

The Stony Brook

PRESS

The Community News and Features Paper

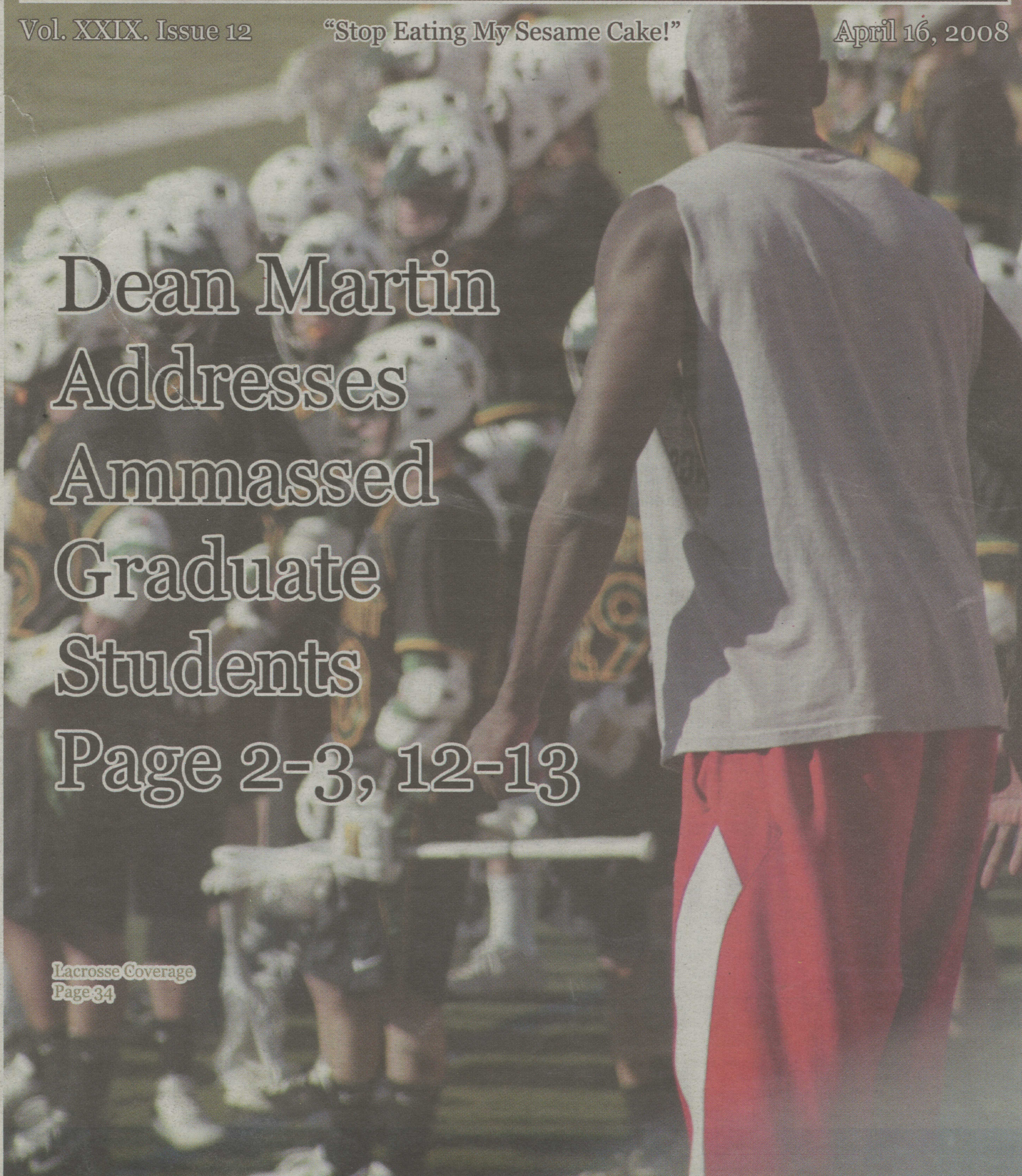
Vol. XXIX. Issue 12

"Stop Eating My Sesame Cake!"

April 16, 2008

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Grads to Martin: C'Mon Man!

By Jake Conarck

Amid chants of "equal pay for equal work" and "assistants need assistance too," about 150 graduate students rallied at the fountain on the academic mall to protest what they viewed as an unfair raise of the stipends for some teaching and graduate assistants, and not others.

The stipend raise is part of Shirley Strum Kenny's five-year plan to raise the status of the university and is necessary to compete with other research institutions which offer higher stipend rates. For example, the stipend at Stony Brook is currently just over \$15,000. Rutgers, another member of the Association of American Universities (an elite body of schools Stony Brook recently joined—given our raised academic expectations, they are our new peers), situated in an area with a similar cost of living, offers stipends of nearly \$20,000. However, because of budget shortages, Stony Brook does not have the money needed to raise the stipends of all graduate workers, so the adminis-

tration has decided to grant the \$2,000 increase to new hires only; creating, in essence, a two-tiered system of pay.

This inequality raised the ire of the Graduate Student Employees Union (GSEU), which had previously orchestrated a contentious meeting of the Graduate Student Organization (GSO) to inform Lawrence Martin, Dean of the Graduate School, of the unhappiness of graduate student workers.

"The cavalier manner in which the university ignores current TAs and GAs so it can attract incoming graduate students is less than laudable," said Victor Rosado, business agent for GSEU. "It ignores the real contribution TAs and GAs make to their departments and to the university."

Feeling the need to pressure the administration to raise the stipend of all of its graduate employees, the GSEU decided to mount the protest, with additional help from the Communications Workers of America, its parent union.

After a short rally at the fountain, the protestors unexpectedly marched to the graduate school and chanted outside of Dean Martin's office. Inside the

office, George Bloom, President of the CWA Local 1104, and Mike Murphy, Chief Steward of Stony Brook GSEU, met with Dean Martin, but were unable to reach an agreement.

"We think [the stipend raise] is ridiculous," said Bloom. "How can you start a tiered system without even negotiating with the union, and how can you justify that someone is worth \$2,000 more than someone else? They make such ridiculously low wages as it is."

Joining the protest was Stewart Acuff, organizing director for the AFL-CIO. Acuff, a veteran union organizer, spoke briefly at an impromptu rally, held inside the graduate school after it was announced a deal could not be reached. "We're in this for whatever it takes, for as long as it takes," said Acuff.

After the rally, Lila Naydan, president of the GSO, Eran Shor, secretary of the GSO and Susana Huidibro, the Graduate Student Advocate, met with Dean Martin to discuss possible resolutions to the problem. Martin expressed an interest in returning to a Senate meeting to discuss those resolutions

and solicit opinions from students.

Martin explained that given significant cuts from state's budget and President Kenny's reallocation of \$1.6 million from the Provost's budget to the School of Medicine, financial prudence was necessary. Although many ideas were brought up, such as decreasing the workload for current GAs and TAs, they were dismissed as improbable or impossible.

"It meant a lot to me, personally, that Dean Martin returned to further discuss the issue with the senators," said Naydan. "I think it meant a lot to the senators, too."

The union, however, is not in such a conciliatory mood and is pressing to take the issue further. Rosado has said he will make this a statewide issue in upcoming collective bargaining negotiations with SUNY administrators and the State of New York. "This matter effects compensation paid to bargaining unit members, clearly a term and condition of employment," said Rosado. "It may well be a unilateral change in the negotiations agreement."

Researches at Stony Brook Body-Slam Autism

By Jon Singer

Researchers at Stony Brook University Medical Center have uncovered a new gene that could answer a few questions about autism.

A team of pathologists that included six Stony Brook faculty members reported the existence of the gene, called contactin 4, in a study published in March. "Contactin 4 plays an essential role in the formation, maintenance and plasticity of neuronal networks," says the study, which was published in *The Journal of Medical Genetics*.

After studying ninety-two participants from eighty-one different families, the researchers found three children with abnormal contactin 4 in their genomes.

Despite the small fraction—of three in ninety-two—doctors involved in the extensive undertaking of genetic research call this progress. Dr. Andy Shih, Vice President of Scientific Affairs at Autism Speaks, a New York City-based advocacy organization, said multiple genes are associated with autism. Both Shih and Dr. Eli Hatchwell, corresponding author of the study, said that more than 100 genes could be related to autism.

"The challenge will be to test for all of these in affected individuals, in order

to better classify the type of autism they have and to be better able to treat them, whether via education or specific drug therapy," Hatchwell said in an email interview.

The challenge comes at a time when advocacy organizations say that autism rates are increasing, although government organizations have said there is not enough information to make any conclusions. The different perceptions have led to debate as the rates swell. Some parents of autistic children have argued that mercury contamination, especially from childhood vaccines, causes autism. But the American Medical Association says there is no link among mercury, vaccines and autism.

The Stony Brook study refers to autism as "Autism Spectrum Disorder," and researchers put an emphasis on "spectrum." Shih pointed out that the

definition of autism has broadened in the past ten years to include disorders such as Asperger's Syndrome, which



has been described as a milder form of autism. This broader definition has been the result of refined diagnostic

techniques, some of which involve genetic testing and others that are simple observations of a child's behavior.

"Our approach is to try and find as many genetic causes as possible," Hatchwell said. "The unexplained cases that remain after are potentially the result of environmental insults."

Hatchwell said the study could not have been done ten years ago, as the technology of microarray (a small glass slide onto which tens of thousands of DNA sequences are printed) did not exist. "The research is significant because understanding the biological basis of a disease is a sine qua non for future therapeutic intervention," Hatchwell said.

Shih said that this genetic study is worth following up and should be replicated before it is accepted. "These genes, when they are discovered, then to be risk factors, not causes," he said.

More importantly, Shih continued, people need to know what percentage of the autism community carries the probability of a contactin 4 disorder. Because only ninety-two children were tested, the Stony Brook study is too small.

Hatchwell said there's a belief that eventually the number of genes that are known to cause autism will break the 100 mark. "Our study adds to the growing list of genes that cause at least some cases of autism," he said.

Why Your TA is Pissed: The Martin Confrontation

By LeRoy Southworth

It was with a great deal of self-confidence—hands thrust securely in pockets, feet firm upon the Wang Center's floor—that Lawrence Martin, Dean of the Graduate School, faced the enraged graduate population of Stony Brook University on March 6. The meeting was organized by the Graduate Student Organization (GSO)—which occupies itself with pretty much everything involving grad students—and addressed one main grievance: why does Stony Brook offer its new Teaching Assistants (for the academic year 2008-2009) more money than its old ones (\$2000 more, to be precise)?



In an accent reminiscent of England's greener hills, Martin offered a twenty-minute explanation that, rather than being a continuous narrative, revolved around certain themes. Old Teaching Assistants (TAs) should not be angry because the new raise makes the university "more competitive", thus creating a better environment for study. Another reason why he claimed to be "surprised" by the issues students had with the unbalanced raise, was that a *general* raise of \$2000 had already been implemented, last semester, together with the implementation of new scholarships that offer support for up to four years. President Kenny, Martin explained, struggles with every decision she makes, and she has been the first Stony Brook president in a long time to put such a general payment raise in effect.

Expressed reactions from those present were strong and numerous. The issue of seniority often came up: why would anyone pay inexperienced personnel more than veteran staff, staff that often manages classes on their own with hardly any help from faculty? Martin admitted that he "did not consider" this issue when he signed his name to the recommended raise of \$2000 for new students only, but added that the science departments seemed to have no trouble at all accepting the new policy. To this the objection came the

retort that, plain and simple, science departments have more funds than the humanities (almost all PhD-students in the humanities are TAs, as opposed to the in the sciences, where Research Assistants (RAs) are predominant) and can therefore more easily make the new raise in funds a general one. Most people who reacted also took offence at the very style of Martin's speech: in the train of his monologues, graduate students were all too easily equated with material goods. Students who chafed at this pointed out that this is, most of all, a moral problem. One concluded, "We are not good enough [as opposed to the new students, who get paid more.]"

The grilling though, was all but over. Gradually the true concerns of grads became clear. No materialism drove their questioning, but rather bread-and-butter issues. The expenses of housing and living on Long Island came up often, and one irate grad student even claimed that to live on \$15,000 (about the stipend old grads receive) is to live below the poverty line. To this, Martin shook his shoulders, looked at the ground and began to expound on the difficulties the university has with housing its students: the funds Albany allots are hardly enough to expand residential capacities, exactly because of the great costs that Long Island, as an environment, forces upon its inhabitants. Martin said the administration was constantly struggling with this problem, and stressed his deep concern for the fate of his students, new and old.

This emotional statement did not



prevent people from calling attention to some points in Shirley Strum-Kenny's already legendary five-year plan. That plan includes promises, both of an additional raise in stipends, and of the creation of an environment that will produce "happier students." To most, it was unclear how creating this division in the grad student population—between two groups with unequal pay—was going to promote all-round happiness and mirth.

As the initial ire died down to a sustained discontent, Dean Martin was kindly asked to improve his communi-

cations with the students for which he is responsible. No grad representative had been consulted about the new policy—hence Martin's surprise at the reactions. His attempts to end the evening on a "positive note" were curtly countered by GSO vice-president Louis Esparza, who stated, "You screwed up."

When asked, later on, about her opinion on the problem, Liliana Naydan, current president of GSO, replied that the raise ought to be based on a principle of "fairness and consistency", quite unlike the "diminished investment" that we have right now. She further expressed her hopes that graduate students would form a "united front"

current thought of Dean Martin on the matter. After the demonstration on April 2, he was quoted in that day's *Newsday* article "Stony Brook U. graduates protest pay disparities" by Olivia Winslow. Martin told *Newsday* that the money TAs get is a "fellowship", implicitly denying that their efforts amount to work. In addition, he also referred to vague additional funds and the fact that SBU pays its TAs double the amount agreed with their union. No mention was made of how old that contract is, or of the rising costs of living on Long Island.

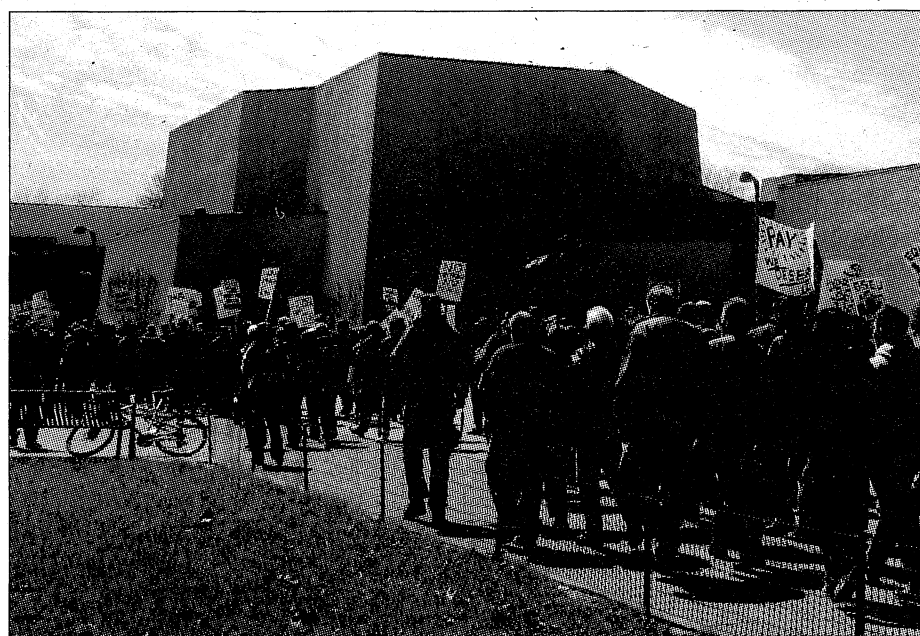
However, Ms. Naydan recently stated that the Dean is trying to "make



against injustices, even if only certain segments of the population (the TAs) are affected by what is perceived to be bad treatment. As a token of this solidarity, she planned to work with the Graduate Student Employees Union to further a common goal: a universal raise in stipends.

As an epilogue to this, consider the

amends" after the April 2 demonstration. From now on, he will be working more closely with the GSO on the raise issue, to the point of attending meetings. Naydan looks very favourable upon this change, although the question remains whether the Dean's resolutions will have palpable results. The fight seems far from over.



Bob Greene Was A Badass

By Jon Singer

When former *Newsday* reporter and editor Robert W. Greene died on April at age 78, his death sent a shock through the journalism world. Colleagues close to Greene call the journalist a larger-than-life figure whose persistence earned *Newsday* two Pulitzer prizes. "Hemingway was a tough guy," said James Haag, one of Greene's former students. "But Bob Greene may have been tougher."

Greene worked at *Newsday* for 37 years. During his tenure, Greene traveled all the way to poppy fields in Turkey to find out where exactly the heroin sold on Long Island came from. When journalist Don Bolles was murdered in Arizona in 1976, Greene led a team of journalists to expose the organized crime ring that killed the reporter.

Greene's most recent job was as a professor in SBU's School of Journalism, where he inspired a new generation of budding reporters.

"We are incredibly sad," said Dean Howard Schneider, speaking on

behalf of the Journalism School. "He was such a vibrant personality."

For the past few semesters, Professor Greene taught JRN 108, The History and Future of the American Press. This semester, despite his illness, Greene went to class in a wheelchair, with his wife, Kathleen, always at his side.

"Throughout his illness, he wound up missing only two classes," said Schneider.

At *Newsday*, Greene was known as a genius of reporting. Those close to Greene remember how he would bury himself in the details of an investigation. But he was also known for "having the soul of a poet," in the words of fellow *Newsday* reporter Tom Morris. "I worked on four different 'Greene Teams,'" said Morris, who spent most of his career at *Newsday* covering regional planning.

It was those "Greene Teams," crack squads of reporters led by Robert Greene, that, among other things, exposed land scandals on Long Island, earning *Newsday* one of its Pulitzer Prizes. At times, Greene's work helped send corrupt political figures to jail.

"This was a tough guy who had tracked down some of the top white-collar crooks and organized-crime figures in the country," Schneider told *Newsday* after learning of Greene's death.

As a college professor Greene's accomplished career made him a legend among his students. "He was a big man that cast a big shadow, and I was happy to bask in it," said Haag, who was one of Greene's students when he taught at Hofstra University before coming to Stony Brook.

Aamer Qureshi is enrolled in the class Greene taught this semester. "He was incredibly passionate about the subject and it truly showed," Qureshi said in an e-mail. "He was also brutally honest, not leaving out details of the darker side of the history of the press or of America in general - but he reminded us that, in the end, the good triumphed."

Toward the end of Greene's final illness, Giovanni Milone, a close friend, assisted Greene in getting to class every Monday morning at 7:30 "I really wonder if these students know how lucky they are," Milone said. "He was a great

man. He always told close friends, 'stringi l'uva [squeeze the grapes]'. He sure did, down to the last one."

Hardly any tears were shed at Greene's wake, which took up two rooms in Smithtown's Branch Funeral Home. Instead those close to Greene celebrated his accomplished life as a pioneering journalist. "He worked the story in ways people could just dream about," said Brendan Greene, Robert's grandson. Morris called Greene a "human computer," who was able to plow through scores of files during an in-depth investigation.

When his JRN 108 class reached the second half of the 20th century, Greene's life provided an example of his lecture's content. "The Arizona Project," as it came to be called, is now a milestone in the world of investigative reporting.

"I have had a few journalism classes and many history classes, and none of those professors presented the information as well," said Katelyn O'Donnell, a former student. "He took heart into each lecture and loved each and every second of it."

Remembering Bob Greene

By Vincent Michael Festa

It was Wednesday the 9th when my friend Anna from SBU-TV stopped me in the Student Union lobby. We hadn't spoken to each other in ages and decided to catch up and trade news. At one point, the subject of journalism minors came up. We compared our progress and our professors. Professor Greene's name came up and it felt like speaking of good times, how Greene was this sentimental nice guy. We also felt sad for when we both learned he was in poor condition. I later told Anna that I wanted to visit him again before it was too late; it had been a while and I missed his sincerity.

Then on Friday I went to the newsstand and saw *Newsday's* front page. I was more than stunned. My journalism professor had died. It was indeed too late.

Spring 2006. At that time, I was taking three classes in journalism. I remember having to pull all-nighters just to get assignments in. Any journalism student would know that these classes were tight, full of back-and-forth research and editing.

But when it came down to Pr.

Greene's class, "History and the American Press," it was an easy ride. For three hours once a week we would sit with Greene and he would tell us amaz-

likes of George Agathos (WUSB and *The Independent*), Rachel O'Brien (formerly of *The Patriot*, now *The Independent*), Karen Shidlo (*The Press*), and

vorite pursuit). He was so passionate about his tales that he would forget about giving us our 15-minute breaks.

Professor Greene wanted his students to learn a lot of press history. It was his nature to be aggressive and generous, giving us lots to read, and having each of us report on revolutionary media events and figures, but it was for our own good. He was also full of heavy compassion, to the point where it felt he was your father or grandpa. I do remember having some discussions with him after class in which he was kind, supportive, and heartfelt. Greene himself was a hearty man.

But I felt bad. There was no denying he was a big guy and we couldn't help to feel very sorry to see him in poor health. A lot of my journalism friends also shared the same sentiment. A professor who had a storied and legendary career (helping earn Long Island *Newsday* two Pulitzer prizes), and a compassionate personality was at the end of his days and seeing him at the time meant that this would be it. It was truly an honor to have been taught by a journalistic legend like Bob Greene. I won't forget taking his class. I have his handouts, the textbooks, even his comments on the reports I wrote. I certainly won't forget how Greene will stand out in my mind.

I'm Awesome!



He's right!

ing stories, one after the other, of how the American press came to be. He would tell it with stress, enthusiasm, and gusto, as if he was there at that point in time to have witnessed it all. Sitting in class at that time was a who's who in journalistic studies with the

others.

Sometimes he would tell get into his own personal history and speak of how he was very proud of taking down corruption. He would tell the whole class how he took on various Long Island officials, the FBI, and the Mafia (his fa-

It's All About Makin' That Paper Stack

By James Laudano

The State Legislature in Albany recently passed budget the 2008-09 Education and the SUNY system took a bit of an economic hit. While the SUNY schools may have suffered a cut, the student bodies of said schools received financial help from the state. However, with the economic problems now plaguing the country, the budget could have been worse.

Student tuition has been frozen under the new budget, sparing students

the risk of one of the potential hikes in the cost of higher education. In addition, the financial aid system, TAP, has been restored after fears of a complete cutting of the system. While this is a welcome fact, many feel that the TAP system still needs an update, since many students' incomes have the potential to change in the middle of the semester, and TAP doesn't have any provisions for such a case.

The overall SUNY budgets took a 3% cut. In the case of



Stony Brook, this has immediate and very visible effects since the school has been going back and forth with its graduate TA's over salaries, and there have been whispers of certain departments suffering cuts in faculty and courses. Additionally, Stony Brook's plans to build a new recreation center, a very costly endeavor (18,000,000 dollars for the coming year's phase of development), has many holding their breaths. Overall, students and faculty alike are waiting to see where they will feel the cuts.

Budget Cuts Spark Gloomy Rumors

By Andrew Fraley and Najib Amini

Provost Eric Kaler laid to rest rumors that 388 classes in the Arts and Science program were being dropped, and that numerous adjuncts were being replaced by graduate teaching assistants.

The SUNY budget was passed a week ago, and despite a 2.9% budget cut for all schools in the SUNY system, Provost Kaler said he was pleased with the decisions made in Albany, as he had previously informed the Deans of Stony Brook to expect a 4 to 5% decrease in the budget. "A week or ten days ago it was a very dynamic situation in Albany, it was unclear what the magnitude of the cut would be. When the idea came about that it would be a five percent cut, I told all of the Deans to be prepared for that magnitude of a cut," said the Provost. In response, there were actions taken by Dean of the Arts and Sciences James Staros, to whom Kaler granted permission to freeze a total of 388 classes while they considered the budget situation.

"We delayed the activation of these classes to assess and make sure we had all the necessary funding," said Dean

Staros. In addition, he explained that in a normal year classes would be activated weeks in advance of registration. However, this was not the case this year, due to the uncertainty of the budget.

Dean Staros commended the many people who spent their weekends ensuring that classes were reactivated. "There were a lot of Stony Brook faculty and workers working over the weekend making sure that the students had the classes and what they needed." Provost Kaler agreed, saying the department chairs responded in a very positive way. "They found additional resources, moved some obligations around, I also generated some additional resources." The Provost went on to say that all of the classes that were deactivated for a few days were quickly reactivated. "We reactivated over half of them on Friday and almost all of them were reactivated by Monday morning when registration opened," said Kaler.

There are a total of 11 classes that remain deactivated. Dean Staros explained that this was a result of procedure, explaining how some classes do not fill up as expected, may not have professors to teach them or may not generate student interest. It turns out that, despite a 2.9% decrease in its oper-

ations budget, Stony Brook received the largest capital funds of any of the SUNY schools. Of Stony Brook's predominance, Kaler said, "I think it represents the fact that the programs here are excellent and the state sees the worth of investing and building in it, and it also represents our political support."

According to Kaler, Stony Brook's budget is comprised of several aspects: tuition, state aid, student fees, indirect costs from research activities and a variety of different income from continuing education courses along with summer and winter sessions. In addition, the Stony Brook University Hospital has access to all the fees and funds for patients. "The university budget is a complex entity," said Provost Kaler.

Responding to the rumors concerning adjuncts being replaced by graduate teaching assistants, Provost Kaler claimed he had no knowledge of it happening. "That is actually the first I heard of that, so I don't know if that's true. Those decisions are made at the departmental levels." Dean Staros confirmed Kaler's beliefs. "Each department decides proposal use of regular faculty and advanced TAs who can teach certain classes."

The Provost also spoke about the

controversy regarding graduate student pay disparities. Incoming graduates receive a fellowship of \$2,000, and current graduates feel cheated about it. Kaler said, "All the TAs will be paid \$15,145 in all years. In addition to that, the entering first year students have a first year fellowship of \$2,000. We've done that [new] fellowship to encourage those students to come to Stony Brook." Many graduate students are protesting the fellowship. "Many students have other fellowships or access to other support during their time here, so there is a spectrum of support that graduate students receive already across the campus," Provost Kaler continued. He explained that graduate students get paid differently in each department, and they receive money for whatever fellowships they have attained. A fellowship is a form of academic financial aid.

For students, the 2.9% percent budget deficit does not threaten a rise in tuition. This does mean that some of the resources offered may be scaled back, according to the Provost. Resources may be shifted, but the 2.9% loss must come from somewhere. The details of the new budget, however, have yet to be released.

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The Stony Brook Press

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**STONY BROOK
UNIVERSITY**



FIFTIETH ANNIVERSARY

April 16 to April 24, 2008

Wednesday, April 16

- Street Fair Kick-off
- Stony Brook Idol Finals
- Music Department Campus Lifetime Concert
- Who is Asia America? (April 16 to April 18)
- URECA Art Exhibit Reception (April 3 to April 18)
- Digital Dreams Careers Lecture
- Writers Speak: Poets Star Black and Ravi Shankar-Stony Brook Southampton
- Stony Brook Wind Ensemble
- Swallow This
- The Figure (until April 28)
- La Otra Mirada--The Other Look

Thursday, April 17

- Coffee with the Arts
- Trust Lecture: Aristotle's Rhetoric
- Digital Arts Student Screenings
- Emerson String Quartet
- Earthstock Panel Discussion
- Interdisciplinary Arts Student Exhibition
- Department of Theatre Arts Gallery

Friday, April 18

- Pride Patrol
- Shaw and His Women
- Earthstock Research Showcase
- Staller Film Series
- Interdisciplinary Arts Student Performances

Saturday, April 19

- Media Arts Student Screenings: New York City
- Media Tours: New York City

Sunday, April 20

- WUSB-FM and SBU-TV Workshops and Tours
- Art in the 21st Century Screenings
- Interdisciplinary Arts Student Performances

Monday, April 21

- Discourse on the Humanities
- History of SB Concerts: Panel/Screenings
- Drum Circle/Open Jam
- Fashion and Media
- Interdisciplinary Arts Student Performances

Tuesday, April 22

- Student Media 50th Anniversary Exhibit
- University Television Studio Tour
- Ethics in Media Seminar
- Interdisciplinary Arts Student Exhibition

Wednesday, April 23

- Dancing with the SBU Stars
- Music Department Campus Lifetime Concert
- Interdisciplinary Arts Student Exhibition
- Drawing and Watercolor Demonstration
- SB Student Short Film Showcase

Thursday, April 24

- Sonic Residues (until May 12)
- SSK Student Arts Festival Closing Reception
- Provost Lecture Series, Journalist Dahr Jamail
- Contemporary Asian Architecture
- Battle of the Bands Finals
- The Grapes of Wrath (April 24 to 27, May 1 to 4)
- SBU Jazz Ensemble
- Open Doors/Open Minds

For more information on event locations and times, visit our Web page:

www.stonybrook.edu/artsfest

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San Dimas High School Football Rules!

By David Robin

Stony Brook is known to many as a commuter school with no student life and depressed students. One characteristic that doesn't help is the fact that Stony Brook doesn't have a strong music scene. In the 1970s, Jimi Hendrix played several times at Stony Brook and the Blue Oyster Cult actually formed here. There were more concerts and, as a result, Stony Brook had a more lively campus. While the current music scene at the Brook cannot be compared to that of the 1970s, the Arts, Culture and Humanities' Battle of the Bands, which took place at the Tabler Arts Center on Thursday, April 3, proved that it still exists, even if it is usually hidden. "There's no way this is the most depressing university in the nation, those bastards at the Princeton review have us pinned wrong," said Carlos Parreno, Keyboardist/vocalist/guitarist for The Gekko State, referencing Stony Brook's rating as the campus with the most unhappy students.

The Tabler Black Box Theatre was crowded on the crisp Thursday evening, and the crowd was ready for a competition. The event was technically the semifinals of the Battle of the Bands. Six bands were chosen, based on demos that had been submitted a month earlier, and the three winners advanced to the finals, which take place on Thursday, April 24 at the Tabler Café Black Box Theatre. There were two stages set up, which kept the concert moving at a quick pace. Once one band finished, the next band was already set up and ready to start playing on the opposite stage. The Gekko State was the first band up, and they started the night on a high note. The six-piece band included a vocalist, a keyboardist, a guitarist, a drummer, a bassist and a violinist—Press staffer Cindy Liu! They had a unique style and brought the crowd into the show. Early in their set, there were microphone problems, and neither vocalist was heard very well by the crowd. The bassist and drummer switched off and their keyboardist also played guitar

and performed vocals. During their final song, the female vocalist held up individual signs for the crowd saying, "It's you. It's me. And there's dancing!" Ignoring the technical issues, the Gekko State put on a solid performance.

The next band to follow The Gekko State was the Dan Dedora Five, who, interestingly, only had four members. They included a guitarist, a bassist, a vocalist and a drummer. They played three songs, "I'm Yours," "Don't Look Down" and "Before You." The last two

showed energy, Taffet in particular was all over the stage and, at one point, went into the crowd while playing. According to Taffet, this is a normal occurrence, and he told me a story about how, at the University Café, he went outside while playing a song and simultaneously talked to a girl who was smoking a cigarette. "Part of being in a band is [entertaining] people, whether there are 3 people or 300." Honus Wagner did what they planned to do, and fully entertained the crowd.



songs were original compositions. Their style was softer and mellower than the other bands, and they showcased it very well. They were followed by Honus Wagner, a three-person band consisting of a bassist, a guitarist and a drummer/vocalist, which added a different sound to their performance. Their diverse set of influences include the Red Hot Chili Peppers, Jimi Hendrix, Bob Dylan, Soundgarden, Tool and Glassjaw, according to Mike Taffet, the energy-filled bassist of the band. These influences can be heard clearly in their music, which combines the styles into a diverse sound. While the entire band

The great performance by Honus Wagner was followed by a band called Mother F'Nature. The band included the lead singer, who also played acoustic guitar, a bassist, two guitarists and a drummer. One of the guitarists also played keyboard during some of the songs. They had an experimental sound that could be considered indie rock. Mother F'Nature came out with an explosion of energy and the lead singer kept it up during the entire set. She had very strong vocals and fed off the crowd very well. They had the most energy of any band who played at Battle of the Bands. After they finished, Thursday

Was Cloudy was ready for their set on the opposite stage. The three-piece group included a guitarist, a bassist and a drummer, with the guitarist and bassist as vocalists. Their music was solid and their lyrics were catchy but some in the crowd were not into it. People in the crowd labeled them an emo band and this may have disinterested some. However, they played a good set and set the stage for the final band, Vector Red. Vector Red had the most punk sound of any band that night. They included a bassist/vocalist, guitarist and a drummer. They were also full of energy and really tried to get the crowd into the music. In my opinion, the lead singer needs improvement in his vocal technique but the music was solid. They played a few original songs followed by a cover of a song by At the Drive In. They put on a good show and ended the night on a high note.

Soon after, Honus Wagner, Mother F'Nature and Thursday was Cloudy were announced as the winners, who will play in the finals. The crowd was ready for a competition when they entered the Tabler Black Box and most of them were satisfied with the ending. It wasn't only about the competition. It was about people at Stony Brook coming to a concert to hear music and leaving with the feeling of satisfaction—they just heard live music, and it was awesome. Both Mike and Carlos stated that there are many musicians and music fans in Tabler alone and there are many more on the rest of the campus. Mike thought the event was important because it was a competition that gave the bands a place to play in front of hundreds of people. "We have a music scene, but it is victim to its members, [who], I feel, are closed to themselves and choose one dominating or popular sound...as a campus we should be open, eclectic and inviting. Given the new resources we are definitely on our way to creating a community of musicians who simply want to express that which they have created," said Carlos. While Battle of the Bands may not rejuvenate the Stony Brook music scene, it is a step in the right direction.

The race...



James never made it to first base with matt

to fill up space!

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editorials

In Praise of Congestion Pricing

Student journalists should only take stances which they are qualified to defend—there's a stance for you.

But now that we're on the subject of the proposed congestion pricing plan for New York City, here are a few more words from the hip.

Opposing the pricing plan by suggesting that it would create a regressive tax for low-income families that "would still most likely do so by car," as one *Statesman* writer wrote, is not an opposition to Bloomberg's method, it is resistance to his goal. That is, if the plans for the funds specify a large supply of express buses to the outer boroughs (367 new buses, actually), and one's response is that commuters will either pay the toll or park outside the pricing zones, that response is not that the pricing plan is a worthless venture, but that commuters are either reluctant to

change their travel habits or ignorant to mass transit's benefits.

Commuters unwilling to use public transportation in a city with the third largest population density in the country are not only selfishly dismissing to the societal benefits of increased mass transit, but are seemingly ignorant to the opportunity for a cheaper, faster and more relaxed commute.

The critiques of Bloomberg's plans are unfounded. Since a similar plan was introduced in London in 2003, emissions of the principle greenhouse gas, carbon-dioxide, decreased an exciting 15% percent. Vehicle speeds in their business district have increased 37%. In talks about the plan, the expense of congestion has been much ignored in regards to the current system; estimates at the cost of shipping delays, service tie-ups, and wasted fuel are as high as \$13

billion annually.

But even if all the evidence didn't point towards a successful launch, and even if all the evidence didn't suggest the plan would be a fiscal success (\$4.5 billion in investible capital over five years), opponents of the pricing plan would be acting, at best, picky, and more likely, shallow and self-absorbed.

Anyone with even a remote historical perspective of the greatest city in the world is well aware of the link between an effective mass transit system and New York's fiscal and cultural prosperity. The recent defeat of Bloomberg's plan is just a win for a 66-year-old Assembly Speaker, and a squandered opportunity for a more efficient city, cleaner air and forward thinking.

Bring The Metal, Odin!

You can feel metal *inside you*.

You could be forgiven if you overlook the small town of Auburn, New York. However! One contribution towers over all of the works of man dating back to the halcyon days of da Vinci...*and his code*! Then, as now, in the words of bassist Joey DeMaio, there was “a real lack of big, epic metal that is drenched with crushing guitars and choirs and orchestras.” Drenched!

In 1980 DeMaio was working as a roadie for Black Sabbath, and he *was not satisfied!* As Gabriel to Mohammed, so Odin did give unto DeMaio a task!

But it was too much for but one man!

Joey DeMaio! Eric Adams! Carl
Canedy! Ross! The! Boss!
M A N O W A R ! ! ! ! !

Neeeeewooooo diddlydiddlydew
wanna-wanna-wabbuda-wabbuda-
waaaaaa! Bee-be-beh-bee-be-beh-
deeeeee! Greeeeennnnnniroooooooooo!
Dum deedle dum deedle dum dum
dum dan dan dan dan beedle leedle
eedle eedle eedle eedle eedle edle
edrowdrowdrowdrowdrowdiddlydiddly
diddlydiddly diddlydiddly diddlydiddly
bum ddel bum diddle bum diddle
reerrrrroooooowriiiiingrooooo BAM

BAM BAM BAM BAM BAM BAM
BAM twiddle liddle liddle liddle liddle
liddle liddle Lidle Lidle Lidle WHU-
W O W W W W W W W W ,
neeeeeeeeeer... dum....dum...dum-
dum... neer neer neer neer...
Kleeeeeeeernowwwwwwwwww.
Blurnow blurnow burneeeeerur.

April is Manowar Month.

Write for The Press!

Meetings Every Wednesday at 1PM, Union Building 060

Meetings Every Wednesday at 1PM, Union Building 060

Write for The Press!

WANTED WANT AD

Wanted: One large, empty loading dock for private dance parties.

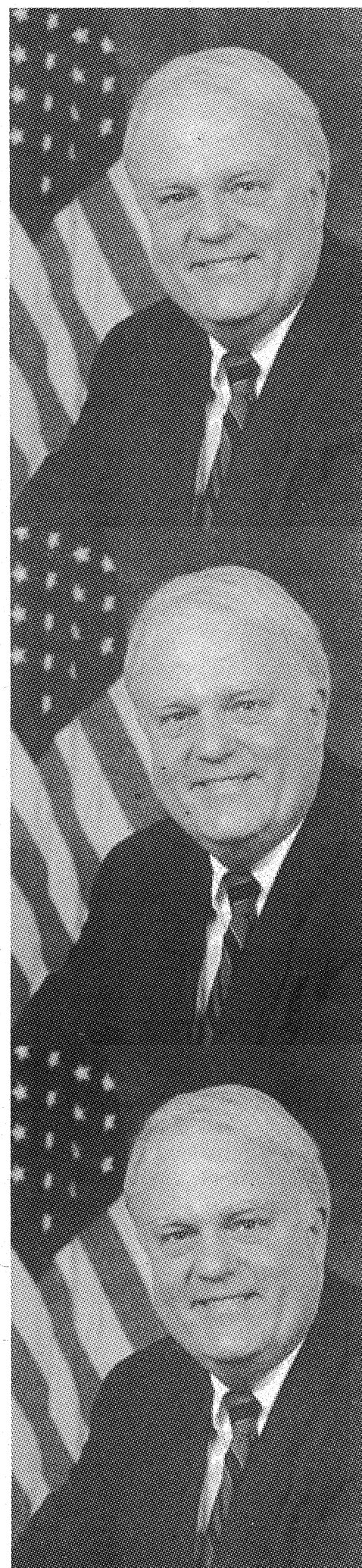
About me: I am a private dancer, a dancer for money (do what you want me to do—if you know what I mean). I cannot abide a loading dock cluttered up with the various odds and ends, because my end has got to have space, baby, space! I've got the moves—I'm locked in grooves—and I need to clop clop with my hooves.

If you have a loading dock, I can imagine a scenario in which you and I come to a mutually satisfying exchange-arrangement, estranged from derangement and sensible like Jimmy Sensenbrenner. Please, do tell...are you my swap-match?

I figure, best-case scenario, we're talking the kind of loading dock which might be featured in a forgettable arcade shooting-game as the setting for a prolonged series of gunfights progressing along a fixed path. Like that one with Aerosmith, or the Motley Assortment of a Crew, or what have you.

I have enclosed a photograph of the kind of loading dock that makes me drool, as I anticipate lithe bodies writhing and grinding to the smooth, soothing sounds of Eifel65. Enclosing a photograph made me feel productive, so I went ahead and enclosed an additional photograph, this second photograph is a photograph of former Judiciary Chairman Sensenbrenner.

Make my world come together. Right now I am stuck with a loading dock that is far from tidy! So far, as a result, no one has elected to join me in my very elite private dance parties. There can be only one...solution to this problem. I have both goods and services which I am willing to exchange. Call me on the telephone.



Your Ad here!
Request an ad packet
sbpress@gmail.com

The Band of the Month: Manowar!

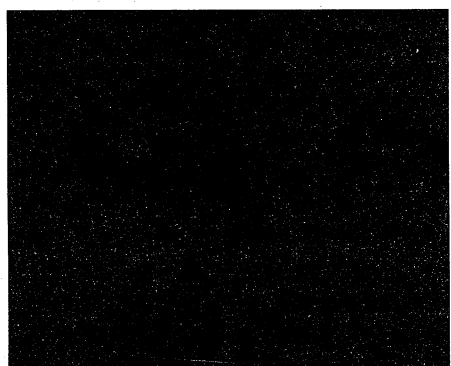
Do it in the Dark...and Use a Condom!

By David Robin

Recycling is a serious problem on the Stony Brook campus. One stroll through the academic mall in the middle of the day reveals a wasteland of plastic bottles, sandwich wrappers, and pizza boxes. Some of this garbage falls off of the top of overflowing garbage cans but other articles of trash are left or purposely thrown on the ground by fellow Stony Brook students. Stony Brook has made an effort with the placing of recycling garbage cans in public areas as well as in every dorm room. What else can Stony Brook do to contribute to the earth friendly effort?

One event that answers this question every year is EarthStock, which takes place from April 11 – 18, and involves a variety of unique events. One of the more interesting events taking place is “Do it in the Dark,” a “renewable rock concert” hosted by the Environmental Club. The event takes place in the Mendelsohn Pit from 7 pm – 11 pm on

Thursday, April 17. When most people think of rock concerts, eco-friendly is not a word that comes to mind, however, the bands will be using a battery that will be charged with solar power during the day for use during the con-



This is where you do it.

cert. In addition to the music, there will be two guest speakers. The first speaker will be Professor Michael White, who will talk about Suffolk County's drinking water. There will be many other activities, such as glow in the dark soccer as well as free food and a raffle for

reusable water bottles and t-shirts. In addition, CHOICE will be giving away free condoms as well as stressing the importance of safe sex, thus hinting at another meaning for the name of the concert.

The name of the event, “Do it in the Dark,” stresses that students should reduce energy consumption. Electricity is overused throughout the dorms and the event is trying to spread the idea that turning off your computer, or even just turning off your lights, can have a significant impact on the environment. Walking instead of driving to class and carpooling are other ways to reduce our impact on the environment. Brendon Parker, the guitarist for Double Wonderful, one of the bands playing at the event, understands the importance of the event. “I feel it's important to take a stance on environmental issues...If you think of all of the electricity that bands use, it's amazing that solar power can be used and that it is an available option.” In addition to Double Wonderful, Honus Wagner and Vector Red will be playing at the event.

The Environmental Club will be offering students the opportunity to take a pledge that says that they will stop drinking bottled water on campus. This action is part of a larger campaign that involves a petition to ban bottled water on campus. “Suffolk County is among the best tap water in the country. So much waste comes from manufacturing water bottles” says Michelle Pizer, the President of the Environmental Club. According to Pizer, to manufacture a plastic water bottle, oil and other chemical byproducts are used and these hurt the environment in which they are made, which is usually in Africa, India, or another country that cannot fight the pollution generated by these manufacturing plants. The pledge is designed so that students use water fountains instead of buying Dasani water bottles. This saves money for the individual, reduces unnecessary trash, and would be beneficial to the environments in these factory-ridden countries. Pizer hopes that “having this event will encourage people to make better choices in the future.” Captain Planet would be proud.

Wang's In Business

By Andrew Jacob

Ever since the Charles B. Wang Center was officially opened in 2002, many have anticipated the opening of the gift shop across from the popular Asian restaurant, Jasmine. Well, finally, on April 1, 2008, the Wang Center's gift shop was opened. At first, it seemed like an elaborate April Fool's joke played by the ol' rascals in Administration. How-

ever, upon further investigation, the opening was found not to be a hoax. After six long years, the long-empty gift shop has finally opened.

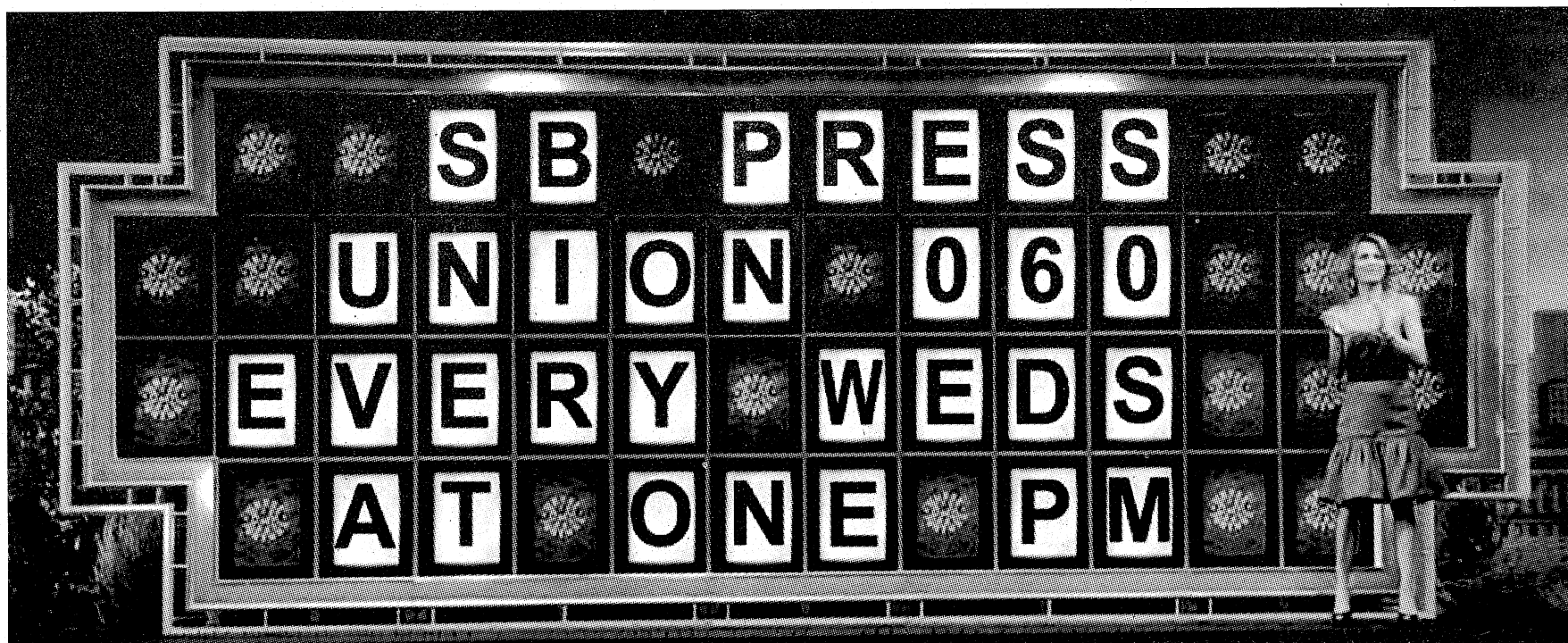
The store is similar to other gift stores throughout campus in the fact that it sells a myriad of Seawolves and Stony Brook-themed apparel. From t-shirts and boxer shorts, to ties and handbags, the Wang Center gift shop has it all. (Disappointingly however, there is no “Wang Center” specific merchandise.) In addition to clothing, the

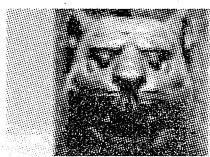
gift shop carries a small selection of jewelry including necklaces and hand-made wampum. Still, some students believe that the gift shop doesn't offer anything extraordinary. “I think they could offer a wider selection of things. There isn't really anything good in there,” said freshman Jessie Stanzione. FSA Director of Marketing and Communications Angela Agnello was unable to comment on the future plans for the gift shop.

Student opinions on the gift shop

are varied. “I think it's pointless. There are a lot of things that the school needs before they open another location for us to buy Stony Brook t-shirts,” voiced junior Matt Finelli. Junior Joe Pietrafesa had a different opinion, claiming that the gift shop “is a great addition to an already great facility.”

The Wang Center gift shop is open Monday through Friday from 11am to 6pm and is located on the second floor of the Charles B. Wang Center.





Sholay 2008: A Night to Remember

by Seth Badu

The annual Sholay Show, hosted by SASA, the South Asian Student Alliance, was quite a spectacle this year. The event apparently was sold out and the SAC auditorium was packed with spectators. The long line outside, filled with expectant visitors, was proof of the quality of previous shows and the eager anticipation accompanying this one. The show itself had something for everyone. There were highs and lows, hits and misses, but overall for those who went to see it, it was a night well spent.

The performance opened with two MCs, Kurien Matthews and Talha Qureshi, warming up the audience by going into a comedic routine about life in Stony Brook. This got the crowd laughing and broke the ice. The people who actually arrived at the advertised time (the show started two hours after it was supposed to at 9pm) had been waiting and were understandably impatient. The MC routine succeeded in getting everyone relaxed and ready for the show. As the night went on, they provided welcome comic relief after lackluster performances and reinforced the spirited ones. They were undeniably the most consistent performers of the night.

The first segment began with a group called Nunas, which consisted of four ladies set the tone for the performances that followed. Next came Reminiscences, a trio performance where only two members show. The duo was followed by Unleashed, a highly spirited group of dancers who thrilled the audience with their dance routine. Unleashed was fun to watch and the group had the audience up with their enthusiasm. Although the next act, a step dance by Iota Nu Delta, was a good and well-rehearsed performance it failed to excite the audience the way Unleashed did. Unleashed easily won the first segment.

The second segment began with a video performance called Real World Stony Brook. This particular act aimed to mimic the hit re-



ality TV show by depicting the lives of some fictional Stony Brook students in a suite. However, it failed to please the crowd. In fact, after several minutes of the performance the increasingly restless audience finally erupted into a chorus of "boos". It was a welcome relief when the next act, Solo Dance, came out. In the middle of this routine, however, five or six other girls joined in, which had me questioning the segment's title choice.



The "Solo Dance" (note the quotation marks, they're necessary now) was followed by FLO, a group of guys wearing white masks and white gloves. They reminded me of Michael Jackson back when he was still cool (before he started getting into trouble

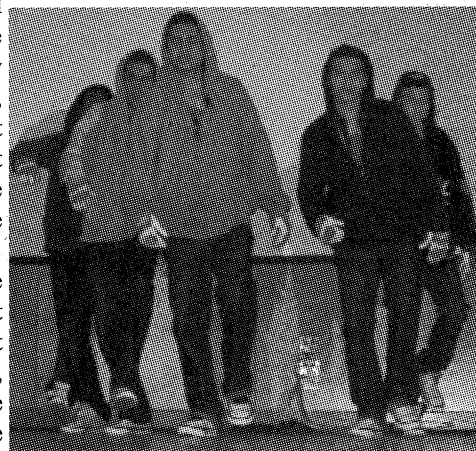
with little boys). Anyway, they had a really creative routine and got the crowd moving, proving once again that you can be a great dancer who wears white gloves without having to touch little boys. I would have been really sad to see them leave had the Bhangra learn not followed.

The Bhangra Team got on stage and once again demonstrated why they are a constant feature at Sholay shows. The audience got on its feet from the moment they arrived, and a group of their supporters ran to the front of the auditorium to dance along. The team's brightly-colored clothes and acrobatic moves were captivating, and they handily won the second segment.

Next up was the Sigma Beta Rho Dance. The fraternity had a lot of spirit and a ready

supply of members in the audience to respond to their chants. The Sig Rho routine was clearly well-rehearsed and almost flawlessly executed. Despite the inherent tendency of frats to be clique-y, Sig Rho managed to keep the audience interested. Their eagerness even briefly made me want to join a frat. Briefly. But they were really good and I enjoyed watching them. I give them a B+.

Sig Rho then gave way to Desired, and what a transition that was! Desired went all out in their performance. Their routine was a complex and creative mix of hip hop break dancing with some acrobatics thrown in. They even had red smoke! I mean I've seen black smoke and white smoke and even grey smoke. But red smoke? That's witchcraft! These magicians put the audience under their spell and got an ovation after their performance.



After Desired, a random guy walked on-stage and began dancing. He was really good! The audience was cheering for him and he certainly had my attention, but one of

the MCs told him to leave because he wasn't officially part of the show. I, for one, was sad to see him go and I believe most in the audience felt the same way. I hope he performs next year.

Utsavam was the next official group after Desired, and their performance was similar to the one given by Unleashed. By this I mean they probably would've been the winners of their segment if they hadn't had the misfortune of coming in after Desired. (Suggestion to Utsavam for next year: try using GREEN smoke). Their performance was also very spirited, their choreography was complex, and they got the crowd involved. Overall it was a nice treat for the audience, and it transitioned well into the next act by Parvaaz. Parvaaz followed Utsavam's performance with a medley of songs. The two guys, one guitarist and one vocalist, brought the third segment to a delightful end. Although Desired won the third segment, the



other two acts deserve an honorable mention. The third segment was by far the most entertaining of the night.

After Parvaaz, the winner of each segment had to compete with the others to see who the "grand champ" of Sholay was. The three winning acts (Unleashed, Bhangra Team, and Desired) each did a minute-long performance for judging. All three basically did an abbreviated version of their routine (except Desired didn't use any smoke this time, which saddened me). When they were done, the audience was asked to choose its favorite by the volume of their applause. The judges then handed in their verdict, and the winner was Desired. Overall, this was a very entertaining event. The five dollars I spent on the ticket was worth it.

Photographs by Seth Badu
For full article, visit aaezine.org

AAJA : ASIAN AMERICAN JOURNALIST'S ASSOCIATION

by Huy Huynh

This coming May, seven of the current SBU AA E-Zine editors will be graduating. None of us were interested in the field of journalism when we got involved, we are engineers, pre-med and pre-law students, but our involvement taught us a great deal about how we, as Asian Americans, are portrayed.

For the first time, the Editor-in-Chief of the E-Zine will be someone who does want to be a journalist. The fact that his staff will be graduating was part of the reason for the theme of this issue. Many of us attended the ECAASU Conference last month and came back invigorated about making sure our voices are heard. We came to realize that

Asians and Asian Americans lack presence in the media and that we need to initiate change.

So if you are interested in journalism, or simply in having your voice heard, get involved. This article looks beyond academia to the real world in some senses, to the professional organization started by Asian American journalists, AAJA, the Asian American Journalist's Association.

AAJA is not just for professionals though. Almost one-third of its members are students! It is part of AAJA's push to bring young people into the news business especially Asian Americans.

The following was taken from AAJA's About Us webpage. AAJA was founded in

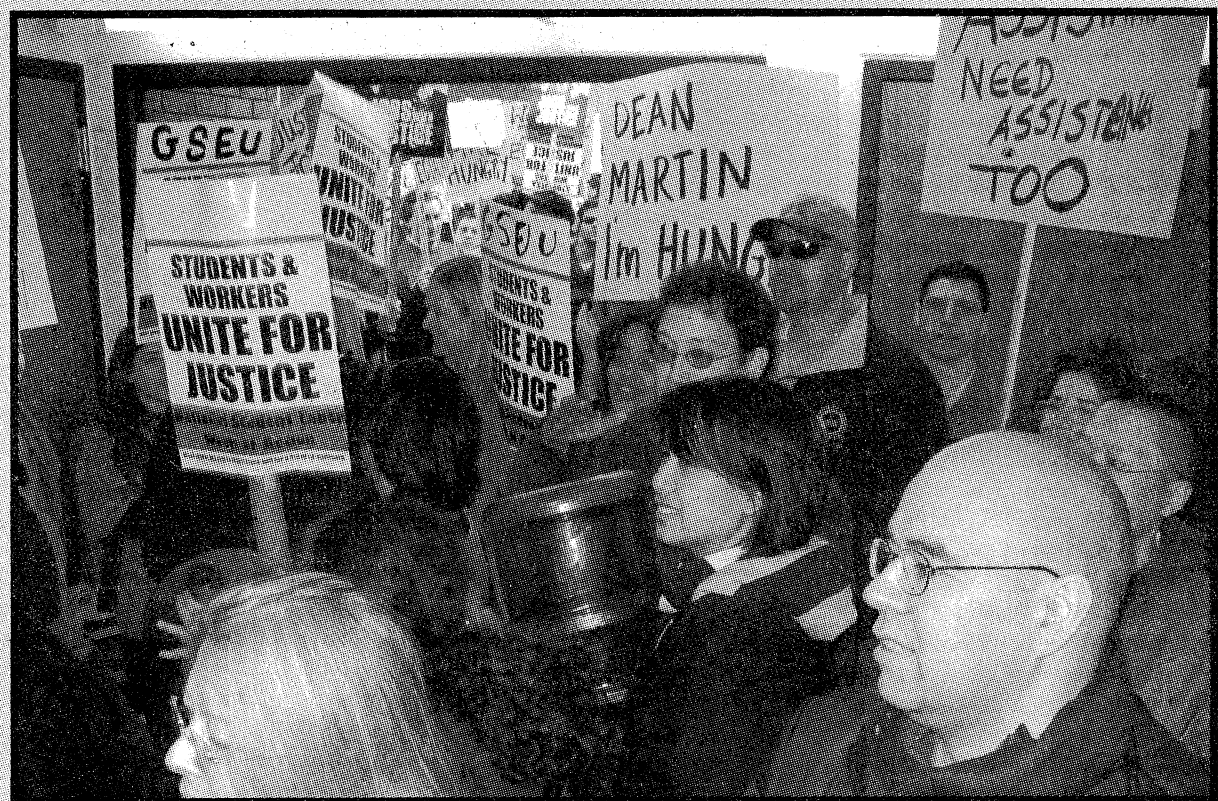
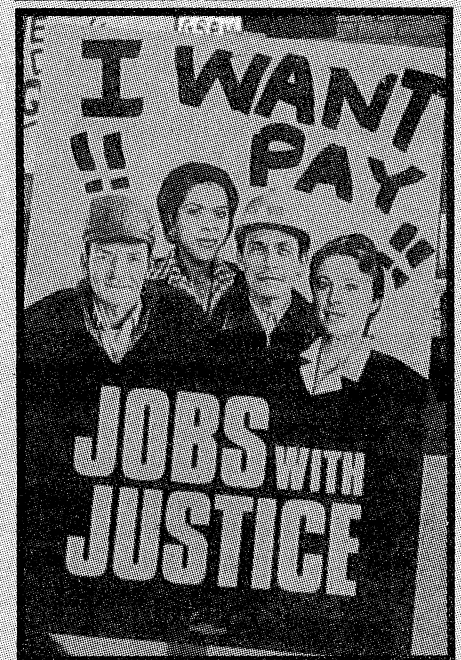
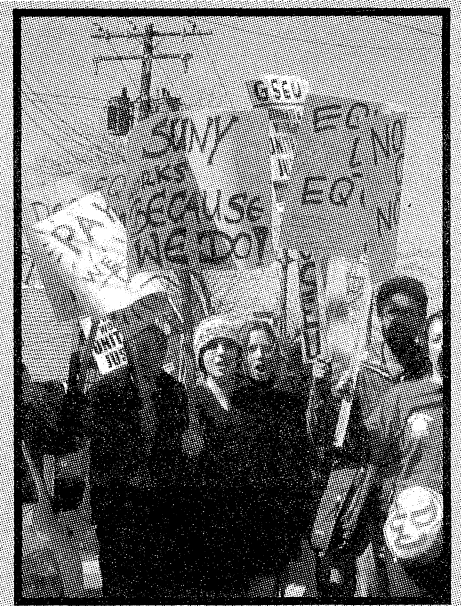
1981 by a few Asian American and Pacific Islander (AAPI) journalists who felt a need to support one another and to encourage more AAPI's to pursue journalism at a time when there were few of their faces in the media.

It is a non-profit organization with approximately 2,000 members in 20 chapters across the U.S. In addition, AAJA has a growing number of members working throughout Asia, which underscores the rapid growth of media on that continent. AAJA is proud to include among its members some of the top journalists in the country, from network news anchors and reporters to Pulitzer Prize-winning writers, editors and photographers, to national radio

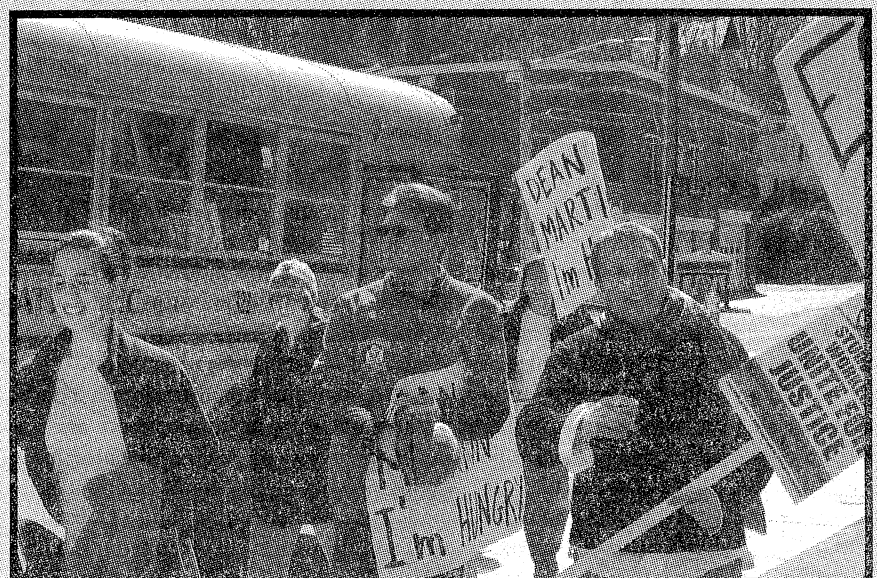
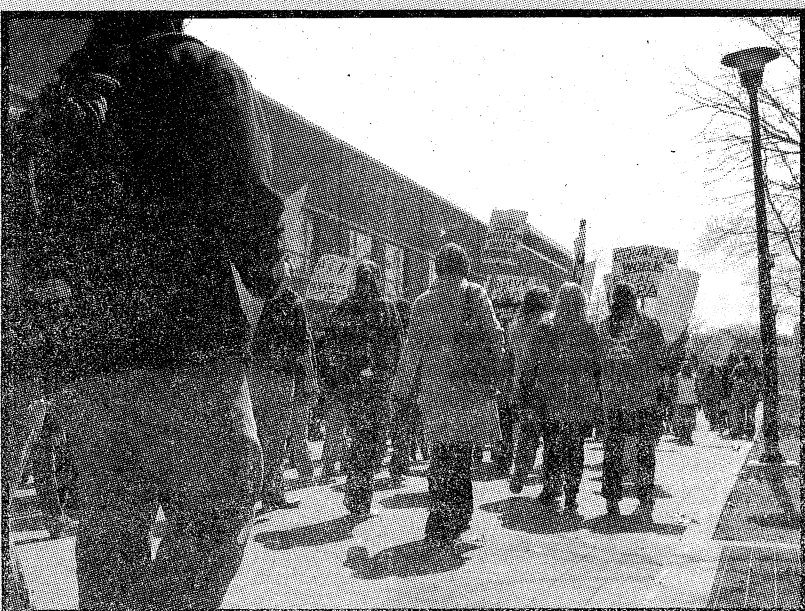
show producers and major magazine editors.

And hopefully some day one of the readers of the AA E-Zine, or one of its staff, will be part of it as they join the ranks of journalists in America. They can then come back to be a part of SBU's new School of Journalism, which, like the rest of American media, is lacking in Asian Americans faces.





Photos by Jake Conarck

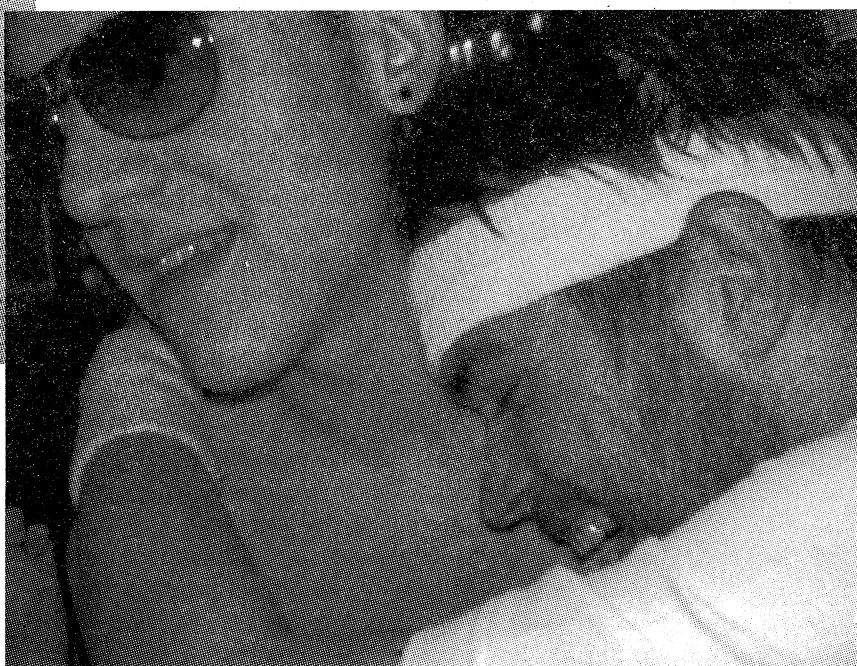
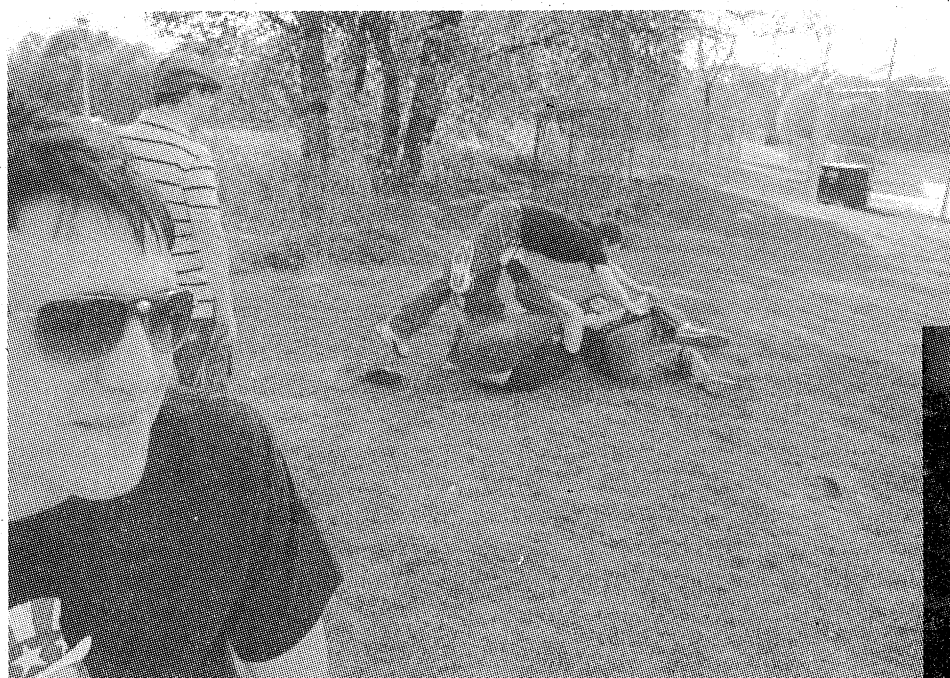


Wave good-bye, Whiskers!



...Because there goes Bryan Hasho! Our self-proclaimed "Absentee Editor" for the past year. Bryan, we may hate you, but Whiskers will always keep a candle lit for you. May all your future endeavors be just as enjoyable as a man-cream on a hot summer's Sunday!

Much love,
The Press



Please Don't Go!!!

Did Debbie Do Stony Brook?

By Najib Amiry and Chris Melides

As one of the top American research universities in the country, Stony Brook University continues to enjoy its rich 50-year history and remains on the list of scholastic institutions to pride themselves on integrity and academic excellence. What Stony Brook students, professors, and faculty may not be aware of is the connection between the rousing success of the 1978 porn classic, *Debbie Does Dallas*, and the allegations that cite Stony Brook University as being one of the locations featured in the film.

Debbie Does Dallas was released by VCX Ltd. in 1978 after all rights were purchased from School Day Films, the production company responsible for shooting the movie. *Debbie Does Dallas* revolves around a high school cheerleader named Debbie Benton, played by Bambi Woods, who, in an effort to make the Dallas cheerleading squad, must generate enough money to fund her trip to Texas. Without help from her parents, Debbie and the rest of her high school cheerleading team aim to make money by taking on odd jobs. Before long, the girls realize they can make fast cash helping Debbie with her trip by performing sexual favors for each of their employers.

Despite the fact that Debbie never *did* Dallas, the question at hand is *where* Debbie “did” everyone else. Through various online sources as well as rumors that have been spread from student generation to generation, it is believed that parts of the original *Debbie Does Dallas* was filmed here at Stony Brook University, specifically the Melville Library as well as the original football field and locker rooms near H-Quad. Thirty years since its creation, the question of the myth has yet to be answered.

Back around the time of *Debbie Does Dallas*, America had just experienced two decades of drug experimentation and was in a time when the free love of the sixties was being swept under the rug and out of the public view. Government intervention was on the rise and quickly gaining speed. The indecency laws and strict federal regulations that would soon surface in the wake of the Reagan era gave way to prominent right-wing political influence. The conservative right reinforced the many social taboos already gripping the nation during the late 1970’s. “You were coming out of the sixties where everything started to open up in terms of free love and all that stuff, but as the seventies progressed...the country was as uptight as ever. This [adult film] industry definitely was right at the heart of that,” said an adult shop manager in St. James, NY who asked to remain anonymous. The repressed sexual urges many teens

experienced ultimately laid the foundation for what would become the adult film industry. Over time, the industry would soon evolve into an avenue of entertainment that grew as a response to the needs of a lustful young audience. *Debbie Does Dallas* played a pivotal role in the adult movie industry and continues to be successful and popular today.

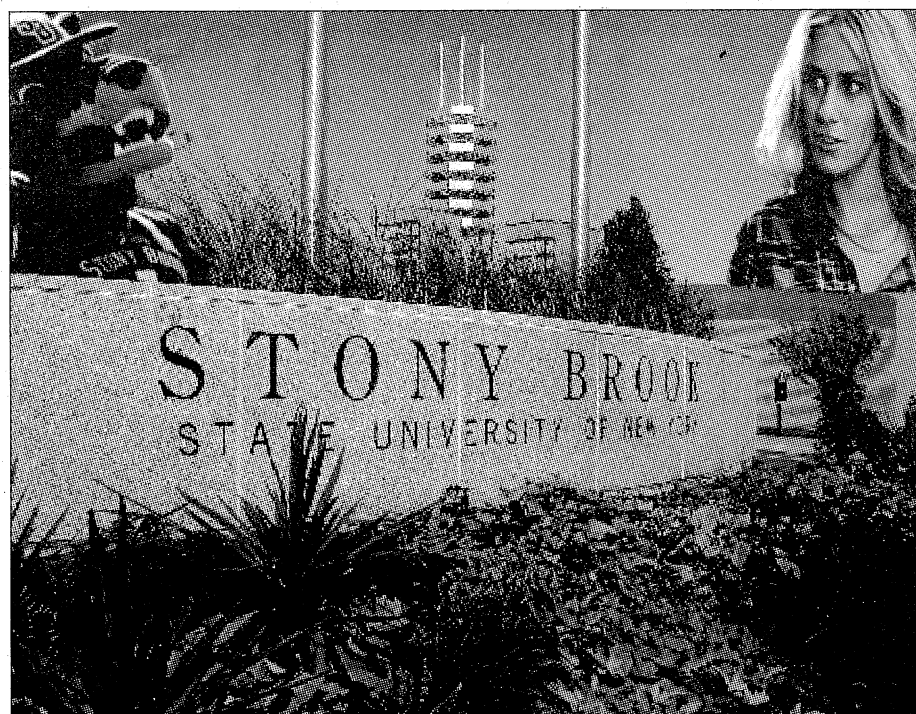
As one of the top five highest grossing pornography films in history, *Debbie Does Dallas* has pleased millions of fans in its three decades of existence. The film did not take off until the mid 1980’s according to David Sutton, president of VCX Ltd., an adult film retailer. As a result there have been numerous sequels, remakes, comic books, even an off-broadway musical in 2002. As a result there have been productions of the musical in New York, and San Francisco. Jessica Douglas, one of the producers of the San Francisco production said *Debbie Does Dallas* was very popular because it was one of the first pornographic films with a plot. In describing the musical, Douglas said, “The onstage production does not contain sex or full nudity. The sex scenes are converted to numbers that are suggestive only in metaphor. The whole production was done in a spirit of comedy and not sensuality.” There have been four movie sequels and twenty spin-offs such as *Debbie Does Wall Street* in 1997 and *Debbie Does New Orleans* in 2000. There have also been a few television spin-offs.

Despite having been filmed three decades ago, *Debbie Does Dallas* continues to draw attention from consumers. The film’s longevity can likely be attributed to the unique sports-based plot that appealed to consumers in the late seventies, when choices in adult films were considerably sparse. “Professionally, I sell it [Debbie Does Dallas] a million times here. No matter how old it is, come Christmas time I have half a dozen women coming in looking for it for a stocking stuffer for their husband,” said the adult shop manager. The manager went on to say, “obviously it [Debbie Does Dallas] came on the heels of the Dallas Cowboy cheerleaders becoming the ‘it’ thing.”

Behind the popularity lies the question that links Stony Brook to the porn classic. Location, location, location. The Internet Movie Database, IMDB, provides a service of information regarding movies, television, actors and actresses. After entering the *Debbie Does Dallas* page on IMDB, one can scroll to “locations” and find that Stony Brook University, alongside the Pratt Institute in Brooklyn, are credited as locations in the film. If one actually clicks the hyperlink, Stony Brook University has only one match to locations, and that is *Debbie Does Dallas*.

Looking through the user comments, there is a user who claims that the football field, locker room, showers, and library in the movie were all filmed on campus at Stony Brook University. According to the user from Attleboro, MA, the movie was made with the assumption that the Buckley Brothers were filming a movie and not an adult film. After word on the true nature of the film got out, a few members of the administration were let go from the University due to the embarrassment that the film brought to the school. To verify this information, Michael Filene, an actor in the porn industry in the eighties, said the movie was filmed at Stony Brook, according to an

Ltd., was also unaware about the location of the film. Sutton became president of VCX Ltd. in 2006, said that the average employee of VCX is 20 to 25, thus most workers were not even born when *Debbie Does Dallas* came out. Sutton was also unfamiliar with “the Buckley Brothers,” reported as having filmed the movie at Stony Brook. The adult store manager believed the movie was not filmed at Stony Brook due to logistics. “In my opinion working on small budgets I can’t see knowing that the rest of the movie was done in the city.” The adult store manager went on to say, “I can’t believe that they would be able to travel all the way out there [to Stony Brook] with whatever



Najib Amiry

Wolfie's Gon' Get Some Tonight!

interview on Xcyclopedia, an internet site providing the history of adult films. In the interview Filene was quoted as saying, “[the movie] embarrassed the state, from governor down, and I think it cost the college guys their jobs. A state attorney got a much ignored lifetime injunction against any movie house showing of Debbie in NY.” In addition, there are numerous sites that back the location of the film, including Wikipedia.

However, after speaking with numerous sources, the response received was that the movie was not filmed here at Stony Brook. According to Lauren Sheprow, a media relations officer for Stony Brook University, the movie was not filmed here at Stony Brook, and the information regarding the potential Stony Brook president resigning after the release of *Debbie Does Dallas* could not be verified. Sheprow also said that the information from the late seventies may have been destroyed in accordance with New York State’s Disposition Schedule for NYS Governmental Records.

David Sutton, the president of VCX

handheld cameras they had, whatever six to twelve people they had working on the crew of the movie behind the scenes and everything and transport them out here to do it and then back to the city, and then out here and then back to the city.”

Another source that was contacted was Robin Byrd, a former adult actress, who starred in *Debbie Does Dallas* as Ms. Hardwick. Byrd is now the host of *The Robin Byrd Show*, a radio talk show that has been on the air for thirty years. Unable to get directly in touch with Byrd due to her busy schedule, a personal assistant responded to the question on whether or not the movie was filmed at Stony Brook. He said no, the movie was not filmed at Stony Brook University.

The question of this myth remains unanswered. Through the various internet sources that are deemed not credible, as well as the vague answers given by Sutton and Byrd’s personal assistant, it is still unclear to say whether *Debbie Does Dallas* was or was not filmed here at Stony Brook University.

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Sicilian Crossings

By Alex H. Nagler

When a school such as Stony Brook decides that they're going to stat naming and endowing professorships, you would initially think that the first title would go to the Chemistry or Physics department. This isn't how it actually went: the first named professorship went to the Center for Italian Studies and the Alfonse D'Amato Endowed Chair in Italian and Italian American Studies.

It was a good two weeks for the Italian Studies department. First, the school broadened its international opportunities for students and established a further link with the Florence University of the Arts. But more amazingly, the exhibit "Sicilian Crossings" came to campus on a leg of its national tour.

Sicilian Crossings is an exhibit unlike anything else, focusing on the plight of the millions of Sicilian immigrants who made the voyage from Sicily to America from 1892 to 1924, resettling themselves in America and working to pursue the American dream at all costs. The exhibit ran at the Wang Center from April 4 to April 13, and is, in fact, cosponsored by Stony Brook itself. The opening reception was held on April 4 and drew a crowd of over 200 members of the community. Awash in wine, antipasti, and opera, the introduction went over as a wonderful way to introduce the larger community to the new exhibit and explain Stony Brook's relationship to the exhibit and the history of the relationship between Stony Brook and the Sicilian government.

The exhibit detailed the history of the Sicilian immigration movement, going from the causality of the factors that made people leave, like the decline in the tuna and sulfur industries, the death of the citrus crop, the earthquake and tsunami of 1908, and the unification of Italy. Factors that helped the immigration to occur, like the rise of the steam ship and the inflation of America through travel agencies, were also discussed. For a Sicilian, America was a land of milk and honey, where the streets were paved with gold, and there were good paying jobs wherever you looked. The reality was bleaker: tiny, cramped apartments, xenophobia from the natives, and few lasting jobs. At the time, Sicilians had the same status as today's illegal immigrants. But, as time progressed, people moved elsewhere.

The exhibit then chronologically followed the arrival of Sicilians in American and the establishment of multiple Little Italy's throughout the country. From Mulberry Street in Man-

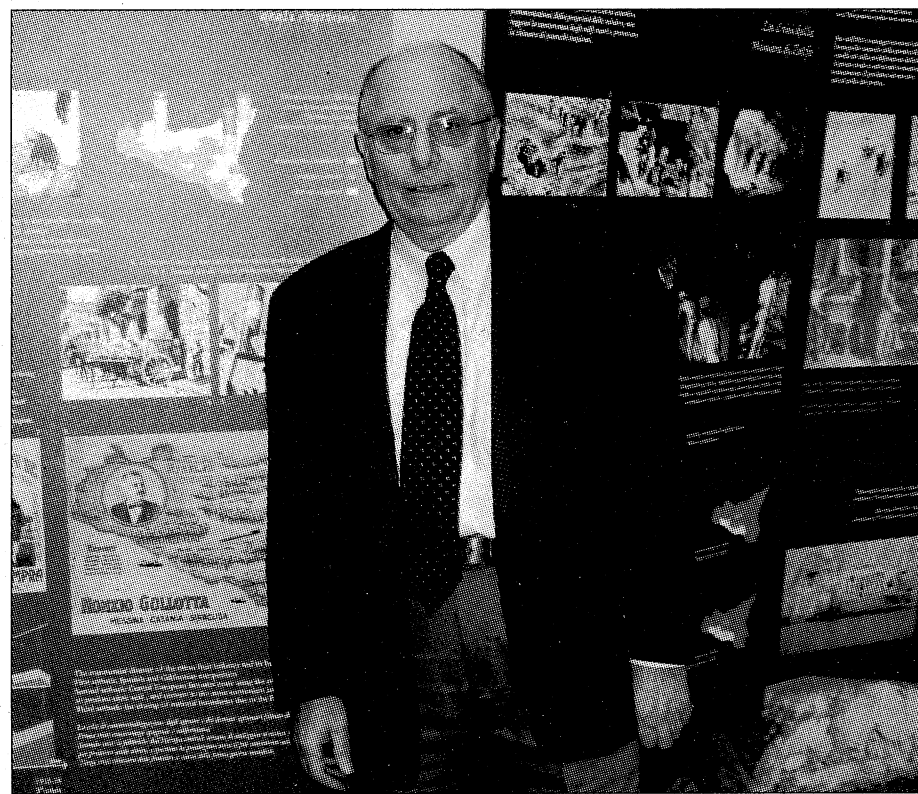
hattan, to Brooklyn, St. Louis, New Orleans and San Diego, Sicilians moved across the country and formed tight knit communities wherever they ended up. Mutual Aide societies sprung up for better off immigrants to help their fellow Sicilians.

All in all, the exhibit was 120 panels of masterfully researched material that is being recompiled to produce a book. But what is more interesting is the connection between Sicily, the exhibit, and Stony Brook.

To fully appreciate the connection between Stony Brook and Sicily, *The Press* spoke with Professor Mario Mignone, the Director of the Center for Italian Studies and one of the chief advisors for the "Sicilian Crossings" exhibit. Professor Mignone is part of the reason this exhibit exists, having made several trips to Sicily and established ties with the University of Messina to

quarter, or just had one relative somewhere in the past, they came to hear this lecture.

"Sicily is an inner need, to find out who you are and where you came from. It is a seed and it's our job to germinate it, to make it bloom," commented Mignone on the process. So, he and Saija set out to make something bigger of this. In 2001, Professor Mignone, President Kenney, State Senator LaValle, who is Sicilian, and Assembly Member Don DiNapoli went to the Sicily and the University of Messina. There, they signed a Protocol of Understanding with the Sicilian government, as individual regions have more direct power than the central government in Rome, and agreed to help create this museum. No financial support was given, just the simple connections that Stony Brook and the New York State Senate had to offer.



Italia, Italia, Italia!

create the Museum of Sicilian Immigration.

The museum, off of which the exhibit is based off of, was the collaborative brainchild of Professor Mignone and the Professor Marcello Saija of the University of Messina. Prior to the 2000 visit to Sicily by President Kenney, Professors Saija and Mignone met by chance and struck up a professional friendship, keeping in touch over the years, and eventually bringing Professor Saija to Stony Brook to speak about Sicily. "The turnout was larger than I expected, so was the reception." It was then that Professor Mignone realized just how many people of Sicilian descent there were on Long Island. Whether they were a half Sicilian, a

From there, the museum came to life. Professor Saija came to Stony Brook in 2004 as a visiting professor with a team of graduate students to research Sicilian immigration and acquire first hand documents from the descendents of these immigrants. Over 600 people in the local community donated photos, documents, and most importantly, the stories of their ancestors, to the museum.

"It's amazing," commented Professor Mignone. "People who don't know each other or have never fully considered themselves to be Sicilian are turning to the person next to them and sharing the stories of their ancestors." I personally understand this on a deep level. I am Sicilian and I have my own stories

about my great grandparents, who I was fortunate enough to have known, and I found myself talking about a time period I was never a part of, but knew in my mind.

"When people live on an island, they have stronger identities." This statement is true for Sicilians, but is true for all island dwellers. Sicilians, many of which are now in their fourth or fifth generation, are still inherently Sicilian. There's always the need to go back. This need has been reflected in the exhibit—the opening on the April 4 drew over 400 people, nearly twice as many as Mignone expected. "I never knew the population was this big on Long Island. And when you look at the register of the people who sign in, it's interesting to see their last names."

This I also understand. My last name, Nagler, is Germanic in its origin. My grandmother's maiden name was Liotta, which is what it was when my great grandfather Jimmy's family left Sciacca. Throughout the years, peoples last names have gained American identities, but they still culturally identify with Sicily and its Italian nature.

However, Sicily isn't solely Italian; it's also Spanish, German, Greek (Pythagoras was Sicilian), Arabic, Norman, Byzantine, and African. The influences of other cultures on Sicily are obvious everywhere you look, be it in the architecture of the buildings or the music. Mosques constructed in Spanish style architecture have been converted to churches. The cadences of speech are inherently Arabic, and the music follows the same tonal patterns and makeup. Town names, like my native Sciacca, are based off of different languages—Xacca in Arabic means "water."

Professor Mignone was ecstatic at the response from both the community and the students and is already planning more events for the fall term. These events will hopefully involve Sicilian folk music and Sicilian cuisine, along with more lectures by Professor Saija. The community interest is there, Mignone simply has to provide the opportunities for them.

It's been a good year for the Italian department. Between the named chair, the new Florence site, and "Sicilian Crossings," they've increased their visibility and made it easier for students to recognize them. Professor Mignone asks that students drop by the department office on the fourth floor of the Melville Library and see what's going on. Attend a lecture, take out a good old Italian movie (a recommendation: *Il Postino*), or simply see what's coming up. The seeds of Italian culture are there, so come rediscover them.

Alex H. Nagler e Siciliano.

SASA's Sholay is on Fire

By Kelly Yu

Stony Brook is famous for many things: churning out doctors by the hundreds, being one of the leading research schools in the country, and an overwhelming Asian student population on the east coast. With such a rich cultural representation on campus comes interesting and exciting events. Cultural events pop up throughout the month of April; however, one stands out above the rest.

On April 4, the South Asian Student Alliance at Stony Brook put on its annual cultural show, Sholay, which means "fire" in Hindi. The show was started five to six years ago by the then SASA executive board to display a cultural show for everyone to enjoy. Since then, this fairly new cultural show has evolved into something more than just a showcase for South Asian culture. In the past few years, Sholay has become a competition for singers, dancers and musicians. A panel of judges, as well as the audience, decides the winners.

The winners in each category perform a one-minute finale at the end of

the categorial performances. The first place winners receive a cash prize of \$100, as well as a large trophy. Second place winners receive a smaller trophy,

but no money. The president of SASA, sophomore Melissa Shah, believes it is the competition aspect of the club's show that sets it apart from other cultural shows. She also has no worries about future Sholay events to come. "We like to keep it at the SAC to keep it small....We sold out [of tickets] today in less than 24 hours."

Like other cultural shows on campus, Sholay is not exclusive to South Asians. From the outside, it seems as if these cultural nights are intended for to specific ethnicities. It's apparent that not only is Stony Brook recognized for its diverse cultures, but there is tolerance of all these cultures as well. There were many non-South Asians attending as well as performing at Sholay to support friends and take part in the vibrant culture. On the line to get into the event, Indians, Caucasians, and other Asians waited excitedly. All the hard work and time put into this production is apparent in its success and the amazing energy that came from each performer.



Sholay Sashay

Asian American E-Zine

Stony Brook Idle? No, Idol.

By Tia Mansouri

I stopped watching *American Idol*. Quite frankly, it's become a mockery of itself (Simon Cowell used to be my curmudgeonly hero; but he has long since been replaced by Gregory House). Luckily, Stony Brook Idol is still fresh and interesting, and a great opportunity to see the sort of talent that can't necessarily come out to the Open Mic Nights at Tabler or the various productions that occur every semester. Semifinals took place on Wednesday, April 2, and were hosted by Cameron Bowcock. It took gumption to get to the semifinals, so I believe that each competitor deserves a little mention.

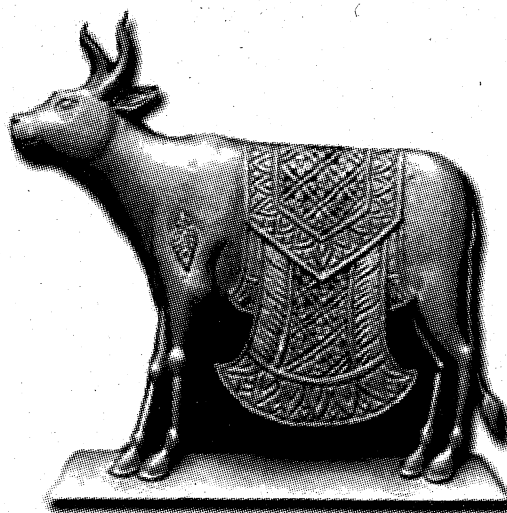
Jasmine Aceituno recovered from a mistake in her performance quite endearingly, and the fact that she played piano so well while she sang "Alone" is something for which she definitely deserves recognition. Anne Vermeulen also missed the entrance to her song, "Gimme One Reason," but she infused her performance with a quirky, edgy flair that more than made up for it (the song has a really long count in the beginning anyway). I never thought I'd hear an a capella version of Linkin

Park, much less in the context of an Idol competition, but Shannon Corwin managed to surprise me with her rendition of "Breaking the Habit." Also taking the a capella route were Carine Valere, with a powerful and soulful rendition of "I Need You Now," and Nisha Thayil, whose version of Christina Aguilera's "Hurt" left the audience absolutely silent with attention. The members of the Beatles were well represented via the charming interpretations of "All My Loving" and "Imagine" sang by Carolyn DeDora and Bernie Lubell respectively. Ejiroghene Gbenedia and Sade Johnson both chose the same song, "His Eye Is on the Sparrow"; it would probably have been awkward if one contestant had done a much better job than the other, but both versions were unique and beautiful, especially since both singers performed without musical accompaniment and had

strong resonating voices. Laura LeBlanc's clear, sweet voice wasn't drowned out by her guitar, wielded with prowess, as she performed the song "Everyday." Some contestants danced while they sang but stood still during the moments in which they weren't singing, like Anthony Lifreri. I

(and his falsetto). My favorite song choice was "Killing Me Softly," performed by Jessica Peters. I wish she'd been able to find the track without words, because she had such a lovely voice that had to compete with the background track. Emily Heath learned her song, "Have A Little Faith In Me," in a day; with all the fans she brought, she definitely did not need to worry about a lack of faith. My personal favorite was Veronica Scoria. Imagine a sweet, demure looking girl getting on stage and then proceeding to absolutely blow you into next Thursday with her voice, as she sang "Listen" by Beyoncé. Needless to say, she was inspiring.

The students selected as finalists were Carolyn, Ejiroghene, Emily, Laura, Bernie, Jessica, Veronica, Nisha, and Anne. While there were a panel of judges including Howie Gunston, Dina Moore, and Joe McGrann, students voted for who made finals. You can watch and vote for them by attending finals, which take place on April 16 on the Staller lawn during campus lifetime. It will certainly be better for your health than wasting away in front of a TV watching Fox.



was highly amused by his impromptu dancing. Another point of interest was Jordan Wright's style. With a super-shiny belt buckle and shades, he brought an enjoyable swagger to the table as he attempted Michael Jackson

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Trivia Challenge Blows Girl's Mind, Others Bored

By Tia Mansouri

"I just don't understand," sobbed one girl who competed in the *USA Today* Trivia challenge, which took place at the SAC. "The US Attorney General is Richard L. Thornburgh!"

Steady, salty tears cascaded down her face and left watermarks all over the pictures of Miley Cyrus littering the front page of today's issue of *USA Today*. The girl, who refused to be named, was outraged at the nature of the questions that were asked at the recent event. Her team consistently got every question for which they buzzed in wrong. Why? She believed the cur-

rent year to be 1988.

"This is stupid. This idiot is asking what countries that broke off from the former Soviet Union are trying to join NATO. Last I checked, that wall was just as erect as ever. And I'll be damned if it comes down any time soon!"

When one of the competing teams answered "Yugoslavia*" and was told they were incorrect, she stomped her foot and fidgeted.

"Of course it exists," she bellowed, while onlookers stared momentarily and then quickly looked away.

When we showed her the date on the newspaper, she scoffed. "Look. It mentions George Bush right here! Now, is the president George Bush, or is it not George Bush!"

We didn't have the heart to tell her that the president was not, in fact, George H. W. Bush, but rather, George W. Bush, Jr.

"...that wall was just as erect as ever. And I'll be damned if it comes down any time soon"

For others, the event was not so much confusing as simply tedious.

"I came here expecting to have to answer *real* questions—things people want to know—things that *matter*, such as the airspeed velocity of an unladen swallow," said one boy, who also refusing to be named.

"I just want that hour of my life back," quipped the boy, quietly sticking a *USA Today* pen inside his pocket protector as he left.

*Now, hopefully you've figured out that this article is a satire. But someone actually answered this question with a country that no longer exists. True story.

SuperMixTape: D&D at Red Lobster

By Alex Walsh

Welcome to *SuperMixTape*! Having run out of inspiration for actual content of value to contribute, I asked some of my fellow Press staffers to give me five random topics to spin together into a 'news' piece. The topics I was given were...

From Matt Willemain: Alberto Gonzales is the name of a former Attorney General and a New York Yankee.

From James Laudano: Crab is pluralized differently based on context.

From David K. Ginn: Phlogo, a fictional resident of pre-Christian Judea

From Iris Lin: Banana flavored things

From Jon Singer: Being fucking awesome

Next time I want topics from you, the readers. So send an e-mail with *SuperMixTape* in the subject line to sbpress@gmail.com. Then write whatever strikes your fancy in the body. I'll have some Pressfolk pick out the best five and write about them. Get on it!

-Alex

On September 9, 1972, the CBS network aired "Ghastly Ghost Town," the first episode of *The New Scooby-Doo Movies*. In each episode, Scooby and the gang teamed up with a pop culture icon to foil the wicked schemes of whatever sordid villain stood in their way. "Ghastly Ghost Town" featured the Three Stooges. Throughout the series' run, Scooby and Shaggy would stand side by side with such luminaries as Batman, the Harlem Globetrotters, Cher, and Don Knotts. All the little kids of the early seventies thrilled to see

these improbable pairings. Imagine! Batman and Scooby-Doo working together to recover the stolen Batmobile! That would be like Tiger Woods and Tony Blair teaming up to find an enchanted putter.

Sadly, cartoon crossovers seem to have fallen out of favor in modern times, so people have tragically few opportunities to see generally unrelated celebrities interacting for their amusement. (Well, except in rehab.) That boundless desire was briefly sated last weekend by a chance encounter between Former US Attorney General Alberto Gonzales and the current New York Yankees shortstop of the same name.

The two Gonzaleses had each independently chosen to take in dinner at the Elmhurst, Queens Red Lobster. A patron, recognizing the baseballer whose admirable performance in Friday's game was much commended, shouted into the restaurant floor "Yo, Gonzalez, you da man!" The embattled former Attorney General, mistakenly believing he was being praised, lept to the patron's side, pen and self-portrait

at the ready.

The night shift manager, John Fortstock, recognized an opportunity. "I asked both of them to sit together for a picture. Thought it would be a neat advertising gimmick." This was to be the catalyst for a night of debate and near-tragedy. As the duo exchanged pleasantries, the former Attorney General

mentioned that he had ordered "a lot of crabs." Fortstock quickly pointed out that the proper phrasing was "a lot of crab."

The elder Gonzales, registering his disbelief, was set straight by the younger, who displayed a surprising knowledge of crab terminology.

Quietly at first, but becoming more confident as the locals backed him up, the Yankee explained that although 'crabs' is a proper pluralization of the word crab when used to describe living crabs in the wild, fishers who collect them refer to their catch as 'crab.' Seeing that the discussion could go on for some time, Fortstock ordered servings of his new banana-flavored dessert concoction for his distinguished guests.

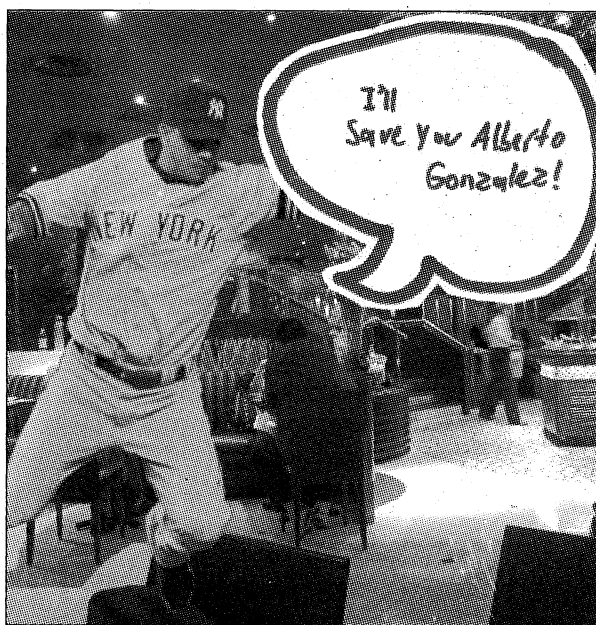
"I can accept that terminology for crab fishermen," Gonzales conceded,

"but we aren't on a boat. A strict adherence to the rules of English demands the restriction of 'crab' usage. I refuse to accept a loose interpretation that applies it to a restaurant setting. Just as they transitioned from 'crabs' to 'crab' when they entered the trap, they revert back once they leave the boat."

But Gonzales was not to be refuted. "Alright, so the live crabs delivered here are, in fact, 'crabs.' But when prepared and cooked, they become 'crab' once again. For example, I might say 'This soup needs more crab.'" Before the debate could continue, the event took a drastic turn. An armed man entered the restaurant, apparently alerted by a friend with a cell phone that Alberto Gonzales was present.

The lone gunman, Barnard Hughes, shouted an incoherent phrase at the former Attorney General, then opened fire. Hughes, 34, is a follower of the Phloggites, a little-known sect of Judaism who are influenced by the writings of Phlogo of Emmaus. Phloggite doctrine holds that government officials are given their positions through the will of God. Resignation of such a position is seen as a high form of blasphemy. Hughes' shots did not find their target, but did mildly injure Jethro Ramzab, a retired construction worker visiting from Nevada. In the confusion, Gonzales was able to hurl his dessert dish at the gunman. His strong throwing arm delivered the confection, bananas and all, to Hughes' head, incapacitating the assailant, who was then taken into police custody.

As he was taken to Elmhurst Hospital Center, Ramzab was heard to say "That Gonzales is fucking awesome. What a throw."



Man, Oh Man, It's Man Man!

By Laura Cooper

There aren't many bands out on the music scene today that can play "Don't Worry, Be Happy," on repeat more than ten times, before their set, without half the crowd walking out. However, not many bands come close to having the intensely different sound of Philadelphia-based Man Man.

Described by allmusic.com as "witty" and "cerebral," Man Man is known for their particular brand of experimental gypsy rock, likened to bizarre carnival music, and almost vaudevillian form.

The band (consisting of four main members, all of whom changed their names for the project) perform in war paint and signature white outfits—often with neon sweatbands across their foreheads.

"This is the only band that could pull this off," said a concertgoer in response to the echoing choruses of "Don't Worry, be Happy," while juggling his beer and pushing toward the stage, where an almost mosh-pit-like atmosphere had formed.

Man Man is often remembered as the opening band for Modest Mouse's 2007 tour, but the group has been making music since 2004, when they re-

leased their first album, *The Man in a Blue Turban With a Face*.

It was upon the release of their sec-

ond album, *Six Demon Bag*, that the band toured across the country—notably, with the Fiery Furnaces. Their music, though interestingly different and diverse, seemed to catch advertiser's eyes—their song "10 lb Mustache" found its way into the background of a Nike commercial.



Man on man.

Man Man, like many extremely polarizing bands, has an interesting, yet devoted, fan base. Fans come to concerts wearing white outfits and war

paint, mimicking Man Man's signature stage presence and style. They also wear, or draw on, moustaches, in tribute to the song "10lb Moustache." At this past Thursday's concert, fans turned the event into quite an experience, shaking the floor at the Bowery Ballroom enough that it could have collapsed.

Adults threw themselves in the air, and crowd surfed into the dazed security guards, who are used to the calm, almost pleasant atmosphere which the Bowery Ballroom usually radiates.

Man Man is currently on tour with Yeasayer, another experimental, but

pop-influenced, band. After 2006's *Six Demon Bag* (a title drawn from the film *Big Trouble in Little China*), Man Man earned recognition in the music community, and this encouraged the recording of their junior album, *Rabbit Habits*, which is to be released in the United States on May 6.

Given the new music they showcased at the Bowery Ballroom, it seemed as if Man Man might be holding on to that marketability that unexpectedly came from their sophomore album. Their songs still showcase "honky-tonk" piano styles and music made from everyday objects, such as spoons. But, on this release, they make their lyrics audible, even understandable—something that Man Man fans don't really expect.

After what seemed like the hundredth time we'd all heard "Don't Worry, Be Happy," the crowd was singing along. The song stopped halfway, the crowd applauded, and the song promptly started again.

Shortly after, the lights finally dimmed, and Sergei Sogay, Pow Pow, Critter Crat, Chang Wang and their main singer Honus Honus took the stage before an enthused crowd. Beer flew into the air, bags were dropped and a crowd of people rushed the stage, jumping frantically, as if they'd been set on fire.

Wang Welcomes Wong's Womanly Wonder

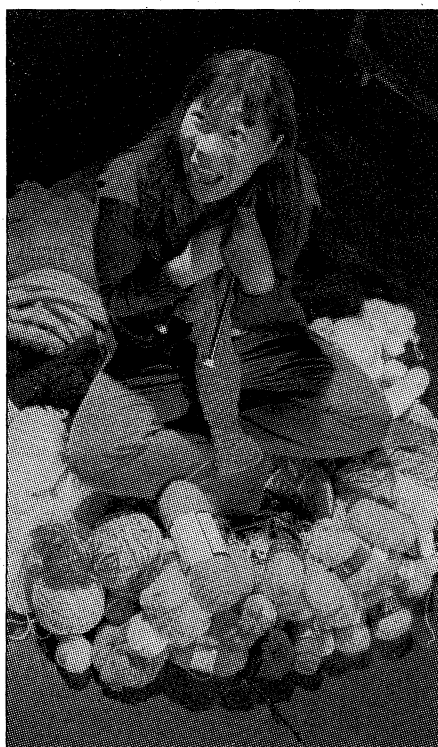
By James Laudano

Kristina Wong wants to make you uncomfortable. After all, it's when we're uncomfortable that we really start thinking. It was with this in mind that she brought her one-woman show, "Wong Flew Over The Cuckoo's Nest," to Stony Brook's Wang Center on April 10.

"Wong Flew Over the Cuckoo's Nest" is about the high rates of anxiety, depression and suicide among Asian-American women. Described as "swear-to-God-not-autobiographical," the show is centered on Kristina's presentation of why Asian-American women suffer from such issues and what, if anything, can be done. Like many similar shows focusing on a dark subject, Kristina strives to raise awareness and exercise the topic's demons through comedy. Her humor is invasive, yet, at its core, mostly innocent. When explaining the concept of the climax of a dramatic story, she faked an orgasm for a solid minute, leaving the

audience shifting in their seats and nervously laughing. Even when Wong sought to drive an important point or message home, she was able to mix in a bit of lighthearted humor, keeping the audience on their toes and in anticipation of her next move.

Perhaps the most memorable aspect of her show was the way she kept the audience involved in the flow and narrative of the performance. Wong would stop her lesson-style monologues to chat (or sometimes argue) with a member of the audience. (In fact, *The Stony Brook Press*' own Arts Editor, Andrew Fraley, was the target of one such tangent, in which Wong pleaded with Fraley for the chance to touch his "white-people" hair.) At other points in



That yarn was soon thrown into the audience...

the performance, she urged (or, dare I say, forced) the audience to stand up and sing "We Are The World," or chant an improvised song she cooked up during one of her more frenetic moments on stage. This aggressive, in-your-face style was a refreshing change from most shows and helped keep the audience uncomfortable and completely aware of the very serious messages she presented.

Following the performance, the audience and three panelists, including

Kristina, participated in a question and answer session regarding the central themes espoused in the show. The panel served as a more stripped version of the performance, allowing Kristina and the audience to tackle some of the issues in a more direct fashion.

"It was amazing. The performance just struck home so much," said Yina Chun, a sophomore and editor of the Asian-American E-Zine here at Stony Brook, after the show. The rest of the audience seemed to echo her sentiments.

Kristina's website, www.kristina-wong.org, serves as a venue for her booking, upcoming shows, blog and similar. The layout and content of the site follows the same sort of charming humor that made "Wong Flew Over the Cuckoo's Nest" so appealing. Later in April, Kristina will be performing in both Queens and Manhattan if you want to catch her. Dates and venues are available on her site. Either way, let's hope that the next time she's in the area she pops in for a visit to Stony Brook and, once more, makes us uncomfortable.

What a Drag Show; Warning: Full of Innuendo

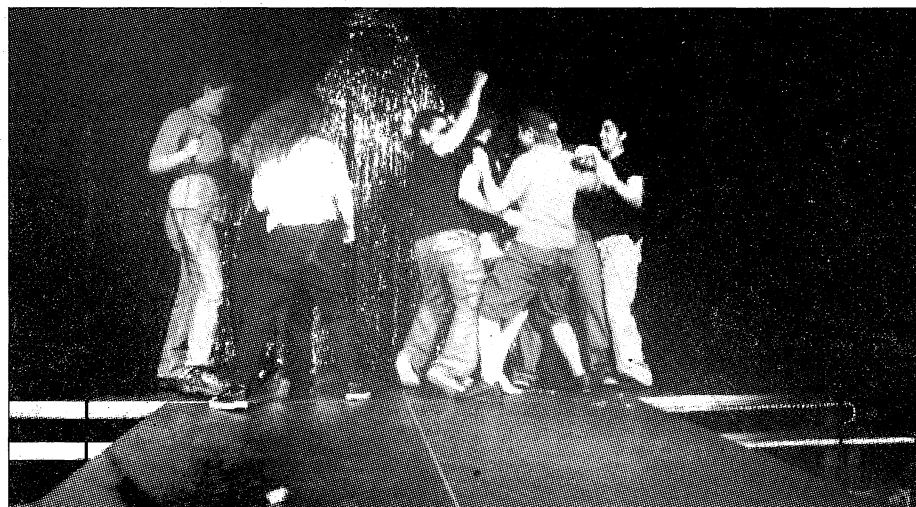
By Doug Cion

When I heard there was to be a drag show happening in Tabler on April 10, I figured that this would be a great opportunity for me to get involved with the activities on campus. When I arrived at the Tabler Arts Center, a place I have never been before (I have passed the dreaded steps many times but never ventured up them), I knew I was in for something different. I am as straight as they come, but I am all about one's freedom. For the members of the Lesbian, Gay, Bisexual and Transgender Alliance (LGBTa) to have gotten people involved with their club and had fun doing it, I give them my utmost respect. The show, in fact, was something different and quite enjoyable. The audience laughed, clapped and danced while the performers on stage truly brought a new meaning to the term 'interpretive dance'. The end of the show was the icing on the cake, when the people in the audience were invited on stage to flaunt their inner gay. However, it seemed very fitting that the final act, which was the audience participation was entitled "Sexy Party." I have not attended a sexier party since the last time I sat in front of my computer.

The show consisted of ten acts and then the audience participation. The first thing I would like to bring to the reader's attention is the ability of the *Press'* Alex Nagler and his showmanship. Alex is a true showman. He entertained the crowd as the crew was setting up more chairs for the relentless flow of viewers, kept everyone's spirits up and controlled the atmosphere of the audience. Let's face it, the people who had come to the show knew what they were coming to see, but Alex made sure everyone was prepped and ready to have fun. Upon Alex's return to his original position as sound guy (he does it all), the two drag king MCs took over. Overall, they did a bang-up job keeping the show going, as well as impersonating men. Their jokes had their moments, but when they started losing the audience, they promptly kept the show moving and got to the performances. When they introduced the audience to the character of Mixie, to get the show started, they delivered a taste of what to expect. It created anticipation, which is always a good thing.

The first performance was one of the best of the night. They kicked the show off right, with an *A Night at the Roxbury* parody by David and Michael-mangelo. Dressed in sporty shorts and a batman t-shirt, they made a gayer Batman than Joel Schumacher could have ever created. With the audience

clapping and the performers skipping together and bopping their heads, this performance lubed up the audience for the rest of the night. From there, Jay-X and Heyonce Squared (a lineup which consisted of one woman impersonating Jay-Z and two men as Beyonce) did a mock performance of "Crazy in Love." It was quick, funny and it brought out the first drag queen performance. By including props like stripper poles, the performers in this act made sure the



Whooo-yeah!

Alison Heunger

audience would remember their segment. The third performance brought out the Backdoor Boys and their rendition of cheesy boy band choreography and goofy song lyrics. The energy and enthusiasm of the lead "singer" of the group brought excitement to the audience, and the other four just made it sexy. Five girls dressed as the clichéd

nitely the climax (seriously), and kudos to Dick for being the first solo performance. No assistance was necessary.

At the midpoint of the show, we met Marvin Zaas as Meatloaf and Ellen Damnation as that girl who sings with Meatloaf. Their rendition of "Paradise by the Dashboard Light" was pretty impressive. Though it is a very long song (there were times where the performance was losing it) it was purposely cut shorter, and that may have been re-

sponsible for its success—that cutting, and Ellen having the biggest boobs out of all the performers. (Yeah, I crossed that line).

Now we come to my favorite performance of the night. Everyone loves a little Esinem, and I think the audience loved his rendition of Eminem's "Lose Yourself." The lips were in sync with



Shirley Johnson! Hot-cha-cha!

Alison Heunger

boy band members: this one was definitely one of my favorites. It was after this performance that we were introduced to Richard ("Dick" for short) Fitswell. Dressed like your typical R&B singer, Dick unbuckled the belt holding up the pants containing the audience's heart. Though it did have some dull moments, the shooting star was defi-

the words, and the mimicked movements really embodied he who is the rapper known as Marshal Mathers. The black eye was extensive—however, it sealed the deal and made this act my favorite. The point I would like to make about this segment, though, is that I find it quite amusing that in a show full of sexual innuendo and crude

gestures, they would find it necessary to bleep out the curse words of the song. After Esinem, gangster, walked back to 8 Mile, Mixie returned to the stage with Charlie for a steamy yet skillful dance to "Hot Stuff." In her cocktail dress and dancing shoes, Mixie whirled and twirled as Charlie did what every man does when dancing: sat there and watched. (I am just kidding, Charlie. The dance moves you showed were just as good.)

After this, Richard Fitswell and Ta Quanda (from Heyonce Squared) came back on stage for another performance, with Chris McFeeley, as they nailed the Merry Men dance scene from *Robin Hood: Men In Tights*. Kudos to those who performed more than one scene—especially Ta Quanda, who went on with the show despite a "wardrobe malfunction".

Upon their exit, we were introduced to TheO, another solo act, set to the music of Barenaked Ladies. This performance was uplifting and more rock-out-with-a-certain-appendage-out. Though the title of the song was "It's All Been Done," this could have not been more wrong. The show could have remained entertaining for hours, but there are only so many LGBTa members.

It is after this performance when we got to the conclusion of the show, in which Alex is invited back on stage. Now, Alex had been walking around in a trench coat all night. Could it have been that he had something special on under it? Maybe it was the clean-shaven legs that gave it away the surprise for me—rather than Alex coming back on stage, the crowd was treated to a cameo from Shirley Johnson. With Shirley controlling the crowd and all the performers back on the stage for their curtain call, the Sexy Party had begun.

Upon the conclusion of all the performances members of the audience were allowed to come on stage and show their stuff to Right Said Fred's "I'm Too Sexy." When the song ends the show is over right? In this case, not if the LGBTa had anything to say about it. The humping party on stage continued to the trance hit, Darude's "Sandstorm." This capped off a terrific and entertaining show that was worth both of the two dollars I had donated. As the humping party continued, I got up and headed towards the exit. As I proceeded to leave the Arts Center, I thought to myself, "What a world we live in. What a perfect time to be unsure of one's sexuality, to be confused or to be worried about acceptance." There is always someone out there who is available to help and who knows what it's like. Great job, LGBTa!

Proof of Evolution

By Jonathan Pu

Spore is proof of evolution. That's right. *Spore*. It's an interaction simulation that shows the progression of species as they start in tide pools, grow limbs (or not) to climb onto land, form tribal existences, build up civilizations, and then finally blow up other planets.

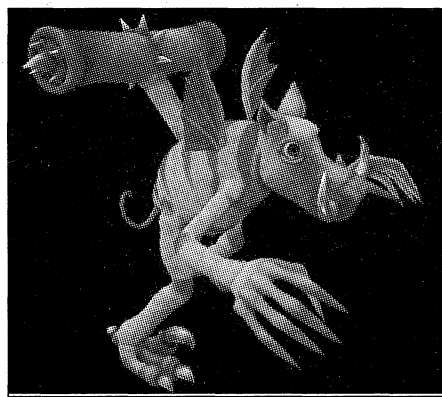
I really hope you didn't believe a word of that first paragraph because if you ever wrote a thesis saying that *Spore* proved Darwin's theories, society would shun you, your family and anybody else associated with you.

Honestly though, *Spore*'s a game currently in development, and has been in production for a long while now. It's planned for plenty of platforms including the standard slew of consoles, the PC and

Mac, as well as other platforms such as handhelds and cell phones. At a recent I-Con seminar on *Spore*, some details recently kept under wraps were revealed to a small audience. The two main features discussed were the music system in *Spore* and the spaceship designers.

Spore's music system is as unique as the game itself. Unlike most games, *Spore*'s music will be, more or less, completely randomly generated. The music system will key into certain aspects of your style of play to generate music that best fits the culture of the creatures you create. Say you make a militaristic society. Your species will be very rigid in their movements and the layout of cities will reflect this with straight roads. However, the music will key into this as well and align itself to more of a marching beat with a strict tone to it. Also, unlike what's been come to be expected, the music in *Spore* will always

be changing. Even though the overall tone might stay the same, there's no strict pattern that's adhered to. Rather, the music will be constantly generated and you will



pretty much never hear the same thing twice.

The spaceship designer was also a big part of the presentation as it was mostly

kept a mystery to the public. Much like the other designers for creatures and architecture, the spaceship builder is freeform enough to let you build pretty much anything you want and then to color it any colors you desire. In the power point presentation, we were shown a few of the spaceships, of which included a Nintendo GameCube shaped ship. I guess with the Wii taking over the GameCube's functionality, it seemed only proper to give it some other role.

If you've seen any other *Spore* previews, you already know how exciting this game is without the two aspects I just briefly went over. However, if you haven't, it's about time to check it out, seeing as the game's been in the works for years now. Expect a revolutionary evolution this September 7 for PC and Mac gamers (pfft, a Mac gamer?!) with the title coming to other platforms shortly thereafter.

Panic at the Disco Playing w/ Punctuation

By Kelly Yu

It seems that emo kids do have something to fear from Panic at the Disco's sophomore album, *Pretty. Odd.*, released March 25. The band, once known for their hard beat, techno undertone and circus theme, has emerged from their three years of song writing with a new and more mature sound from their first release *A Fever You Can't Sweat Out*. If you're expecting to hear another "I Write Sins Not Tragedies" bit, you're going to be surprised. Panic has replaced their long winded song titles with shorter, more symbolic, names, as well as Lewis Carroll references. The techno beats have become melodic brass and string lines running with the chorus. Somewhat angry and vengeful lyrics have been replaced with hopeful and positive messages about—what else—life. So, what led to this drastically different album?

What started in a California cabin in early 2007, ended in the famous British recording studio, Abbey Road. As initially conceived, the sophomore album would have followed one consistent story throughout. In July 2007, the band decided that this concept was too constraining and started from scratch. Bass Guitarist Jon Walker said, in an MTVU interview, "The problem with that stuff is that there weren't any real

complete songs... There was never a decision to just start completely over. We just said we were going to start writing songs that we wanted to write." The first song they wrote after scrapping the first

for Panic, it is almost impossible to ignore the influences of the Beatles strung throughout the album. I'm flattering the band, but this sound wasn't what they were going for: guitarist Ryan Ross said

bit of a throwback to the 60's style of the Beatles.

However, the greatest surprise was that Brandon Urie is not the only vocalist on this album. All four band members took part in different instruments and vocals on *Pretty. Odd.* However, it was refreshing to hear guitarist Ryan Ross singing his own songs. Like Pete Wentz in Fall Out Boy, Ryan Ross is one part lyricist and one part singer. This album is a huge collaboration from a (somewhat) still new band trying to find their feet in this complex genre.

So, if you're looking for Panic! At the Disco, they left with their last album. They have dropped the exclamation point from their name, claiming that it wasn't really intended to be there, but was an add-on from fans that they decided to adapt to. This new Panic at the Disco has found their mellow sound as well as a different performance style. If you are planning to see them headline the Honda Civic Tour this spring with Phantom Planet, The Hush Sound and Motion City Soundtrack, expect fewer contortionists and trapeze artists and, instead, a more down to earth, acoustic guitar session. Fans shouldn't worry, though. As singer Brandon Urie sings on their first track, "We're So Starving", "You don't have to worry because we're still the same band."



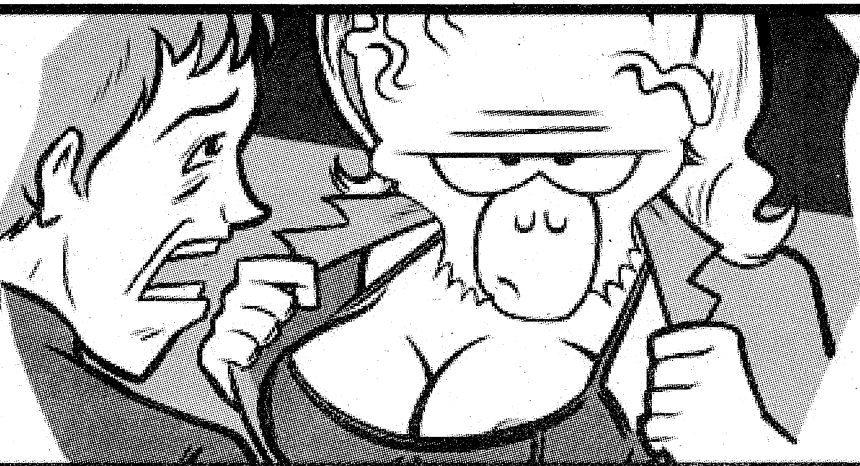
concept became the album's original single, "Nine in the Afternoon." After the change, the creative freedom felt right, and they continued to write eight more songs for the album in six weeks.

Although this is a new sound

in an interview that although they all do love The Beatles, he felt that they were doing what was right for each song. The upbeat retro sounds of specific songs such as "When the Sun Met the Night" and "She Had the World" seem to be a

THE GORILLA SALAD EXPRESS

W/ DICK DELICIOUS



Frosty Finish 2

Studio: Vouyer Media
 Director: Donnie Cabo
 Cast: Crissy Moon, Faye Valentine, Heidi Brooks, Misti Love, Mya Luanna, Nadia Nitro, Nikky Lov
 Genre(s): Blowjobs, Cumshots, Group Sex, Toys
 Condoms: No

The good folks at Vouyer Media have done an excellent job in bringing us a hot and nubile cast of starlets whose lustful appetites and combined enthusiasm make this flick stand out against a score of similar titles.

Frosty Finish 2 possesses the standard formula responsible for making successes out of other films associated with the genre. Each vignette begins with the casual introduction of its starlet, who then finds herself administering countless blowjobs before ending the scene with one hell of a messy facial. What makes this film different however, is its superb production quality. Often times blow bang films take on an amateurish feel and lack the excellence needed to merit a memorable viewing experience. Thankfully, this isn't the case with *Frosty Finish 2*.

Due to his attention to detail and

exceptional camerawork, director Donnie Cabo rises to the occasion and saves this particular film from being lost in the industry clutter. To keep things interesting, Cabo throws a few noteworthy plot devices into the mix and the inclusion of the occasional toy added a little spice and made for some excellent film segments when vaginal penetration became common.

Actresses Crissy Moon and Nikky Lov show us that they've got the goods and offer brilliant on-screen performances. Moon is a delight and provides us with the film's opening scene. This vivacious 22-year-old brunette enters the set dressed in pink looking eager to get to work. Luckily for her, there are four throbbing cocks primed for sucking in the next room. Any innocence is cast aside once Moon starts gulping down dicks like a pro. Throughout the course of servicing her horny male actors, Moon is caught getting fucked with a large rubber dildo before her companions treat her to some baby batter, leaving her face completely covered by the end of the scene. Later, the beautiful Nikky Lov is introduced as a Russian maid who decides on chatting on the phone in-

stead of busying herself with household chores. Her punishment includes being doused with seven hefty loads of cum, which was a true sight to see.

The highlight of *Frosty Finish 2*, however, would have to be Faye Valentine's performance. At the start of the scene the cameraman finds fifteen very eager men ready to give it their best. The guys are shown sitting around a table and talking about how they'd like to get fucked and sucked, and Ms. Valentine conveniently shows up to greet them. The beginning of the shooting was a little slow-moving, as it took our starlet ten minutes to round the room and give each cock her attention. This vignette was a long one, and if you're into oral action, then look no further. At the end of the scene, Valentine sits and anxiously waits for a few servings of cum. She ends up getting completely wrecked, dripping with semen well into the close of her spot.

Bonus material includes some behind-the-scenes footage, a great photo gallery, and, to my amazement, an additional vignette! This delightful surprise features Mya Luanna, a smoking hot Asian with a body built to perfec-

tion. She performs very well and only adds to the fun, begging the question: What's not to like about this film?



Love At 1st Fuck 2

Title: Love At 1st Fuck 2
 Studio: Red Light District
 Director: John Strong
 Cast: Harley, Nadia Nitro, Mike Long, Tristan, Jaelyn Fox, Marina Mae, Marly Jane, Michael Stefano
 Genre(s): Blowjobs, Cumshots, Gonzo, Straight
 Condoms: No

Interest in a sequel is usually generated as a result of the success of the film that precedes it. In porn, this idea can easily be disregarded, especially when dealing with gonzo films, which lack plot and meaningful story dialogue. When it comes to quality however, I can't help but feel that the second installment in the *Love At 1st Fuck* series comes up short when compared to the original.

Among the starlets featured in this film, few are attractive, and those who lucked out in the looks department gave minimal effort and put on slug-

gish performances during their vignettes. Cover girl Nadia Nitro's less-than-stellar acting is a testament to that fact, and her boredom with her partner was increasingly apparent well into the start of her scene.

Marly Jane and Marina Mae's performances were equally terrible. Marly shows up wearing a fishnet top and pink hot pants and due to what appears to be a grooming error, her poorly done eyebrows make her look unintentionally surprised throughout the entire scene. If that's not bad enough, Marly has the habit of making gorilla faces when she gives head. Obviously, this scene is definitely worth skipping over. Meanwhile, Marina Mae has a face that could stop Manhattan traffic. Sure, she has a slamming body and her abundant enthusiasm and dirty talk makes the sex intense in her scene. Yet, when the camera was fixed on her mug, it was ridiculously difficult to pay attention

to the action, much less maintain an erection.

On the other hand, though, Tristan, who stars opposite John Strong in scene two, puts on a fairly good performance. There was plenty of oral, and John ran Tristan through several sexual positions within a short period of time for the sake of keeping things interesting. At some point during the scene, he even asked her where she'd like him to put his dick. A prompt response on the part of our starlet led to a little doggie, which made for some excellent viewing. You could see waves of pleasure crashing over Tristan, whose involvement in the scene was genuine and incredibly sexy.

Overall, *Love At 1st Fuck 2* was painfully mediocre. There were few exceptional performances, and the action on the DVD was pretty bland. Like many of the other titles released by Red Light District, this flick came up a little empty and was significantly

light on bonus features. There's a behind-the-scenes, a cumshot recap, and a drab photo gallery worthy of a few yawns, but that's it.



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Where Your Video Games Go to Run Away from Home

By Joe Donato

Late to the Party, but the Candy is Oh So Sweet

While it may be a year old, I doubt anyone at Rare is complaining about another *Viva Piñata* review. Positive or not, any exposure to Microsoft's 2006 flagship failure is going to be good at this point. *Viva Piñata* was billed as the premiere family title for the Xbox 360 in holiday '06, set up alongside *Gears of War* (of all things) in their first-party lineup. It previewed poorly in the months before its release, with poor frame rates and oddball gameplay making it a hard sell. Despite great reviews and some brilliant advertising, it was a market disaster. The next year, a separate developer slapped together *Viva Piñata Party Animals*, a Wii-esque shovelware party game that more than likely sealed the coffin on the VP license forever.

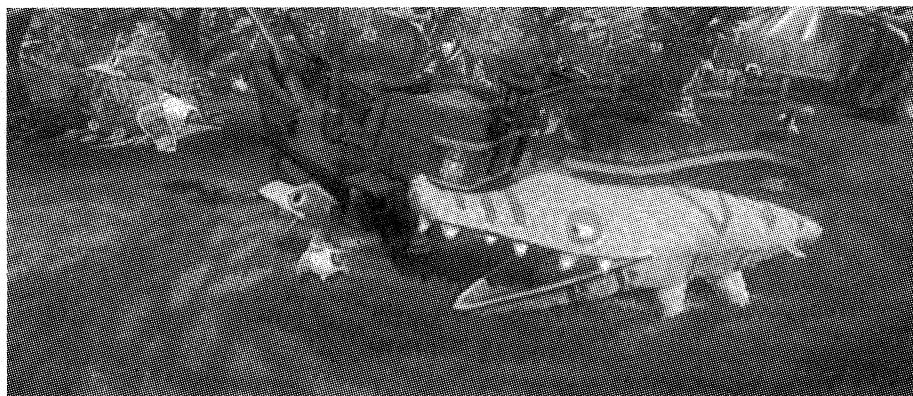
We all know the 360 is a mancrafted piece of manliness. Especially in that year when almost everyone played *Gears of War*, a game about shooting your way through grey town and brown town and chainsawing monsters in half. I was guilty of matching the 18-24-year-old Shooter McBulletsmith demographic as well. Nearly everyone with a 360 was enamored with Epic's lowest common denominator adventure. Don't get me wrong, *Gears* was fun, but it was *stupid*, it lacked art direction, storytelling, and a third of the five-hour campaign was abysmal. And now when I look back, having played both, it puts some perspective on how unfortunate *Viva Piñata's* failure was.

A year later, the 360 hasn't expanded its demographic. Now, rather than shoot ugly grey mole people, we shoot terrorists and purple aliens. It's not necessarily a bad thing, as some of the bigger games of 2007 pushed different genres (*Mass Effect*), told real stories (*Bioshock*), or even just added a few colors beyond grey and brown to the shooter palette (*Halo 3*). However, Microsoft has yet to come back to the family demographic in the same way it did with VP. In fact, I'd go as far as saying that there hasn't been anything like *Viva Piñata* this console generation.

So what is it? Well, that's where this review gets difficult. I can go on and on about its market failings, and how unfortunate it is that this gem got cast aside, but the reality is the game is hard to quantify. Not only that, but at first glance it looks *fucking dumb*. Everyone in the game journalism community seemed to take it at that basic face value until it came out. When the pessimistic previews ceased and the glowing reviews started coming in, it was already too late; the real coverage died out, and

no one was willing to admit they were wrong.

The only reason I have the game is because when my Xbox self-destructed for the *sixth goddamn time*, Microsoft was kind enough to offer me a free game. My options were *Project Gotham Racing 3* (I already owned *PGR4*), *Kameo* (Rare's mediocre 360 launch platformer, and another reason to pre-hate VP) and *Viva Piñata*. When I chose *Viva*, John Smith from India told me, "You know that's a kid's game, right?" You can't even outsource to fucking South Asia without coming across naysayers. But I suppose when the building they work in was constructed out of unsold copies of the game, they're encouraged to turn people away.



Okay, so I still haven't said what the game is, so let's get into it. *Viva Piñata* combines the cultivation and development aspects of life simulators like *The Sims* or *Rollercoaster Tycoon* with the discovery and collection elements of *Pokemon*, a dab of RPG-style questing/leveling, and brilliantly colorful, clean, *timeless* graphics. It's all of these things, or it's only some of them. You start with a small junkyard, and after the tutorial section in which you clean it up and start your garden, the game is what you make of it.

As you develop your garden, it becomes an inviting area for the various piñata species in the area. In this game, you play the role of the omnipresent cursor that, armed with a shovel, watering can, and bag of seeds, sets out to become the best gardener on Piñata Island. There's more to the story, which you unlock over time through a storybook, but the lore of VP is ancillary, and I mostly ignored it. The real plot is your experiences and what you take away from it.

Now, if I haven't lost you already on that last paragraph, I understand I'm probably not selling many of you. Understand that, while there's truly mass appeal in this game, it is a family game, after all. If Pixar movies make you cringe, then I'd probably just go back to

Call of Duty 4. That's not to say *Viva Piñata* isn't without its own brand of irreverence. Most of the basic gameplay is tame; breeding piñatas is referred to as "romancing," and the actual sex is nothing more than a simple minigame and a video of two piñatas dancing (after which an egg is delivered by a weird fat lady). However, I doubt I've got many parents reading this, so I'll let you in on how far down the Bunnycomb hole goes.

The helper characters are where the game presents much of the humor that will fly well over most kid's heads. While your garden is filled with innocent and colorful piñatas, the shops are full of dirty humans. A woman named Costolot runs the item shop, and as her

name states, she is a greedy, chocolate coin-hungry wench. She's also suggestive. One of her recurring lines as you enter the shop is, "Are you looking for something seedy? Oh, I didn't mean like *that*." You know there's some "romancing" going on in that store after hours.

Willy Builder is the shop owner in charge of building the various sex shacks you need to get your piñata breeding mill running. He's a drunk who shows up to work late, overcharges, and only eats bacon sandwiches. He's basically the stereotypical construction worker, except he nurses pints of *milk*.

Leafos, the first of the humans you come across, seems innocent enough. However even she falls prey to typical human weakness, spreading gossip and false rumors and leading you down dead ends. What does it all mean? There's definitely a bit of social commentary going on here.

All the while your innocent stable of piñatas go about their predictable daily lives. One of the great things about the game is that while there are many complicated aspects to the piñatas, they're consistent. A BarkBark is always going to start a fight with a KittyFloss, a Lick-atoad is going to eat a Taffly, and an Elephantilla will accidentally trample smaller piñatas. Part of my hatred of

The Sims was that it was hard to gauge what made them happy or why bad things were happening. What *Viva Piñata* lacks in random unwanted bullshit happening constantly it makes up for in sheer content.

From the opening tutorial to my last five-hour marathon session, *Viva Piñata* consistently doled out new content. Each step of progression is awarded with another layer of gameplay or new piñata species. Depending on your pace, I'd say there's between 30 and 50 hours of refreshing content, and if you attempt to accomplish every goal the game throws at you, you're looking at hundreds of hours. Again, it all comes down to how you play. One person may choose to focus on a small number of piñatas, naming and accessorizing them, sending them away to parties, and evolving them into new forms. Another may set up elaborate breeding camps, detaching themselves from these virtual pets and breeding as many as they can to sell off and reach the level of "master romancer."

Yet, possibly the most brilliant aspect of *Viva Piñata* is that, as cold and calculated as you may choose to play it, not only will it stay consistently fun, but it's also going to get you at some point. In my case, I'd finished breeding Fudgehogs and reached master level for that species. I sold off all of them but my first one, and decided to name it and dress it up in a pirate hat and hand cuffs. (The accessories are *out there*.) But Sonic the Fudgehog wasn't happy, and eventually no amount of joy candy could cheer him up. He became so depressed that he stormed out of my garden singing Dashboard Confessional, and I never saw him again. It was a depressing moment, but it also amazed me that I'd grown somewhat attached to this virtual creature.

Viva Piñata may be a hard sell, but I think anyone can get hooked on it. I had it for a few months before I even bothered to open it, and over a year after its release, it feels refreshing and brand new. I can't recommend it enough. Tracking down a copy shouldn't be hard, and you should be able to find it for a mere \$10-20. I'd easily have paid full price for Rare's masterpiece, and I honestly wish I'd bought it back then and never gave *Gears of War* a passing glance.

For questions, comments, or if you'd like to trade a Roario for a Chewnicorn, email me at RedRingCircus@gmail.com.

Ode to an I-Con

By Zack Fair

For three weeks, I toiled away in my room. Sweat-stained Hanes contained rolls I had been trying to get down. The diet of McDonald's number two meals and Taco Bell's chalupas did not help, but while I bookmarked Goons with Spoonis, running a guild takes up too much time to cook like that sweet Rachel Ray. I was up all night on my seventh bottle of Bawls, cardboard and duct tape strewn all over the room. My costume would be the star of the show.

Sure, there'd be plenty of Clouds, but Zack cosplayers? (Cosplayers dress up as their favorite character from cartoons or video games) No, I'd be the only one, seducing all the con honeys with my forty-eight-inch Buster Sword. I pulled a muscle in my back measuring out the sword to perfection, and

when Mom came in with an ice pack, I could see her hesitate. The wall scrolls dripped with humidity, but my rig ran cool with quad core processors and four gigs of RAM. My mom sprayed me down with Febreze, and the cool touch of the ice pack on my back warmed my black heart.

If only I could find a woman like my mom at this con. I imagined meeting a Yuna or Tifa while my mom massaged the small of my back, and the touch of a woman stretches my Hanes ever so little. When she left, I browsed through the Deviant Art for FFX-2 hentai and made a deposit into an empty McNugget box. The image of three cactuars penetrating Yuffie from every direction left my mind as I unstuck myself from the chair and return to my work.

A few days later, I found myself amongst my kind, in my element. I explored the Dealers Room and picked up

a sealed copy of *Bible Black* and a pin bearing the image of Knuckles the Echidna. I checked up on my guild in one of the computer labs, and then, after a few sticks of Pocky, I was ready to head out.

I-Con—my time to party—anime dance party. I passed out from an overzealous fog machine and the sweet stench of 5,000 pounds of nerd in the room. My last vision was of an overweight Edea Kramer as I hit the ground and felt my Garnier Manga Head hair spikes stab into my temple.

I awoke in a secret den of furies. A fox and a horse told me to drink down some Red Bull, and like the recipient of a Phoenix Down, I was alive again. I saw steam pipes all around me, alas, the furry underground I-Con lair! I realized my Zack costume is gone and replaced with a Knuckles suit.

The room was stale with the stink of yiffing. I looked to my left and saw a

pink donkey—not my type, but she was still a fine piece of ass. I choked, as I glimpsed, to my right, a sweet Amy Rose. Oh, how I'd love to cream in her rabbit. A single tear fell from my face as I saw her arms around Sonic, and in lonely frustration, I ran out. I wandered the endless tunnels for hours, chaffing in every crevice of my fur suit. At last I found a ladder out.

A group of students suddenly surround me. Pink collared shirts and gel-laced hair contrast with giant muscular physiques. They tore off my mask and asked me what I was supposed to be, and when they noticed my suit's glory hole they beat on me like a meat piñata. A blow to the head sends me reeling, and the last thing I see is a white light and Sephiroth reaching out for my hand.



Billy West came I-Con and did funny voices.

Just because you didn't get to go to I-Con or didn't attend his panel doesn't mean you have to miss what he said.

Go to

www.thestonybrookpress.com

and check out what Fry, Zoidberg, Ren, Stimpy, and Doug had to say about themselves, the process, and Billy West.

I-CON: A LOOKBOOK

By Tia Mansouri

In this New York Magazine-inspired feature, we talk to some of the colorful folks that one would normally see at I-CON. Many of them cosplay, meaning they dress like characters from their favorite shows, video games and what-have-you. At I-CON, almost anything goes.

Liz, Maria, Sheena, Keith; Cosplayers

•So, who are all you guys?
Zelda, Sprite, Link, Ganon, from the 1989 *Legend of Zelda* cartoon.

•Why cosplay characters from the old cartoon?
The cartoon has a certain nostalgia; we all grew up in the 80's, so it's special to us. No one else has ever done these costumes, either. The simple costumes gave us a lot of leeway.

•How long did it take you to do your makeup, Ganon?
Two hours.



Courtney Hume, Cosplayer

•Who are you?
Prince of Katamari.

•What do you do?
I make stars in the sky.

•What's the biggest thing you've ever rolled?
The Sun, in [the video game] *We Love Katamari*.

•How long did it take you to look like this?
Weeks of working until four in the morning every night.

•What do you think of your dad's awfully tight pants?
He embarrasses me.

•Would you say you have daddy issues?
I don't think so. I like my mom more than my dad, and wish she got more airtime. I love my cousins, too!



Platypus Guy, Yearly Attendee

•How many years have you been coming to I-CON?

This will be my twenty-first time.

•What's up with the platypus?

It's just a silly thing I do every year. People want to take pictures with the platypus.

•Why is Cthulhu on your head?

Because his legs are too short to walk.

•As a veteran, what do you think of I-CON moving?

It's been a long time coming. Maybe it will breathe new life into it. I mean, I met my wife here twenty years ago, it's a great experience.

•What's the platypus' name?

Pookah. He says, "hai!" [in platypus voice]



Jessie Pridemore, Cosplayer

Who are you?

Robin, from *Witch Hunter Robin* [anime].

Why choose Robin?

I like her character, and it's an easy outfit to make.

Do you cosplay a lot?

More than I should.

Have you ever been hit on at one of these [conventions]?

Yes. Many times.

Any parting messages?

Do what you love.

Bustin' Makes Him Feel Good

Film and T.V. Legend Ernie Hudson Arrives at I-Con

By Najib Aminy

To the person who dislikes anime, science fiction and costume fornication, I-Con is not the place to be. With hundreds of peculiar fans dressing up as their beloved characters, it appeared as though Halloween came early this year. However, amid the sword-dueling ninjas, the medieval women and—yes—Moses, there was one of American culture's greatest supernatural fighting legends, Ernie Hudson, the ghost buster.

Entering the athletic complex, my eyes opened to a world of devotion and extremism with which I was unfamiliar. One could say that those who dress up for I-Con are similar to the fans who paint their chests at sporting events; regardless of this conjecture, my one purpose in attending this carnival of eccentricity was to meet the man who defeated the Stay Puft Marshmallow Man—the man who had slain an army of diamond-protecting animated chimps and a hippo—the man who was a detective in a neighborhood of sexually frustrated housewives.

Walking down the stairs, I was a bit star-struck when I saw Ernie Hudson for the first time. I was surprised to see the sixty-three-year-old legend signing autographs and greeting fans as if they were old acquaintances. Ernie Hudson is well known for playing Winston Zeddemore in *Ghostbusters I* and *II*, Sergeant Albrecht in *The Crow*, Captain Munro in *Congo* and Detective Ridley in the popular *Desperate Housewives*. As I learned later on, during a question-and-answer session Hudson held, this ghost buster was one cool character, on and off the set.

Hudson entered the room with a swagger that boasted a reserved, yet friendly, manner. "So, yeah...what's up," asked Hudson, breaking

the ice, as he leaned back in his chair and raised his feet onto a table. Hudson was asked many questions that resulted in him talking about everything from being a ghost buster to his view on religion, as well as the heroes he looks up to.

Hudson explained that it was an elevator talk that introduced him to the movie *Ghostbusters*. "I was on an elevator and Ivan Reitman got on. He produced a movie I did called

Space Hunter. That long silence down the elevator [was broken when Ivan said] he was doing a project called *Ghostbusters*. But he said there was nothing for me. I am like 'Ok, whatever.' But then I found out there was a part for me." So Hudson tried out for the role, after two months of trying to set an interview, and took part in one of the greatest movies in American cinematic history.

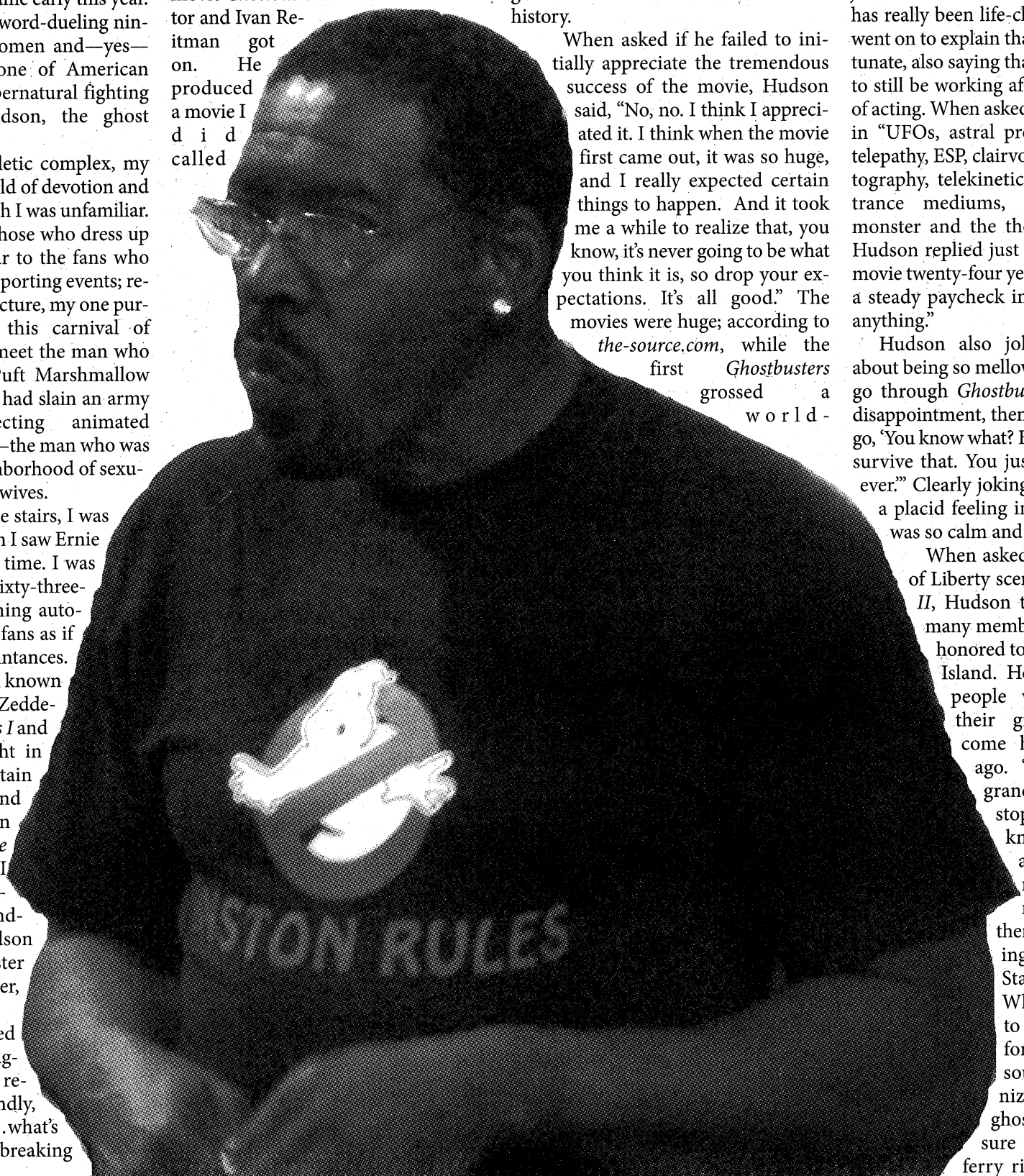
When asked if he failed to initially appreciate the tremendous success of the movie, Hudson said, "No, no. I think I appreciated it. I think when the movie first came out, it was so huge, and I really expected certain things to happen. And it took me a while to realize that, you know, it's never going to be what you think it is, so drop your expectations. It's all good." The movies were huge; according to *the-source.com*, while the first *Ghostbusters* grossed a

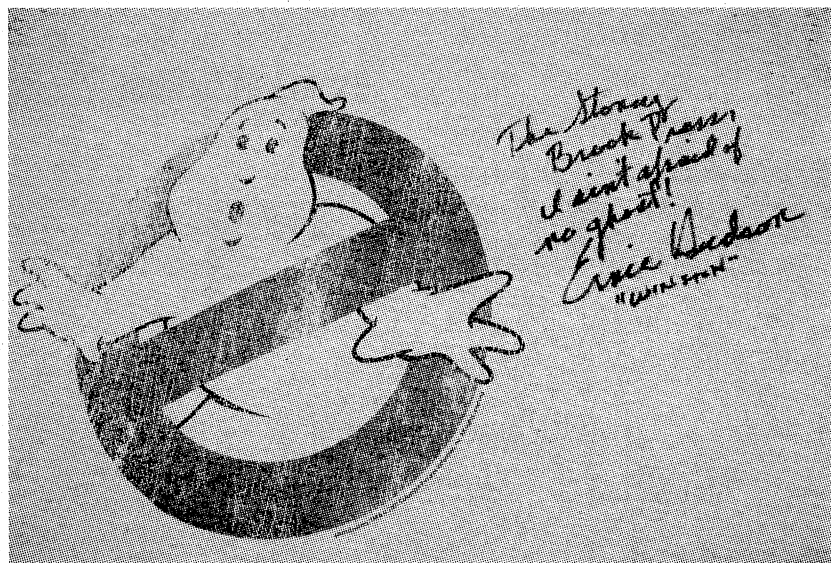
wide total of \$215,500,000, the second eclipsed that with \$291,632,124.

Hudson was very nonchalant in describing his role in the movie, simply saying that he was just an actor. "It is very hard for any actor to understand his place in all this and ask, 'How popular am I? Am I more popular than this actor or that actor?' To me, it is just a job; that is what it really is. None of it has really been life-changing." Hudson went on to explain that he was very fortunate, also saying that it was a blessing to still be working after so many years of acting. When asked if he still believes in "UFOs, astral projections, mental telepathy, ESP, clairvoyance, spirit photography, telekinetic movement, full-trance mediums, the Loch Ness monster and the theory of Atlantis," Hudson replied just like he did in the movie twenty-four years ago. "If there is a steady paycheck in it, I'll believe in anything."

Hudson also joked when asked about being so mellow. "Yeah, after you go through *Ghostbusters* and all that disappointment, then you learn how to go, 'You know what? Hey, whatever.' You survive that. You just go, 'Hey, whatever.'" Clearly joking, Hudson created a placid feeling in the room, as he was so calm and friendly.

When asked about the Statue of Liberty scene in *Ghostbusters II*, Hudson talked about how many members of the cast felt honored to be filming at Ellis Island. He said that many people were excited, as their grandparents had come here many years ago. "I was like, 'my grandparents didn't stop at Ellis Island.' I knew what it was about, but part of me was like, 'hell naw!'" Hudson then talked about taking his kids to the Statue of Liberty. What was supposed to be a homecoming for Hudson turned sour as a fan recognized the famous ghost buster and made sure everyone on the ferry ride to Ellis Island





knew about it. In fact, as the boat docked, the ecstatic patron made sure everyone at the docks knew as well. "So I never left the dock, and my wife took the kids to see the Statue of Liberty. So we don't talk about that," said Hudson, laughing.

Asked about being the token black ghost buster, Hudson replied that he was not too fazed by it. "I think it is important for movies to reflect the society that we are a part of. It annoys the hell out of me—like Woody Allen movies (and I like Woody Allen)—but it was like, 'What New York is that? There are no black people, Hispanics or Asians,'" said Hudson. He then went on to joke about black characters who seem to be included purely for the appearance of sensitivity to race-consciousness, saying, "I think it's great, but

I never look at a character like, 'oh, thank God, they have a black character.' I am always happy to play a black character because I always have a shot at a job."

Somehow, religion was brought into the conversation, and Hudson revealed his beliefs on sin. "The thing about religion is the sin thing, and I am like, 'why don't we drop the whole sin thing and replace it with mistakes?' I work in a business where we can do a lot of takes, and if it doesn't work, we can forget 'bout it. Just do it over again." Hudson said he believes in a superior being but does not invest too much into it. As he says, "We all sense something greater than what we see. There is something along the lines of what we don't know. The end of the world, and God appearing—even if we don't believe it, there is

something going on—something intuitive. You can deny it, but you know there is something beyond this physical thing."

The heroes Hudson looks up to are the people who are always there: the average guy who does what he has to do to get by. "The guy who gets up and goes to work and takes care of his family, and then his kid, at eighteen, says 'fuck you, Dad!'" He laughed and went on to say, "Or the guy with the wife who says, 'I should've done this and this and this'—just the guy who shows up. Not the guy who just goes and gets some cigarettes and you never see him."

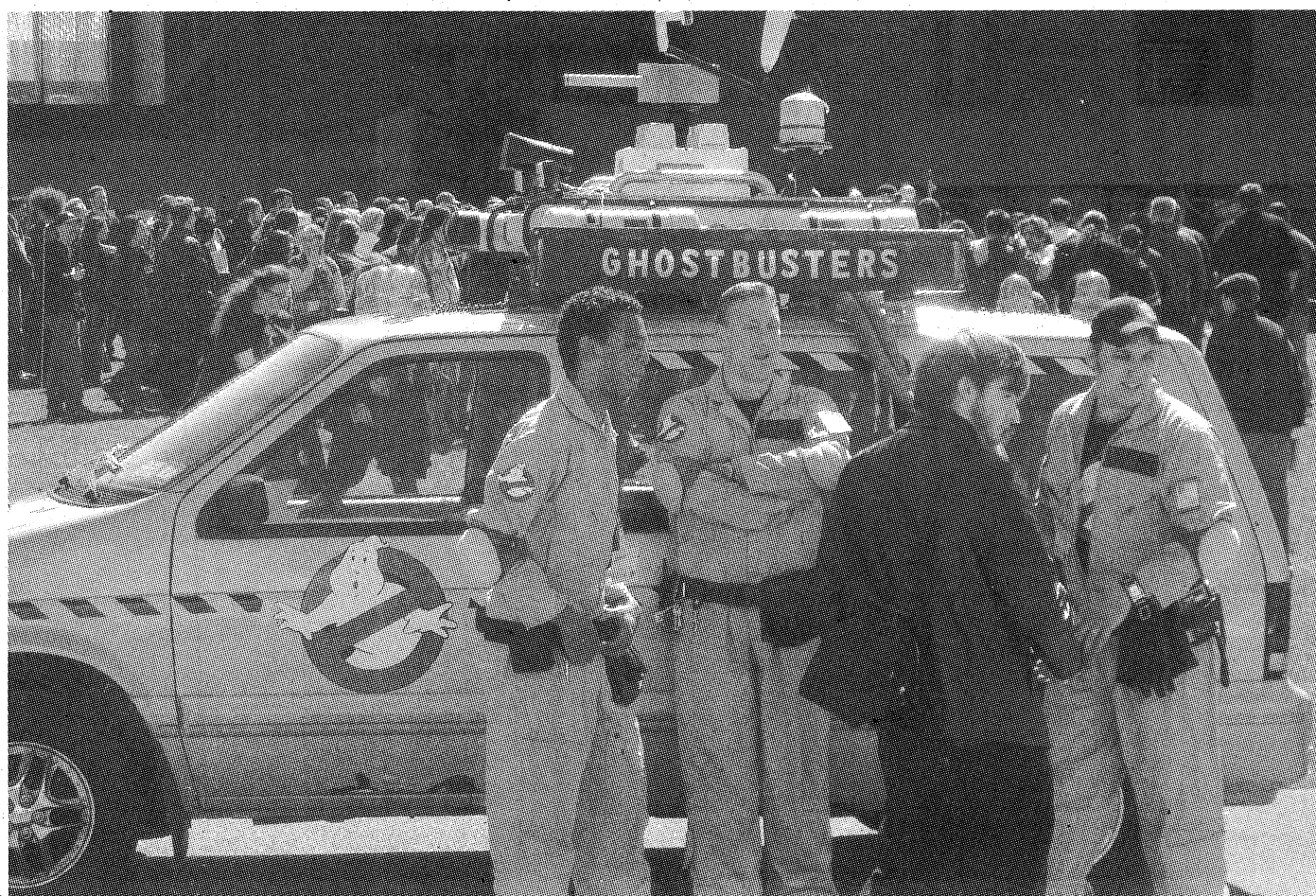
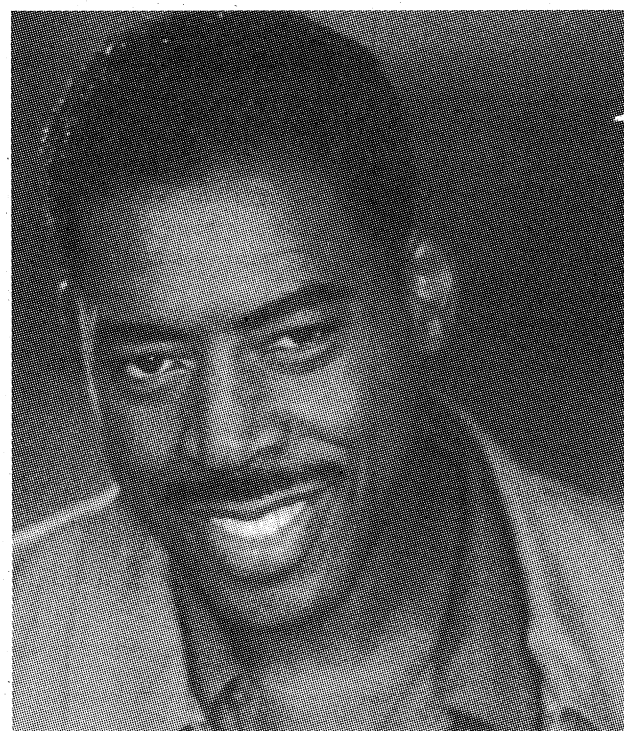
Hudson spoke about how he wished

for people to value themselves. "I wish people really got how special they are and that they didn't feel they had to do something to earn that." It is a problem he has experienced with his friends and many of the people with whom he has dealt. "You don't have to earn it, it is already there. But it is not there unless you see it. Once you see it, then you don't have to worry about taking anything from anybody else to make you whole."

Hudson has a few films coming out, as well as a video game.

His upcoming movies include *The Man in the Silo*, which will come out later this year, and *Dragonball*, based on the cartoon show *DragonBall Z*. Hudson collaborated with his *Ghostbusters* costars to make the eponymous video game, which is due to come out later this year, and which was named one of the years' most-anticipated video games according to *Image Games Network* (IGN).

To meet an actor—it is ok. To meet a movie star—it is a little better. To meet a person who is just so cool and content with life as a whole—it is rewarding. Ernie Hudson is more than a ghost buster—he is an inspiration; the epitome of coolness.



Clockwise from opposite page:

a) Ernie chills with Press Editor Najib Aminy.

b) The *Ghostbusters* T-shirt Ernie signed for *The Press*.

c) Ernie as the ultra-badass Munroe Kelley, in the 1995 movie *Congo*.

d) Not *The Real Ghostbusters*.

I-Con Layout by
David K. Ginn

THE COMICS SECTION

ESKIMO JIM

BY DAVID K. GINN

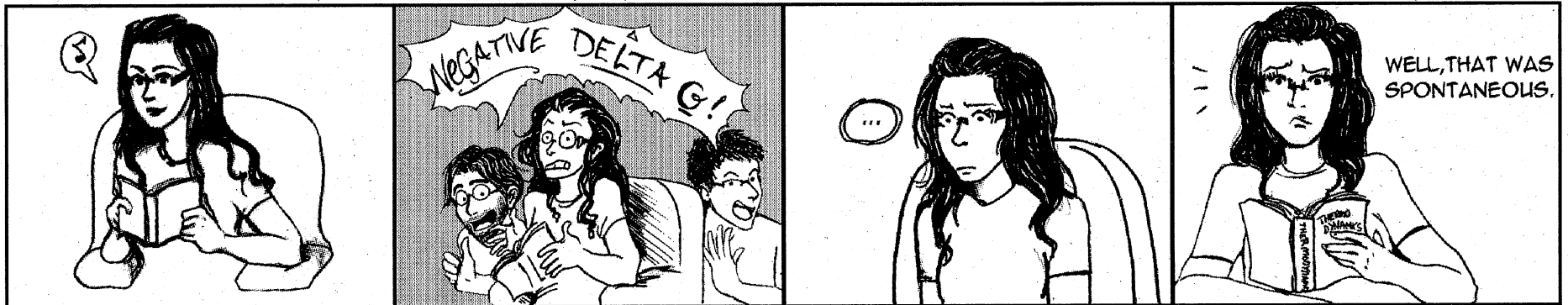


THE COMICS SECTION

DOES THIS EVER HAPPEN TO YOU?

YEAH, NO, DIDN'T THINK SO.

-TIA MANSOURI



Undemocratic Corporate Globalization



JOHN
MARTELL

It is no secret that the Council on Foreign Relations (CFR), set up by globalist kingpin David Rockefeller, exists to push for a world government. Carroll Quigley, mentor to Bill Clinton and member of CFR, says himself, "The Council on Foreign Relations...believes national boundaries should be obliterated and one-world rule established." In an effort to make this a reality, they have used incrementalism as a way to gain gradual acceptance of their plans.

The first step, with the European Union, and now North America, was trade blocs, then misnamed protectionist "free trade" zones, then the physical merging of key infrastructure - military, legislative, and other bodies. This whole process is done with a blind eye from Congress and the mainstream media, with the exception of CNN's Lou Dobbs. It is also being done with the full approval of all the Presidential Candidates of both major political parties, with the exception of Ron Paul.

CFR President Richard Haass believes "states would be wise to weaken sovereignty in order to protect themselves," and that "Globalization thus implies that sovereignty...needs to become weaker." Admiral Chester Ward, former CFR member and Judge Advo-

cate General of the U.S. Navy has stated, "The main purpose of the Council on Foreign Relations in promoting the disarmament of U.S. sovereignty and national independence and submergence into an all powerful, one world government. Once the ruling members of the CFR...have decided that the U.S. Government should adopt a particular policy...the very substantial research facilities of the CFR are put to work to develop arguments, intellectual and emotional, to support the new policy and to confound and discredit, intellectually and political, any opposition."

Corporations have influence or control over all the Presidential candidates, Congress, and the mainstream media. It is the corporate goal to accelerate the flow of both cargo and people across this country's Northern and Southern borders. They want an international NAFTA superhighway even if it means using eminent domain to steal people's ranches and farmland. Another dream is to have a workforce consisting completely of illegal immigrants who they can underpay off the books and save money on wages, taxes, and benefits. Their goals are sadly being accomplished as the Bush administration fails to enforce this country's border laws, even in the wake of 9-11 and terrorist threats.

We've had a record three million illegal immigrants migrate into this country in the last year, yet all you hear

the Bush administration talk about is our "security." So instead, they've decided to take away our Constitutional rights. The Bush administration has signed agreements at the Security and Prosperity and Partnership meetings that are physically creating a North American Union under our eyes, all without public discourse or open debate.

Despite their name, the North American Free Trade Agreement and the NAU - just like the EU are not free market institutions. They are protectionist communities who compete with other trade blocs like the European Union and soon-to-be Asian-Pacific Union. While touted as free market to get the approval of conservatives, the NAU is anything but



a free market. In laissez-faire economics, no institutions exist to hinder the free flow of goods from one place to another. The NAU, like the EU, would have an external tariff, making imported goods more expensive and hurting the free choice of the consumer, in order for governments and corporations to generate enormous profits.

"The secret organizations of the world power elite are no longer secret. They have planned and are now leading us into a one-world Communist government. The combining of na-

tional government started with the European Union....and now a European Parliament that is feverishly passing laws that override the laws of the member nations...a [European] constitution was drafted but rejected by many member nations. Never mind, they implemented it anyway. Now its North America's turn....the President has attended secret meetings and signed at least two agreements. Money from our treasury is being spent [to create] a new currency, the Amero, and a new Constitution, modeled after the Soviet Union's Constitution...Our rights will not be inalienable but they will be granted by government, who can also take them away. You will have a [North American] ID Card with a Radio Frequency Identification Chip in it." -Stan Jones, U.S. Senate Candidate, Libertarian Montana

It is important to note that every Presidential candidate (besides Ron Paul) is a CFR member, the Obamas, John Edwards, and the Clintons included. A Democratic Party administration will not save us from the oncoming but not inevitable North American Union. It is not inevitable if we join the informed uprising - the "Ron Paul Revolution" of people who will not simply demand but physically become the leaders who will adhere to the Constitution and who will swear an oath to protect National Sovereignty, and of course never join the CFR and reject its undemocratic goals.

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Men's Lacrosse Spears Hartford

Najib Aminy

After losing a close conference game to the University of Maryland, Baltimore County, the Stony Brook Men's Lacrosse team bounced back, winning two conference games against Vermont and Hartford, 13-9 and 11-7 respectively.



SBU Lax is so fast everyone else is just a blur!

Najib Aminy

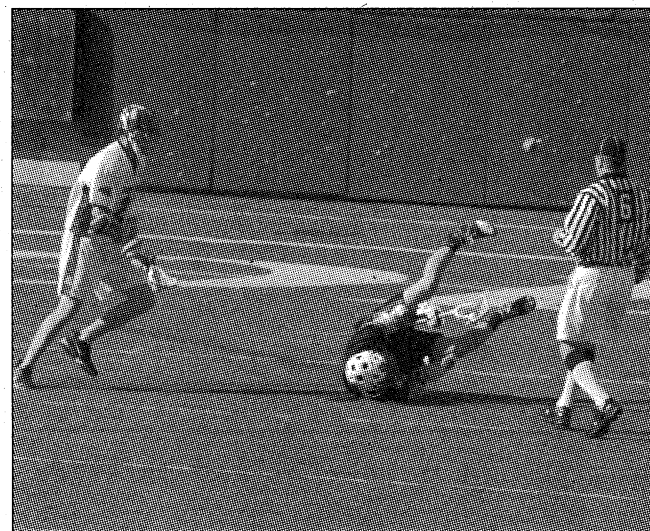
On Saturday April 12, the men's lacrosse team looked to increase their conference record with another win against the defeated Hartford Hawks, who have yet to record any wins for the season. As the twilight sky lit the stadium, the Seawolves were, surprisingly, fighting off a possible upset by the Hartford Hawks. The Hawks kept the game very close, only to fall behind on a 5-0 run in the fourth quarter.

The majority of the game was a back and forth tug of war between both teams, in which defense was the deciding factor. Trailing 7-6 going into the fourth quarter, Freshman attack Jordan McBride (New Westminster, BC), Senior attack Bo Tripodi (Hauppauge, NY), Senior mid-fielder Owen Adams (Norwalk, CT) and Freshman midfielder Kevin Crowley (New Westminster, BC)

worked together along with their team to outscore the Hartford Hawks 5-0 in the fourth quarter, preserving the win.

Sophomore defenseman Steven Waldeck (Levittown, NY) and Senior defenseman Nick Maturro (West Islip, NY) combined to pick up a total of 11 groundballs capitalizing on the Hawks' turnovers. Notable goal scorers were McBride, who recorded a Texas hat trick by scoring a team high four goals, along with Crowley and Adams each scoring three goals. In addition to his three goals, Crowley had three assists, leading the team with six points.

With a packed crowd of nearly 1,000 fans, the Stony Brook Men's



Hahahaha! Fucker got owned!

Najib Aminy

Lacrosse team continues to excel, as their record is now 6-4 and 2-1 in conference play. Of the four games lost this season, each deficit was no more than three goals. The Seawolves will travel on the road and play Binghamton on April 19, and the following week will face Hofstra at home on April 26.

However, Hartford's Revenge Was Forthcoming

By Najib Aminy

The Stony Brook Men's Baseball team fell to Hartford, losing two straight in a double-header on Saturday, April 12 and falling 0-3 in the series. The Seawolves lost 5-3 in game one and trailed 6-1 in the second. Having lost three straight games, the Seawolves' record is 15-14, flirting above .500 and is 4-3 in conference play. Hartford bounced up to 12-14 and 6-1 in conference play.

Game one of the double header proved to be a close contest as Stony Brook had control of the lead with a score of 3-1 at the bottom of the third. Hartford fought back, tying the game up at the top of fourth inning, eventually leading 5-3 at the top of the seventh. Despite Junior centerfielder Michael Tansey's (Valley Stream, NY) three hits, two runs and one RBI, the Seawolves fell short, losing their second game to Hartford in the series. Senior Gary Novakowski (Prospect, CT) recorded the loss, tainting his record to 4-2 for the season. Novakowski allowed four runs

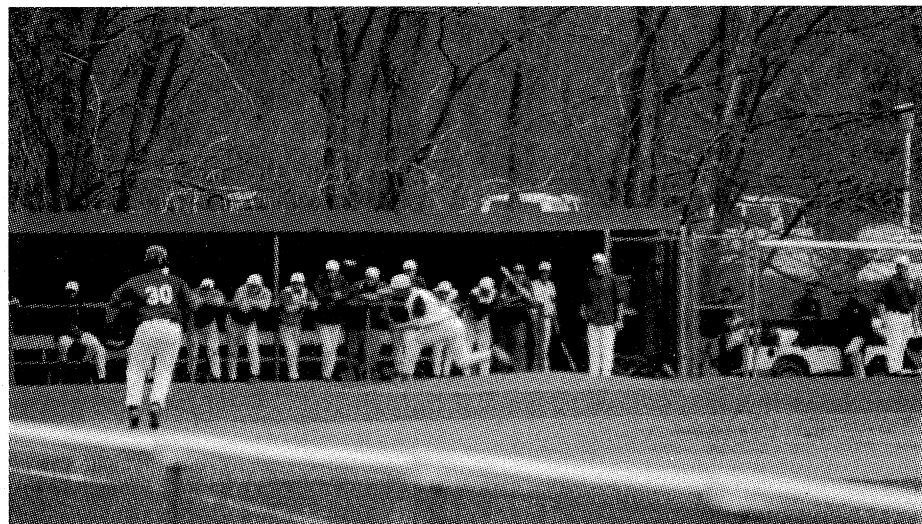
and eight hits in five innings of play. The second game of the double-header was not much different. For Stony Brook, nearly every at bat was a pop out or a grounder resulting in an out. Though having seven hits in the game, the Seawolves left runners on base nine times throughout the game, and were thus unable to produce any runs. Hartford led 5-1 in the bottom of the sixth until Tansey hit an RBI single, allowing Freshman second baseman Chad Marshall (Paris, ON) a run to prevent the shutout.

Stony Brook Sophomore pitcher

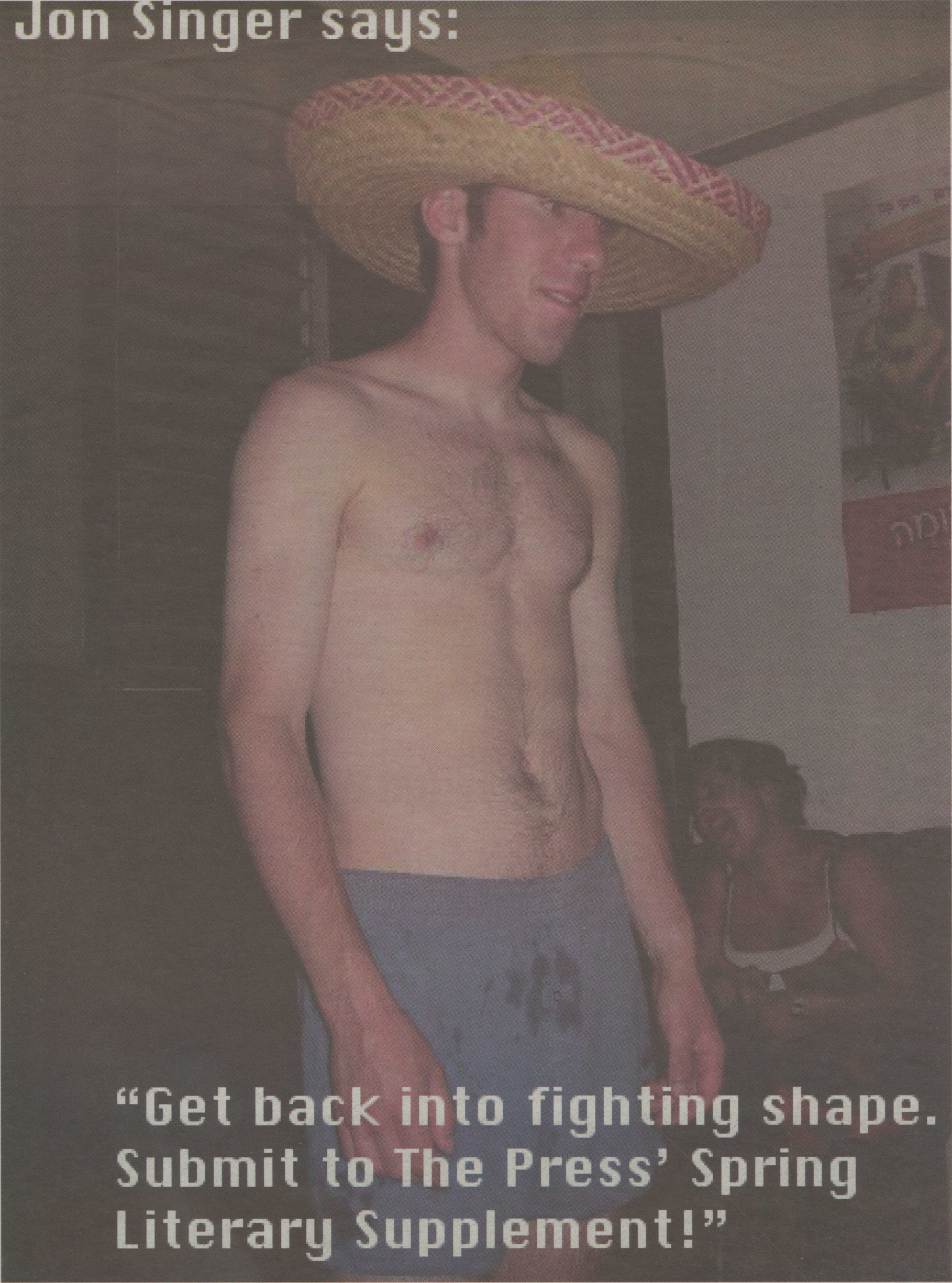
Matt Harloff (Valley Stream, NY) recorded his second loss of the season—now at 0-2—allowing five runs and six hits in three innings of play. Hartford pitcher Peter Moraski recorded the win pitching in all seven innings and only allowing one run, boosting his record to 2-1 for the season.

The men's baseball team will travel for the next couple weeks, facing Hofstra, Vermont, Maine and finally coming back home against Fairfield on Wednesday, April 30.

Photos by Najib Aminy



Jon Singer says:



**“Get back into fighting shape.
Submit to The Press’ Spring
Literary Supplement!”**