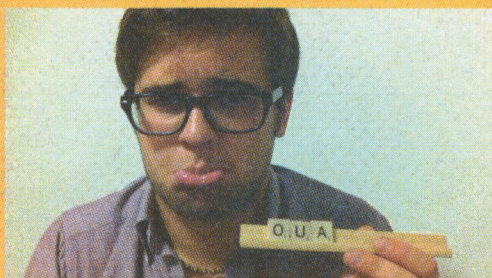
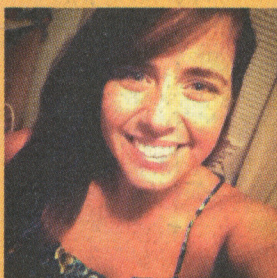
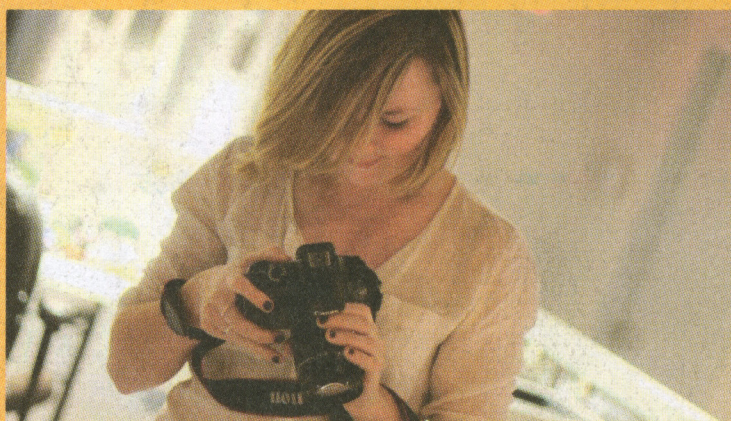


# THE INTERN STORY



OVERWORKED/UNDERPAID/UNPAID

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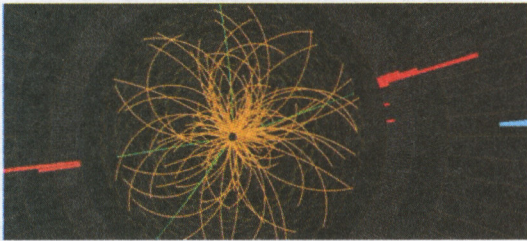
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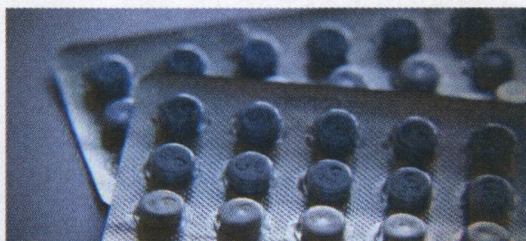
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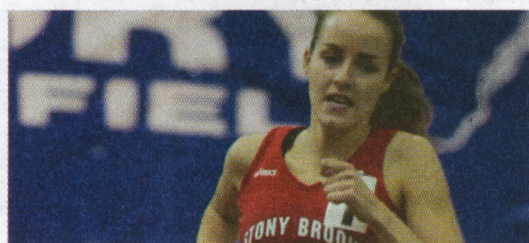
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## INTERNS AIN'T SHIT BUT HOES AND TRICKS

Another year, another summer and, as I'm sure many of you reading have done or are in the process of doing, time for another internship. Taking an internship is seen as an important step in pretty much every program around here, be it research based or arts based. Hell, I can't even tell you off the top of my head how many members of our own staff are off living a life of indentured servitude to their temporary bosses.

As for me, this is the first time in my college career when I have not undertaken a summer internship. I have, instead, opted for a summer of gallivanting and seeing bands like Smash Mouth, Gin Blossoms, Everclear, Marcy Playground, Lit and Sugar Ray while I get absolutely blitzed on White Russians.

Personally, I feel that the whole internship concept — the unpaid type especially — is particularly fucked, but you'll read more about that further into the issue in a lovely, thoughtful piece on pages eight and nine.

Depending on where you go, you can get some real-world experience. I know I certainly got more than my fair share of field reporting experience at one of my three internships and learned a thing or two about how to handle a camera, as well as how to approach and manage a situation when reporting on delicate matters like a deceased child.

Hell, I even got to super-freeze various items in a container of liquid nitrogen, learning once and for all that most things won't really shatter like the hockey jersey in *D3: The Mighty Ducks*, but it's still damn cool.

Unfortunately, sometimes they can be more trouble than they're worth. I was working as an intern at a very popular tech news website when it was rocked by a scandal concerning "checkbook journalism" and the alleged

company purchase of stolen property. Every day had me involved with a company in the midst a PR nightmare, until I eventually left before it was over, washing my hands of the situation.

I learned two things from that fiasco: the first being that if a piece of news like that just falls into your lap like that, something's up, and the second being that you can take both the flat lid and the lid with the sippy bit on top at the 7-Eleven coffee island and stack them on top of each other. Not only do they fit perfectly, but they make it so you really have to try and spill that coffee. (Really, it works! Try it!). This is super useful when carrying two trays full of coffee for two city blocks.

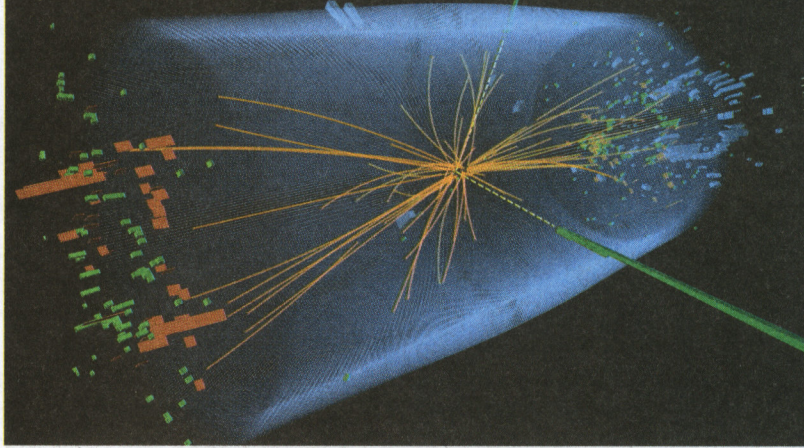
What it comes down to is this; the internships you get really are hit or miss. You could end up scoring one that has you doing something fantastic, but you could also have to go report on a town-funded Smash Mouth concert, as I saw a fellow SBU student doing as part of her internship. Or you could be spending your summer like *The Press'* own Nick Batson, creating photo captions, lugging a bunch of heavy camera equipment through airports and spending a small fortune in train fare.

They're a necessary evil, really. Can I guarantee that you'll learn something useful from the experience that you'll use for years to come? Fuck no. Will it make you look better to a potential employer down the road? Ever-so-slightly, yes.

So sleep tight in your bed, dear reader, and know that the summer(s) you've spent not getting paid for your work, either burning through your own savings or leeching off your parents like a parasite, will probably be worth slightly more than nothing in the long run. But probably not.

# GETTIN' HIGGSY WIT IT

by Nick Batson and Tom Johnson



Anyone who's been keeping up on the news over the past few weeks has undoubtedly heard of the recent discovery by the European Organization for Nuclear Research (CERN) of a subatomic particle that behaves in a manner consistent with how the theorized Higgs boson is said to behave.

The monumental discovery, if correct, will be key in future research regarding how our universe works, as the Higgs boson is the particle that would explain why and how other elementary particles acquire mass. Such a discovery would open doors to whole new worlds of particle physics research.

There were over 1,700 researchers from U.S. institutions working on the project at CERN's Large Hadron Collider near Geneva, several of which are Stony Brook University's own. These researchers include Professors of Physics John Hobbs, Robert L. McCarthy and Michael Rijssenbeek, as well as Dmitri Tsybychev, Assistant Professor of Physics.

Until recently, the existence of the Higgs particle was only theorized, but earlier in July scientists believe they witnessed it come to life. And a short life it was for the Higgs particle, as it only exists for one zeptosecond, or one sextillionth of a second.

The Higgs particle is believed to be a fundamental clue in the mystery of how all elementary particles interact with one another, and it is speculated that without the Higgs boson all other particles would move at the speed of light, making it impossible for all matter and life to exist.

# WOLFIE WALLET

by Terichi Bellinger

Campus Cash is no more! The Faculty Student Association has recently implemented Wolfie Wallet, a program three years in the works, according to Angela Agnello, FSA's Director of Marketing & Communications.

"Wolfie Wallet is a campus administered, prepaid, taxable declining balance debit plan that can be used at more locations than Campus Cash," said Agnello.

Locations that previously accepted Campus Cash now accept Wolfie Wallet, as well as three new vendors — CVS Pharmacy, Top Halal Chinese and Star Wash Lube.

"As the list of off-campus vendors continues to grow, we anticipate student usage to increase," said Agnello.

She added that funds can be used for dining on campus, in locations such as Jasmine in the Wang Center. It can also still be used in vending machines.

Although student input was considered in terms of vendors through FSA surveys, there are students who feel that the revamp of the system was unnecessary.

"There's no reason to change it from Campus Cash to Wolfie Wallet," said senior Carson Hadley. "There was nothing wrong with Campus Cash."

Agnello boasts that the new system is more diverse and user friendly than Campus Cash.

"Wolfie Wallet is accepted at more locations, refundable and usable from semester to semester as long as a student is enrolled at Stony Brook University," she said. "Wolfie Wallet is not exempt from sales tax, is not billable

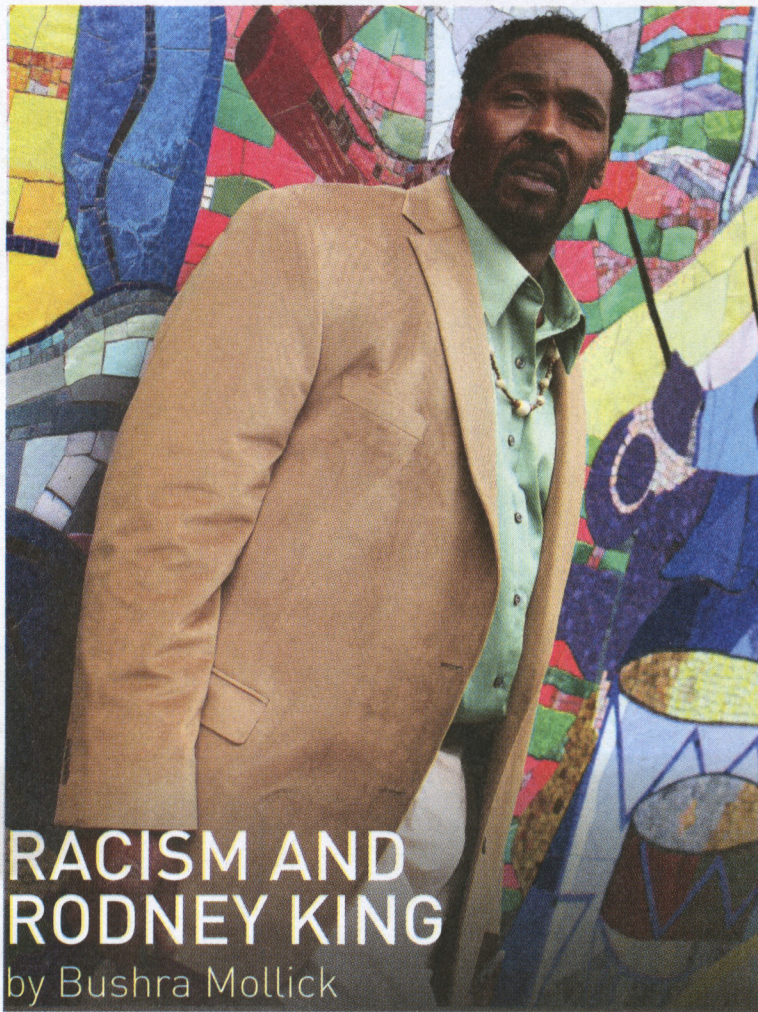
to a student's account and cannot be paid directly through financial aid."

Some students are concerned about the reasoning behind implementing the new system.



"I think Wolfie Wallet is a way for the campus to extort more money from students, and it's very confusing," said Steven Umassor, who will be a senior in the fall. "I don't like it."

According to Agnello, any funds that students had in Campus Cash have already been transferred over to Wolfie Wallet.



## RACISM AND RODNEY KING

by Bushra Mollick

As the death of Rodney King looms closely above our heads, his role as the unintentional symbol for troubled race relations continues to stand strong.

Most of our generation (that is, the 18 to 22-year-olds who are currently enrolled at Stony Brook University, or any other collegiate institution), can vaguely associate him with his recorded beating that epitomized police brutality to its most extreme degree. The dark video shows a large African-American man on the ground, surrounded by Caucasian officers who continue to beat him with batons and tase him, despite his subdued position. It is difficult to watch as one of the officers continues to strike the man on his legs and keep him down while another beats him over the head with a baton. The video, however, only presents the aftermath of the original confrontation.

What "good Samaritan"/citizen journalist/concerned neighbor George Holliday didn't capture was the initial contact between the authorities and the civilian. King was very drunk while driving, and as later toxicology reports show, he was also high off of marijuana. He had led a high-speed chase through Los Angeles as he was trying to drive out of the reach of nearby officers in an effort not to violate his parole for a previous crime — armed robbery.

As clips of the beating flooded news broadcasts and television sets, King was unknowingly thrust into the civil rights movement. A new poster child for police brutality, King filed a suit against the city of Los Angeles, and four officers awaited trial shortly after the beatings.

Fast forward to about a year later, on April 29, 1992, a 12-person jury that did not include any black Americans acquitted three officers of the charges, and granted one a mistrial. Chaos directly followed.

In a span of six days, the city of Los Angeles became the city of Los Demonios. What was supposed to be a trial of the mishandling of an assailant became an all-out race war between whites, blacks and anyone who stood in the middle. Shots were fired and stores were burned. One particular show shut down was that of Korean store owner Soon Ja Du, who fatally shot and killed Latasha Harlins, a 15-year-old African American girl who was allegedly trying to steal an orange juice. Du had been convicted of manslaughter, which further stirred the racial tensions of the town.

Another video clip also surfaced of a white truck driver, Reginald Denny, who was pulled out of his truck during the riots and beaten to a pulp. He survived the attacks, but as he was grabbed by a mob of angry African Americans, the message behind trial stood clear. Race relations are not good, and they are continuing to deteriorate.

Fifty-three deaths and over 2,000 injuries later, the city returned to "normal". King was eventually awarded his \$3.8 million and continued to live a "normal" life, with the occasional drug use here and there, and a few more unrelated arrests to follow.

What makes the story of Rodney King so striking is what he stood for. We have an African American man who was nothing like Martin Luther King Jr. and nothing like Malcolm X. He was an ordinary man with a criminal past who had been viciously beaten in front of a lens, and that beating helped reinforce, if not prove, that race relations were nowhere near improved.

Fast forward another 20 years after the riots, and it's 2012. Studies show that local news media often link minorities to violent crime, when in reality they are more likely to commit nonviolent crimes. In 2011, the New York Civil Liberties Union reported that African-American men were most likely to be frisked, and of those frisked, only 1.8 percent had any form of weapon. Then on February 26 of this year, a young black man named Trayvon Martin was branded as being "up to no good" and was shot by a neighborhood watchman George Zimmerman.

Studies and statistics aside, the frenzy behind King's legacy remains somewhat upheld. The hatred that exists was simply hidden, and it was the recording that led this conglomerate of a racially-fired boogeyman out of the closet.



# PROFITS OVER EMPLOYEES

by Siobhan Cassidy

Apple products such as iPads and MacBooks have helped create tens of thousands of jobs at places like Best Buy and Verizon Wireless, and have resulted in billions of dollars for the American economy. Last year, Apple stores worldwide took in more money per square foot than any other American retailer, selling \$16 billion in merchandise, according to the research firm RetailSails.

Of the 43,000 Apple employees, the company profits from the 30,000 employees who sell the flawless products Americans, especially college-aged adults, have a love affair with. And many of these employees, like Sal Marciano, who works at the Apple store in the Smith Haven Mall, start earning \$11.50 an hour.

Some employees, including Marciano, say Apple products sell themselves. Consumers line up around the corner outside of stores when a new product is released. The company brings in billions of dollars each year, and some employees debate that the company would not be where it is today without these salesmen.

If Apple divided its revenue totally by the number of employees from last year, each employee brought in \$473,000. Apple does give pretty good benefits to its employees, but does not give commission. The employees are selling about \$3 million worth of products but are only earning \$25,000 a year.

These products do generate huge appeal and attention, making it easy for a buyer to walk into Apple and buy an

iPad, already knowing which one they want. But others debate that just because the products sell themselves it does not justify why the employees should do not get commission. Especially if the company is selling \$3 million worth of products, it is uncommon not to reward its employees with extra pay.

This older business model was mainly to maximize profit for the people that run the company and for its shareholders. Recently, companies have been improving the well-being and welfare of its employees. Apple does offer above average pay, health care, 401(k), a chance to buy company stock and Apple products at a discount.

This is more than an employee would get at large companies like Tiffany's and the Gap. But once again, Apple is selling millions of dollars worth of products to its consumers yearly. Some employees, who recognize the difference between selling \$300,000 of merchandise and selling \$43,000, feel that those selling more products deserve more pay.

As the debate rolls forward on the well-being of Apple employees, it seems some at Apple, like Marciano, do not mind the current arrangement. The teamwork aspect of working for Apple would be harmed by using commission-based pay.

Apple does reward employees who remain loyal to the company. Employees generally receive an annual raise, which Marciano notes was higher than usual this year.

# A NECESSARY EVIL: THE RISKS AND REWARDS OF INTERNSHIPS

by Nick Batson  
& Arielle Dollinger



Alexandra Blum, a senior majoring in sign language at Keuka College, located in upstate New York, has completed three "field periods" throughout her college career. And she is not finished.

The school requires all students, Blum said, to complete four 140-hour "field periods" over their four years at the institution, as well as one 360-hour field period during the semester prior to graduation.

What Keuka College calls "field periods," others call internships. The three internships that Blum has completed

sider, 50 percent of internships in the United States are unpaid. Of that 50 percent, some 18 percent of interns receive no college credit for their work.

By the standards of the United States Department of Labor, six criteria must be met for an unpaid internship to be considered legal: the internship must be similar to training given in an educational environment, the experience must be for the benefit of the intern, the intern cannot displace a current employee, the employer can receive no immediate advantage from the intern, the intern is not entitled to a job at the end of the internship period and both the intern and employer must understand that no wages are guaranteed.

Barbara Selvin, an assistant professor at Stony Brook University and internship coordinator of the university's School of Journalism, said she feels that the unpaid internship phenomenon is "a really unfortunate development."

"Unpaid internships are an important part of professional development now," Selvin said. "Internships in general, whether paid or unpaid, have become a necessity for any kind of media industry."

With the current economy, she does not expect that to change any time soon.

The unfortunate part, Selvin said, is that many students are forced to forego opportunities because of cost. Unpaid internships, she explained, come with a discrimination factor — they favor people with money who can afford to work for no pay.

Selvin has seen a very slight increase in stipends pay-

"Internships in general, whether paid or unpaid, have become a necessity for any kind of media industry."

have been unpaid.

"I don't think I've ever heard of someone getting a paid internship [at Keuka College]," Blum said.

And Blum is not swimming alone in the unpaid internship pool. According to a July 2011 article in *Business In-*



ing for transportation. The Stony Brook School of Journalism Alumni Association recently set up a need-based program that offers students \$500 grants to cover transportation costs.

Students like Blum worry they do not have much choice but to work without pay.

"I feel like the job market is so competitive now that you definitely need one, or more than one," Blum said. "When you're at an internship, you're making all these connections with people, you get your name out there, and you're learning how to do their job the right way."

David O'Connor, a senior at Stony Brook University, is working this summer as an unpaid intern with Congressman Tim Bishop's re-election campaign.

"I think that, for the intern, it provides the hands-on experience that you can't get in school," said O'Connor, a journalism major. "An internship places you in something like a test-run for the field you want to go into one day. You get to see how much you enjoy or hate it and where you need to improve."

Jacob Golan, a junior at Duke University, has done his time as both a paid and unpaid intern. He sees much value in internships, and that he learns more by interning than he does by going to class.

"You learn nothing practical from college classes," Golan said.

The Long Island native recently completed work as an unpaid intern for a Brazilian NGO. As an unpaid intern, he said he felt taken advantage of because of his eagerness to help.

"Internships should be seen as a partnership," Golan

"When you're at an internship, you're making all these connections with people, you get your name out there, and you're learning how to do their job the right way."

said. "The company is investing in you as much as you are investing in them."

But he did not hesitate to say that he would take another unpaid internship "because it's necessary."

Golan left the Brazil NGO to work for a different organization after having an argument with one of his supervisors. The intern asked for four days off, and "there was a fight."

According to Blum, an internship can be a positive or negative experience.

One summer, she interned at a middle school under a teacher who "didn't really want to be a mentor." Blum felt like she was not learning or improving.

"You might have a good supervisor, you might not, but my school's preparing you for when you have a bad one," Blum said. "You have to be creative and try to learn different because sometimes mentors just don't care and just don't have time for a college student."

However, her other internship experiences have been positive.

"They've been really accepting of me wanting to learn," she said.

Some interns appear to be more disgruntled than others. Xuedan Wang is one unpaid intern who decided to sue her employer.

As reported by *The New York Times'* Media Decoder blog in February 2012, Wang interned for fashion magazine *Harper's Bazaar* and filed a lawsuit in February against the Hearst Corporation, the magazine's parent company. Wang accused the magazine of taking advantage of her, permitting her to work full-time for no pay.

According to the *Times'* piece, some companies use interns to do the jobs of regular, paid workers, rather than making an effort to truly educate the students. But most students, the article states, are too afraid to report such incidents.

## INTERN STATS

About **75%** of students at 4-year schools undertake at least one internship. This percentage has doubled since the early 1980s

The money that corporations save through internships approaches **\$2 billion** annually. That's **\$15,000** saved for every intern hired.

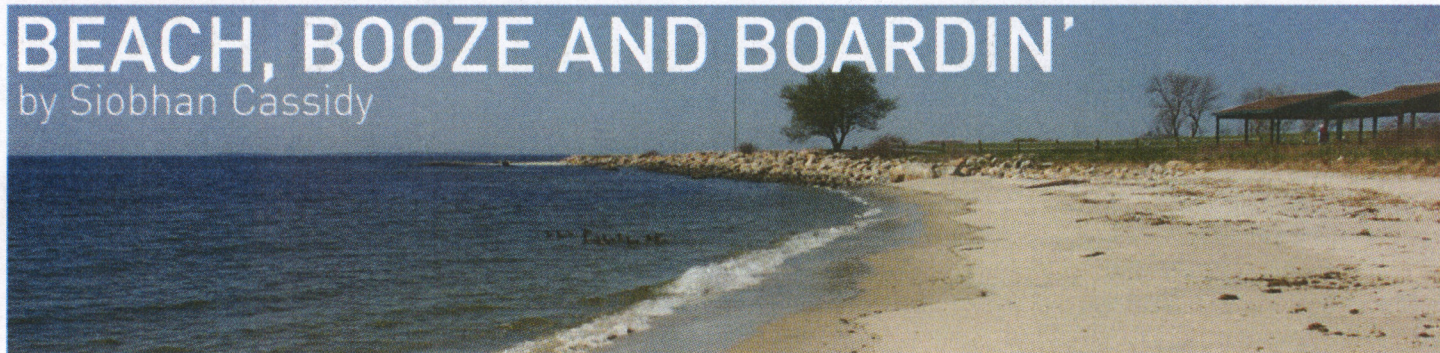
Women are **77% more likely** to be engaged in an unpaid internship than men. 

**86%** of recent graduates were willing to work for free. 

Source: BusinessInsider.com

# BEACH, BOOZE AND BOARDIN'

by Siobhan Cassidy



## Beaches

Looking for a place other than the Staller Steps to get a tan? Take a short bike ride to West Meadow Beach, East Setauket. This beach sits on Smithtown Bay and admission and parking are free for you local Stony Brook students if you've purchased a Brookhaven resident permit for \$25, which is valid for two years. West Meadow is a small beach with rocks and cliffs, but there are lifeguards on duty from dawn until dusk during the summer season. Head here for the sunset, or sunrise if you are wired from the night before, and get in free of charge.

Long Beach, Smithtown, is a 20-minute drive from campus and is a private beach for St. James residents. On this North Shore beach you can swim in the calm waters of the Long Island Sound. But being the brainy little Stony Brook student as you are, head here with a friend who lives in the vicinity, buy a yearly pass and park down the road and walk in. Or head here before dawn or after dusk if you want to get romantic with your summer fling.

## Booze

Nothing says summer quite like having a cold beer after a day in the sun or slaving away at your summer internship. And for the Stony Brook hipsters that say they only drink locally-brewed beers, here's a list of tasty beers that qualify for your hipster-approved checklist.

Port Jeff Brewing Company is based in downtown Port Jefferson. Try the seasonal White's Beach Wit, which is light enough so you won't feel too bloated in your summer gear and has a hint of orange. Beers brewed from Port Jeff Brewing can be found at Billie's on Main Street, Port Jefferson. You can hop on the LIRR from Stony Brook, it is only one stop, or pay a not-so-reasonable Lindy's taxi fare for the local booze.

Great South Bay Brewery, Bay Shore, is a favorite of mine. This could potentially be because my local bar has a \$4 GSB on Mondays. But besides that, it is quite tasty and refreshing. Personally, I like the Blonde Ambition, which is a sweet Belgian Ale, and it goes down smoothly. Tap into your inner blonde with this beer at your next BBQ after visiting Bullseye Wholesale Beverage, Smithtown or head

to El Dorado, Port Jefferson Station.

And for you super-hipsters, try brewing your own booze at home. Brewer's Den, Smithtown, supplies all the ingredients to do this in your tub for summer moonshine on its website, [brewersden.com](http://brewersden.com). Try making the "Gone Fishing" beer, and Instagram your journey so your fellow hipster friends will know how original you really are.

## Surf Spots

Cowabunga, baby! Long Island is cooler than you may have thought. Hurricane season is prime time for surfers from the island to come out and catch a few waves. Professional surfers from around the globe caught waves from Hurricane Katia during the Quiksilver Pro New York competition last year, which was held in Long Beach. On the east coast of the States, waves are created by wind from the Atlantic. And on this island, when the southwest wind is blowing, the rides last forever.

If you want to surf properly this summer, take a trip out to Montauk. It's about an hour and a half away from Stony Brook, and the LIRR does have a train that runs there. In Montauk, you will feel you are away on a beachy holiday, with local surfers and summer season-lovers filling the micro town. Head to Montauk Point for the quality surfing spots. Park at the Montauk Lighthouse and check out Turtles, a surf spot on a rocky beach with 10-foot high cliffs, where you can see the waves break from Route 27. But Turtles can become a bit bitchy. It's rocky, which means when the wave breaks, it's donezo.

This area can get crowded too. So, if you aren't feeling Turtles, follow the locals to Turtles Cove. This spot is still off of Route 27 and is great when a storm or hurricane is brewing. The hurricane swell can make you feel as if you are surfing in the tropics. This is a popular Long Island spot, and local surf magazines head here for photo shoots during hurricane season.

If you don't know how to surf, or left your board back at out-of-state, there are plenty of businesses in Montauk that teach, sell and rent all surfing products. Check out Air and Speed on Montauk Highway for lessons and all surf products to buy or rent. This business also offers Quiksilver surf camps during the summer.

# RSP: RESIDENTIAL SAFETY PIRATES

by Evan Goldaper



As a Stony Brook student, it's always important to stay well-informed about the University's policies. To try to study here without understanding how major institutions function would be like drifting at sea without a map. Personally, I've always tried to keep things ship-shape by learning as much as I could, so when a mate informed me that a new website had been linked as the Residential Safety Program's page on Stony Brook's official Campus Residences website, I had to scope it out for myself.

Unlike the old RSP website, this one was on the cutting edge of technology. Rather than deliver a message through boring old words and images, RSP now conveys its mission statement and rules through a whimsical Flash video. Moreover, without any other information, save this animated explanation, it was obvious that all of RSP's secrets were buried inside these few short seconds of audio and visuals.

So what does the video show? Well, if you're not near a computer and can't see it for yourself, allow me to briefly explain the course of events. First, a loud and gravelly voice explains that viewers should do what they want, because a pirate is free. Then, with a loud cry of "Yarr harr!" and "Fiddle-dee-dee," the speaker proceeds to repeat himself, on loop, as a band of pirates dance along and blinking letters explain "LOL LIMEWIRE." There's nothing else accessible. It's a bold move for RSP, an organization known across campus for following rules and generally avoiding acts of larceny on the high seas. In fact, no other safety program

at any university in America has policies of free piracy or websites that express themselves solely through the medium of Macromedia Flash, placing Stony Brook again at the technological pinnacle of all colleges in America. Pirate safety programs have been in place in several universities in the Balkans, however, so we still have some catching up to do there.

**I had honestly never realized I was a pirate, but it's good to be enlightened.**

Of course, it's easy to wonder if doing what we want is the best policy, whether or not we are pirates. If you've ever seen 1996's acclaimed high seas documentary *Muppet Treasure Island*, you'll know that the command of a piratical Tim Curry almost causes the death of several classic children's television characters. Plus, the command of pirates leads Johnny Depp to keep making movies, something that also seems to be a dangerous and slippery slope. However, I suspect RSP knows what they're doing a little more than Tim Curry. After all, RSP knows a great deal about everything. I had honestly never realized I was a pirate, but it's good to be enlightened. Fiddle-dee-dee, indeed. I'm ready to do what I want, RSP. Your message has been received.



## THE DARK KNIGHT RISES

by Tom Johnson

It's been four years since Christopher Nolan's *The Dark Knight* hit the screens at your local cinema and changed the way that the general, non-comic-book-loving population looked at films based on costumed vigilantes.

Since the conclusion of the previous film, eight years have passed and Bruce Wayne (Christian Bale) has long since hung up his cape and cowl. He has been living in seclusion in Wayne Manor, still distraught after the events with Harvey Dent and the loss of love interest Rachel Dawes at the hand of the notorious Joker.

These days, Gotham is in peace, a rare thing for the city. But all of this changes when the new leader of the League of Shadows, Bane (Tom Hardy) arrives with plans of throwing the city into chaos, just as Ra's al Ghul did before him. This causes Wayne to go to measures never before seen, including teaming up with infamous cat burglar Selina Kyle (Anne Hathaway).

It's a grim tale from the very start, and that continues throughout the majority of the film. There's an overarching theme of breaking down the hope people hold dear, and you can see it as you're exposed to hopeless situation after hopeless situation, unsure as to how the protagonists can get out alive, let alone emerge victorious.

Bale once again delivers a dedicated and worthwhile performance as the titular Dark Knight. However, much as it was in the previous film, it is the villain that steals the show once again. Hardy gives a menacing performance, delivered with a chilling accent filtered through his respirator. In doing so, there is a direct contradiction between the character's physical and intellectual aspects, which makes him all the

more interesting, not to mention frightening.

Let's not beat around the bush; Bane is fucking terrifying. He's an extremely powerful, extremely effective combatant, and is unbelievably charismatic for someone whose face is mostly obscured by a mask. On top of that, he's just as intimidating on an intellectual level as he is on a physical one. A brilliant tactician who, unlike the Joker, wouldn't hesitate to wreck the Batman, and would actually relish in the idea.

Bane manages to both physically and emotionally break the Batman, again and again. Leaving him, the city and the people of Gotham in increasingly dire straits.

One of the few things that I can levy a complaint against was the lack of involvement of Selina Kyle (aka Catwoman). Given all of the hype around the character in the promotional build-up to the film, it is a shame, considering Hathaway gave a pretty good performance once she stopped being Anne Hathaway and started playing Selina Kyle.

Joseph Gordon-Levitt's performance was exceptional as well, portraying Detective John Blake, a young cop with an unbreakable moral fiber, reminiscent of a young Jim Gordon.

Clocking in at nearly three hours, there's a lot of stuff to take in, but it's worth it. Hell, the climactic final showdown between Bane and the Batman alone is nearly worth the price of admission.

*The Dark Knight Rises* ultimately gives us a fitting end to a trilogy seven years in the making. Sure, there are bound to be a contingent of whiny ass-clowns who think the film should have ended differently, but hey, fuck those guys.



## NO GOD, NO MASTER

by Tom Johnson

Almost one thousand moviegoers filled the Staller Center for the Arts main stage theatre for the sold out world premiere of *No God, No Master* to kick off the 17th Annual Stony Brook Film Festival on July 18.

*No God, No Master* tells the story of Agent William Flynn (David Strathairn), FBI bomb expert and all around "good guy" who is sent to conduct an investigation after a series of bombs are mailed to numerous U.S. officials and businessmen in 1919 New York. As his investigation progresses, Flynn is thrown into a world of government conspiracies and an anarchist plot to destroy democracy. He must determine how to proceed with his investigation when faced with corruption and moral dilemmas.

Strathairn gives what very well may be his best performance since his 2005 portrayal of journalistic legend Edward R. Murrow in *Good Night, and Good Luck*. His portrayal of Agent Flynn is very earnest, and he makes you really believe that he's an honest FBI agent just trying his damndest to do some good in the world. Pair Strathairn's performance with the sometimes seething portrayal of the dubious Attorney General A. Mitchell Palmer by veteran actor Ray Wise, and you've got something really special.

It's clear that the film is meant to draw parallels with issues prevalent in today's society, albeit nearly 100 years after the happenings of the film. Current events such as the war on terrorism, the patriot act, class warfare, as well as increasing and sometimes violent friction against immigrants by those that want them gone are all brought to mind by the film. Such implications were confirmed by the film's director, Terry Green, after the screening, who believes that the film's message may "hit close to home" for some.

Aside from a sepia-toned filter used throughout the entirety of the film (which I personally found a bit distracting at first), the film is shot and edited very well. There aren't any fast jump cuts that you tend to see in a lot of indepen-

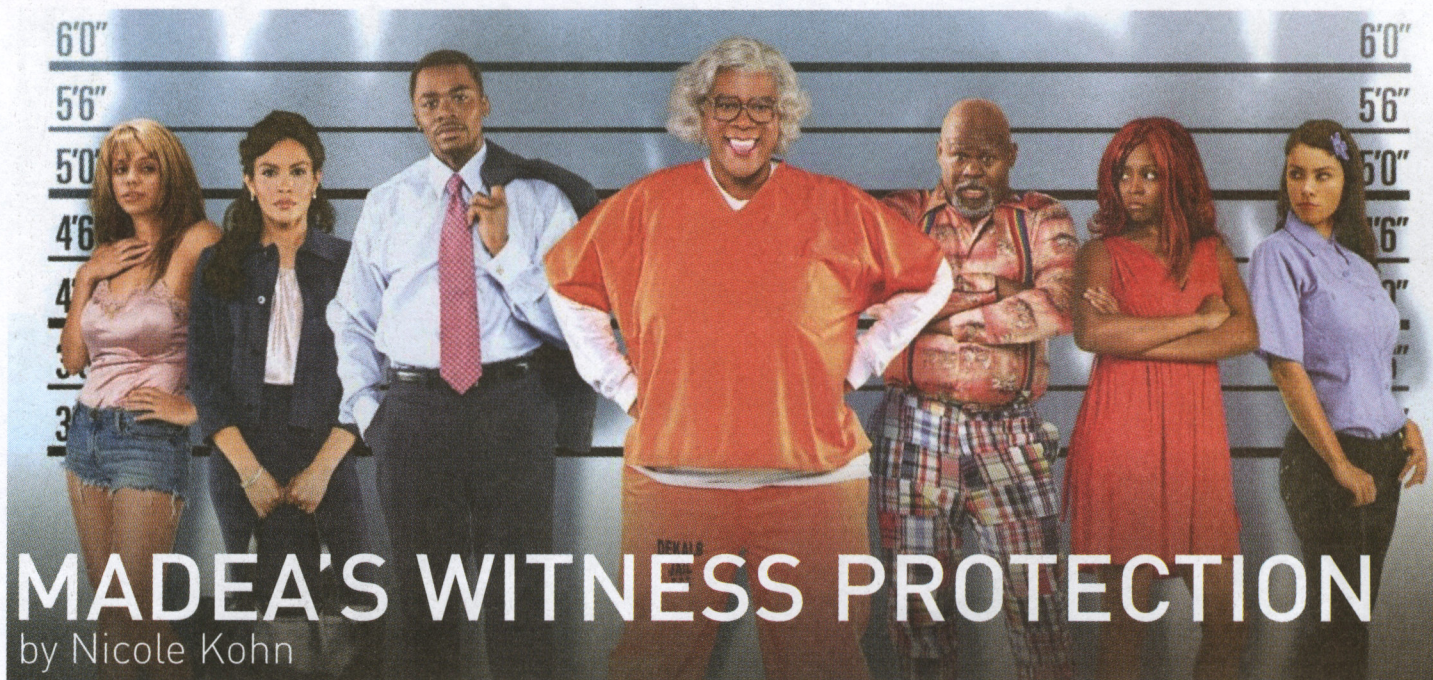
dent films these days. A shot never lingers too long or too short, and everything flows extremely well to form a beautiful, cohesive package.

The attention to detail shown in the making of this film is also top notch. As a period piece, the production needed to employ the use of over 600 period-appropriate costumes, all of which fit perfectly into the world that the filmmakers have crafted. They used period-appropriate vernacular and slang, as well as having immigrants not speak flawless English, as ethnic folk tend to do in films nowadays. There is also a fair bit of dialogue that takes place between immigrants that is entirely in Italian with subtitles, really adding to the true-to-life atmosphere of the film.

The realistic feel and tone is carried throughout the film, including the few scenes of action present. Gunfights aren't long or drawn out with those involved not having an infinite supply of ammunition. As such, these altercations have a tendency to end in a brutal, bare-knuckle brawl after everyone's ammunition has been spent, and can be pretty violent at times. That brutality can be seen elsewhere, such as an interrogation scene later in the film that actually had several audience members around me visibly disturbed.

Even Flynn's relationship with his immigrant neighbor Concetta (Andrea Grano) and her teenage son Tony is very realistic and believable, with the latter fostering a very real resentment for the man sitting at the head of the table, a spot once reserved for the boy's now deceased father.

It's easy to see that some people may be rubbed the wrong way by the message the film is trying to send, or be turned off by its dour tone or measured pace as opposed to the more frantically-paced blockbusters of today. However, the fact remains that *No God, No Master* is a wonderfully watchable film. My only hope is that it gets picked up by a good distributor in the near future so it can get the widespread attention that a film of this caliber deserves.



# MADEA'S WITNESS PROTECTION

by Nicole Kohn

Tyler Perry has changed things up a bit. And I'm not talking about his usual gender switch-ups. His latest comedy *Madea's Witness Protection* is directed towards more of a Caucasian audience. And the results are not too shabby.

It's a Wall Street colliding with the Deep South kind of film, as George Needleman (Eugene Levy), who is an unusually wealthy accountant at a New York City investment bank, suddenly finds himself in deep water when he becomes the guy who must take the fall for an in-house mob Ponzi scheme when the stocks take a turn for the worst. Stuck with taking the blame for his colleagues, Needleman hears more bad news from Atlanta prosecutor Brian (Tyler Perry) that he needs to either fess up to the acts he is being accused of or be a sellout and tell the feds about the mob money laundering that was occurring right under his nose, and enter the witness protection program along with his family, for the duration of the trials.

*Madea's Witness Protection*, is the most straightforward comedy feature [Perry] has produced to date.

Without much of a choice, Needleman packs up his wife and kids, who are used to a more lavish lifestyle, and agrees to witness protection arrangements made by Brian. The family is left to stay in the hands of Brian's Aunt Madea

(Perry) and Uncle Joe (yup, Perry again).

And so it begins. Perry is outrageously witty and wise, and it is easy to find yourself giggling along with his characters and making you wish you were a friend or family member of Mrs. Madea.

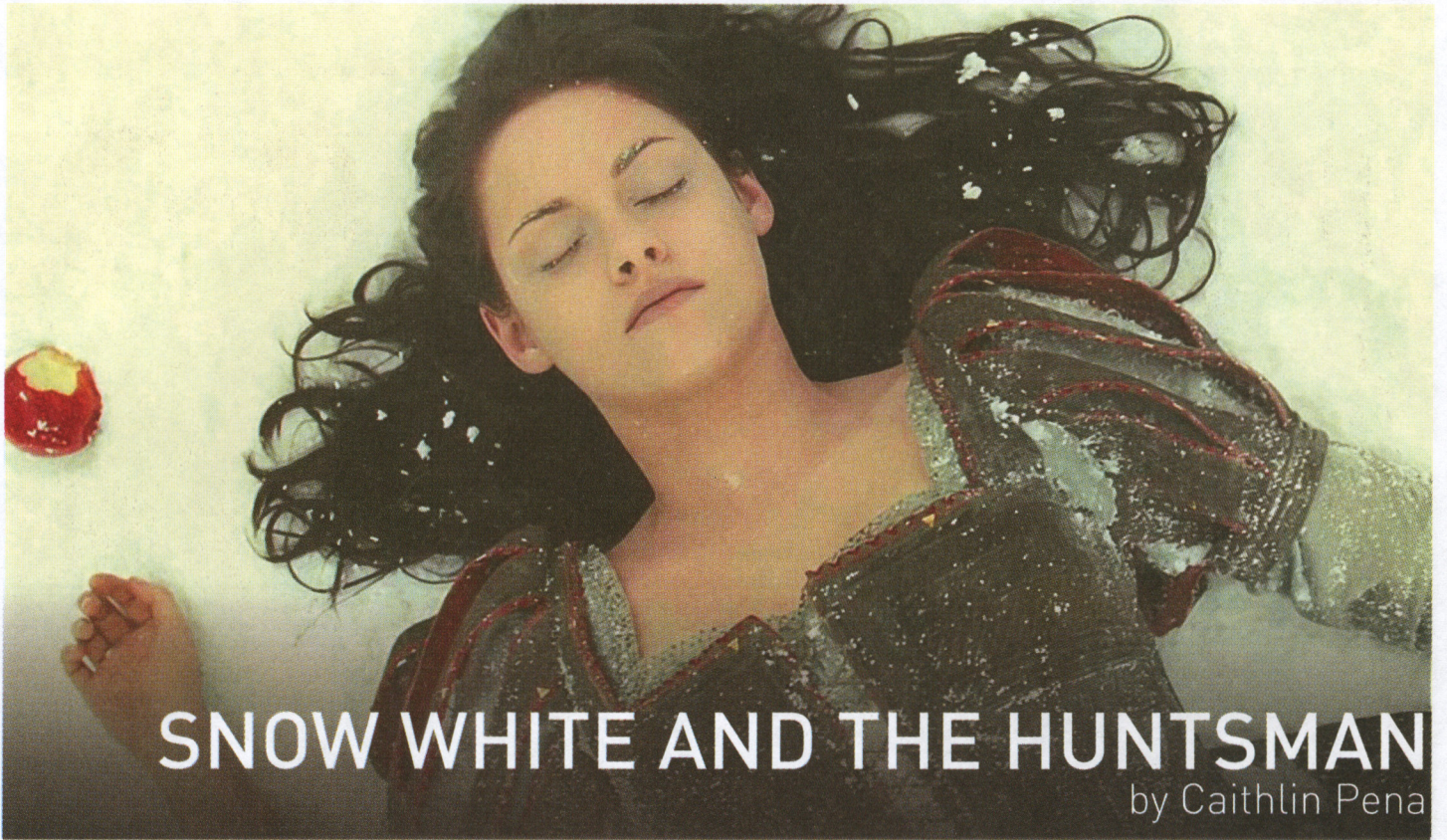
Perry took a different approach with this film. Instead of changing from a dramatic scene to a comical one, which we see him do so well in *Madea Goes to Jail*, Perry teamed up with Levy to make a film that didn't have a serious line in the making. At all.

Whether it be Madea's venturing out of the Deep South to the Big Apple, making her way through airport security or the friction between Madea and the spoiled-rotten kids, starting when son Howie is woken up by Madea, telling her she looks like "a giant bag of skittles," and Madea coming back at him saying, "You better get the hell up, or when I come back up in here you're gonna taste the rainbow." The laughs just keep on coming.

Perry, as always, delivers his best performance, whether he is dressed as a woman in drag, an old grouchy man or even just an average prosecutor, he makes the film unlike any other.

One of the most striking things about *Madea's Witness Protection* is that it stars actors like Eugene Levy, who you wouldn't normally see in a Tyler Perry film. At first, Levy seemed a bit awkward, but as the film progressed, you could see Perry's imagination come to life. And viewers witness how brilliant he really is bringing Levy into the mix.

The cast was exceptional, and complimented Perry's work flawlessly. *Madea's Witness Protection*, is the most straightforward comedy feature he has produced to date, yet still remains driven by the same heartfelt and free-spirited ideas that make his best work so engaging.



## SNOW WHITE AND THE HUNTSMAN

by Caithlin Pena

The year 2012 seems to be the year for the famous Grimm fairy tale heroine, Snow White. Not only is she a main character in ABC's *Once Upon A Time* (Ginnifer Goodwin), a fantasy/comedy directed by Tarsen Singh *Mirror, Mirror* was released only a few months ago. Director Rupert Sanders has hopped aboard the boat in honoring the fairy tale character with *Snow White and the Huntsman*, released last June.

Starring *Twilight* actress Kristen Stewart alongside Chris Hemsworth and Charlize Theron, *Snow White and the Huntsman* has a much darker setting, interesting twists of beloved characters and takes a dramatic turn from the original Disney storyline.

Snow White (Stewart) is still a beloved princess with skin white as snow, lips red as blood and hair dark as night. However, after the death of her father, the orphaned princess is locked in a tower of the castle by her stepmother, the evil Queen Ravenna (Theron). Fearing aging and dying, the Queen feeds off young women's beauty to regain her youthful appearance. When Snow White escapes the tower, the Queen hires a huntsman (Hemsworth) to go after her in exchange for a favor. But, like in the original tale, the Huntsman cannot find it in his heart to kill Snow White and instead helps her escape the Queen then becoming her friend and mentor.

Compared to the original storyline, the seven dwarfs are not the happy miners who whistle while they work, but a little band of thieves with swords and pick-axes.

But their presence is still essential to the survival of Snow White. The audience learns the true reason for the Queen's obsession with beauty, leaving viewers with maybe a little more sympathy for the villain. Also, what's a dramatic storyline without a little romance? A love triangle forms between Snow White, the Huntsman and, surprise, a prince.

Known for her role in *Twilight* as a plain, clumsy teenage girl, Stewart transforms into an adventurous princess with some stunts and sword-play. In nearly every scene she is running, jumping, rolling on the ground or a combination of all three. Let's just say she acted better as a rebellious princess than a vampire-obsessed teenager.

Meanwhile, Hemsworth ax-throwing and jumping might just remind the audience of his role as the Norse God Thor in *The Avengers*. Not to mention, a cute accent is always a plus for female viewers.

Theron sent shivers up the spines of those who have seen the trailer. Stepping into the shoes of a woman obsessed with beauty and murder, Theron might just leave the audience with some nightmares for a few nights.

*Snow White and the Huntsman* is a treat for those who enjoy seeing different versions of their favorite fairy tale. But this film is definitely not a children's movie. Adult scenes and the amount of blood and violence is opposite of Disney's musical, animated version. Still, it was an enjoyable film, as long as you forget the image of the first Disney Princess of the 1930's.

# THE DICTATOR

by Nicole Kohn



By now Sacha Baron Cohen's role as a "funny foreigner" should come as no surprise.

With his merciless caricature of an Arab tyrant, Cohen stars as Admiral General Aladeen, the not-so-compassionate dictator of the north African nation of Wadiya. Thanks entirely to his nation's oil riches, Aladeen lives in a pimped-out mansion, drives a convoy of gold-plated Humvees and with a motion of his hand gets to send anyone he desires off for execution. He isn't the sharpest tool in the shed either, as shown when he argues with his country's top nuclear scientist, Natal (Jason Mantzoukas), because he believes the top of his nation's missile should be pointy, not round.

For Cohen, this film just showed audiences that he can only deliver so much, and it looks like he ran out of humor.

When Aladeen takes a trip to the United Nations, he is betrayed by his top general (Ben Kingsley) and dumped into the hands of a so-called American torturer (John C.

Reilly). Aladeen escapes, minus his beard, and winds up making friends with an unshaven tree-loving activist, Zoe (Anna Faris), who runs an organic grocery store in Brooklyn. Aladeen soon finds himself plotting with Natal, who he had supposedly exiled, to regain his power. But when it comes time to fight for his command, he starts falling for Zoe instead.

Cohen's performance was reasonable, but it was a performance that was expected even before the previews started to roll. There were a few funny jokes, but most weren't shocking because Cohen's previous performances in *Borat* and *Bruno* have already shown audiences what to expect from him.

For Cohen, this film just showed audiences that he can only deliver so much, and it looks like he ran out of humor.

The real star of the film was Faris as Zoe. While she may not have looked very attractive with a boyish haircut and a wardrobe that could land her on an episode of *What Not to Wear*, her free-spirited personality worked wonders for her character. Zoe was far from anything Faris usually plays, and it was enjoyable to watch her out of her comfort zone and still pull off a great performance.

Mantzoukas's performance as Natal was not only noble but genuine and his jokes weren't forced. Seems to me that the only person who didn't deliver a great performance was the main character himself. Looks like we need to find ourselves a new dictator.





## PEOPLE LIKE US

by Arielle Dollinger

Most people my age probably spent Fourth of July night at BBQs or parties, drinking their inhibitions away. I, however, was not invited to any of those, so I went to the movies with my dad.

As it turns out, *People Like Us*, directed by Alex Kurtzman, is the feel-good movie to enjoy with loved ones.

Sam (Chris Pine) is a twenty-something salesman, whose over confidence and carelessness bury him in debt. He returns to his apartment to find out from his girlfriend that his father has died. But Sam doesn't seem to care.

When Sam meets with a lawyer to settle his father's estate, he finds that his father left him nothing but a shaving bag that held \$150,000 in cash and a note asking him to deliver it to someone named Josh, the nephew Sam never knew he had.

After his father's death, Sam discovers that he is not an only child, but has a sister, Frankie (Elizabeth Banks). The film is generally heartwarming; a brother and sister who never knew the other existed meet and grow closer and rethink the purpose of family.

The scenes are golden and glowing. It encapsulates the idea of family, as Sam learns more about Frankie and rebuilds his relationship with his mother.

But those are not the parts that struck me. The aspect of the film that struck me was its most simple, innate characteristic: it is not a typical love story.

There was no dramatic lead-up to a kiss at the end. In fact, we don't see Sam kiss anybody. The male and female leads do not fall in love with each other. In *People Like Us*, love just exists.

Even though her son Josh misbehaves in school, hits a

kid in the head with a textbook and gets expelled, Frankie forgives him almost immediately, because she loves him.

Sam loves Josh because he is family, and loves Frankie for the same reason. "Let me be your brother," he tells her, wanting her to accept this new-found family tie.

Its most simple, innate characteristic: it is not a typical love story.

Hannah, Sam's girlfriend, loves Sam. The couple does fight and Hannah leaves, but their relationship is not over. Sam calls her when he needs her and Hannah shows up because of their love for each other.

The audience is not waiting for Sam to get down on one knee, or to grab Hannah and hug her and tell her that he will never let her go again. It's almost a given that she will be there for him in the end. It is real, serious, committed love. It's not some fleeting, lustful, false partnership that will inevitably end before the credits finish rolling.

*People Like Us* explores a sort of love that people don't usually talk about — familial love. The bond that exists between parents and siblings, aunts and uncles. The bond between the people to whom we are tied from birth, whether we like it or not.

And for that, I think *People Like Us* is brilliant.

**BRAVE**  
by Liz Kaempf



Guns and swords are a thing of the past. Well, almost, as this summer's movies seem to have become the stages to show off the lesser-employed sport of archery. Hawkeye of *Marvel's The Avengers*, Katniss Everdeen of *The Hunger Games* and Merida, the animated star of Disney-Pixar's *Brave*, aim to give the old bow and arrow quite the spotlight this season.

In the fresh change of pace of Scottish accents, *Brave* depicts the story of an untamed young princess being inefficiently trained by her mother so she can become queen one day. Instead of learning to articulate and project her speech to a crowded hall of people, she rides her horse through the woods for hours. And instead of mastering perfect posture and table etiquette she climbs mountains next to waterfalls and refuses to comb her unruly red hair. With her bow and arrow, a birthday present from her father, by her side at all times, Merida, voiced by Kelly Macdonald, is the rebellious oldest child while her mischievous triplet brothers pull juvenile pranks to torment the castle staff and steal desserts.

None of the training is a big deal to Merida until it is revealed to her that the other clans of her country will be travelling to the castle with the intent of the oldest son of each clan leader seeking to win Merida's hand in marriage. The little say she has in her own future sparks a fight between her and Elinore (Emma Thompson), the queen, and leads to the inevitable mother-daughter showdown during which neither listens to what the other has to say while the legendary, peg-legged King Fergus (Billy Connolly) tries to pacify both sides as the father and the husband.

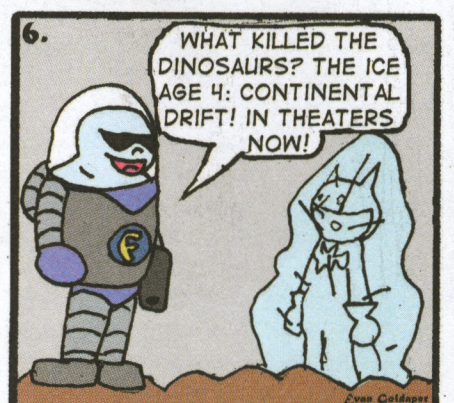
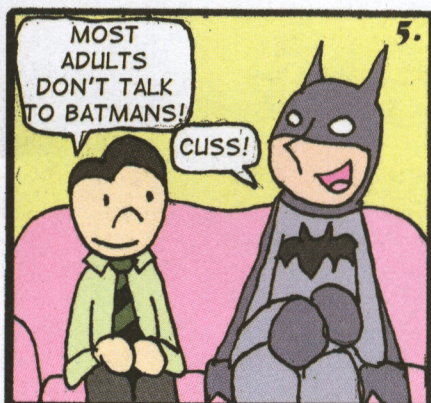
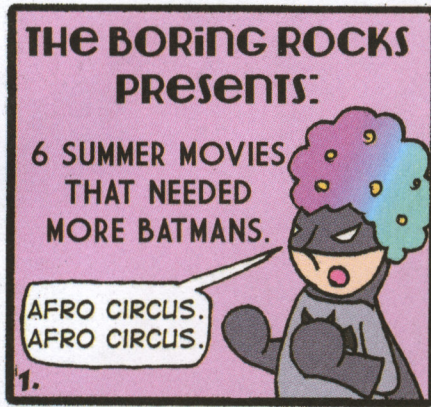
Thinking herself too young to marry, Merida challenges

the sons in competition for her own hand, easily outmatching them with her archery skills when she readies her own bow. But after a harsh reprimand by the queen that severs the bond between mother and child, Merida takes off in the middle of the night on horseback, defeated and miserable. It isn't until some forest magic leads her to a witch that she is able to devise a plan to change her fate. She makes a deal with the woodcarving witch (Julie Walters) for a spell to change her mother in a way that will hopefully make her more sympathetic to Merida's unwanted current situation.

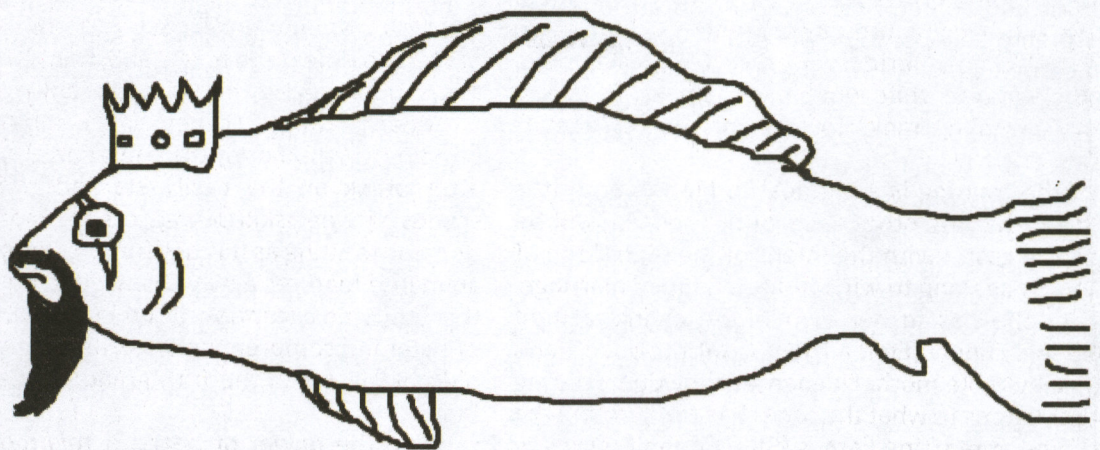
But as any Greek, Norse or Scottish lore will demonstrate, fate is not easily changed and is cruel when defied. The spell backfires, leaving the queen in danger and Merida on a quest to reverse the enchantment before it is impossible for her life to return to normalcy. It will take strength, cunning and, most importantly, her undeniable bravery to defeat the magic and monsters, the mistakes she made and to repair the rip in her family tapestry.

Heartwarming scenes of a mother and daughter bonding, the humor of the triplet brothers executing prank after prank on the easily startled staff and epic battle scenes between skillful warriors and monstrous bears make *Brave* as thrilling as it is uplifting. The moral of Disney-Pixar animated features always manage to hit close to home and this film is no exception. It reminds viewers the importance of listening comprehension skills, something most people did not master in the fifth grade, as well as the power of family.

And the power of bears. If this movie does anything above all, it reminds families how much mothers are like bears: always providing food and fiercely protective.



## The Adventures of Gilgamesh: The Immortal Fish by Dan Cashmar



"هیچ شرم در غذا خوردن مدفوع در یک وجود دارد"



I've heard Hip-Hop is dead. The claim has been spewed liberally by bitter gangster rap fundamentalists as early as Biggie's death and most starkly when Kanye West made it acceptable for MCs to don sweater vests nearly a decade ago. Now that Rick Ross's career has only skyrocketed after being ousted as a phony, it may have died for a certain crowd.

For a tragic moment, it seemed like Long Island-born alt-rap pioneer Aesop Rock was a casualty. Five years without a release, a divorce, no sign of a tour and his notorious underground label Definitive Jux abruptly announcing its ceasing of operations in 2010 were not comforting signs. But just as his Def-Jux cohort El-P did this year, Ace has made a comeback with *Skelethon*, an expansive and sonically adventurous LP that nonetheless sees his returning to his cryptic-message spitting ways.

Unlike his past releases, *Skelethon* holds back on nothing except for contributions. He's made his way to a new label, produced all his own beats for the first time and, other than a negligible left-field guest spot by ex-Moldy Peaches weirdo Kimya Dawson, Aesop is the sole voice on the 15-track album. Though his production has been modestly blossoming over the years, *Skelethon* finds his pounding instrumental and sample-lacking beats front and center. Ace once said in an interview that his dream collaboration would be Tom Waits, and you can certainly hear his inspiration in the production. The Kimya Dawson-assisted track "Crows 1" sounds like what Mr. Waits would have come up with if he had grown up listening to A Tribe Called Quest.

But while his whimsical lyrics do take a slight step back on this release, there's no shortage of the witty punches his fans have grown to love: "I wish it was something I could diagram on a napkin / so you won't feel so detached if it should happen." Though Aesop Rock is certainly still a rapper like no other, it's interesting how accessible he now seems. It may be his new maximal production ethos, but it's probably more due to the fact that the rest of Hip-Hop has finally caught up with him.

-SAMUEL LIEBRAND



Earlier this month, Frank Ocean wrote an open letter to his fans through his Tumblr page. It recounted the tale of Ocean's first love, one that changed the way he looked at himself.

Ocean had so profoundly loved a man who didn't love him back. He ran away from his home in New Orleans after Hurricane Katrina hit. It's safe to say that Frank Ocean is no stranger to pain. And that emotion is clear in every song on his new album *Channel Orange*. It's refreshing, that in a time when men in R&B are so apt on appearing rugged and manly, that one can so accurately express himself.

"Thinkin Bout You," the debut song, bears a resemblance to the letter Ocean wrote his fans. Both are about haunting, unrequited love. The chorus is catchy enough, but the lyrics really make this song one of his more memorable ones.

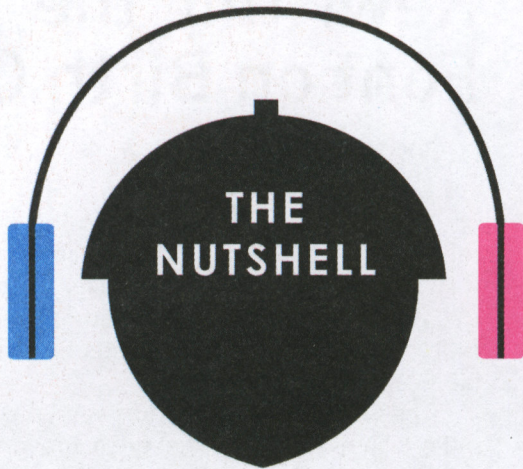
But none of his songs truly show who Frank Ocean is like "Bad Religion." The song deals with his homosexuality, and the opposition he faces because of it. "I can never make them love me," he sings, as he explains that people cursed him for being himself.

"Sweet Life," with its catchy chorus, asks why the rich need to live their lavish lifestyle and can't just enjoy the simpler things in life. "Super Rich Kids," about bratty children, basically does the same. Both songs plead for people to express their true emotions instead of putting up a front, something Ocean himself is no stranger to.

Other songs that are equally noteworthy are "Pink Matter," which features Outkast member Andre 3000, and "Pyramids," a ten-minute long song that paints a picture of Cleopatra on her throne.

It's no wonder that critics are hailing *Channel Orange* as one of the best, if not the best albums of the summer. All 17 tracks are the perfect blend of emotion and catchiness. It was Frank Ocean himself who said that, "when you're happy you enjoy the music; but when you're sad, you understand the lyrics." Ocean's new album is the rare example of one that can deliver on both those levels.

- TEENA NAWABI



### Purity Ring - *Shrines*

Purity Ring, yet another boy/girl electronica duo to emerge in recent memory, finally comes out with a full-length debut after more than a year of liberally distributing MP3s across the Internet. The Canadian pair lifts the best aspects of their contemporaries — Crystal Castle's raucous synths, Sleigh Bell's tuneful melodies, and the Knife's dark and poppy drum patterns — to form a simultaneously retro and futuristic sound on one of the most addicting releases so far this year.

### The Gaslight Anthem - *Handwritten*

Springsteen fanatics turned punks The Gaslight Anthem are back with their fourth LP, *Handwritten*. Fans of the band will recognize their signature bluesy overtones, but the raw edge that came with sticking to smaller labels is gone. Now, shedding the power chords and double time that lent them their old edge, they're adopting a bigger, slower sound. Echoes of Bon Jovi pop up here and there in anthemic arena-rockers, while Van Morrison rears his head in a "shala" chorus on "Here Comes My Man." Surprisingly, *Handwritten* reaches its apex with the acoustic closer, "National Anthem," a lonesome Tom Petty-esque crooner about saying goodbye to the person you love. Unfortunately, the recording style is occasionally a little over the top. Is it overproduced? Yes. Do we fucking love it? You bet.

### The Dirty Projectors - *Swing Lo Magellin*

The Dirty Projectors' seventh studio album teeters on the edge of balance, keeping the listener just out of their comfort zone with discordant sounds that they cannot place — one being a continuous loop of fingers tapping on a guitar while the rise and fall of Dave Longstreth, Amber Coffman and Haley Dekle's voices hold their attention in a vice. But the overwhelming flow present in each and every song, and throughout the entire album itself, takes the Projector's sound to a new level. It cannot be easily mistaken for just another weird prog-rock experiment, unlike their previous album, *Mount Wittenberg Orca*, a collaboration with Bjork based on 2009's *Bitte Orca*. It is the perfect solution to this summer's heat, as each song you listen to raises your cool factor by two degrees.

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# Sometimes Dogs Bite People

by Bushra Mollick

Bright-eyed and puzzled, an image of Lennox, the Belfast dog whose legal battle to stay alive received international coverage, plastered television broadcasts and newspapers as he was put to sleep last Wednesday, July 13 for allegedly falling under the "Pitbull Terrier" type, under UK's Dangerous Dogs Act of 1997.

Lennox was seized by Belfast dog wardens in April, 2010 and kept in a dog kennel for about two years, during which time his owner, Caroline Barnes frequented courtrooms in an effort to regain custody of her dog. Barnes claimed that Lennox was not a Pitbull Terrier mix, but a Bulldog mix which, is permitted under Northern Ireland jurisdiction.

The act was first introduced in 1991 amid a surge of dog attack stories in the news. In 1989, 11-year-old Kelly Lynch of Scotland had been mauled and killed by two Rottweilers when she and a friend had lost control of them during their walk. Two years later, six-year-old Rukhsana Khan suffered critical injuries after being attacked by a Pitbull terrier. She survived the attack. After these, and other noted assaults, the Parliament of the UK passed a necessary legislation to help combat future confrontations.

The laws targeted four main types, and Lennox fell under the Pitbull Terrier category. What makes the amendment questionable is that it do not ban dogs solely based on breed. The dogs are placed in "types" and if they are deemed as aggressive or predatory, then they can be euthanized and their owners can face possible jail time. The act also mandates that any such canines on public property must wear a muzzle at all times. This was the case for another high-profile "dangerous" dog, Dempsey. In 1992, owner Dianne Fanneran was walking her Pitbull when she saw that he was ill. She took off the restraint and let Dempsey vomit, just before authorities arrived to take the dog. But Dempsey's story has a happier ending as she is later reunited with her owner.

DogsBite.org, an organization dedicated to documenting all dog attacks reports that over 50 percent of all attacks in the United States involve a Pitbull type. The National Health Service of the UK reports that dog attack casualties have gone up 94 percent in the past 10 years.

The case of Lennox remains controversial, even with his death as the public questions the ethics behind the Belfast City Council. If Lennox had in fact been a pit bull terrier type, did the owner Barnes not have the right to be present during the euthanization? The council instead opted to have Lennox's ashes sent to his owner.

# Rewriting the Tiny Font on Birth Control

by Brianna Peterson

Once again there has been more quarreling between religious affiliations, conservative politicians and respected medical authorities over birth control. However, this time the fight is over the rather the tiny 10-point font that is typed on the instructions for various birth control medications.

The insert inside nearly every box of morning-after pills, which are used widely to prevent pregnancy after sex, say they may work by blocking fertilized eggs from implanting in a woman's uterus.

Doesn't sound like there should be a problem, right?

Well, various religious outlets and conservative politicians say otherwise. Based on the belief that a egg is alive at the point of fertilization, it's being argued that disrupting a fertilized egg's ability to attach to the uterus is considered abortion.

What is mind-boggling is the fact that these pills do not prevent fertilized eggs from attaching, but block their creation completely. The reason that conservatives are crying "murder" in regards to the pill could stem from the FDA's decision regarding the package inserts mentioning outdated information that the FDA had during the drug-approval process regarding the idea that the medication prevents eggs from implanting. Scientists say the pills work up to five days after sex, primarily stalling an egg's release until it can no longer be fertilized.

This raises the age-old question, when does life begin?

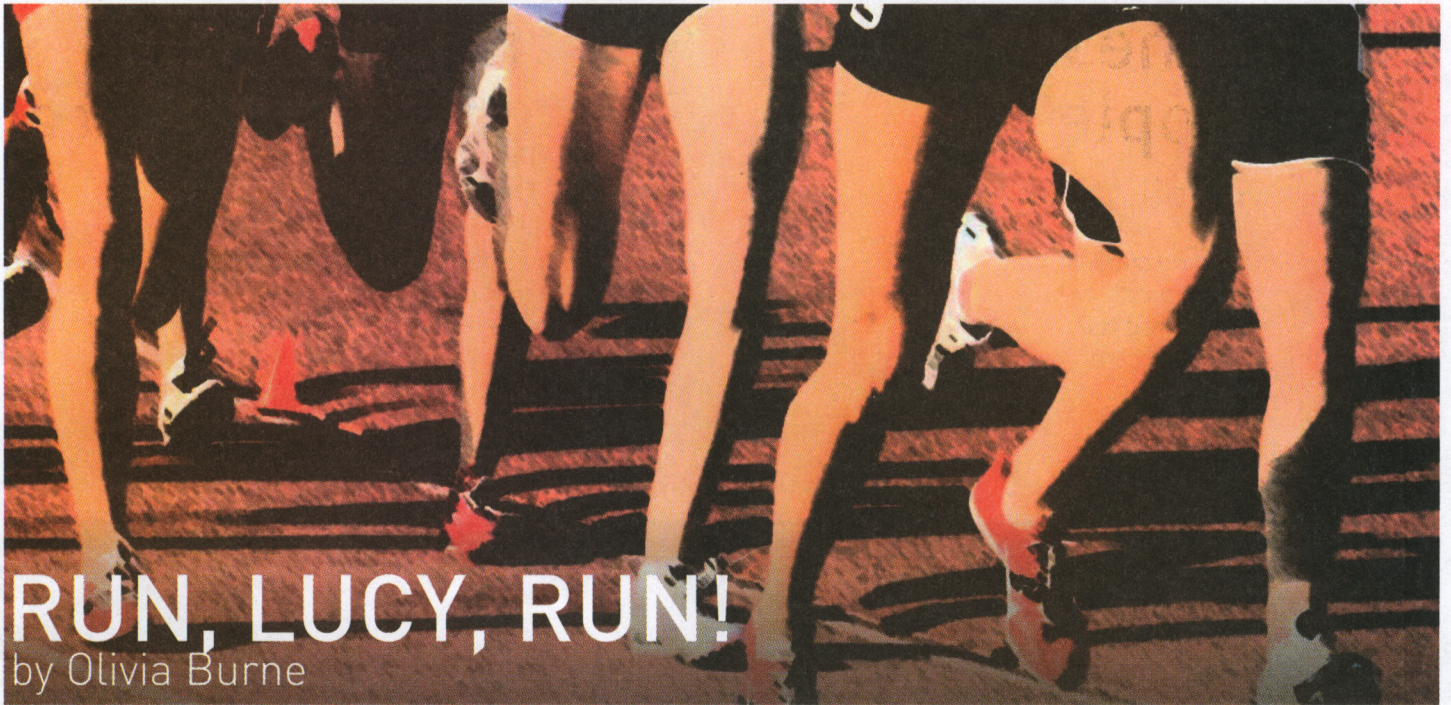
Proposals have been put forward in several states to define a fertilized egg as the beginning of life, prompting the FDA to rewrite the inserts.

A fertilized egg is the start of the pregnancy cycle, but emergency birth control, as seen by skeptics, makes it seem like all forms of contraceptives are abortion even though there are other reasons to take them, such as regulating hormones and menstrual cycles.

I respect the religious organizations and their rights to choose what they believe in, but please, don't shun other people who decide to believe and do something different. Birth control is simply a means to prevent pregnancy, which in turn, could prevent the abortions that would likely occur due to accidental pregnancy.

Not only that, but pregnancy is where a woman is implanted with a fertilized egg. No fertilized egg, no pregnancy. Birth control is preventing the fertilized egg from existing, therefore, there is nothing to be implanted.

Abortion is not a result of taking contraceptives, if anything contraceptives are a preventative.



# RUN, LUCY, RUN!

by Olivia Burne

Stony Brook Athletics has seen some impressive sporting accomplishments in the past few months, but none come close to Lucy Van Dalen's olympic qualification.

The Stony Brook alumna graduated in May, alongside her twin sister and fellow athlete Holly, and has since been travelling around the United States to race. From the regional qualifiers in Jacksonville, Florida to the NCAA Championships in Des Moines, Iowa, Van Dalen was proving strength in every race. It wasn't until a track meet in New Jersey that she started shaving seconds off her 1500-meter time, dropping down to 4:08. Van Dalen finally got the race she was hoping for in San Diego with a paced race organized for prospective Olympians. Coming in third, Van Dalen reached a remarkable time of 4:05:76 — well under the qualifying standard of 4:07.

When asked about her reaction to gaining a spot on the New Zealand olympic team, Van Dalen said that she was "absolutely elated after running the olympic qualifying time."

And how could she not be? Van Dalen is now joining a long and proud tradition of Kiwi olympic middle-distance runners. From the power and strength of Peter Snell (gold in the 1500m and 800m at the 1964 Olympics) to the graceful speed of John Walker (gold in the 1500m at the 1976 Olympics) and most recently, the Beijing silver medalist, Nick Willis.

The 23-year-old said that qualifying for the Olympics has been her dream, but that it's not often the perfect qualifying race comes along.

"So many things must come together at the right time for a race to go perfectly, and that night they did," Van Dalen said through an email.

As an alumna, Van Dalen will no longer be representing Stony Brook in her running, a transition that is greeted with sadness, according to Van Dalen.

"Finishing up at Stony Brook and completing my NCAA career was a sad moment for me as I have enjoyed my five years immensely," Van Dalen said. "My time at Stony Brook has prepared me for this season in my life, so I will always be thankful for that."

"I know God has the plan sorted and things will sort out in its own timing," said Van Dalen, when asked about her post-games plans. "For now, I am just focusing on the Olympics."

"My time at Stony Brook has prepared me for this season in my life, so I will always be thankful for that."

Stony Brook Athletics recognized Van Dalen's contribution to the university's sporting name at the end of year athletics banquet — recently titled "The Wolfies." Jim Fiore, Stony Brook's athletics director, alongside Andy Ronan, the track and field coach, acknowledged Van Dalen's outstanding performance at the NCAA Indoor Championships where she won the mile. This was Stony Brook's first national champion.

It is with this knowledge that one must wonder whether Stony Brook will be host to such an outstanding athlete again. We can safely say, however, that there will be plenty of pride and a little bit of boasting as we watch Van Dalen compete for her home country at the 2012 Olympic Games.

