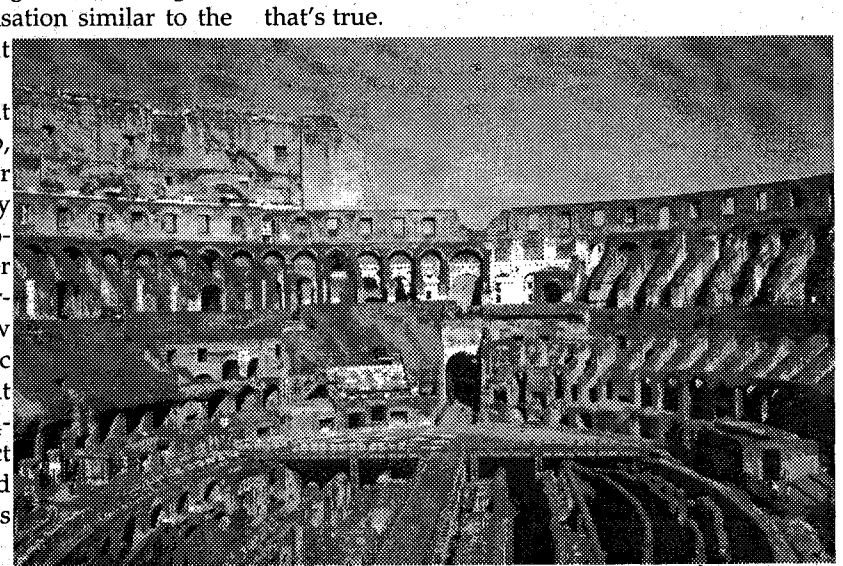
Back in Rome, what had became my usual stop, was the Piazza de Spagna, or the Spanish steps. For my independent study I had chosen to research on the painter Giorgio de Chirico, whose former apartment is only a few feet away from the Romantic poet John Keats' apartment building. Every piece of furniture and object is still intact from the time of his death and covering the walls were his own paintings of lush color.

In his works, de Chirico incorporates the classical Greco-Roman stylistic motifs and mythological figures into his works. His paintings embody his desire to bring back a past and his disillusionment of that impossibility.

By using these mythological figures, de Chirico juxtaposes them into a landscape of colonnades and towers that suggests a modern day. By freezing time, the artist projects the same inconsistencies that can be found in Rome today with the ancient works trapped inside an incomprehensible modern day. Throughout each landscape there is a sense of alienation, abandonment and loss.

Through out my whole 'Grand Tour', when studying the architecture, sculpture, frescoes and paintings, which were all mesmerizing, but as I stared more intently at the disintegrating columns, the slowly fading frescoes and the opulent marble and bronze sculptures who stared arrogantly into the distance, I began to feel, (perhaps because de Chirico influence) that these remnants of this lost empire, this dead Arcadia, were too also dead. The statues even when have such sumptuous shell, they were hollow on the inside, they were only vessels of a disintegrating corpse.

One of my last nights in Rome, a friend I had made during my stay, had promised to take me on a night tour of the city on his moped. We passed the lit Coliseum, the Palatine Hill and the Baths of Caracalla and as we puttered past each one he told me what importance had held and its uses for the Romans of today. I had seen all of it before, but that night I had felt such affection to all of them, they were still relics and ruins, but at that moment there was more magic to them. Our last stop was at the Fontana di Trevi. That night the fountain was surrounded by tourists as well as locals enjoying the view as well as the warm summer night. It was tradition at this fountain to throw a coin in the water and to make a wish, which would one day come true. My friend held out a coin and told me to go make my wish. I walked down the steps until I was right in front of this enormous creation. I turned my back towards it, took a minute to think of my wish and then with my left hand, flung the coin into the water. I later found out that whoever does throw a coin into the Trevi fountain would return to Rome, I only hope that's true.



Noam Chomsky visits Stony Brook, talks politics

Continued from page 2

escaped scrutiny and condemnation under the U.S. military occupation, and also the peace treaty.

Koreans and Chinese received no reparations from Japan, and Secretary of State Dulles personally intervened to ensure that there would be no reparations for Philippinos. He condemned the Philippinos for what he called their "emotional prejudices", which kept them from comprehending that they would have no relief for the torture they endured. There were Japanese reparations, namely to the United States and other Western-colonial powers, and reimbursement from Japan to the United States for the cost of the occupation. Japan's liabilities were restricted to the period beginning on December 7, 1941, although, of course, Japan was responsible for far more severe atrocities and aggression before that. However, before that it was against Asians, so there was no liability under the terms of the occupation and the peace treaty. For its Asian victims, Japan was to pay compensation, namely export of Japanese manufactured products using South Asian resources. This was a central part of the arrangement that restored to Japan, in effect, the new order in Asia that it had attempted to gain by conquest, and know it is restored to it, but under U.S. domination, so it's OK. This was Japan's empire toward the south, as it was described by the head of the state department planning staff George Kennan, who helped design these policies.

Some Asian victims of Japanese fascism, forced laborers, did bring suit in California against Japanese corporations with subsidiaries in the United States; corporations that were the legal successors of those responsible for the crimes. On the eve of the 50th anniversary of the peace treaty, their suit was dismissed by a California judge on grounds that their claims were barred by the treaty. The state department had filed a brief, in support of the accused Japanese corporation, and relying on the brief, the judge ruled, and I'm quoting him, "that the San Francisco Peace Treaty had served to sustain U.S. security interests in Asia and to support peace and stability in the region." The Asian historian John Price, one of the very few to have written about these things, described this judgment as one of the more abysmal moments of denial, pointing out that at least 10 million Asians had been killed in wars, while Asia was an oasis of peace and stability. Elite opinion concerning these wars ranges as it usually does, over a spectrum from doves to hawks.

So, just keeping to the Indochina wars and to recent ex-presidents, Carter and Clinton were doves, Bush number one was a moderate, and Reagan was a hawk. Reagan lauded the enterprise as a noble cause for which the victims of the British aggression were completely to blame, along with Russia and China. Bush number one, the moderate, informed the Vietnamese that although we could never forgive them for the crimes they committed against us, we would nevertheless be gracious and will not seek retribution for the past, as long as they dedicated themselves with sufficient zeal to the sole moral issue that remains after U.S. aggression that led to the death of maybe 45 million people and the destruction of three countries.

The sole moral issue, of course, is the fate of American MIA's. Carter, on the other hand, the other extreme – the dove, informed the press that we owe the Vietnamese no debt because the destruction was mutual, his words. In fact, Clinton was still more forthcoming. True, he did force Vietnam to assume the debt owed to Washington by the client regime that Washington had established as the local base for its war against the internal aggression of the South Vietnamese against America, that's Adlai Stevenson's phrase. But Clinton magnanimously forgave part of that debt. So there is a spectrum of opinion from doves to hawks. The spectrum of intellectual opinion is barely wider, although it is interesting that the general population has been radically different for 35 years. Since 1969, a large majority has consistently held that the war was fundamentally wrong and immoral ... it's a view that's almost never voiced in respectable circles, meaning everyone made it up for themselves. Nevertheless, the usual reconstruction of history has succeeded with the public.

In the only study of the matter that I know, an academic study at the University of Massachusetts, the policy institute there, asked people to estimate the number of Vietnamese deaths. And the median judgment was about 100,000 – that's about 5% of the official U.S. figure, and a much smaller percentage, very likely, of the actual figure. As far as I'm aware, these shocking reports received no comment or discussion. The authors of the academic study suggest that we might think there was some problem in Germany if the medium estimate of Holocaust deaths were 300,000, but such judgments are never applied by the victorious and the powerful to themselves. If they are mentioned they elicit outrage, and quite impressive tantrums."

In Favor of Fair Trade

Continued from page 3

for the lives of their employees, seek higher profits through mass layoffs and the moving of their operations to countries more amenable to exploitation and the sweatshop system.

If however, we are to use our power as consumers to hold companies to a higher standard, we can halt this downward spiral. Using discretion, sensitivity, and by taking into account the conditions under which a product is made, we can choose to support the sort of economic practices that are in line with our moral sensibilities. Fair trade is a powerful guarantee that a product is produced using sensible and sustainable practices. By supporting fair trade, you not only directly benefit producers and help to build healthy communities, but you put pressure on corporations to straighten out their acts. Because of consumer pressure, and the competitive nature of fair trade coffee, even Starbucks has been forced to sell fair trade coffee.

Buying fair trade is easy and feels quite good. Many items can be found in stores where you shop already. Fair trade coffee and tea is sold in pretty much every supermarket or coffee house of note (by the way, fair trade coffee can be found in the Seawolves Market in the SAC). Some stores, such as The Body Shop, make an effort to include fair trade items in their products. And of course in the age of the internet, you have access to many fine fair trade resources at your fingertips. I'll conclude this piece with a list of just a few of the really great web based fair trade groups, and hope that you find them as wonderful as I do.

Coffee

www.greenmountaincoffee.com

Green Mountain Coffee roasters has an excellent selection of fair trade coffee from around the globe. They can be found in many stores, and also on the Stony Brook campus in the Administration and Life Sciences building, as well as the Student Activities Center's Seawolves Market.

www.equalexchange.com

Equal Exchange was founded in 1986 to create a new approach to trade, one that includes informed consumers, honest and fair trade relationships and cooperative principles.

As a worker-owned co-op, they have accomplished this by offering consumers fairly traded gourmet coffee direct from small-scale farmer co-ops in Latin America, Africa and Asia.

Clothing & Apparel

www.nosweatapparel.com

o Sweat is defining a market for goods that support independent trade unions -the only historically proven solution to sweatshops. They market directly to consumers, relying primarily on internet sales for distribution. The No Sweat website is well organized and has a very nice selection of items for men and women of all ages.

www.uniteunion.org

UNITE (Union of Needletrades, Industrial and Textile Employees) was founded in 1995.

This is one of Americas most vigorous unions and has been fighting to improve the lives of its members since its very first day. The UNITE website offers fair trade resources as well as a limited selection of clothing items (at very low prices!).

www.organicclothes.com

Maggie's Organics offers a fine selection of organic cotton fair trade clothing. All of their items are made in Guatemalan sewing cooperatives, where the buildings and machines are owned by the workers.

Misc. Items and Resources

www.globalexchange.org

Global Exchange is an international human rights organization dedicated to promoting political, social and environmental justice globally. Their website offers an incredible selection of fair trade items, such as: crafts, clothing, coffee, tea and (really good) chocolate.

www.coopamerica.org

Co-op America, a national nonprofit organization founded in 1982, provides the economic strategies, organizing power and practical tools for businesses and individuals to address today's social and environmental problems. In addition to producing the National Green Pages (a listing of cooperatively owned or fair trade businesses), Co-op America offers great resources on their website. They even have a searchable database of companies and how well, or poorly, they conform to the principles of fair trade.

www.transfairusa.org

TransFair USA, a 501(c)(3) nonprofit organization, is the only independent, third-party certifier of Fair Trade practices in the United States. Through regular visits to Fair Trade farmer cooperatives conducted by Fair Trade Labeling Organizations International (FLO), and partnerships with US companies, TransFair verifies that the farmers who produced Fair Trade Certified products were paid a fair price. They offer an extensive listing of fair trade producers selling in the U.S.

www.fairtradefederation.com

The Fair Trade Federation is an incredible resource on the web. It offers a great listing of fair trade producers from around the globe.

The Interactive Guide to Blowing off your Life

By Scott Eren

So your life begins. You are a well-meaning individual with many original ideas and a few lofty goals just like everyone else. What you don't know, however, is that you are doomed to failure no matter what path you take. This is an interactive guide that will show you the path that's best suited for you. Hopefully this will convince you to burn your bridges before they burn you. Here's how it goes:

You're a bright kid, fresh out of school and ready to be independent and proactive. You've got a good group of friends, a significant other that you like, but you're not serious about the relationship, and a dream to do something unique with your life. You've been getting decent grades in school, tried a few drugs but you're not addicted to anything, and you're about to start college. Here is the turning point that will change your life forever, but you must choose one of the following options. Go to A. B. or C.

A. You decide to stay close to your hometown for college. You have a lot of friends here, you like the area, or you don't have enough money to move away, and the school that's close is good enough anyways. When the school year starts you can't stay focused on your work because all your friends are stopping by and you feel an obligation to them, plus doing homework and studying sucks. So your grades start to suffer, and you're getting sick of your parents hounding you at home. So the only option is to get a crappy job so that you can save up enough money to move out with a friend who's in school too so that maybe you can buckle down and study. You didn't count on your roommate not being able to pay rent, and being a kleptomaniac. Fed up, and behind in school because of your friends, roommate and job, you decide to start dealing pot so you can make some extra money and get an apartment by yourself. You end up smoking more than you sell and at the same time you fail all your classes which forces you back into your parents' house.

B. You decide that it would be better to move away to school so you can get away from your hometown and maybe explore a new life and a new start without previous distractions. You get to school and boy is it a shock. You have lots more work than you thought. Your roommate is pretty cool but a total neat freak. You can't leave a shoe on the floor without a lecture. This is worse than your parents' house. You made some new friends and they are getting pretty good grades in school. You like hanging around them and eventually you end up doing coke with them. It's an expensive habit but, hey, you've been saving up lots of money for school and coke gives you some extra confidence in these crowded and confusing new surroundings. One night you go out with a few friends to see a "David Bowie" cover band and you are all really high from snorting a few lines in the bathroom at the show. And you give the bag of coke back to your friend not realizing that there is a cop in the show looking for a runaway kid who plays in the opening act, which is a "Cure" cover band. You are kicked out of school for possession of illegal substances and your only option is to move back with your parents.

C. You're about to leave for school when you learn that your girlfriend is pregnant. You decide to try to be a good father and you stay and get a crappy job. You save up enough money to get a small apartment for you and your other. Bills are high and the stress gets to you both. One day, at a "David Bowie" concert you find someone in the bathroom doing coke, you decide to join him and get yourself a connection. One day you're sitting in your apartment after snorting a really big line while listening to The Cure and you light up a cigarette and forget about it on the edge of the ashtray. It falls off and burns down your apartment building. The fire is dubbed an accident and not your fault but you have destroyed all of your and your girlfriend's possessions and savings. Your girlfriend, appalled that you are a cokehead and that you burned down everything you had, leaves you and gets custody of the child. You have nowhere else to go but your parent's house.

So you see that all paths lead back to your parent's house. The only option, like I said before, is to burn your bridges before they burn you. For more information on this subject I suggest renting the movies Blow, Scarface, 2Fast 2Furious, and Legally Blonde 2.

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

SBU KUMDO CLUB

FIRST MEETING

Sunday September 21st

8:00 PM

Student Union Ballroom

CONTACT US

631-312-4894 SungHoon Park, President

usbkumdo@ic.sunysb.edu

Gallery 4222

By Ana Maria Ramirez

Throughout this rainy summer a curious group began renovating the recently vacated office space of 318 Wynn Lane. In that small corner space in Port Jefferson something was erupting. Passersby could hear the whirring of drills, the pounding of hammers, the scraping of sanders that emanated from inside.

During their cigarette breaks several of the customers and employees from neighboring restaurants, directed their view across the way with perplexity.

The first wall to come crashing down was done with only two screwdrivers, a hammer and pliers by three impatient workers. The remaining ones were dry-walled and covered with white paint; the fluorescent lights were taken down and in its place, track lights were installed.

And by the beginning of August, when the bare space was finally complete, the onlookers peered out at the group to see two of the workers climb up ladders in front of the doorway, carrying with them a white and black wood panel sign, christening the space, Gallery 4222.

The majority of this group are alumni from the Studio Art Department at Stony Brook University and with their own bare hands and sweat, were the cause of all this disruption.

The aspiring artists: Chris Cooke, Kevin Garcia, Darryl Isaacs, Frank Kish, Ian Nelson, Gene Rossi, Pedro Sousa, Yukito Yoneyama; in addition to Drew Pantino and the writer of this article, have come together to create an open forum to develop and establish themselves in a small corner of the New York art world.

During their undergraduate years, the peers fed off of each other's drive and ideas, inspiring one another to exert themselves to the edge of the possibilities found in their chosen medias.

While the remaining art department faculty locked their offices, hurrying to get home and while most of their students rushed back to their dorms and houses, they got to work. They made homes out of their undergraduate studios and reigned over the fourth floor art department in the Staller Center building. Each took advantage of every facility they had before them. At one point, several of these students transformed one of the painting studios in the Staller Center building, Rm. 4222, into a rebel gallery, and had their first art exhibits inside, what they had called Gallery 4222.

"I see everyone here as a whole (entity)...I think we functioned very well as students as well a friends...it was only natural for this to happen...there needed to be this evolution from when we were hanging out in school to where we are now," Cooke said, explaining the path the 4222 group has emerged from.

Recreating the energy and traditions experienced in Stony Brook, the group transplanted the name to the current space located in the heart of Port Jefferson, where they continue pushing one another and their ideas further.

In addition to the group's inspiring energy, professors from the Stony Brook faculty, like Carl Pope, Ilan Averbuch, Chris Semergieff Howardina Pindell, Kes Zapkus and Stephanie Dinkins used their forceful clout to help find their own articulations.

Since graduating, ideas of starting their own gallery began to brew, but all of it was very much an abstract dream up until the opportunity presented itself upon them.

In March of this year, the space on Wynn Lane had practically fell on to Sousa's lap and he immediately gathered his fellow alumni and proposed to them the impractical idea of opening an art gallery. Each member would have an equal voice and say and have a certain of number of exhibits a year.

"I had a lot of faith that Pedro (Sousa) could do it," Cooke stated. And all the others did also, viewing the gallery would work as an engine, driving them to further develop.

The gallery would also act as an arena where of the arts, visual, music, spoken word and writings would unite, offering showcases for artists from the community.

Since its inception, even before the construction was complete, Sousa desired to draw attention towards the town and the stirrings taking place here. What came from this was the Port Jefferson Art Walk. Every Thursday, from 6:00pm to 9:00pm the group of galleries offers food and drink to the viewers who bounce from one gallery to the next.

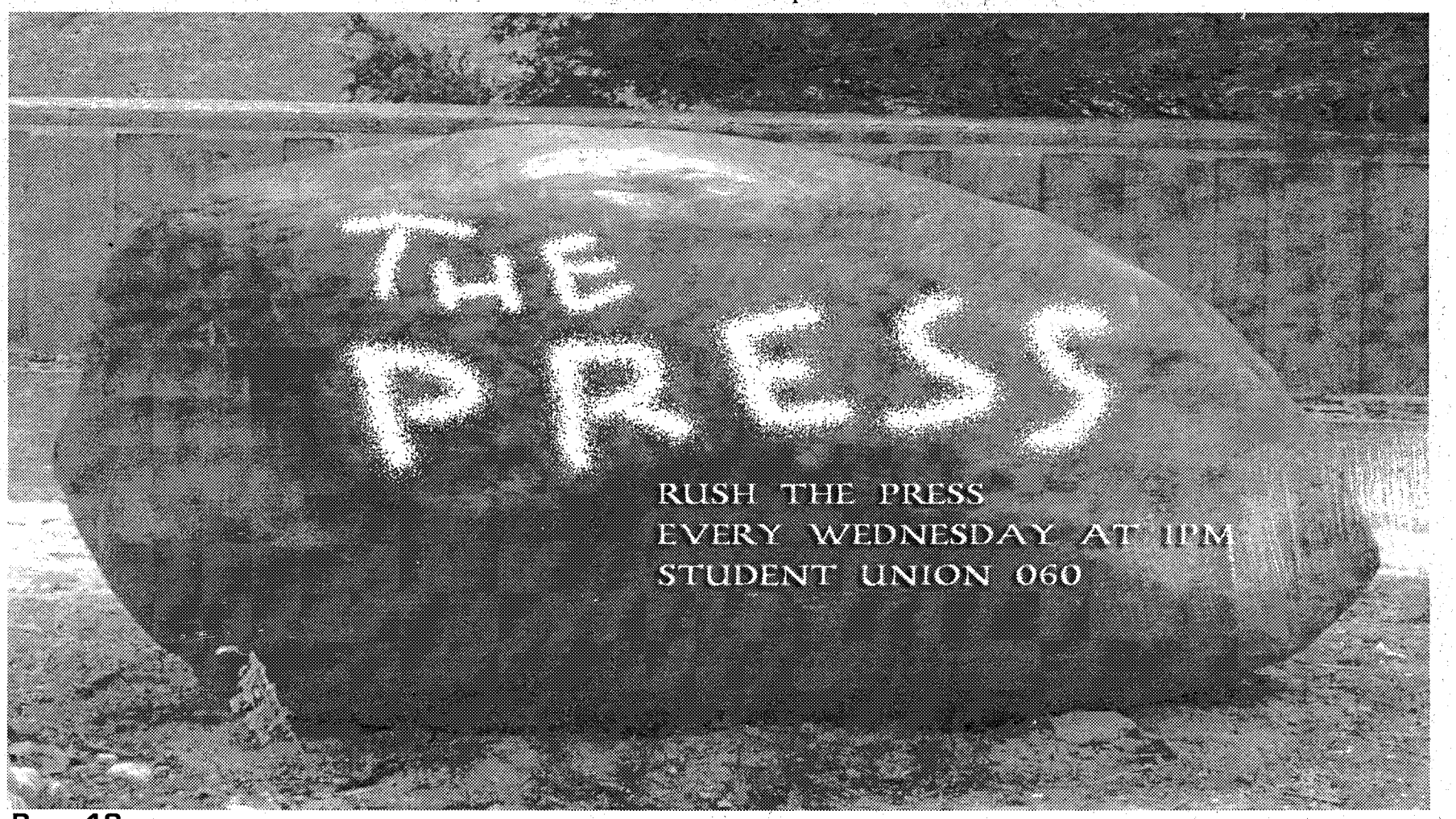
Their main goal is not just to make a profit from their work, as Sousa explains. "We are not looking to make money to be successful but to have exposure itself; that is what is really valuable in this environment."

At the Stony Brook school, even while their works are a multiplicity of styles, genres and forms and aesthetically they couldn't be further apart, there still exists a quintessential core link that holds each one to the next. All are interpreters of their own environments and experiences. Entwining art into their everyday lives, every action is an expression, the visual form being a language to them.

Garcia, who takes his inspiration from Mesoamerican iconography states: "I'm not the greatest speaker, art helps me express myself...helps me release and explain my abstract thoughts...I put it into words by using Pre-Columbian iconography influences."

The past exhibition, Our First Show, introduced to its viewers, the artists own of their personal signatures. From bronze and wood sculptures, mixed media, paintings, prints and photography were spread throughout the space. During the Opening Reception, the visual stimuli was also accompanied by music from two acoustic guitarists and a slide show depicting the construction and evolution the space has taken until now.

Their proceeding September show will be opened next week and dedicated solely to portraits. To become a witness to all of this visit Gallery 4222 during its open hours Tues.-Thurs. 1:00-9:00pm and Fri.-Sun. 1:00-10:00pm. The Opening Reception will take place Sept. 28th from 1:00pm and on.



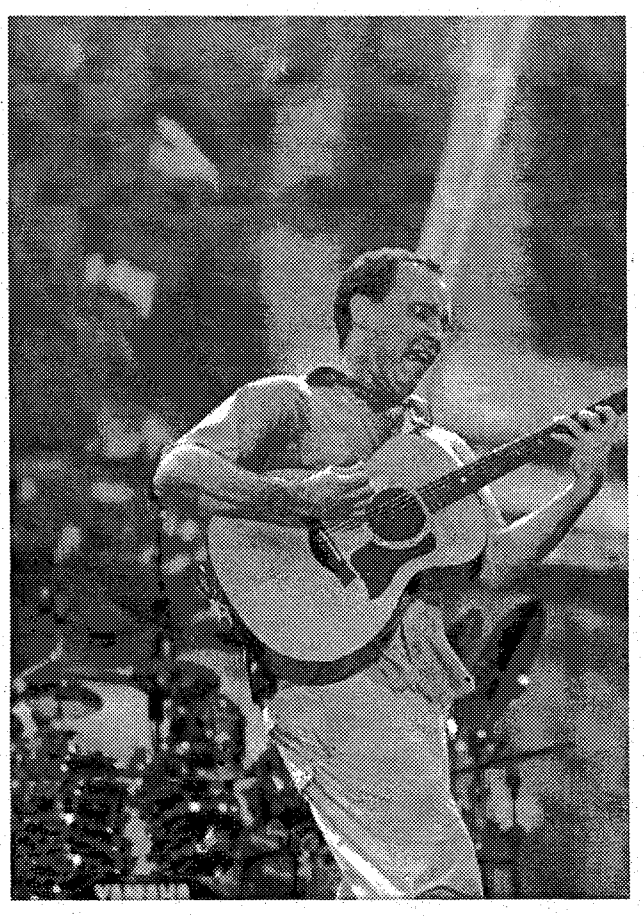
Dave Matthews Band Concert Review

By Gary Lubrat

Whatever stereotypes you may withhold regarding the Dave Matthews Band are to be dismissed immediately. I, for one, was a firm believer that this band was for the strictly stoner and musically ignorant. You know, considering the fact that all of Dave Matthews' fans were obsessed and completely unwavering on their decision that DMB was the only band to ever exist. But, a few years back a friend of mine let me borrow a live disc of their's. Immediately, the media's representation of this band was washed away and I was totally enamored with them. So on August 24th and 25th of this year, I attended my 7th and 8th shows. Here is a quick rundown of how the shows panned out.

Opening the show was "Don't Drink the Water" which, in my opinion, is an energetic way to start a show. The only downside at this point was that Dave's vocal microphone was shorting out. Just about the time the third song of the night rolled around, a technician came by to replace the microphone. The peasants rejoiced! The 24th was heavy on the Everyday side. Some of you may know Everyday as the "I Did It" album. The "sell-out" album, if you will. Well, I hate the album but there are a few redeeming tracks that are fantastic live. "Fool To Think" and "Everyday" are a pleasure to hear in a live setting, but "What You Are," "I Did It," and "When the World Ends," are just about the time you decide to sit down and watch all of the radio fans knock themselves out by singing along to horrible lyrics. But, thankfully, DMB's musical tour de force, "Bartender," a song about desperation and redemption, which is capped off by Dave wailing for forgiveness from upon high, was played to a raucous ovation. "#41," "Pay For What You Get," "Help Myself," and "Crush" were also played that evening. The set list closer was "Stay" and the encore closer was the aforementioned "What You Are." Overall, a great show that was soon to be surpassed by the one the next night.

Returning to New Jersey never felt so good. As I walked into the arena I knew that tonight was going to be a great show. After all, 5 Everyday songs were played the night before and their best albums for live performances, Under the Table and Dreaming and Crash were barely touched the night before. So, the show began with my personal favorite "The Stone," a song that features the godlike drumming prowess of Carter Beauford pounding away on the double bass and Stefan Lessard slapping his bass guitar to new levels. The show was an amazing performance which kept the energy high throughout the night. Show highlights included a guest appearance on "Jimi Thing" by The Allman Brothers electric guitar veteran, Dickey Betts, "All Along the Watchtower" which was out of this world and "Cry Freedom," a heartfelt song regarding the Apartheid atrocities in South Africa. Early in the set list, the band showed off their abilities to segue songs together; "So Much To Say" segued into the band's jam song, "Anyone Seen the Bridge?" (which is a slight takeoff of a Led Zeppelin song), which then segued into "Pantala Naga Pampa" which then flowed right into "Rapunzel." The energy and musicianship of the band shined during this amalgam of songs and style. The concert was closed with a powerful rendition of "Tripping Billies" and the encore was closed with the ever so popular "Two Step."



Could I have had a better time at these two shows? Probably not, in all honesty. I am continually impressed with the musicianship of this band as I attend more and more of their shows. It's amazing how crisp and tight the band sounds in comparison to their studio efforts. The Continental Airlines Arena is a decent venue for sound, but you can see the band by sitting just about anywhere in the arena. The fans that attend DMB shows are a bit on the irritating side with their Abercrombie and Fitch shirts and visors. I'm not one to stereotype, but all of those fans are ignorant morons whose only goal is to get wasted, stoned, and forget that they ever attended a DMB concert. But as I stated earlier, stereotypes that are propagated through the media are immediately dissolved upon attending a live show. Check them out if you ever have the chance, it is well worth the price of admission.

Ask Amberly Jane

Well folks, it's time once again for that drag in the pan we all call School. It's a necessary evil. The best years of our lives. And an excuse to consume eight full quarts of Jack and Johnny Walker a night (either the beverages or the guys).

I feel like a school teacher, but – How was your summer? I hope it was filled with naked things and sweet parts and lobster tails and massive head-spinning substances of ill repute, if that's your cup of tea. As for me, I had fast cars and explosions, party hats and motion lotion. I went down to the ocean to break out the tits and whiskey. I rode a bull for longer than eight seconds (making me an official Bull Master with the sticker to prove it). I drank like a son of a bitch.

OK, you found me out – that was only in the last month. For the majority of the summer I was the Arts and Crafts Director at a Boy Scout Camp. That's right. Me, your humble sex columnist who has freely discussed her threesome, an orgy, 45 counts of far-reaching illegal activities, and the proper vibrator for your girlfriend – and 350 teenage boys… per week. It was pure bliss.

The camp was upstate, on Crystal Lake actually, home of cutlery-fan Jason Voorhees. We had all the amenities. Tents, outdoor showers, ticks and mosquitoes, terrific rainstorms, and maybe the best summer of my life. I had a run-in with a bobcat and a bear, and when a few of the boys I worked with turned 18, we took them out to a strip club, then got wasted and went to a neighboring camp at 4:30 in the morning, stole a chicken and let it loose in the office.

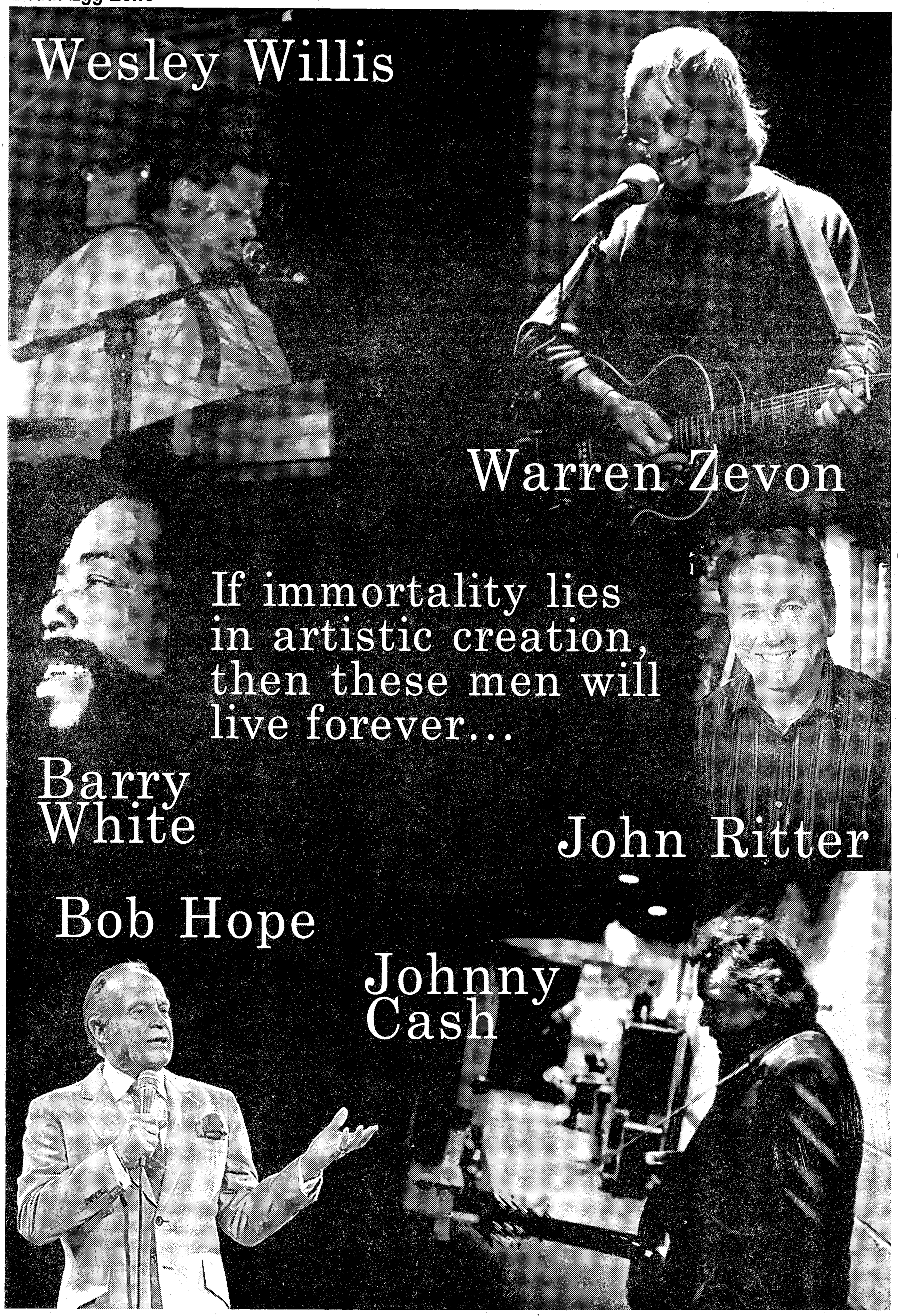
And then there were the boys.

I know what you're saying. That I'm, like, a decade older than them. And you'd be right, of course. But truthfully, after running that over in my head, "Amberly, behave yourself, they're too young," over and over, everything just seems like random numbers. Oh, don't worry, I didn't corrupt too many of them.

So, here we are together, again. I get warm tingles just thinking about it. Another semester of dirty sex columns. Last semester I received letters and e-mails concerning such lurid topics as unsavory semen, random sex, terror sex, birthday dildos, and anal three-play (four is too many). A guy with a 'healthy' Montel Williams obsession, and an unhappy girl who caught her boyfriend spanking it to Hustler (I told her to lend a hand, so to speak). Right now it's open season – send me any question. No subject is too sordid, no proposition too perverse. You could even send me some spicy stories from your vacation.

As for me, after a summer full of adventure, on some levels it's nice to be back. I was walking behind this beautiful girl in a short skirt yesterday. It swayed with ruffles right under her ass, and her legs were brilliant, shiny honey and hard as diamonds. I was so entranced with the movement and sinewy legs that I veered in the wrong direction and ended up late to class. But at least I got there with a smile on my face.

Until we meet again - Kisses on pink parts and Russian squeezes for all.


Wesley Willis
Warren Zevon
If immortality lies in artistic creation, then these men will live forever...
Barry White
John Ritter
Bob Hope
Johnny Cash