

THE STONY BROOK  
**PRESS**

# SIX MONTHS LATER



WEDNESDAY, MAR 21 2012

VOL. XXXIII, ISSUE 11

FTER THE  
TIMORE

# TABLE OF CONTENTS

## editorials

04 Occupy Wall St.

## news

08 China Blue



10 David Carr



05 P/NC Change

06 Blue Light

05 Financial Bylaws

07 Elect Her

## features

12 Moving Body



14 Occupy Wall St



11 SB Secrets

16 Renren

13 Joel Chasnoff

18 Boy Band Comeback

*The Stony Brook Press* is published fortnightly during the academic year and twice during summer session by *The Stony Brook Press*, a student run non-profit organization funded by the Student Activity Fee. The opinions expressed in letters, articles and viewpoints do not necessarily reflect those of *The Stony Brook Press* as a whole. Advertising policy does not necessarily reflect editorial policy. Staff meetings are held Wednesdays at 1:00 pm. First copy free. For additional copies contact the Business Manager.

The Stony Brook Press  
Suites 060 & 061  
Student Union  
SUNY at Stony Brook  
Stony Brook, NY 11794-3200  
Email: editors@sbpress.com

Corrections: In our Feb. 21 issue, the article, "Staller Opera: La Tragedie de Carmen," incorrectly cited David Lawton as a writer and composer. It also incorrectly cited the next Staller performance as *Fox Fables* when it is in fact Mozart's *Die Entführung aus dem Serail* on April 13 and 15.

# culture

20 Taco iPads

26 Mass Effect 3

22 Ghosts

28 Ass Show

24 Style File

29 Earfest

## Movies

23 21 Jump Street

## Music

33 The Mars Volta

34 Nutshell

## Comics

30 Boring Rocks

30 A-Wrex-Ted Development

31 Awkward Silence

31 Sportz

# opinion

37 Kony

38 Politics

39 More Politics

# sports

40 AE Finals

41 Track

41 MLS

# THE STONY BROOK PRESS

EXECUTIVE EDITOR  
MANAGING EDITOR  
ASSOCIATE EDITOR  
BUSINESS MANAGER  
ART DIRECTOR  
PRODUCTION MANAGER  
NEWS EDITOR  
FEATURES EDITOR  
CULTURE EDITOR  
SPORTS EDITOR  
OPINION EDITOR  
PHOTO EDITOR  
SENIOR COPY EDITOR  
COPY EDITOR  
COPY EDITOR  
MINISTER OF ARCHIVES  
OMBUDSMAN  
TRIES TO EAT ROCKS

NICK STATT  
CAROL MORAN  
EVAN GOLDAPER  
JASMINE HAEFNER  
JESSE CHANG   
MARK GREEK  
ARIELLE DOLLINGER  
ALYSSA MELILLO  
MIKE PEDERSEN  
VINCENT BARONE  
JEN NOVOTNY  
TOM JOHNSON  
LIZ KAEMPF  
CHRISTINE BOUCHER  
SARAH EVINS  
SAM LIEBRAND  
CAROLINA HIDALGO  
GILBERT GAMESH

## STAFF

NICK BATSON  
TERICHI BELLINGER  
OLIVIA BURNE  
SIOBHAN CASSIDY  
AMANDA DOUVILLE  
ANDREY DOTSENKO  
LAUREN DUBOIS  
DANIEL CASHMAR  
JOHN FISCHER  
MICHELLE FRANTINO  
ETHAN FREEDMAN  
ARIAM FREZGHI  
HALLIE GOLDEN  
JOSHUA HA  
NICOLE KOHN  
PRISCILA KORB  
ANDI LIAO  
JODIE MANN

BUSHRA MOLLICK  
MATTHEW MURRAY  
TEENA NAWABI  
BRIANA NEUBERGER  
HOWIE NEWSBERKMAN  
VANESSA OGLE  
CAITHLIN PEÑA  
BRIANNA PETERSON  
CHRIS PRIORE  
ANDY POLHAMUS  
REBECCA TAPIO  
MATT WILLEMANN

# MEASURING THE IMPACT

Protesters returned to lower Manhattan on Saturday, March 17, to mark the six-month anniversary of the first night Occupiers spent in Zuccotti Park. They taunted police, held signs with anti-corporate messages and created a scene similar to the one that existed there last fall.

The reunion was brief, lasting only a few hours before police cracked down. NYPD officers made a total of 74 arrests by Sunday morning, and the park once again was quiet—barricades removed and the chalk slogans washed away. While the movement may never again take hold of the nation as it did last year, the impact it has left is clear.

The Occupiers' concerns echo in more ways than one, as social and economic inequality and fiscal responsibility have become significant topics in the modern political debate, including the 2012 presidential race, in the business sector and in policy.

Republican front-runner Mitt Romney has been sharply criticized for his wealth—he's one of the richest politicians to run for the presidency, falling not only into the 1 percent, but above it into the .0025 percent, according to the *Wall Street Journal*. Romney's rise among the GOP presidential candidates was marred by intense scrutiny regarding his assets and his refusal to release tax returns. The values of his property, liquid assets and the amount of money he held in offshore accounts turned into headlines. The discussion became a central issue, and Romney had to play damage control to divert attention before it derailed his campaign.

Tax rates then became an issue once Romney finally released his tax returns. With that, to the dismay of many, came the revelation that Romney paid less than 14 percent in taxes due to his income stemming from investments rather than salary. To make matters worse, his cavalier

comments about the "couple of Cadillacs" his wife drives and his statement that he isn't "concerned about the very poor," have only sharpened the criticisms against him.

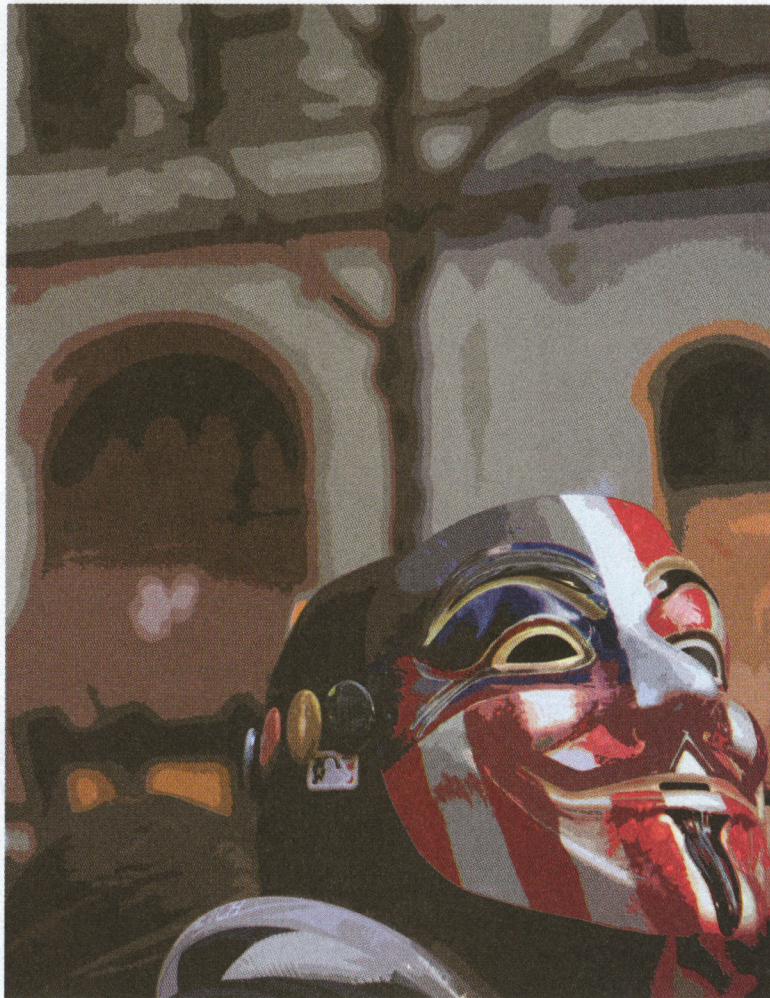
President Obama responded with a proposed new tax plan, called the "Buffett Rule," which would require America's richest to pay at least 30 percent of their incomes in taxes, according to the *New York Times*. The name stems from Warren Buffett's public disapproval earlier in 2011 of the rich paying less in taxes proportional to their income versus the middle class, and his support for increasing taxes on the rich. Though it doesn't seem likely that it will translate into specific policy, at least not this year, the very

fact that the president is campaigning on a principle heavily supported by the Occupy movement is a testament to the movement's effects.

The public resignation of Greg Smith from Goldman Sachs last week due, in his words, to the company's "toxic and destructive" environment, proves that the ideals Occupiers have professed are resonating loud enough to influence the younger generations of Americans even inside the business sector. Smith may have come to that conclusion on his own, without the prompting of Occupy, but it's not far-fetched to assume the hundreds of protesting blocks away had some influence on his decision. He has become a champion of the movement, whether or not he set out to be.

While the Occupy movement may have

dwindled under the tight hand of police forces and the weight of winter, it must be assessed by the debate it has incited, the attention it has drawn to large issues of inequality and greed in American society and the tangible changes it has brought about.



# PASS/NO CREDIT CHANGES

by Carol Moran

Next fall a change to the existing Pass/No Credit grading policy will allow undergraduate students at Stony Brook to choose a minimum grade they wish to record on their transcript. If they don't achieve that minimum grade or higher, but earn above a D, they will get a P. If they receive below a D, it will show up on their transcript as NC.

The new grade policy, called Grade/Pass/No Credit, or GPNC, was suggested to the Undergraduate Council by Deborah Machalow, executive vice president of USG. Machalow drafted the policy and presented it to a UGC committee which re-drafted and finalized it.

GPNC allows students to take courses outside their comfort zone without risking damage to their GPA, according to Professor Scott Sutherland, chair of the Undergraduate Council.

For example, if an English major were interested in taking a physics class, but worries that it may be too difficult, the student can choose the GPNC option and select an A as the minimum grade. That means the student will still be motivated to do well because the possibility of earning a good grade still exists, but his or her GPA won't be affected if he or she receives below an A.

Students may choose to GPNC through the ninth week of the semester, but they may only do so for one class per semester, and they cannot choose the option for the same class more than once. Grades of P and NC do not satisfy DEC and many major requirements. Students may not choose the GPNC option for certain courses, including any courses in the College of Engineering and Applied Sciences majors.

In an email to the academic advisors on campus, Assistant Provost Richard J. Gatteau said, "Currently, about 1,000 students select the P/NC option each term, and instead of having the P or NC as the only possible outcomes, the [Undergraduate] Council agreed that allowing an opportunity for a grade to still appear on the transcript encourages students to work hard to achieve their desired goal."

The Undergraduate Council, the University Senate and USG all supported the new policy. With the approval of the Provost Dennis Assanis' office, it will be implemented next fall, though some technicalities, such as how it will function on SOLAR, have not been finalized.

"GPNC allows students to take courses outside their comfort zone without risking damage to their GPA..."

During the debate at the March 14 USG Senate meeting, Senator Jason Sockin said he opposed the new policy because it would eliminate the risk that comes with taking difficult courses.

"There has to be a point where the administration says they don't want bend on this," he said. Most universities have a P/NC option, but Sockin said he feels implementing the GPNC option would create too large of a safety net and would increase complacency in students.

## CHANGES TO USG FINANCIAL BYLAWS

by Carol Moran

The Undergraduate Student Government amended a revision to the Financial Bylaws to allow clubs to pay speakers more than \$2,000 after either obtaining approval from the Budget Committee or providing evidence to the Administrative Director and the USG Treasurer that they are not paying more than 110 percent of what the speaker has been paid by another entity in the past.

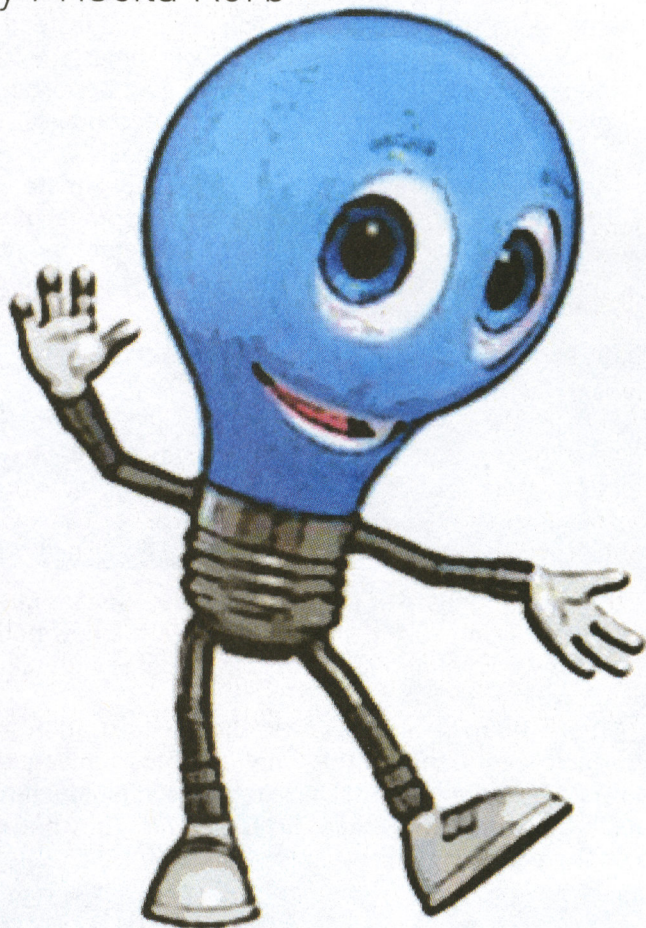
USG Mark Maloof vetoed the original revision to the Financial Bylaws, which removed the \$2,000 cap on any one speaker as well as the \$6,000 cap on all speakers per academic year.

The amended revision passed unanimously and was signed by Maloof last week.

In a memo to USG members, Senator David Adams said, "When you consider that some of the biggest events on campus are put on by clubs, such as I-CON, it is clear that we should give them more leeway to have larger events." He added that the added provision obligating clubs to provide evidence that they are not paying speakers more than 110 percent of what they were paid by another entity will serve as a check against wasteful spending.

# REIGNITING BLUE LIGHT

by Priscila Korb



Since blue light phones are outdated and rarely used, according to Assistant Police Chief and Director of Emergency Management Lawrence Zacaese, Stony Brook University Police are implementing SB Guardian, an updated security system.

"The thing you have to understand is that they pre-date cell phones," said Zacaese, referring to blue light devices. "They were originally designed to fill the gap and give students a quick way to communicate with the police."

According to Zacaese, the 145 blue light phones around campus are only used to make an emergency call about once a month, which adds up to about five to ten times a year.

"Some phones have never even been used," he said.

Police use them the most, he said, but only during regular inspections to make sure the phone connections and lights are working, and that the signs are there.

Last June, the University Police started SB Guardian,

a mobile security system that connects a student's cell phone to the university police.

Students can go online and create a profile, providing information like their phone number, e-mail, a picture of the student, their class schedule, etc. If the phone is GPS-enabled, the police can also track the student's location.

If a student's phone is registered within the system, he or she can call campus police, who will have instant access to the student's profile, which will make interviews over the phone shorter and could effectively eliminate any miscommunication.

One component of SB Guardian is a timer that students can carry when alone on campus and set to how long they expect to be walking for and then shut off when they reach their destination. If it is not turned off, police will be notified when the time runs out and will make contact to see if the student has arrived safely.

Another feature, called panic mode, allows a person to contact the police when they are in a situation where they are unable to speak. The police will then be able to access the student's information, even if he or she has hung up or if the phone was destroyed.

According to Zacaese, when SB Guardian first started, there were 15,000 people registered, but dropped after graduation by about 50 percent.

"We didn't expect that," he said. "We're really trying to focus on freshman and really working with the community."

So far, police have received 17 calls using the new system, all of which were emergency situations.

Zacaese said that all but one person who set off the system, did so inadvertently or were testing it.

"One out of 17 saw a deer walking around the academic mall," he reported.

The police are working with Campus Residences, outreach programs and the Residential Safety Program to step up campus safety.

"The biggest crime is resident burglary," said Zacaese. "We're trying to educate people, trying to get them to lock their doors."

In addition, campus police are working to install more Closed Circuit TV cameras around the academic mall to keep watch over the entrances of every resident hall.

According to Zacaese, there are currently 150 cameras on campus residences, mostly in West apartments.

But the blue light phones are not yet extinct.

"We're not getting out of the blue light phones business," said Zacaese.

The police are considering installing two-way cameras on the phone to increase interaction and the number of sustainable blue light phones by installing solar-cellular phones.

"They're cheaper and can be installed in any location," Zacaese said.

# ELECTING THE RIGHT WOMAN

by John Fischer

In collaboration with the Smithtown Branch of the American Association of University Women and Running Start, a company that aims to increase women's role in politics, Stony Brook University held its first Elect Her-Campus Women Win program on March 16 in the SAC.

"It's an honor to be among 13 universities chosen nationwide for this important training," said Dean of Students Jerrold L. Stein in a press release. "Giving more young women the valuable experience of running for and serving on student government is a win-win for the university."

Elect Her is a training program that aims to lower disparity between the number of men and women in government by providing women with the skills and confidence to run for office. Stony Brook was one of 30 universities across the nation to be selected based on the ratio of male to female participants in student government. The purpose of the event at Stony Brook was to encourage women to run for a place in the Undergraduate Student Government, which is currently holding elections for next year.

USG Executive Vice President Deborah Machalow submitted Stony Brook's application for Elect Her after attending a women's leadership conference in Albany. Machalow said her interest in politics stems back to her childhood, when her parents let her stay up late to see Bill Clinton win the presidential election. It was then that she decided she would one day run herself. At Stony Brook she has also served as a USG senator and as president pro tempore.

Machalow said she hoped the Elect Her program would encourage a more diverse group of students to run for student government. Currently, five out of the 22 senators are female.

"You have to have a bit of an ego," Machalow said about entering politics. "You have to fight and sometimes get your hands dirty, and women are socialized not to want to do those things."

She added that though she hoped more women would run for USG positions, it's important that people don't elect just any woman. "You have to elect the right woman," she said.

Nassau County District Attorney Kathleen Rice and Suffolk County Legislator Kara Hahn presided as speakers and used their own experiences to outline the benefits and struggles of running for office as women. They stressed ways in which they impacted society and the workforce and how other women can too.

"I want young women everywhere to understand that the leaders who shape our communities, our nation and our world can come from anywhere and be anyone," said Rice in an email. "Everything that I've accomplished in my career is due to the women who came before me, and who fought to build a strong enough foundation for all women

to stand on."

A panel comprised of four students holding leadership positions in student affairs and student government provided advice and knowledge about campaigning and attracting voters on campus. Members included Machalow, Elect Her Student Liaison and USG Senator Anna Lubitz, USG Senator Priya Sohi and former President of Rise Again Haiti, Miraflore Joseph.

"Through Elect Her, we are trying to increase awareness that women in general can run for office on campus," said Lubitz. "Ultimately, we will see more women become involved in clubs and organizations while holding executive board positions. At the time of graduation, women will have the knowledge to take what they learn from Elect Her and apply it to the real world."

As student liaison, Lubitz will attend a conference in May at the University of Maryland, where she will meet other student liaisons to discuss the positive aspects of their respective Elect Her programs and where they can improve. She said the event was a positive experience and hopes to take part in it again in the future.

"I think everything was pretty successful, and I'm pretty happy with the turnout," she said. "I hope to see the Elect Her training center return next semester because I think it's very important to encourage girls to run for a leadership position on or off campus."

"Giving more young women the valuable experience of running for and serving on student government is a win-win for the university."

A contest was held at the event to see how well the women could petition to the student body. Joseph, the contest winner, described the goal of the contest and expressed concern for the length and impact of the program.

"Apart from the obvious, you want to see [women] get involved more confidently, not just solely on their gender, but because they have a vision," she said. "For now, I don't think there would be any long-term impact if they don't follow up. It has to be a program instead of a one day training. They planted the seed. Now, they need to help make it grow."

On March 8, China Blue held its seventh Annual Singing Contest in the SAC Auditorium. With an audience of about nearly 200 people judging their fate to go to the second round, ten Stony Brook University students hoped to go home with the prize that night. It was sort of like American Idol...except not.

According to the club's website, China Blue is "an undergraduate student organization that runs a Chinese radio show broadcasting in Cantonese and Mandarin." The club aims to promote Chinese culture on campus through various events. Last February, they hosted the Lunar Festival celebrating the Year of the Dragon.

As soon as the audience poured into the auditorium, China Blue members handed out glow sticks and a program of the night's events. While the guests chatted with each other, East Asian music blasted from the speakers, including music from the South Korean band, Super Junior M.

The event began with a short video made by China Blue entitled "Sh\*t Stony Brook Asians Say," a parody of the viral Youtube video, "Sh\*t Girls Say." It poked fun at the stereotypes of Asian students: going to the Wang Center for Chinese food, doing homework twenty-four seven and ordering green tea frappes at Starbucks. It greatly amused the audience, the majority of whom were Asians. Then, they were shown another video: a glimpse into rehearsal. It highlighted the contestants, who were either serious with practice or goofing off with each other. It even pictured friends who came to watch with green tea frappes in their hands.

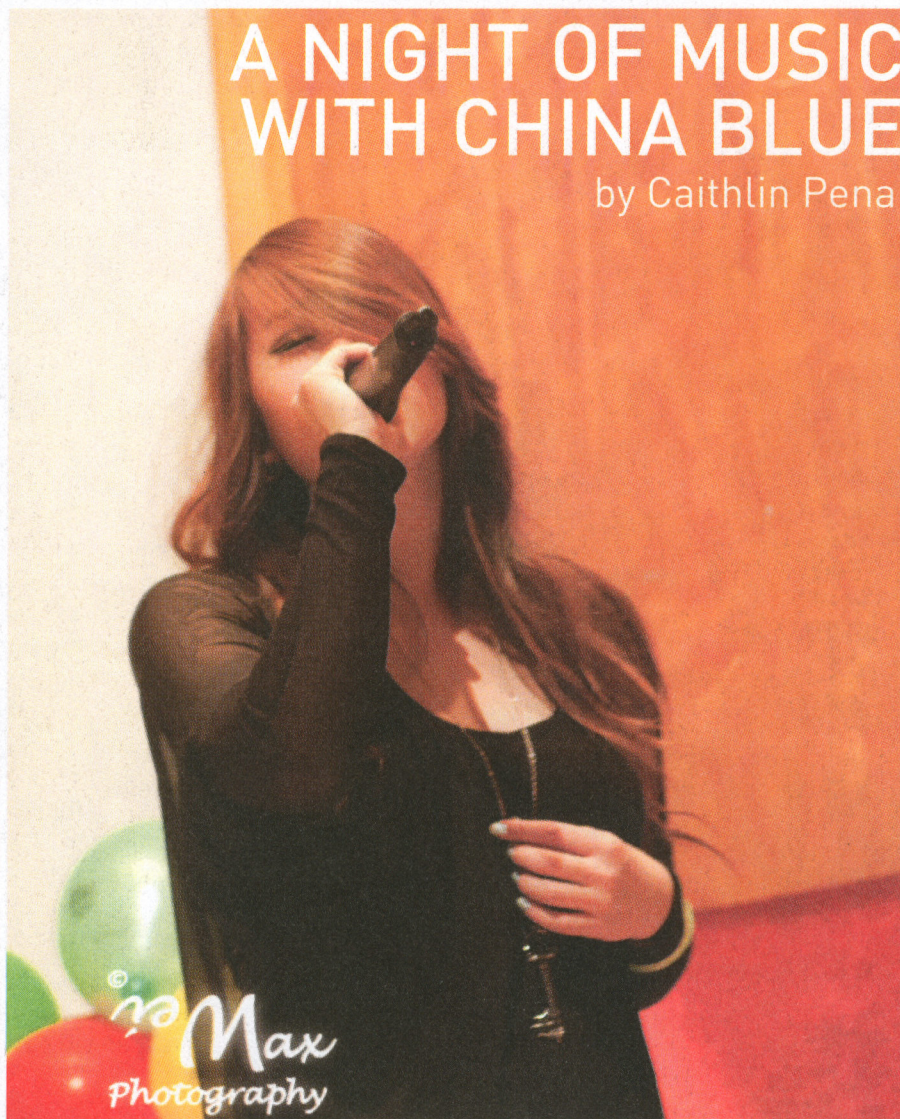
The contest was hosted by China Blue member Susie Moy and the three gors (the Cantonese word for "brother"), Mark Yam, Zi Hao He and Eric Cheang. The three gors are also radio personalities of WUSB, Stony Brook 90.1 FM.

Additional guests included the three judges, were Frank Tan, Huan Wei, and Gary Sun, who would decide the fate of the contestants for the second round. All three had participated in last year's singing contest. In fact, Sun was the winner, and Tan and Wei were finalists.

Out of the ten contestants, eight were native Chinese speakers. During the first

## A NIGHT OF MUSIC WITH CHINA BLUE

by Caithlin Pena



round, seven sang in Chinese, including freshman Alaska Butterfield, who was not a native Chinese speaker but attempted a Chinese ballad anyway. Meanwhile, junior Margarita Lungin and sophomores Ying Zong and Timothy Yuan sang in English. Like Butterfield, Lungin is a non-Chinese speaker.

"The diversity has changed a lot over recent years," said Crystal Lee, a senior and the China Blue President.

Despite some minor issues with the sound and lights, all contestants sang beautifully as the crowd waved their glow sticks and cellphones to the songs. It was tough for the audience to pick a favorite. Some clearly had fan clubs in attendance, who chanted their names in unison. But in the end, only five made it to round two: Alaska Butterfield, Timothy Yuan, Ying Zong, Martin Shin, and Hong Xi Wang.

After singing "Na Pian Hai," a Chinese ballad, in the first round, Butterfield chose "Someone Like You" by Adele as her second song. Judges Sun and Tan said that her performance was good but "lacked emotion." Meanwhile, Judge Wei said that because the song was challenging to sing, she loved how different and original Butterfield's rendition was. The song won her third place.

Meanwhile, native Chinese speaker Wang, who sang the Chinese ballad



"You Are My Eyes" in the first round, returned with another ballad, "Zero." Wei loved his stage presence and relaxed composure. Tan praised the emotion while Sun thought he was "very cool" and that it was the perfect song. All these positive comments on his performance earned him second place.

Lastly, Zong sang "Hero" by Mariah Carey in the first round, despite some difficulty with English. After making it to the second round, she switched to the comfort of a Chinese ballad, "New Endless Love." Tan liked how she had good control of her voice. Meanwhile, Wei felt like she was in a movie and Sun thought her swaying was old-fashioned but beautiful nonetheless.

"I can't imagine that I could be first," Zong said, happily. She had participated as well last year but did not make it to the second round. This year, she not only made it to the second round, but also took home first prize. It was a Cinderella-dream come true.

Although the remaining finalists did not get the prize, it was clear that they were genuinely happy for their fellow contestants as they hugged and patted each other on the back.

"We're competing, but it was more of a friendly competition, which I think it should be," Butterfield said. "Because then it's like you're pushing each other to the best that each can do instead of trying to tear the other people down."

At the end of the event, Lee thanked everyone involved, including those who dealt with lights and audio. She also thanked the staff and members of the club who were all present to support and make the night happen.

"The turn-out was really good, because normally, people don't go to singing competitions. So I'm pretty happy," Lee said.

send us your short stories, poems,  
essays and artworks

to [editors@sypress.com](mailto:editors@sypress.com)

DEADLINE: sunday april 15 midnight

TO BE RELEASED AT  
MaMa eARTH SHOW MAY 1st

LITERARY  
ISSUE

# DAVID CARR: GIVING NO FUCKS 101

by Briana Neuberger & Jodie Mann



Photo by Nick Batson

He was a cocaine addict and a single parent. He was on welfare. He was a faded journalist who hadn't worked in a long time. And in 2011, he was the subject of a documentary about his work at the most famous newspaper in the world.

"Who you are going into the world, that's what you got," said David Carr, the culture and media writer for the who is also the central figure of the documentary *Page One: Inside the New York Times*. "All of this life experience becomes who you are."

With a distinctive limp and a gravelly voice ravaged from years of hard living, Carr came to Stony Brook as a part of the School of Journalism's "My Life As" lecture series, in which journalists from all walks of life tell their stories.

Throughout the years Carr has written about all things media, from the White House's use of the Espionage Act to the recent deaths in Syria of Marie Colvin, the American-born correspondent for the Sunday Times of London and Remi Ochlik, a French photographer. But his road to journalism was far from traditional.

Carr admitted to not being very keen on the idea of college until his father insisted he give it a try. He attended the University of Wisconsin-River Falls before transferring to the University of Minnesota. After seven years, Carr graduated with a degree in journalism, only because it was "the cool thing to do."

Carr said his career in journalism truly began after he heard of two police officers who "beat the snot out of" young black males in the Twin Cities. His father persuaded him to write a story, and it was published in the *Twin Cities Reader*, an alternative weekly paper. After the two officers were fired, Carr said he was "instantly hooked."

His career took a turn for the worse when he tried to

follow in the footsteps of Hunter S. Thompson, a writer known for his drug use and first-person narrative accounts.

"I ended up way down the rabbit hole," Carr said. "I pretty much washed out of journalism even though I loved it."

Carr's wake up call came when he got his girlfriend pregnant. He sobered up, went into a treatment center for six months, and a halfway house for another six. His girlfriend didn't. After getting custody of his young twins, he turned again to journalism as a way to support his family.

Carr described reporting on September 11, 2001 as one of the defining moments of his career. He wiggled his way from his New Jersey home, past the Port Authority and into Manhattan, just in time to see a wall of debris coming down the street. He dove under a car where he encountered a pigeon and a copy of *The Elements of Style* by Strunk and White, one of the most famous books in the history of professional writing.

"It gave me a little bit of comfort," he said, "and something to hold on to."

In 2002, Carr was offered a position at the *New York Times*. He was hesitant to accept the job, convinced he wasn't good enough. Nine years later, when the makers of *Page One* filmed him reporting on widespread corruption in the management of newspapers owned by the Tribune Company, Carr proved his worth not only as a hard-hitting columnist, but a voice of reason in the face of the new 24-hour news cycle as well.

He said the feeling that "someone smarter and better equipped with more knowledge" should be doing the job never really goes away. "We all walk this earth feeling like frauds, like we're not smart enough to do what we do."

# STONY BROOK SECRETS

by Terichi Bellinger



Photos by Rebecca Tapio

"Everyone has a secret, but can they keep it? Oh, no, they can't!" These are lyrics to an old Maroon 5 song, and they seem to be correct; the SAC Gallery is filled with secrets written by students for Stony Brook Secrets.

Senior Ed Arzomand, the curator, has coordinated this event for the past three years. "I started it my sophomore year as an RA Program, and each year I have had the fortune of seeing it grow more and more," he said.

The gallery opened on Tuesday, March 13, and Arzomand's inspiration for the event was the PostSecret blog.

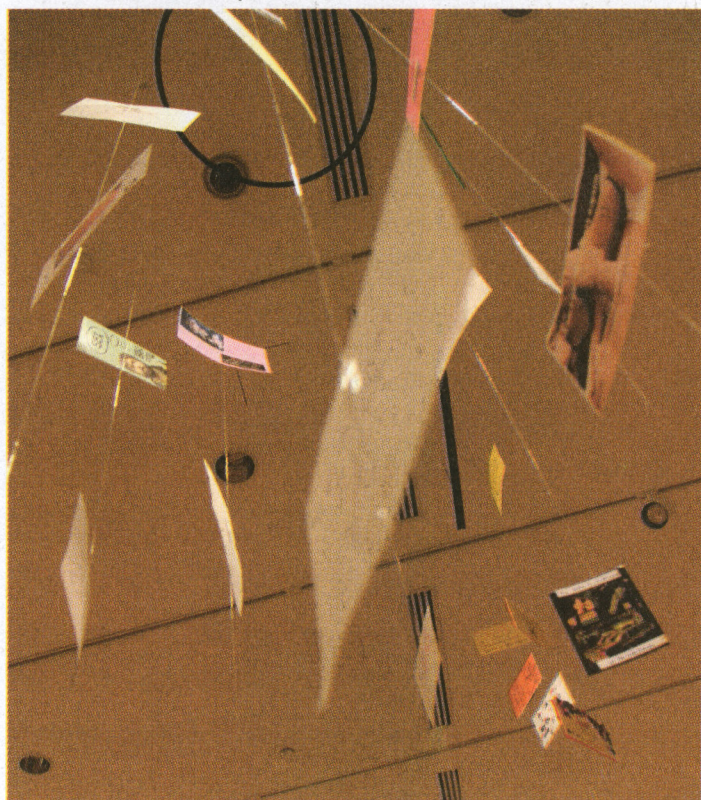
"I have personally been following the PostSecret weblog for quite a few years and figured this would be a really interesting program because there are both active and passive aspects to it," said Arzomand.

The secrets on display varied from pranks on suite-mates who didn't get along, to professions of love and admiration. Although the point of the program was to allow students to express themselves, Arzomand has put a restriction on photography of the secrets this year. "If people were willing to share something personal, we want them to know that they are not being ridiculed but instead we want them to feel welcome and embrace them," said Arzomand. "With the ease of taking pictures and posting them to Facebook, if people post pictures of the secrets online, we cannot monitor the comments that people may make."

Overall, the exhibit seems to be a success; Arzomand reports that about 500 students visited within the first two days. "It's really rewarding when students say they 'feel inspired' or that they 'no longer feel alone [and feel] more

connected to the campus,'" said Arzomand.

Students who haven't had a chance to see the exhibit, or just want to take another look around, still have a chance to do so. It will be open until March 29.





# Festival OF THE Moving Body

by Brianna Peterson

The Festival of the Moving Body, held March 16 and 17 in the Wang Center, brought together over 100 people from all over the world and from different professions interested in the field of movement and its positive effects on the human body. From dance instructors to chiropractors, the festival aimed to allow professionals to engage and share their understandings of the importance of movement with each other and with the public.

Doctors, therapists and clinicians use movement as a form of therapy, and as a means of recovery and well-being. According to Dr. Sue DeLanerolle, a neurologist at Stony Brook, it can have beneficial impacts on diseases such as Parkinson's. Movement is not only used in the medical field, but also as a means of expression and communication with people and nature.

The festival is the first of its kind, founded by Amy Yopp Sullivan, associate professor of dance and somatics at Stony Brook University and Director of the Center for Dance, Movement and Somatic Learning. It was sponsored by the Center for Medical Humanities, Compassionate Care and Bioethics, and a number of Stony Brook departments and offices. Lecturers and teachers held a total of 12 lectures and 30 workshops during the festival.

Sullivan explained that she was motivated to create the festival after observing students in her classes and researching movement initiatives in other disciplines, such as medicine and therapy.

"I wondered, what if we brought everybody together who are well-versed in doing this, but not necessarily from the same discipline," she said. "After conferences the presenters usually just go home, but I figured if we have all this information here, why not distribute it to the public."

Cynthia Stevens, a multidisciplinary instructor and

ecologist, focused her lecture on the body and its place in nature, specifically in relation to the movement of water.

"What intrigues me is the connection between the body, the mind and the environment, and how they come together in a lot of different ways," she said.

William Trevino used martial arts to explain the importance of using one's center as a source of energy. "Energy is movement," he said. The interactive workshop focused on the usage of the hips as the drive for martial arts and movement, and allowed attendees to distinguish between using the hips as a center instead of the joints.

"There are so many different approaches to working with the body and it's so helpful to hear about it and to go to the workshops where you can participate and move around and have fun as well," said Loraine Corfield, a videographer from Nyack, New York, who came out to attend the festival. "I've always had an interest in movement and dance, but never really explored it enough, and I think that's how it is for our culture now."

Music is another important aspect. "Rhythm comes through in the body," Sullivan said. It is often used as a form of expression and what is associated with it is movement; they are intertwined.

"One of the greatest benefits of moving, is when something doesn't move, it gets stuck," she said. "And I think that what happens with people is that not only do you get stuck in your joints, your muscles, and your inner-connectedness to your body, but you get stuck in your mind."

Sullivan said she hopes the festival will grow and develop each year that it is held, so that more and more people will understand the importance of movement and the joy it can bring to everyday life. "The bottom line is human value," she said.

# A CRYBABY NO MORE

by Nicole Kohn

Joel Chasnoff, a stand-up comedian and writer with stage and screen credits in eight countries, and author of the comic memoir *The 188th Crybaby Brigade*, said on March 13 in the Stony Brook Union, that he joined the Israeli Army because, “[he] had the desire to be something bigger than [he] was.”

“It really hit home, the first day I was in the army,” Chasnoff said. The 38-year-old spent a year as a combat soldier serving for the Israeli Armored Corps.

Chasnoff explained what life was like growing up as an American-Jewish boy, and how shocked people were to learn he wanted to fight for the Israeli Army. People would blatantly ask him, if he were American, why didn’t he join the American Army? The response was as simple as, “I had a love for Israel, and I saw how important the army was.” Chasnoff added, “I didn’t have to feel wimpy, in Israel, you

were proud of who you were.”

At 24 years old, he immigrated to Israel and became an Israeli citizen, while retaining his U.S. citizenship. “It was as

“I had a love for Israel, and I saw how important the army was.”

easy as signing up for a library card,” Chasnoff said. From 1997 to 1998 he served as a tank gunner in the 188th Armored Brigade in South Lebanon. His unit was responsible for defending Israel’s north, including the Golan Heights and the Syrian border. “The ones who win the war are the tanks,” he said.

His service included two months of Basic Training, two months of Tank School and three months of Advanced Warfare Training, followed by a tour of duty in South Lebanon. There, he participated in operations against Hezbollah, a Lebanese Muslim militant group and political party.

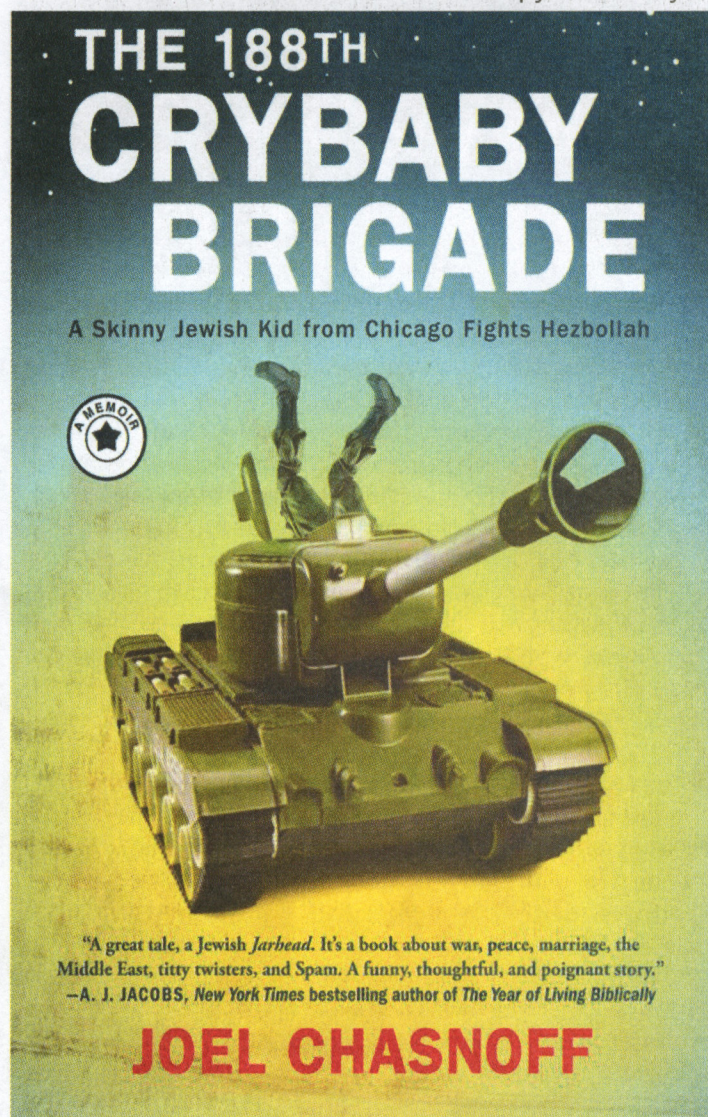
Chasnoff stood in front of the audience with a smile that went from ear to ear as he told the story about how his book became named *The 188th Crybaby Brigade*. During one incident, his officer lined the tank brigade outside of the Infirmary for roll call, because half his brigade was inside complaining about impractical injuries like stubbed toes and hangnails. From that day on, the officer nicknamed his brigade, the Crybaby Brigade.

Carolyn Bordowitz, a psychology major said, “He was very informative.” She added, “He gave me a glimpse of what it was like to be in the Israeli Army.”

Chasnoff only served a year in the army, but when he came out, he was no longer a young man trying to come into his own. He had become someone bigger than himself, what he had been looking for all along.

Mallory Kovit, a history major said, “Everything he said was very insightful.” She added, “I liked his positive portrayal of a horrible situation.”

Chasnoff closed the event with questions and comments, leaving the audience with a new perspective based on the internal workings of the Israeli Army and what it meant to be a tank gunner in the 188th Armored Brigade. “As much as I wanted to be Israeli, I was not,” Chasnoff said, reminding attendees not to be afraid to be who they are. “Remember, you never want to be a sucker.”





# OCCUPY WALL STREET SIX-MONTH ANNIVERSARY

by Nick Batson, Ethan Freedman & Jodie Mann

Photo by Ethan Freedman

Zuccotti Park came alive with protesters once again Saturday, March 17, as Occupiers took up their former post to celebrate the six-month anniversary of the movement that swept across the entire world last fall.

Occupy Wall Street began in September as a response to the growing inequality of wealth distribution, the unchecked corporate crime wave and a general discontent with greed and corruption among the wealthy. Protesters marched to Battery Park and then returned to Zuccotti for a 24-hour reoccupation of the park.

Ydanis Rodriguez, a democratic city councilman, was arrested November 15. He said it's not the first time he has been a part of a social movement, having protested against tuition hikes in 1989 at City College.

He is also among those who are mad about the treatment of the demonstrators. "They cannot violate our freedom of speech," he said. However, Rodriguez said he does feel optimistic about the prospects for the movement. "It's a new beginning," he added, breaking into a smile.

From college kids to married couples, people of all ages showed up for the protest. Some were veterans of the movement, while others had only attended a few times.

Janna Powell, a student at Hampshire College made the trip from Massachusetts to join the protest.

"We've gotten to a point where people are sick of the unfairness," she said. "We're all here to show solidarity."

Robert Reiss said that he had been there since the first ten minutes of the occupation. Reiss sees the movement in a historical continuity. "I think that our purpose here is to complete the unfinished business of FDR's New Deal," he said.

Some had a more philosophical outlook on their purpose. Chris Black was at the occupation for the first time on Saturday. "I think what's important isn't what happens in the park, it's what people take away from the park," said Black.

"It was like we were a virus to them."

The NYPD was already at Zuccotti waiting for the Occupiers to return. They lined the perimeter of the park, with plastic handcuffs at the ready.

Photo by Nick Batson

He observed that the relationships among the Occupiers were those of a family. "I think there's a lot of kinship here, which is why people keep coming back," he said.

Melissa Freedman, an attorney, was upset with the police response of the arrests of demonstrators. "They do it to criminalize dissent," she said and that the police commit constant First Amendment violations, and make arbitrary rules to facilitate that.

"It was like we were a virus to them," Freedman added, referring to politicians like Bloomberg. "At its heart, it's anarchism, and [dissidents] don't believe in top-down."

Andrea Haenggi, a choreographer also in attendance, and her partner Robert Neuwirth, gave protesters the opportunity to "slow down and really observe" by loaning out typewriters.

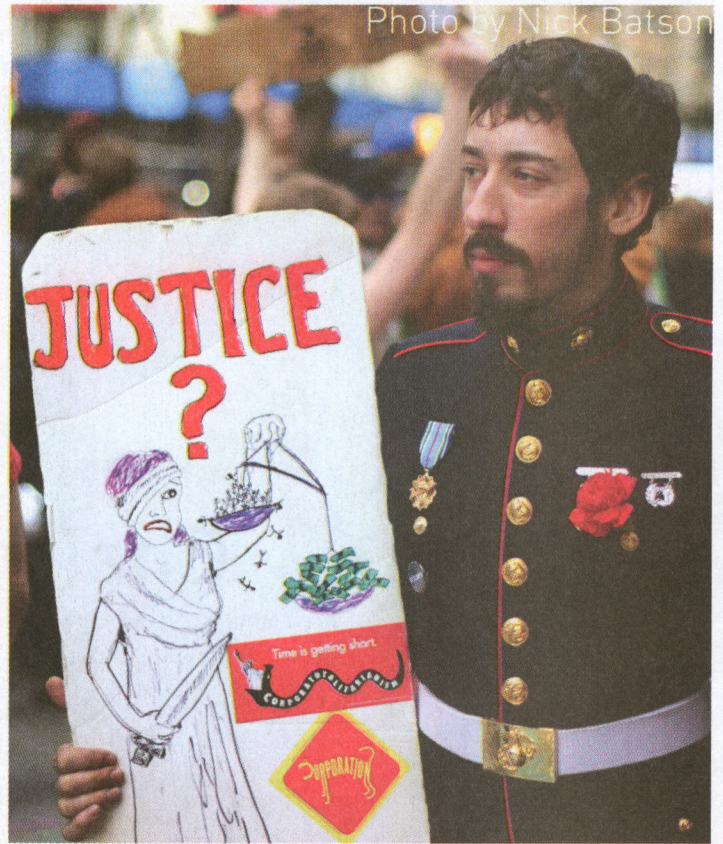
"We want people to really experience this in a different way," said Haenggi. "Everyone just sees and tweets now. It's not the same as observing."

Protester Jennifer Norval took advantage of the opportunity to use a typewriter at this weekend's reoccupation. "A photo is so instant, one moment in time, so you lose the value," she said.

According to the *New York Times*, police entered the park at 11:30 P.M., arrested protesters for trespassing and closed the park. According to police, 73 people were detained.

During the day protesters seemed prepared to continue their occupation until they could really make something happen.

"I have occupation in my heart," said Ben Maurer, a long time Occupier, "and this is our last hope to make a difference."



Above: A Marine demonstrates that occupying Wall Street isn't only for hippies and college students.

Below: It seems the norm at the Occupy events is to watch protesters get manhandled and arrested by police officers.

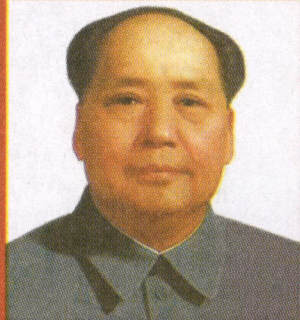


Photo by Mike Pedersen

renren



Search (results approved by the People's SafeSearch Bureau)



## Chairman Mao

- ★ Chairman of the Communist Party
- ★ Chairman of the Communist Ping Pong Association
- ★ Chairman of the Bake Sales Sub-Committee



Comrades 1,338,299,512



Photos A Shitload Likes



# THE VALUE OF FRIENDSHIP

by Ethan Freedman

For many years, Chinese and American business relations have been strained. China, long viewed as a new frontier for American business, has been wary of letting Silicon Valley-based social networks, like Facebook and Twitter, into their country. And Renren, Facebook's Chinese equivalent, is threatening to clash with the social networking titan.

Outside of China, Renren is not popular, particularly as compared to Facebook. According to website traffic monitor Alexa, 90 percent of Renren's web traffic comes from China. While Americans have been inundated for months with talk about Facebook's \$100 billion IPO, Renren's IPO took place last May, nine months before Facebook. Renren originally priced its 53.1 million shares at \$14 per share, with a lot of investors salivating over the idea of profiting off the large Chinese demographic.

And it was fairly successful, at first. On its first day in the public, Renren shares jumped 40 percent. However, since then its stocks have rapidly declined, hovering around \$5.30, as of this writing. So why would a hot stock fall so quickly? Renren's IPO announcement was met with controversy, which might have made many investors wary. In April, The Financial Times reported that some felt that

Renren had misrepresented itself. Renren's valuation was gauged based on a figure that said Renren had 131 million activated users, while only maintaining 31 million monthly active users.

In the same report, which relied on anonymous critics, one noted that Facebook's valuation was based on its monthly active users, and that Renren's number would be misleading for investors. Another critic said that it priced Renren at a premium compared to Facebook. Nevertheless, Renren raised \$743 million in its initial public offering.

Some context: Chinese companies are able to enjoy the benefits of an American free market, while limiting their own market to foreign (i.e., American) corporations, particularly in the tech realm. When American companies like Facebook and Google are forced to limit the service they provide, it leaves the potential for local doppelgängers to overtake the market. Thus the Chinese government is given incentive to let their native companies like Renren, or Baidu, China's answer to Google, succeed. In the economic arena, it means that America and China are not playing on a level playing field.

And what is it that draws Chinese netizens to Renren? To the common observer, Renren would at the very least



seem imitative of Facebook. It has the same minimalistic theme and color scheme as Facebook, many of the same applications, such as the wall, the games and most of the common applications associated with Facebook. How Renren distinguishes itself is just as interesting. On the site, users leave what are called "footprints," a tab on the upper right-hand corner that shows you who views a page, an application that holds no Facebook equivalent.

Renren shows, in microcosm, the problems American technology companies have integrating into China. Since 1949, when Chairman Mao began his "Great Leap Forward" campaign, the Chinese government has had a rather large stake in economic activity, first through agrarianism and then extending into industrialization and urbanization. In 2005, however, the Chinese private sector accounted for 70 percent of the national GDP. China, whose protection of international intellectual property rights is weak, or favoring the large, native institutions, has a vested interest in keeping Chinese companies successful over American companies.

## THE RED HERRING

American companies view China as a huge growth market for business, and rightfully so. To tap into China is to access 1.2 billion potential new customers, more than 250 million of them online. The problem for American companies is that the Chinese government has an incentive to keep their markets and netizens under wraps, for fear of the dissemination of information that might not place the government in a positive light.

To access Facebook would be to access the world. Facebook is premised on the idea of interconnectivity; a person in China can instantaneously connect with someone in Chile. In a free net society, communication can be private, and ideas, particularly those of dissidents, can spread quickly. The Chinese government has resorted to draconian measures to quell dissent, like sending dissenters to mental institutions.

On the other hand, the Chinese government has allowed for, and in some cases encouraged, open social networking. They can use that "open" information to weed out dissidents or political anarchists. Also, Chinese officials are aware that they cannot simply ignore social networks, so they have moved to embrace it. According to the Chinese Academy of Governance, government agencies, party organs and individual officials have combined to set up more than 50,000 accounts on Weibo, the Chinese equivalent of Twitter—also banned in China, to try and catch minatory netizens.

This would be difficult to control, if the corporations weren't local and loyal to the needs of the government. Facebook and Twitter are not tied to the Chinese government, at least not to the extent that Renren and Weibo are.

But even so, wouldn't a blatant rip-off of a product constitute copyright infringement? In 1992, China and United States agreed to a "Memorandum of Understanding," which stated that the Chinese Government would agree to the Berne Convention regarding intellectual property rights. Considering that the Berne Convention considers "derivative works" to be part of copyright law, Renren could potentially be in some hot water.

Chinese copyright law has not been favorable from the American perspective, particularly in enforcing copyrighted material. In 2007, the United States filed a complaint with the World Trade Organization, about China's lack of protection against copyright infringement. However, the United States is in a rather compromised position. Of course, the United States can't directly enforce copyright law in China. Among constraints is fear over economic retribution, since China owns over a trillion dollars of U.S. debt.

This highlights the problems American companies have in breaking into the Chinese market. Renren is producing what essentially amounts to a pilfered version of an American product. Renren, without Facebook to contend against, benefits from the lack of competition. The Chinese government benefits because their citizens have their own social network, but generally only interact with people in the country, as opposed to Facebook, which would connect the

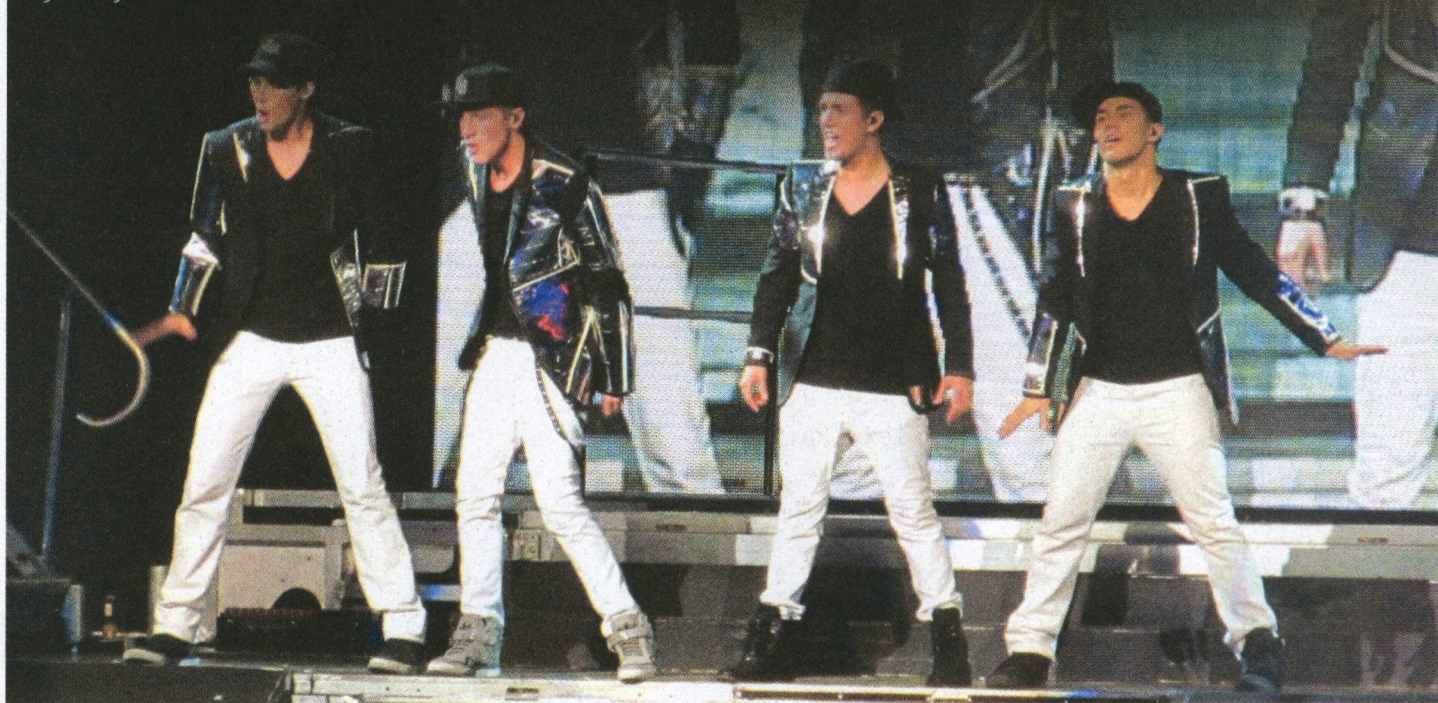
"To access Facebook  
would be to access  
the world."

people of China to the rest of the world. This means that the network can be more easily contained and regulated by the government since an overwhelming majority of Renren's audience is Chinese citizens.

However, it is not only in the social networking market. Google's censorship in China shows the lengths that American companies will go to acquiesce to the demands of the Chinese government in exchange for a share of the market. And much of it comes down to business. Mark Zuckerberg has made no secret about his desire to tap into the Chinese market. He is learning Mandarin Chinese and tried to partner up with Baidu. Nevertheless, his site remains blocked in China. In China there is a proverb that Mark Zuckerberg might know all too well: "A strong dragon cannot beat a local snake."

# THE BOYS ARE BACK IN TOWN

by Alyssa Melillo



The high-pitched screams echo off the walls of Radio City Music Hall. Bright beams of light illuminate the dark stage, followed by explosions and a line of flames that materialize from the floor. Four silhouettes appear behind a rising screen as the sold-out concert hall bursts with shrieks and camera flashes. But this act isn't Lady Gaga, Taylor Swift or Justin Bieber—it's Big Time Rush, the band with a Nickelodeon show of the same name.

Boy bands such as Big Time Rush are becoming sensations in the American music industry again. After the popularity of New Kids on the Block in the 1980s and 'N Sync and Backstreet Boys in the '90s and early 2000s, the allure of male vocal groups vanished the same time Justin Timberlake said "Bye, Bye, Bye" to his band and went solo. Such bands have tried to make it big in the U.S. since then, but they typically saw mediocre record sales and little to no success.

The term "boy band" typically refers to a group of young, eye-candy-status-worthy men who dance and sing, and whose music is written, played and produced by other people. They usually form through audition processes, or are "manufactured," and mostly appeal to pre-teen audiences. Boy bands have been around since the early 19th century in the form of a capella Barbershop quartets, but the concept has since evolved.

Sociologists David Croteau, William Hoynes and Stefania Milan challenge the existence of boy bands in today's music scene in the book *Media/Society*. "In the absence of

any major boy band hits in recent years, a group of young men wanting to sing together today would have considerable difficulty in getting a major record deal," they write. Big Time Rush, along with British-Irish band One Direction, however, rose to incredible yet unexpected fame over the last two years.

The groups are constant presences on music charts, they've acquired huge fan bases around the world and they both sold out headlining tours. Mainstream radio stations also play their songs, and invite them to their studios for meet-and-greet opportunities and live acoustic performances.

"I think that things go in waves," Big Time Rush member Kendall Schmidt, said in an interview with *PopStar Magazine*. "I think it's different than it used to be. I think we're kind of recreating it, almost. I'm glad that it's coming back because it's a lot of fun."

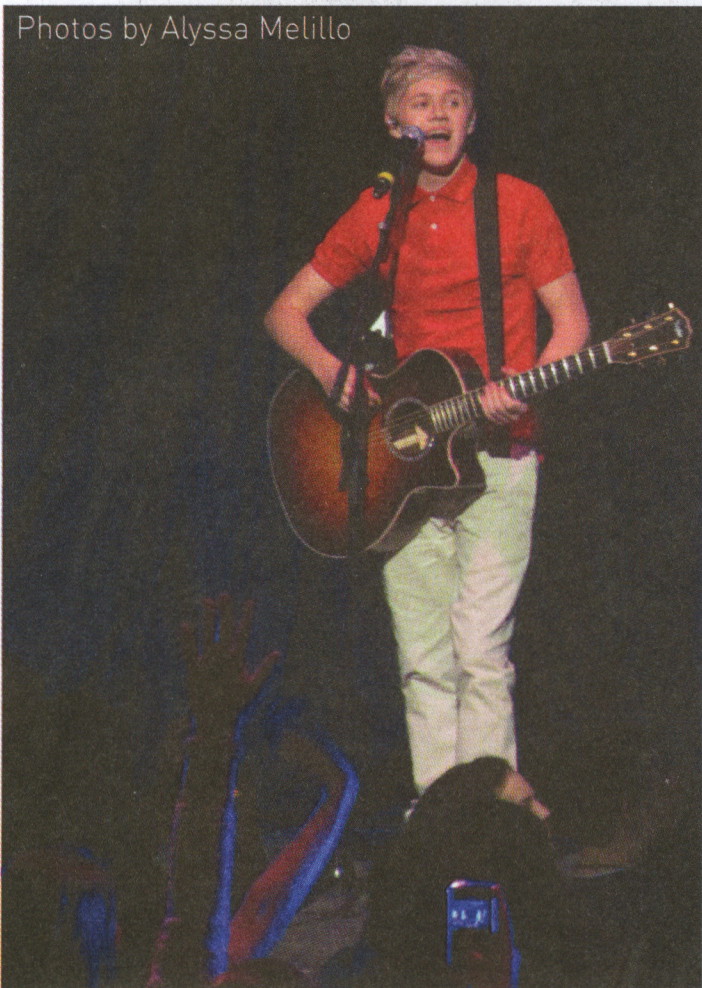
Big Time Rush—James Maslow, 21, Logan Henderson and Carlos Pena, both 22, and Schmidt, 21—is first known for its show, which bears a fictional plotline about four hockey players from Minnesota who try to make it big as a band in Los Angeles. The show premiered on Nickelodeon in November 2009 to 3.5 million viewers, making it the most successful live-action debut in Nickelodeon's history. Today the show yields about 4 million per episode. The feature-length film *Big Time Movie*, for which the band received permission from Apple to cover six of The Beatles' songs to release on a soundtrack, premiered earlier this

month with 13.1 million viewers.

Almost all of the show's episodes include songs from the band's two studio albums, *BTR* and *Elevate*. *BTR* was released in October 2010 and spent 26 weeks on the Billboard 200, peaking at number three. The Recording Industry Association of America gave the album a Gold certification in April 2011. *Elevate*, released in November, debuted at number 12 on Billboard 200 and sold over 70,000 copies its first week. As of March 1, it has sold over 208,000 copies in the U.S.

While the band is not as popular as the Backstreet Boys and 'N Sync were, the guys of Big Time Rush are seeing more success than they and their producers at Nickelodeon expected.

Photos by Alyssa Melillo



"Nobody had any idea we'd be this big," Maslow told reporters at a press conference in Mexico City.

Europe has always had a taste for boy bands. When the Backstreet Boys first started out, the group found more fame overseas than here in the U.S. Now, England is the producer of the biggest boy band phenomenon since The Beatles—One Direction.

Zayn Malik, 19, Louis Tomlinson, 20, and Harry Styles,

Liam Payne and Niall Horan, all 18, competed on the British talent show *The X Factor* as individual acts in 2010. After each boy made it through several rounds of the competition, the judges, Simon Cowell amongst them, did not think any would have successful solo careers. Guest judge Nicole Scherzinger suggested they compete as group, which led to the creation of One Direction, also known as 1D. The band finished third in the competition and signed a deal with Cowell's Syco Records shortly after.

One Direction's fame blew up with the release of its first single, "What Makes You Beautiful," which debuted at number one on the UK Singles Chart in August 2011. *Up All Night*, the band's debut album, peaked at number two on the UK Albums Chart when it released in November. The band sold out its first headlining tour in seconds and even won a BRIT, the UK equivalent of a Grammy, for best British single last month.

But One Direction did not expect tremendous fame in the U.S. The band went viral on the Internet, especially the blogging site Tumblr, and "Directioners" anxiously awaited the boys' arrival to the states. Nickelodeon was quick to take them under its wing late last year, perhaps to prevent the group from overshadowing Big Time Rush, but also because of 1D's outstanding popularity in England.

Nickelodeon introduced the group to commercial success here, pairing the Brits with Big Time Rush on the American band's three-week long sold-out *Better With U Tour*. In February, the network broadcasted the U.S. premiere of the music video for "What Makes You Beautiful," and the band guest-starred on an episode of *iCarly* that will air on Nickelodeon this spring. One Direction is hosting the network's lineup of popular live-action shows every Saturday night this month leading up to the Kids' Choice Awards on March 31, where the group will perform. This month Nickelodeon also announced that plans for One Direction's own show are currently in the works.

*Up All Night*, along with a deluxe edition of the album, released in the U.S. on March 13 and took the top two spots on iTunes. One Direction spent that weekend in New York after wrapping up the *Better With U Tour* with Big Time Rush, holding CD signings at malls in the metropolitan area, including Long Island, and performing on the *Today Show* for thousands of fans crowded outside Rockefeller Center. In addition to the band's booked performance at the Kid's Choice Awards, the boys will perform on *Saturday Night Live* in April and tour the U.S. this summer. *Newsday* called the band's explosive fame "another British invasion."

Big Time Rush and One Direction are no doubt still growing, but their achievements show that the boy band has come back strong. Other bands such as The Wanted are gaining popularity, too, and the different images and styles of music these groups convey satisfy the varied tastes of millions of fans.

This time, the boy band might just stay around for good.



HEY,  
MY IPAD IS A TACO

HEY,  
YOUR TACO IS AN  
IPAD

by Vin Barone & Andy Polhamus

**PRO TACO -**

The last few weeks have seen two of the most important contributions to our society since curly shoelaces: the new iPad and the Doritos Locos Taco. The two may not seem very different at first, but after some careful consumer tests, I've determined that the Doritos Locos Taco is clearly the superior invention.

First off, there's the taste factor. Doritos Locos Tacos are, after all, made with a tantalizingly crispy nacho cheese Dorito shell. The shell of the new iPad, though aesthetically pleasing, had barely any taste at all. The taco wins even more points in the cheese department. While the new iPad's revolutionary design and strikingly advanced technology may attract some buyers, when I wiped my fingers down the back, I found none of the vomit-colored dust easily available on the Doritos Locos Taco (which, by the way, attains a level of cheesiness that *Time* magazine calls "overwhelming").

The Doritos Locos Taco also sweeps the new iPad in the category of cost effectiveness. While one of these flavor-bursting, brand-transcending treats can be picked up at your local Taco Bell for only a dollar or two, buyers of the new iPad can expect to pay up to \$600 for the product and still find themselves hungry afterward.

But buyer beware: the crux of the matter is that the buyers of these two great commercial achievements are simply members of two different schools of thought. Pupils of one school want an immensely satisfying dining experience that crosses more culinary and cultural boundaries than any other food, service or product in our nation's history. Some Philistines, on the other hand, simply want to watch Netflix at work in really high resolution. And it's obvious which product consumers will seek out based on their specific needs, especially since all the videos I watched on my Doritos Locos Taco were totally boring, and also all the same color for some reason. - ANDY POLHAMUS

**PRO IPAD -**

Two colossal testaments to the advancement of mankind were revealed last week: the Doritos Locos Taco and the new iPad. I had the pleasure of handling both of these items to determine which will shape how we live our lives for decades to come. It was a DECISION for the ages—2048 x 1536 pixel resolution vs. nacho cheese, the access to 500,000 applications vs. succulent ground beef, topped with the freshest sliced lettuce and the best cheese-like shreds on the market.

After many a sleepless night, I came to the conclusion that the new iPad just edges out the Locos Taco as the most influential device of our generation.

Let us talk specs, firstly.

Now, I'm no "tech wiz-kid." I'm not going to split hairs here, naming the differences between the taco and iPad. Not even Jobs (RIP) himself could do that. All I know is that I'm a big music fan (early Incubus, Ruben Studdard, late Incubus, Hillary Duff, *Smashmouth Covers The Doors*, and *Now 21* are some of my faves). I have a massive catalogue. So, naturally, the first thing I did was measure how the two items handled my mp3s.

Wow, 32 gigs? I could fit all of my songs on my iPad, tenfold. I couldn't find any inputs on the taco, though, so I broke up my CD of James Gandolfini's *My Eyes Speak Volumes*—52 minutes of Gandolfini blinking into a microphone (don't worry; I backed it up on my desktop first). I sprinkled the CD on top of the lettuce and cheese-like shreds and held the shell up to my ear...

I didn't hear the album. In fact, just barely audible over the sounds of a 13-year-old Dustin filling his cup with Baha Blast, *I heard the ocean*. And not just any ocean. I heard the sounds of Baha Blast waves crashing into the shores of orange nacho cheese dust. It was transcending. I immediately drove out to Old Bethpage and broke up with my girlfriend, Trisha. - VINCENT BARONE

# EMERSON STRING QUARTET

by Sarah Evins



So I think it's safe to remark on the love affair the classical music world has with Beethoven. My music history textbook, for instance, torridly describes Beethoven and his works in a 20-page love letter to man's greatness. To the delight of Beethoven fanatics in the New York City area, this month has been bursting with Beethoven. The New York Philharmonic is soon to conclude its Modern Beethoven Festival under the direction of Beethoven pioneer David Zinman. And even closer to home, the Emerson String Quartet astounded Stony Brook audiences with their February and March performances of Beethoven string quartets.

On March 15, the quartet held their final performance of the semester at the Staller Center Recital Hall. Straight off a tour in Italy, they had a surprisingly hefty lineup in store for audiences. They began with the late Mozart "String Quartet in F major, K.590," showcasing their recent CD release of Prussian works for quartets. Then they played a modern piece by Wolfgang Rihm, "String Quartet No. 4," composed in 1981. After intermission, they concluded with a singularly bombastic and moving rendition of Beethoven's Op. 132, "String Quartet in A minor."

The first half of the program was a study in juxtaposition. Emerson's opening piece, the last string quartet written by Mozart, was both tuneful and meditative. Gene Drucker, as first violinist, soared tenderly above the warm strains

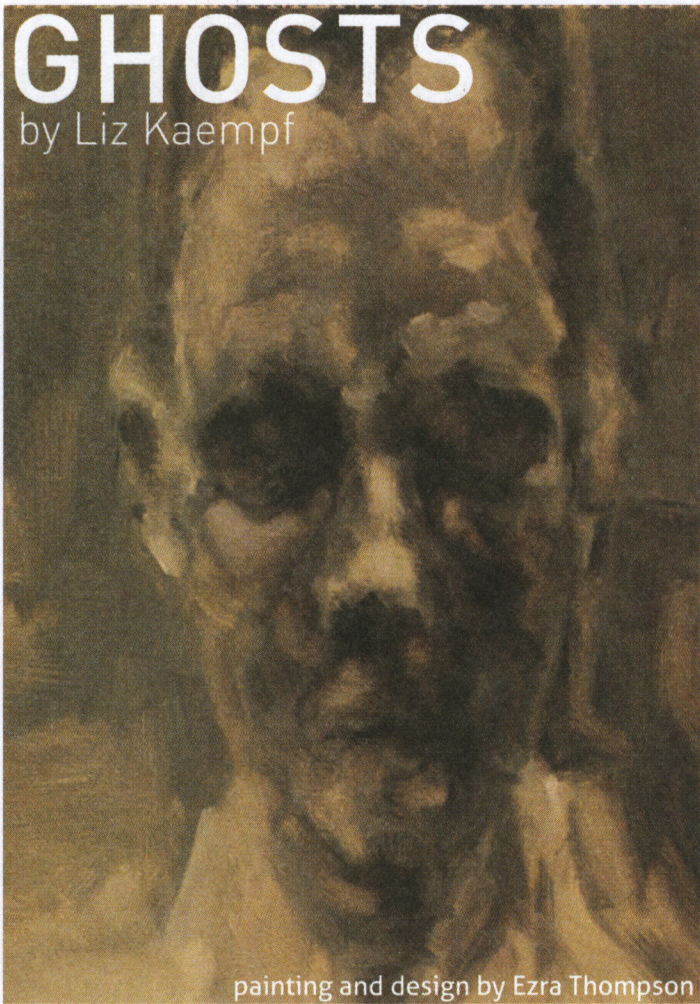
of his fellow musicians. This was immediately contrasted with the more modern Rihm, with its sometimes violent and other times lyrical gestures, highlighting Emerson's versatility. While the crowd did not seem to connect to the modern musical language of the Rihm as openly as they did with the Mozart, the Emerson's technical mastery became a focal point of the performance. Particularly impressive was violist Larry Dutton's unrelenting command of his instrument, the mammoth sound of which gave the piece a resounding voice.

However, Emerson's performance of Beethoven's Op. 132 is what made this performance truly spectacular. Unintimidated by the monumental task of performing this musical behemoth, the quartet performed the piece with aplomb and emotional zeal. The end of the first movement left the packed room sizzling with energy, a collective sigh issuing from some members of the audience. The third movement, with its spiritual style, moved many concertgoers to tears.

Even after noting their extensive list of accomplishments detailed in the program, I still find myself stunned by Emerson's polished performance on Thursday night. With a shared history of over 30 years, the quartet performed three radically different pieces; all cohered under their trademark sense of composure and finesse.

# GHOSTS

by Liz Kaempf



painting and design by Ezra Thompson

No, this is not Patrick Swayze's *Ghost*. And no, there are no pottery wheels in this play. Rather, this version of Henrik Ibsen's play *Ghosts* has been translated and directed by associate professor of the Department of Theatre Arts at Stony Brook, Michael X. Zelenak.

The play, presented by the theatre arts department, is set within the walls of one room: one that frequently morphs back and forth between being a prison and a sanctuary. The five characters are ordinary people, but with secrets and desires to hide. It focuses on struggles between concealing a dark past and revealing the truth: between personal happiness and duty and family values.

Student actors, Duygu Baydur and Diogo Martins, were fitting in their roles as they surely could relate to the whims, curiosities and doubts of their respective characters. However, their limited theatre experience was present in that they could not seem to bring more life to the relatively one-note characters they played. Baydur's Regina was charming and adorable, but the dramatic mood shift towards the end did not feel realistic. Ibsen's emotionally comatose Oswald, played by Martins, had stares that were almost too blank even for this young character. However, the character's anger and eventual mental deterioration

was an outlet for Martins' true talent.

But the stellar performances of veteran actors and university faculty members, Douglas MacKaye Harrington, Steve Marsh and Deborah Mayo, were able to push the characters of Ibsen's play to their maximum capacity. Harrington's Pastor Manders was funny and frustrating. Zelenak mentioned that he was surprised the audience was seemingly afraid to laugh at Manders, who was quick to shift moods between moral compass and pillar of hypocrisy. Marsh's Jacob Engstrand was another good outlet for some humor on stage, with a bottle of booze in his pocket and silly dreams in his head. His was the only character not keeping his skeletons locked away in the closet.

Fantastic as the cast was, Mayo's Mrs. Alving, the newly outspoken widow with a haunting past of abuse, was easily the highlight of the show. Biochemistry and theatre arts double major at SBU, Samuel Katz, who can always be caught at the Staller Theatre, agreed. "She was the center of gravity of the whole thing." He then added, "She managed to give so much life and vitality to that role." Her time on stage was spent trying to reconcile with her past, as she says she is "haunted and terrified of the dead."

Every word's inflection and her movements, down to her fingertips, sent chills through the theatre. Her final scene produced goose bumps along every inch of skin. She managed to take what could have been a mildly boring character and made her into a sympathetically tortured woman far from frail and helpless. Mrs. Alving was changed from a "woman to be pitied," as Pastor Manders called her, to a character with strength and a desire to confront the mistakes of her past.

Zelenak, who has studied, translated and directed Ibsen plays for most of his career, credits the Norwegian playwright for saving drama and bringing it "back into the realm of literary ideas...morality and ethics too."

Like in *Ghosts*, he says it is about "questioning and debating the decisions you make in your life" and how "the accumulation of your decisions, [that] you sometimes don't

## UPCOMING EVENTS

### Department of Theatre Arts

Ibsen's *Ghosts* continues Thursday March 22 to Sunday March 25

### SB Opera

Mozart's *Die Entführung aus dem Serail* performing Friday April 13 and Sunday April 15

### Staller Center

New York Voices performing April Saturday 14  
Tao: Art of the Drum playing Sunday March 25

# 21 Jump Street

by Nicole Kohn



Laugh all you want, but we all know it's true. Life is one big high school. The action comedy *21 Jump Street*, based on the television show that introduced us to Johnny Depp, held this to be true. Jonah Hill and Channing Tatum play Schmidt and Jenko, who are more than ready to leave their teenage years behind them. They join the police force at the same time, and though the two who hated each other in high school, they become best buds and go undercover in a local high school for the secret Jump Street unit.

As they trade in their badges and guns for backpacks and textbooks, Schmidt and Jenko get involved in an investigation that deals with a violent and dangerous drug ring. What they find is that high school is nothing like it was a few years earlier, and neither are ready to confront the perils of what it's like to be a teenager again.

Their job is to infiltrate the ring and find out the identity of the mastermind behind the operation. In one of the movie's many great twist the boys get their fake identities mixed up, leaving Schmidt to roll with the cool kids, while Jenko must befriend the science geeks. Their investigation is filled with intense gunfights, stretch limo car chases and

hilarious commentary that leaves you hooked. It all leads up to an explosive end that will leave you laughing so hard you might fall out of your seat.

Hill and Tatum are an outrageous dynamic duo which gives "cool" a whole new meaning. The two have a compelling chemistry, and with the movie being R rated, the two are free to, well, "express themselves," if that is what you want to call it. It wasn't surprising to see Hill being his quirky and free-spirited self on the big screen, but the real star of the film was Tatum. He is absolutely hilarious and not in the inadvertent way his performances in love-dovey dramas like *The Vow*, and *Dear John* turn out. For the first time in a long time, Tatum isn't just loved by every girl in the theatre because of his good looks; he is exceptionally funny and refreshing.

This comedy is packed with absurd language, underage drinking, raging drug use, crude insults and endless jokes about penises.

It's a smart, silly, radical and raunchy comedy that will leave you laughing even after the credits start to roll.

## GHOSTS cont.

even realize you're making, come back with a vengeance."

As far as the students of Stony Brook University are concerned, Zelenak believes they will be able to identify the most with the conflicted, young artist, Oswald. However, that is not to say that they will not just as easily enjoy

the painfully ironic lectures of the Pastor, the drunken debauchery of Engstrand, the bubbly curiosity of Regina and the emotional range and torment of Mrs. Alving, as the characters search, willingly or not, for what Mrs. Alving calls the "plain, unvarnished truth."

# STYLE FILE

by Matthew Murray

Just as students sport their newest spring gear to spend (waste) their days on the Staller Steps, international fashion magazines are considering what looks to showcase for next season. The fashion system is an epic circus, a never-ending blockbuster. It never sleeps or slows down. Designers have mental breakdowns (Christophe Decarnin of Balmain), unbelievable lapses of judgment (the all-too-recent scandals of John Galiano) or crumble under pressure altogether. It sounds silly, even laughable.

Yet despite the rigorous nature of demand and design, the Fall 2012 collections—yes, Fall 2012—were brilliant. And these shows will speak volumes to college students as the trickle-down effect will take those boxy Miu Miu bags all the way from Madison Avenue to the Forever 21 in the Smith Haven Mall come September.

The collections were a strong turning point from seasons past. After dabbling in the exuberance of the '80s, the glamorous restraint of the '70s, and the stark-yet-splendid silhouettes of the '40s, designers showcased a genius mold of past, present and future. Whether it was Chanel-clad cyborgs or patriotically-robotic Rodarte, the runways were alive with merging decades rather than merging trends.

"This season was all about the future with new shapes only Gaga could wear."

No one did this as well as Prada's creative director Miuccia Prada. Graphically mod prints adorning pantsuits and slip dresses pointed to the past while the appliques affixed to sleek black overcoats presented a peek at what might be fashion's future. The "present" was in the jewel tones and peplum waists that have become synonymous with the word "trendy" (take a look at any H&M advertisement). Blending time periods together is no easy feat but Ms. Miuccia did it seamlessly and brilliant

execution.

Prestigious fashion writer Tim Blanks had strong opinions and hopes for the Prada show. "The show-opening black coat-dresses looked like hybrid morning coats, which harked back to the antique diplomat formality of the Prada men's show," he writes in his review for style.com. "But that also reflected Miuccia's conviction that the fashion of the future will take refuge in the past." Blanks even goes on to write that this could be a turning point for fashion as the world continues to modernize.

Also melding these ideals was Chanel's creative director Karl Lagerfeld who never misses the mark. Always tying some social commentary to his tweed jackets and over-the-top cocktail dresses, he never lets an audience down. This season was all about the future with new shapes only Gaga could wear, and sleek matte textures and crystal embroidery



*If this mumbo-jumbo is too complicated, a timeless style is the little black dress. It does not matter if it's the past, present, or the future, the style will work whenever and wherever, like this one from Dolce & Gabbana.*



that called to mind Jim Henson's *Dark Crystal*. The present and past were rooted in Chanel's dynamic legacy for tweed and glamour. No woman wants to look like a microcosmic alien in this day and age, so he tied 2030 with the past and present to keep the Chanel fantasy alive while keeping in mind a new generation of consumers.

What does this all mean for college students? Many will argue nothing, but I firmly believe we are changing the fashion cycle. Instant gratification in the form of technological brilliance, like in the forms of Twitter and Facebook, has been connecting our world since its inception: consider viral videos and overnight celebrities. The world is more united than ever with our generation bridging the gap between older and younger mentalities. We are making connections with our past, present and future,

like with the Facebook Timeline. Furthermore, our generation is the next that will (hopefully) be able to afford the thousand-dollar garments we see in fashion glossies.

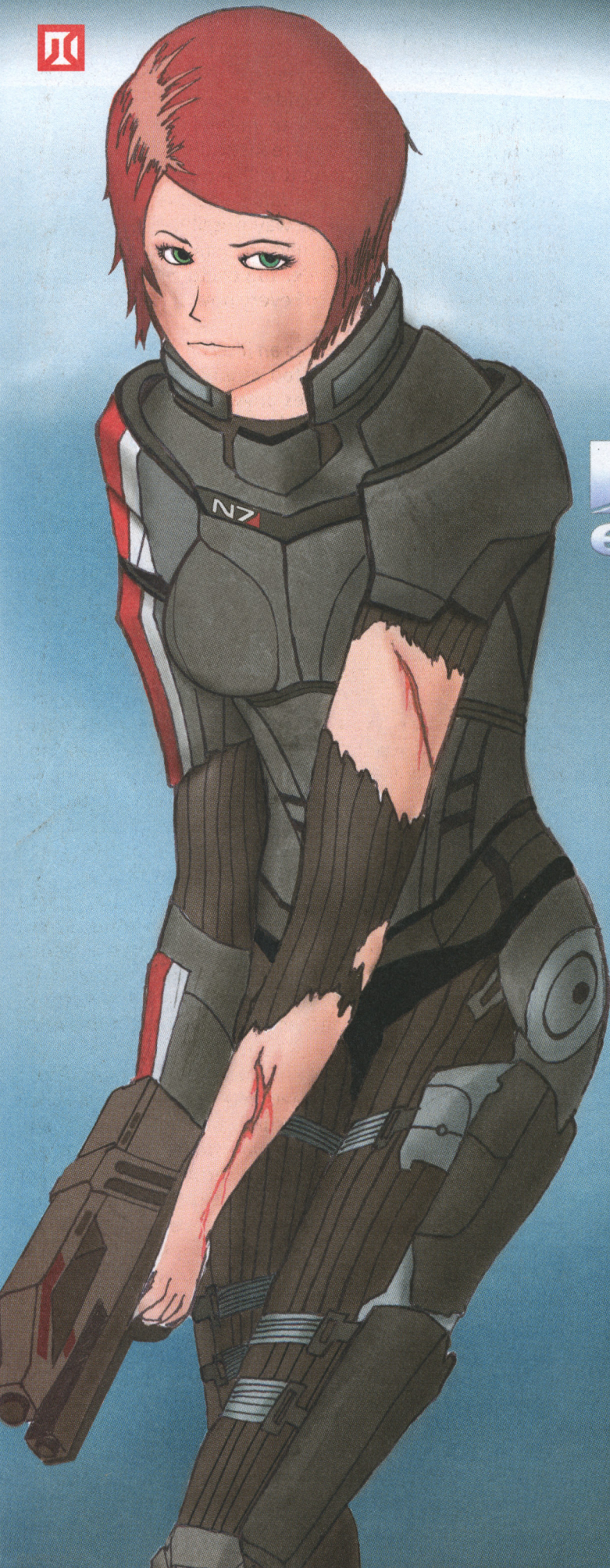
Designers are targeting our generation to sell their products and keep their future alive. The past is traditionalism, the present is modernizing this past and the future is upon us. Whether this new fashion mentality will translate into stores this September is unclear. So if you don't see that 60s mod cocktail dress in a modern cut with alien-like jewels dangling from the bodice (read: ridiculously over-the-top and not to be purchased), keep it simple and timeless in a sinuous little black dress. That's one thing that never goes out of style even as time progresses.



*Opera-length gloves are a staple of glamorous decades past. At the hands of Karl Lagerfeld for Chanel, however, they looked modern and futuristic coupled with a floor-sweeping black coat adorned with cosmic polka dots resembling the solar system. The hot pink shoes are of the "present" as neon has become a college party girl staple (whether you like it or not).*



*Prada's fall collection featured pantsuits with peplums and glass appliques that combined form and function with futurism. The show was a standout collection and one that showcased a new look for fashion: the blend of the past, present and future.*



# MASS EFFECT 3

BioWare had their work cut out for them with *Mass Effect 3*. As the final act of one of the most acclaimed sagas in video game history, it had a lot to live up to.

The final adventure with galactic hero Commander Shepard sees the Reapers (a sentient race of machines that wipes out civilization every 50,000 years) finally emerge. Earth is one of the first planets to get hit, ending up in a state of near-annihilation in the opening segments. The atmosphere took on a dark, melancholic tone, which really gave an idea of what was at stake. It made you think, "Why are we fighting? We can't win—the giant robot ships from space are in my base, killing my dudes."

I found myself captivated by the strong main quests which united different races, and that solved problems that had persisted throughout the series. There were a lot of loose ends to tie up, and it was satisfying to see them resolved. But for everything in between, the cohesiveness of the atmosphere and plot disappeared as I did fetch quests for NPCs who weren't really reflecting that a race of machines were out there obliterating everyone. I wish I could say that the game was the satisfying conclusion that fans wanted, but I can't.

*ME3* completely squanders player choice, abandoning a fundamental element and presenting a predetermined *deus ex machina* in which you essentially press one of three buttons to decide the ending. The scenes that followed left you with little to no closure. It just ends. Not even so much as an epilogue shows if what you did had any impact. To make it worse, the majority of Shepard's conversations with other NPCs were cliché space marine big talk. I can't help but feel that the absence of Drew Karpysyn—one of the most talented sci-fi writers around and who was present for the first two games—was the major reason the game fell short in the plot and dialogue departments.

But this is veiled behind a mechanic called "war assets," the accumulated military strength you acquire throughout the game. Most of this is determined by the decisions made during the game, and to get the best results you have to be thorough in your completion of side quests. It was also questionable from a design standpoint how multiplayer mode tied into these mechanics. The more you play multiplayer, the higher your "galactic readiness," a multiplier for your overall asset total.

Multiplayer, which many were skeptical of, turned out to be a welcome addition. Playing with friends was entertaining, as well as a bit challenging. The character variety and the level-up system make it a worthy time sink.

Still, the game does have strengths. The gun upgrade system that was scrapped in *ME2* is present again, and the process of upgrading abilities and skills has been expanded, allowing for deeper character customization.

I left *ME3* with a bittersweet feeling. It was fun to play, I enjoyed my last bout with the characters who I've grown to appreciate and the refinements to the gameplay improved the experience. However, I mostly just feel bitter, because I had faith that BioWare would find the proper way to wrap up the trilogy, but fell so short. -MIKE PEDERSEN

BioWare had a job and they did it. People enjoyed the first two *Mass Effect* games and then assumed BioWare had forgotten they're supposed to make good games while counting piles of money. This realistically won't be the final game of the series because it will sell so well that they'll churn out sequels like every *Halo* game after *Halo 3*.

*ME3* starts in the worst way possible, forcing you to realize this hulking guido named James Vega was going to be in the rest of the game. You could tell he was latino because he would say "loco" every now and again. Oh, and the Reapers attack Earth.

*ME3* embraces free will as an illusion because BioWare realized its audience was too stupid to appreciate the complex branching narratives anyway. Gamers constantly complained to have their wishes fulfilled, until exploring planets was reduced to pressing a button to "scan" it, the *oh-so-difficult* hacking system was removed and the morality system faded into obscurity. Now they're complaining because it didn't have an 80's movie epilogue explaining what happens to characters. Gamers forgot that not every story will have an ending you enjoy—much like real life.

A new game mechanic called "war assets" was added so the idiots playing could have a numerical value showing the aggregate results of their decisions throughout the game—because BioWare hadn't been holding their hands enough. Completing side quests raises this value, but many found it difficult to wiggle their fat fingers long enough to complete them. War assets could only be used depending on your "war readiness," how often you played multiplayer, which gamers dreaded, because it forced them to actually interact with other players online and be helpful to them.

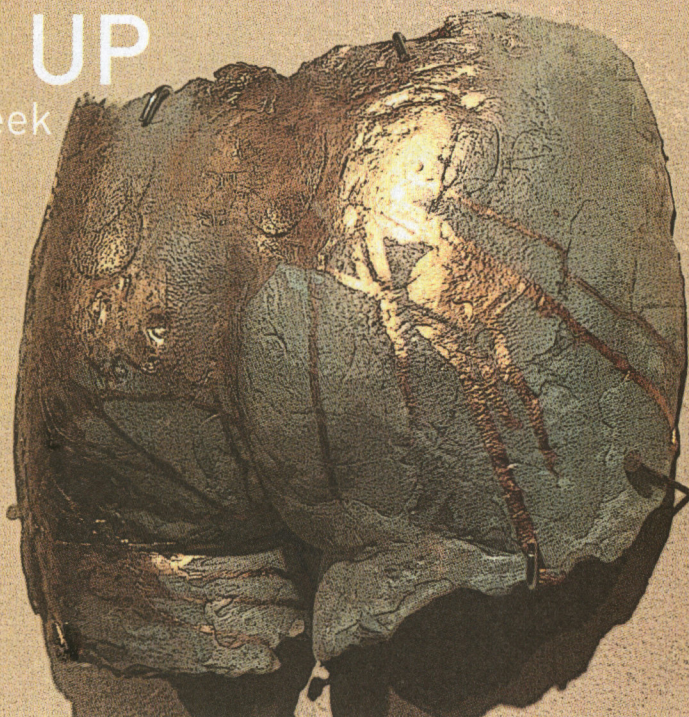
Many gamers enjoyed the main quests in the game because they all had happy endings and gamers love happy endings more than virgins do. Why shouldn't one single person be able to solve *all* of the galaxy's problems? But actively raising your war asset meter by doing the menial work that happens in every war is just too realistic and not fun. As gamers know, all wars are composed entirely of everyone fighting everyone, with no diplomacy or resource management.

Instead of commenting on how bland the multiplayer is, I'll describe some more flaws in the single player, which is what actually matters. Kasumi, Miranda, Samara and Zaeed had no reason not to join your squad, and Harbinger was reduced to a cameo after being the major antagonist of *ME2*. They also decided that the whole plot of *ME 2* wasn't worth speaking of either as the human-reaper hybrid was still left unexplained. They also just assumed I would read the *Retribution* novel—that I never heard of—to know why Anderson was no longer the Councilor. The game is quite glitchy and for me, froze about once every 100 times in the Normandy's elevator. Shepard also found it difficult to slide down the second ladder on Kallini and to get past the first cutscene on Arrae.

*Mass Effect 3* was crafted in the gamers' image and had an ending only toddlers would enjoy. Does baby need his bottle? -DANIEL CASHMAR

# BACK DAT ASS UP

by Brianna Peterson & Mark Greek



Anyone walking past the TAC gallery from March 5 through March 10 may have witnessed Stony Brook's most willing exhibitionists since those girls who smoke and hula hoop in Roosevelt Quad. But some of these asses are actually worth looking at. The Ass Project ("TAP That!") had a successful run in the gallery, featuring side-by-side comparisons of derrières with and without their pants, sculpted heinies and good, old-fashioned booty flicks.

Stony Brook students Greta Essig, Jessica Rybak and Krissy Rubbles were the masterminds behind the mass ass display.

"This has been my dream for some time now," Essig said with pictures of various Stony Brook students' derrières plastered literally, and figuratively, behind her. "I like butts. I've liked them ever since I was 16 and I started taking pictures of people's butts—and lots of them." The photos showed both bare and clothed posteriors, allowing observers to see the startling difference that clothing has on how the butt actually looks. The students had fun criticizing each rear end and trying (fairly successfully) to pick out their friends on the wall.

"We just asked people" Essig said. "People just want to show their ass. Everyone wanted to do it."

Besides the photos, the rest of the walls were lined with various colored, glittery molds. Made from Yankee Candle wax, two of the molds retained the scents of Evergreen and Sugar Cookie. When they heard this, many of the students decided to sniff the molds—some for an unacceptable amount of time. It's hard to find fault in their free-spirited attitude, however. Signs beckoning you to "Tap this ass" were situated under various pieces.

Not only was the gallery a learning experience for the viewers, but for one of the artists, as well.

"I didn't have an interest from a young age," Rybak said. "So that's why I wanted to do it. Because I wanted to learn. I hated butts. Not butts...but I hated my butt and I wanted to learn why I should love it, and I found the right people to do it with and I accomplished it."

One of the pieces, a video with live-action booty activity was a highlight of the gallery. It featured the vulgar and raw qualities of the ass as a whole. Butts were used as canvas for smearing fast food and writing various messages. Playing throughout the video was strange and ominous music that worked well with the foreign images occurring on-screen. The television was located in the back of the gallery, facing away from everything else and had various warning signs on and around it, and for good reason. Each person watching it had a different reaction and a different understanding of what was happening. For every "urgh" and "eww" there was an "ooo" and "ahh, that's a butthole."

"Some people don't get it, but I mean there's a lot to say about them" Essig said. "There's a lot of art that's been made about the vagina—ceramic vaginas, vagina monologues—and there's a lot to say. But there's a lot to say about butts, too. They're sexual, they're vulgar. You shit, but they're really beautiful and I really just appreciate the shape and the form."

The gallery sent a message of acceptance, not only of your own body and sexuality, but those of others as well. But there was only one real reason people attended this event, and Rubbles put it most eloquently: "People like butts."

# EARFEST

by Sarah Evins



Photo by Nick Batson

As a classical musician, I've learned to respect the sanctity of ceremony in music performance. One grows accustomed to the frenetic chaos of performers warming up, the whispered breaths of tuning notes, the pomp and circumstance of symphonic applause. Yet somehow, during the annual performance called Earfest on Thursday March 8, Stony Brook University's Computer Music Studio completely upended these expectations. And I find my experience all the better for it.

Empty of performers, the Staller Recital Hall stage was instead focused on three imposing figures: two speakers and a projector screen. "I think it is a challenge for this type of music because we like the human element," explained Professor Daniel Weymouth, Earfest curator and co-director of the university's Computer Music Studio. "It's one of the reasons why I present these the way I do, with talking in between."

Indeed, Professor Weymouth's speeches helped lock in the missing human element. After introducing each piece and composer, he would dive into short descriptions of the music or musician—tidbits that helped me connect to the music on a more personal level. Unlike my previous experiences (snubbed by conductors at symphony concerts or nervously unacknowledged at chamber recitals), Weymouth broke the fourth wall. And instead of burying myself into the pages of program notes, I found myself instead part of a small, albeit temporary, community of music-lovers.

The beauty of that shared experience is what made this performance special. Much of electronic music is heard alone, on CDs, while sandwiched between headphones. Indeed, without live performers necessary, all of electronic music could, in theory, be enjoyed alone. But Professor Weymouth, who compared the visual experience of going

to a movie with the aural experience of an electronic music performance, believes in the value of these stagings.

"We spend an awful lot of our time isolated, even when we're so-called connecting with other people. I think there's something to be said about getting a bunch of people together in a space sharing a common experience."

Unlike music composed for acoustic instruments, electronic music is unhindered by physical limitations. "When you start dealing with electronics, it could potentially do anything," said Weymouth. "Some of my colleagues say it's more similar to sculpture, as opposed to [instrumental music], which may be more like painting."

The colorful array of pieces displayed at Earfest reflected this sense of limitlessness. One piece, "so many days to be here" by Kristi McGarity, was constructed entirely out of an NPR interview of homeless children. In it, chords were abstracted and served as the backdrop for the plaintive voices of children. "Papyrus" by Diana Simpson took samples from the folding and ripping of paper and manipulated them into a chorus of interesting sounds and textures. Earfest also premiered "Trittico Mediterraneo" by Konstantinos Karathanis, who used the noise of children playing in a village square and crickets to encapsulate the feeling of summer in Greece.

It may be easy to feel intimidated by this kind of music at first. But Professor Weymouth insists that "if people forget about trying to understand and just experience it, the music can come through." And as I let myself go in a few moments during the concert, the music making my skin feel more like skin, I'd have to agree wholeheartedly with him.

If you're interested in more productions like Earfest, come listen to electronic music at the Sonic Springs performance on April 20 in the Staller Recital Hall.

THE BORING ROCKS BY EVAN GOLDAPER



# A-WREX-TED DEVELOPMENT

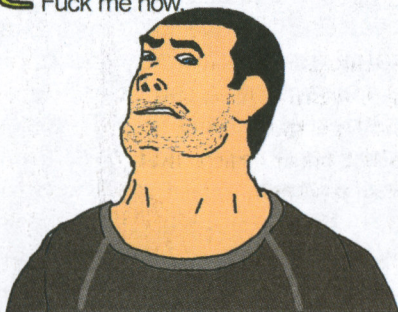
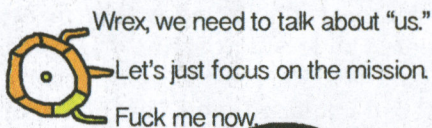
BY DAN CASHMAR



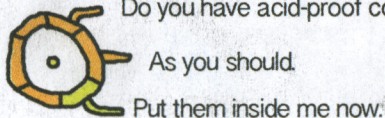
Wrex Shepard.



Shepard: Fuck me now.

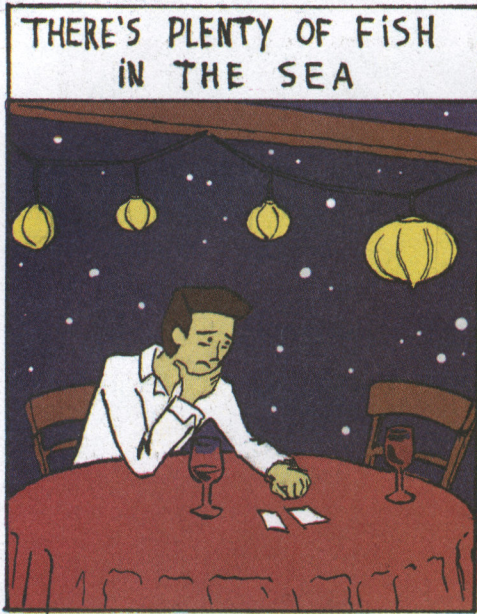


Wrex Shepard, I have five penises and my sperm is acid.  
Do you have acid-proof condoms?

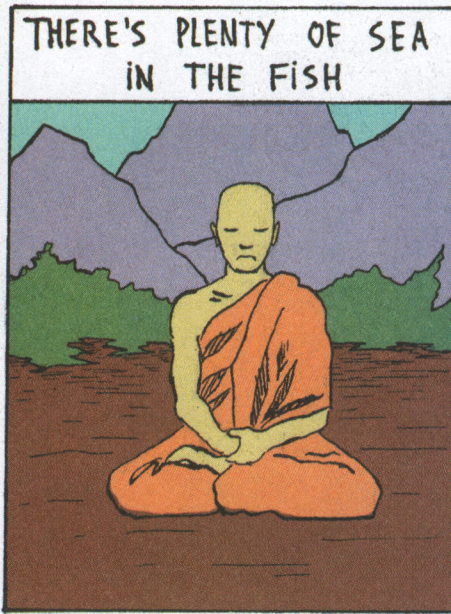


Shepard: Put them inside me now.

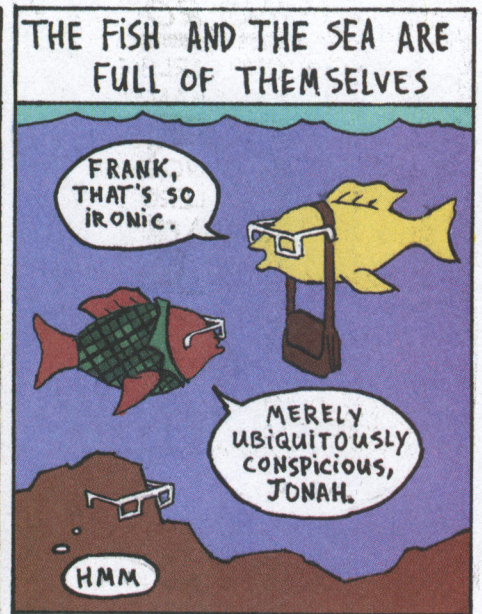
AWKWARD SILENCE BY ANDREY DOTSENKO



PRAGMATIC ROMANTIC

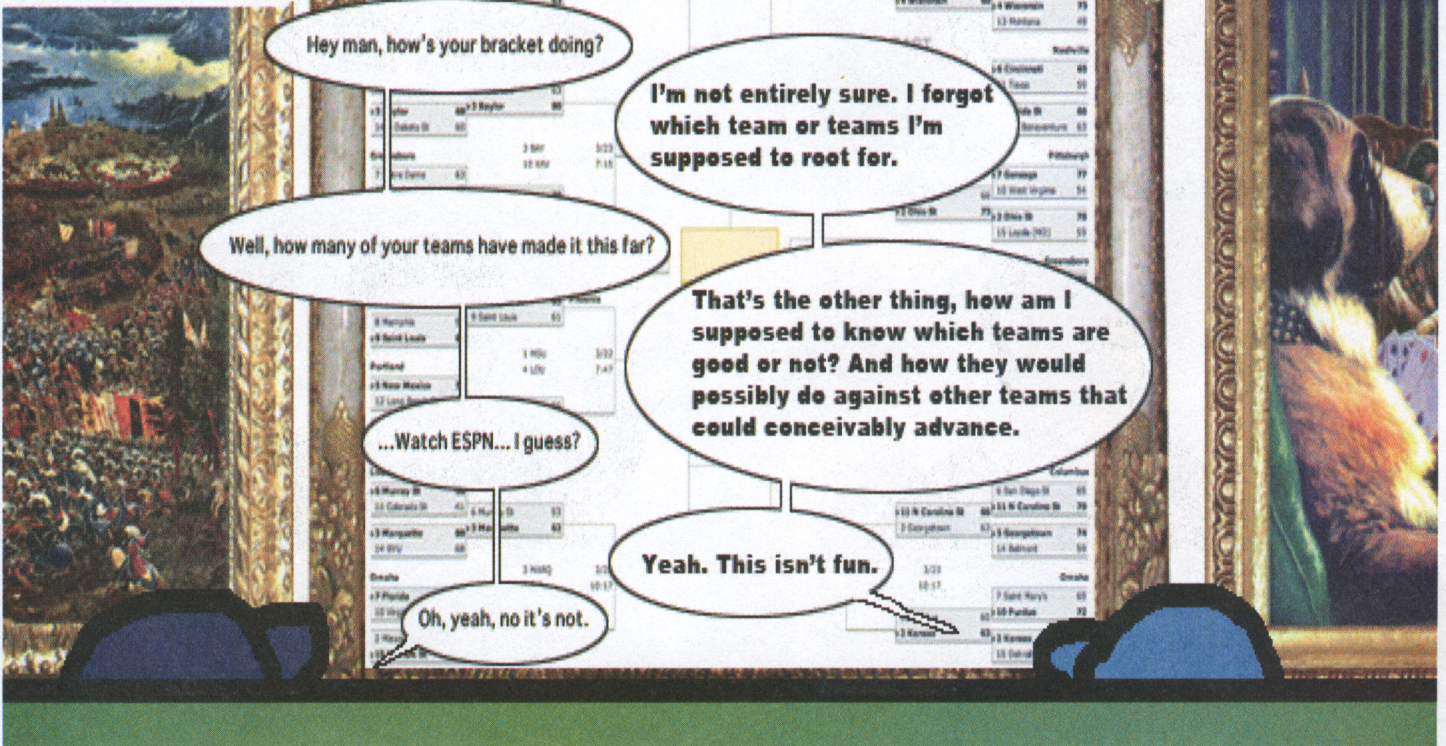


ZEN BUDDHIST



HIPSTER PARALLEL UNIVERSE

An increasingly lazy...  
**Sportz**  
By Mark Greek



# SPRINGTIME

by Dan Cashmar



Seasons' newest album, *Spring*, is here and Stony Brook students are digging it more than Rick Santorum is digging his own political grave. If this is your first time learning about seasons and you chose to read the Stony Brook Press of all publications, then I'd like to formally welcome you to the planet Earth and congratulate your species on its spaceflight capabilities. If you have learned of seasons prior to reading this article, you'll notice that the Earth has increased its tilt toward the Sun and thus, the weather has become more pleasant for our hairless bodies. (Unless you're in the southern hemisphere, in

which case, have fun getting cold!)

Spring, otherwise known as the time to get jiggy with it for most animals, has already delivered some Class A sunbeams our way. If you walk out to the Staller Steps, you can see a large group of high school students skipping class like the hardcore rebels they are, and college students not majoring in any physical science, mathematics or engineering, sitting on the grass or kicking a ball around. Sometimes you'll even see some gnarly tricks by a skateboarder! If you didn't see the sweet moves, don't worry—their friends filmed it.

Temperature increases can mean only one thing. Well, it can mean several things, but it means only one of those things: legging shorts. Do those exist? As any woman attending Stony Brook knows, leggings can be worn as pants. So now that the temperature is warmer, the next logical step would be to wear legging shorts. And what will happen to those black bubble jackets now that it's warmer? Hopefully they'll all be put inside of a rocket and launched directly into the Sun.

Sun worship is back and in full swing. You'll find many people lying on the grass, offering their pale bodies to the disinterested star. Melanocytes are going to be working overtime for a few months so make sure you lather on some tanning lotion. It's getting hotter, so now when someone asks you, "How's the weather?" you can answer assuredly, "four out of five based on prior weather conditions."

"So now that the temperature is warmer, the next logical step would be to wear legging shorts."



# THE MARS VOLTA

Noctourniquet



by Nick Statt



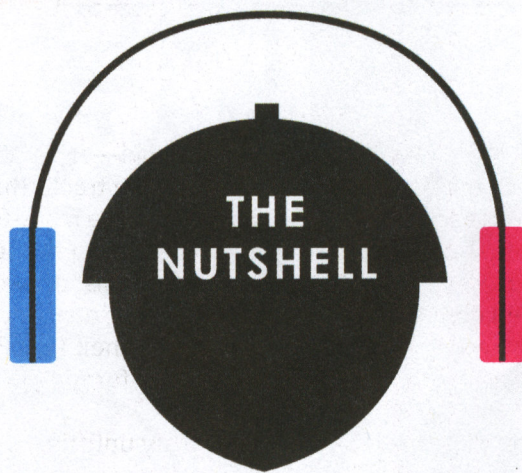
**THE MARS VOLTA** is very much a group of groping musicians—unfathomably creative at their best and yet simultaneously frustrated by their limitations and disdainful of their critics and fans' expectations. After six albums and 11 years, the band is still forcing listeners to constantly reevaluate what it is they like about its prog-rock musings, which jump from 32-minute, mind-numbing epics to three-and-a-half-minute airy low-tempo tracks that could pass for Radiohead if Thom Yorke had a splash of Spanish ancestry and drummer Phil Selway were a bit more of a spaz.

Their most recent effort, *Noctourniquet*, displays the band's love for offending all senses of comfort and genre lines, but in such a way that for the very first time feels stale. My initial impulse after listening to the first three tracks, "The Whip Hand," "Aegis" and "Dyslexicon"—all of which hover around four and a half minutes and push the same in-between aesthetic of their preceding "acoustic" effort, *Octahedron*, and the blistering fury of *Bedlam in Goliath*—is to travel back to 2003. It was two years after TMV's formation and the year of their debut, *De-loused in the Comatorium*, which managed to pick up the virtuosic remnants and effortless energy of *At the Drive-In* and channel it into something spectacular, namely tracks like

"Eriatarka" and "Cicatriz ESP."

But all these years later, *Noctourniquet* comes off as an essentially slowed-down, instrumentally constrained "rock" album with a number of ballad-esque tracks and a few high-speed traditional TMV moments. There are some instances of transcendent bliss when the slow-jam vibes start threading truly beautiful mixtures, when Cedric Bixler-Zavala's sometimes effective but mostly nasally and inconsistent vocals neatly coalesce with Omar Rodríguez-López's hyper-meticulous background noise construction. It comes through on "Empty Vessels Make the Loudest Sounds" and "Vedamalady," but the only truly firework display of their roots is on "Molochwalker," a short but explosively awesome reminder of how skilled and absurd these musicians can truly be.

The album does nothing to truly offend unmoving hardcore fans, but those that have been driven to the fence after years of failed reimaginings of the mastery of *De-Loused in the Comatorium* and *Frances the Mute* don't have a lot to pull them back down. Sadly, it's people like that, myself included, that would rather just see Rodriguez-Lopez and Bixler-Zavala take *At the Drive-In*, reuniting after 11 years this summer at Coachella, back to the studio and let The Mars Volta's legacy end here.



**George Barnett - 17 Days**

George Barnett's debut album *17 Days* is like that of a British Teddy Geiger with flavors reminiscent of 70s vinyl. The songs flow together cohesively the way an album should, but rarely does, these days. The full album is available on his website and Pirate Bay, where he uploaded the torrent to spread the music. It's incredibly impressive that an 18-year-old writing all of the songs, playing most of the instruments and producing the album could come up with something this addictive. I listened to it four times in a row and considered doing so again, but then Wolfie Net failed.

**Say Anything - Anarchy, My Dear**

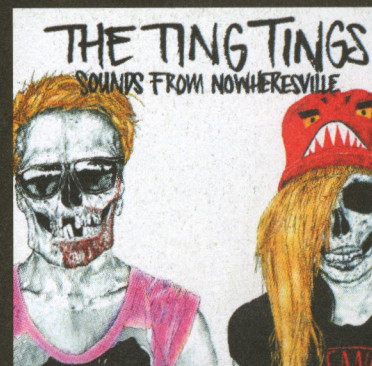
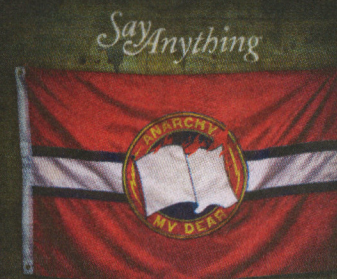
Say Anything is attempting to get back in touch with its roots, but nothing is ever the same a second time around. The band's sixth album, and first after switching back to an indie label, *Anarchy My Dear* offers haunting lyrics of self-awareness and experience, interesting guitar riffs and quirky takes on rock and pop styles. Bemis's unique lyrics regarding genocide, love and the band's new sense of confidence will capture fans of the earlier album ...Is a Real Boy. "Admit it Again!," a sequel to the song "Admit it!," is Bemis's way of ranting about the people who think they are better than everyone else and the people who turned on him. It is the most memorable song on this album. The eleven tracks overall give the listener a feeling that anything can happen at any time. It isn't about going against society—it's all about the "anarchy" within.

**The Ting Tings - Sounds from Nowheresville**

The Ting Tings' latest album, *Sounds from Nowheresville*, is an awkward blend of different genres: reggae, pop, rock and dance. This isn't anything like the well-known song that easily gets stuck in your head, "That's Not My Name," and that's a good thing. The opening song, "Silence," is nothing like its title. With a catchy beat and funky electronic melody, the listener is instantly drawn to the song. Since each one represents a different genre, and manages to do it in a unique way, it is hard to describe what kind of band the Ting Tings are. The song to look out for is "Hang It Up" and it's as catchy as their last hit. Overall, the album is filled with songs that attracts a variety of audiences and keeps the listener wondering what will come next.

**CONTRIBUTORS:**

NICK BATSON  
 MARIA GARNICA  
 JEN NOVOTNY  
 BRIANNA PETERSON



**Trust - TRST**

Toronto duo—Robert Alfons and Maya Postepski—bring you Goth music made accessible with the 11 broody, trance-inducing tracks that comprise their first LP, *TRST*, released late this February. Trust is a male-female electronic twosome that is absolutely post-Crystal Castles in the sense that both bands are, coincidentally, from Toronto and each consist of two leather-jacket-wearing, pouty-faced douchebags that probably can't play any real instruments, and feature more pictures of themselves on their Last FM page posing like hipster morons than of themselves actually performing in front of actual people.

But maybe none of that matters; *TRST* is darkly uplifting, textured with raunchy synths and throbbing Nine Inch Nail-esque dance beats that make you want to dust off those combat boots you do or don't have, so that you may get your shameless dance on, by yourself, in a room of strobe lights and fog machines. But that's as far as anyone should probably go. While the lyrics are catchy as f\*\*\*, it's basically Britney-Spears-pop-factory-trash. I suppose this is what prevents this goth-electronic act from intimidations, as they grew in popularity and hype in the Goth-pop shadow of similar acts such as Grimes. The LP probably peaks where it starts with its first track, "Shoom." Robert Alfons' baritone voice is reminiscent of Joy Division's Ian Curtis, but at times can turn into a deviant, intriguing whine as it unfolds, morphing constantly with hypnotizing synth-rich songs that you don't want to end—but then they do and you're not sorry.

I could easily see this streaming through the speakers in Forever 21.

**The Shins - Port of Morrow**

If Jimmy McMillian were to review this album, I think he'd say something along the lines of: "the wait was too damn long!" After a nearly a four-year hiatus, The Shins have finally returned with their latest release, *Port of Morrow*.

The album has a lot of strengths and it's everything that a Shins fan could expect and then some. The tracks are laced with melodious guitar riffs and James Mercer's elaborate lyrics.

These lyrics are one of the album's standout features. For the first time, you can actually understand what Mercer's singing about. In previous releases, the true meaning of the songs was hidden among complicated and metaphorical lyrics. In *Port of Morrow*, it's almost as if Mercer comes right out and says it.

Mercer put his work with The Shins on hold for a few years while he collaborated with Danger Mouse on a project called Broken Bells, which infused Mercer's guitar and lyrics with Danger Mouse's studio produced sound. Surprisingly, this sound does not carry over to this new album.

One of the few weaknesses about this release is the similarity in sound between each track. The listener has a hard time distinguishing between songs such as "For a Fool" and "Fall of '82." On some listens, it sounds almost as if this album is one long track.

With that said, there's a lot of good in this album. Tracks such as "Simple Song," "It's Only Life" and "40 Mark Strasse" are memorable, and any listener will find themselves singing along to much of this album.



The Stony Brook Press & The Fine Arts Organization Present:

# MAMA: EARTH

A COLLECTIVE STUDENT ART SHOW

## Now Accepting Submissions!

Send an image of your work(s) with title, medium,  
and your name to [mamaartshow@gmail.com](mailto:mamaartshow@gmail.com)

**Deadline: April 2nd**

# KONY ISLAND

by Rebecca Tapio



Photo & Poster by Tom Johnson

There is no question that Joseph Kony, leader of the Lord's Resistance Army, is an evil man. There is no question that he deserves the title of beast—if beasts could conjure up such horrors.

The real question lies in the validity of the KONY 2012 campaign by the human rights advocacy group Invisible Children. Should we support it? Should we discredit it?

To be honest, I don't know.

I cannot pretend to be an expert on African politics, nor have I familiarized myself intimately with the financials of Invisible Children. Like many, the first I heard of the situation in Uganda was when I watched the incredibly powerful video, directed by Jason Russell, in which he uses the innocent perspective of his son as a lens through which the Kony issue is viewed.

And, like many, I was moved. I spread it on every form of social media I had available: Twitter, Facebook, tumblr, carrier pigeon.

I didn't stop at any point to question the facts presented in the video, or the fact that most of their "evidence" was anecdotal. As a journalist, both of those things should have been on my mind. But as a human being, all I could think of were the cries of Jacob as he recounted what he would say to his brother, who was killed by the LRA in front of him.

But without enough background knowledge, how can I form an opinion?

Without any understanding of the history of the Ugandan government or the conflicts in Central Africa, or of the reputation and mission of Invisible Children themselves, how can I judge the right course of action?

The truth is that I cannot, but the video doesn't give

viewers that option. In it the issue is clear: to stop Kony, we have to capture him. To capture him, the world has to know him. To show the world, we have to make him famous.

What a simple solution to an issue that denies simplicity.

The takeaway from this campaign is not that Joseph Kony must be stopped. It's not that the Internet is a big place with a lot of people and when you present an argument in a way that simplifies it almost beyond recognition, that these people will get behind it by the millions.

**"He uses the innocent perspective of his son as a lens..."**

It's that we must begin to question everything.

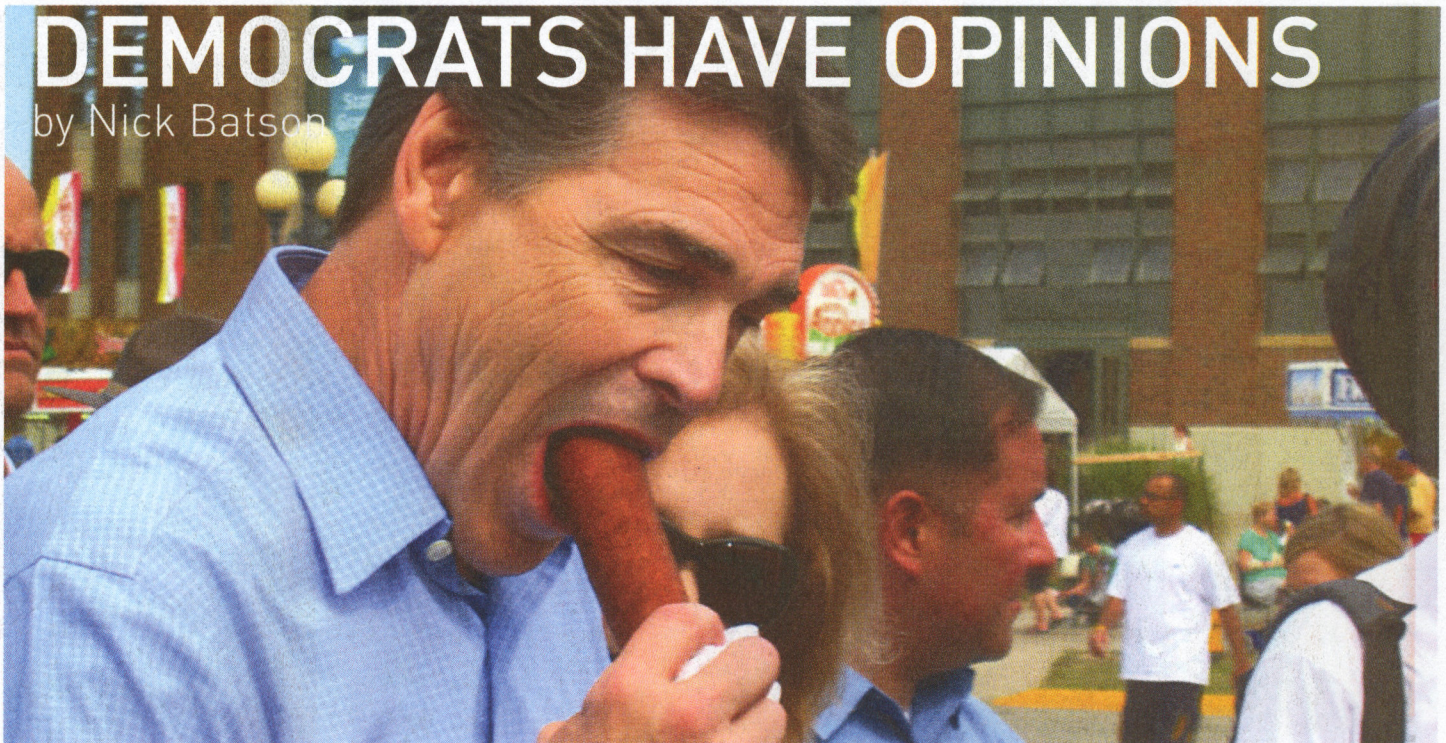
We must question motives, facts and testimonies. We cannot simply believe what we see, presented before us in such a beautiful package that we will throw not only our attention at it, but also our credit card numbers.

Nothing, especially on the Internet, is what it seems. Remember that every time you see a KONY 2012 poster, sticker or sign.

Nothing is what it seems.

# DEMOCRATS HAVE OPINIONS

by Nick Batson



The Republican Party appears to be making this election all too easy for President Obama this year. With the constant bickering among one another and attempts to out-badmouth each other, it's up to debate why anyone would want them to lead this country.

As in previous elections, we started out with a great deal of potential candidates, and now we're down to just three headliners. That number will most likely fall to just two within coming weeks.

So let's focus on the three remaining candidates: Mitt Romney, Rick Santorum, and Newt Gingrich. First up, the former Governor of Massachusetts, Mr. Romney.

Mitt ran back in 2008, but quickly dropped out after being caught up in the wake of what was John McCain. He returned this year, and to much surprise, he's managed to hang on for quite a while. He was the frontrunner for a long time, but now with Santorum's comeback in the polls and after Super Tuesday's results, it seems uncertain if he'll be able to make a comeback.

He's a big fan of bringing religion into his politics, which seems to be a growing trend with Republicans lately. Romney supports abstinence-only sex education in public schools and believes students should be allowed to participate in some sort of religious practice while in school. Now, that's not to say that having support for one's religion is bad, but it should remain out of one's politics.

This also begs the question of what these candidates would think of Muslim or Hindu students being allowed to be spiritual in public schools. Would they allow them the same freedom as they would Christians? I think the simple answer to that is no.

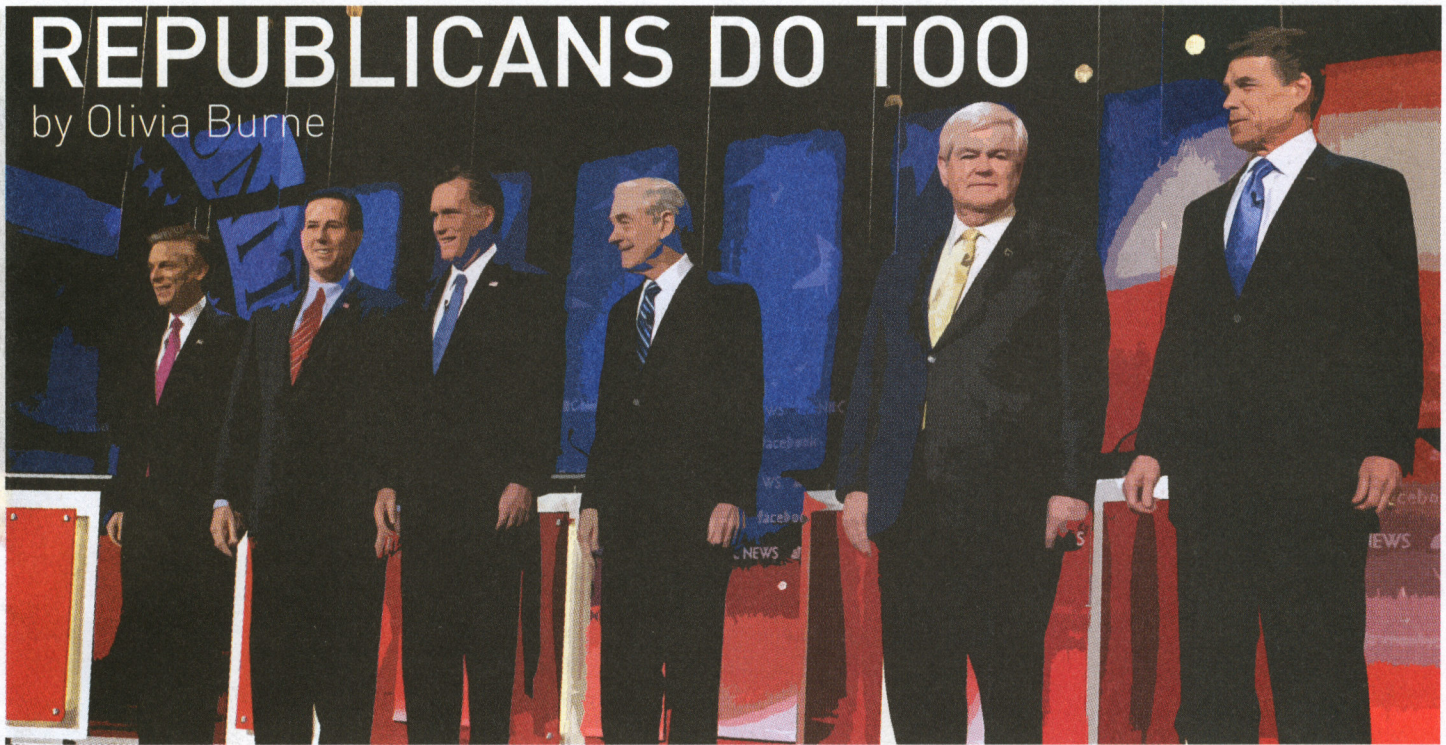
The former Speaker of the House, Newt Gingrich, has been fading out of the spotlight in recent weeks. It seems almost as if he's hanging on by just a thread and his campaign advisors are trying to throw Hail Mary after Hail Mary to try to save his race. Unfortunately, these desperate efforts have done nothing but make Newt appear mentally unstable. This guy gets a bad rap, which is deserved. While he presided as Speaker of the House, 84 ethical violations were brought up against him. If one does the math, that's one ethical violation roughly every 17 days. That's sort of absurd. So the bad press Gingrich gets was brought on by no one but himself.

Rick Santorum, the former Senator from Pennsylvania, has really had a come-from-behind race. He started out as somewhat of a nobody and has been transformed into one of the headliners of this race. Most of this has happened in recent weeks. Like Romney, Santorum has a difficult time separating his religion from his politics. He's pro-life, against same-sex marriage and thinks that there should be more legislation against adultery, sodomy and polygamy. In a lot of ways, he sounds like the ideal candidate from the 1801 presidential race.

These three candidates all have very similar politics, but curiously enough they all seem to completely despise one another. If the Republican Party wants any hope of winning the White House this year, then they have to stop attacking one another and start attacking the common issues they want fixed. Fortunately, it doesn't look like they're going to be doing that any time soon, so we Democrats can all look forward to four more years of Obama.

# REPUBLICANS DO TOO

by Olivia Burne



The Republican primary race has struggled to identify a strong, leading nominee, with each candidate showing political or diplomatic weaknesses.

Mitt Romney's questionable wording to a business group in New Hampshire January 9—"I like being able to fire people who provide services to me"—sparked a firestorm from Romney's cutthroat fellow candidates, who immediately declared that Romney is not fighting for the interests of the working class.

Gingrich called Palestinians an "invented people," Santorum argued that Puerto Rico would have to adopt English as its main language to become a U.S. state and even Ron Paul, the primary background libertarian candidate, is accused of showing racism and homophobia in his newsletters. All of these cases highlight the need for each presidential hopeful to watch his back; otherwise the media will be chewing on it.

But the candidates have fought back. Gingrich, with the backing of Romney and the other candidates, has labeled reporters as "liberal elite media;" accusing the media of crossing the line between objectivity and bias in its attempt to destabilize each candidate or question their platform.

In an early January debate, when asked about enforcing healthcare providers' distribution of contraception, regardless of religious affiliation, Gingrich turned the question on its head.

"Should the Catholic Church," asked Gingrich, "find itself discriminated against by the

Obama administration in a key delivery of services because of the bias and the bigotry of the administration?"

Living in the northeast United States, we are exposed

to varying degrees of social liberty and democratic perspectives. New York City, the melting pot of ethnicities and culture, is unlikely to respond to the traditional conservative ideals of pro-life, anti-immigration, heterosexual marriage and less government intervention in the economy.

With this knowledge, it is important for us as news consumers, U.S. citizens and even reporters to double-check our own bias. It has been commonly said that newspapers, especially the more established New York Times, Washington Post and Los Angeles Times, subconsciously show a political alignment. The counter-argument is that the opinions and editorials in these newspapers are the only instances where bias is seen, and that the opinions are not a reflection on the newspaper as a whole.

But when it comes to the GOP primaries and the debates, the questions asked are being interpreted by the candidates as biased towards what Gingrich calls "the liberal elite."

Is it sacrilegious to imply such a thing, especially at such a fine establishment as Stony Brook—long considered one of the more socially liberal colleges in the northeast? Perhaps. But the process of democracy and transparency requires all people to examine themselves and try to prevent cognitive dissonance.

Gingrich may be wrong to say that all media organizations are liberal, but it is certainly not too far-fetched to say that some news organizations subscribe to the cronyism seen within the White House administration and certain privileged publications.

## NO DATE FOR SEAWOLVES TO THE BIG DANCE

by Rebecca Tapio



Photos by Tom Johnson

The NCAA bid has evaded the Seawolves once again, after a disappointing loss to the University of Vermont on March 10.

Before a sold-out crowd in the Stony Brook Arena, the Seawolves struggled to get an offense going in the face of the Catamounts' diligent defense.

"If you're going to win a championship, you have to score enough points, and we didn't score enough points, so we didn't win a championship today," said Head Coach Steve Pikiell. "Fact."

The team never truly got into a rhythm, struggling to get the ball to Dallis Joyner and Al Rapier within the paint. By halftime, the Seawolves trailed 19-26, shooting 29.6 percent from the field.

Though they out-rebounded Vermont 17-14 in the first half, SBU was unable to convert those into points, and they went a mere 1-6 from beyond the three-point line.

"Sometimes they go in, sometimes they don't," said senior point guard Bryan Dougher. "That's just basketball."

In the second half, the Seawolves came out strong, with a couple of threes from Dougher and junior guard Marcus Rouse early on, followed by a string of good plays, bringing the crowd back to its feet with anticipation.

Trying to build on the momentum, Pikiell encouraged the team to "fight, scratch and claw, and find a way to put the ball in the basket," as they have in the past.

With both teams scoreless for ten of the final 12 minutes, sophomore Dave Coley was fouled during a layup, putting the Seawolves within six of the Catamounts.

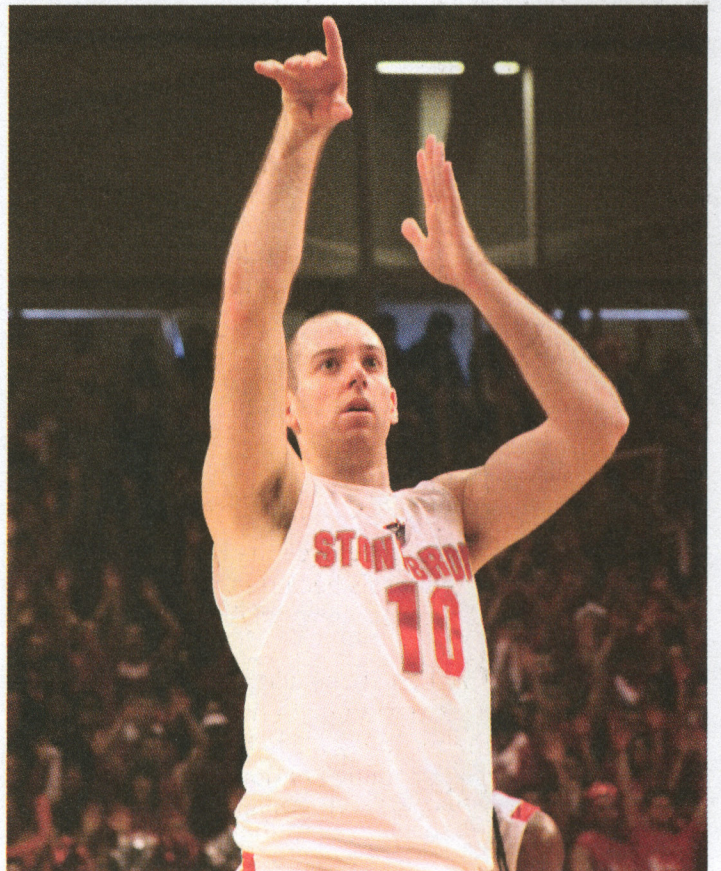
As the Arena rose to its feet with encouragement from the court by Coley, Dougher was fouled during a three-pointer. He hit two of three foul shots, making the score 47-43, with the Catamounts in the lead.

Back-to-back fouls on Dougher would bring Vermont to the line, ending the Seawolves' dreams for a trip to the Big Dance. Brian Veolkel and Four McGlynn were the difference-makers for Vermont, with 15 rebounds and 14 points, respectively.

"The ones we couldn't get our hands on, he had them," said Joyner of Veolkel's rebounding. "When he secured them there was no taking them from him."

It will be the fifth time in the past ten years that Vermont will head to the NAAs. Despite the loss at the end of his career, Dougher is looking on the bright side.

"It might be the end for us, but the program's on the rise right now. We've got a great class coming in [and] hopefully they can keep growing the program to where it needs to be," Dougher said. "I have complete confidence in the coaching staff and all the returning players."





## SPEED RACER

by Beatrice Vantapool

Lucy Van Dalen, a senior sociology major, took the gold in the mile and tenth place in the 300-meter race for Stony Brook in the women's indoor track and field NCAA championships Friday, March 9 at Jacksons Indoor Track Center at Boise State University in Idaho.

Entering with the highest seedtime for the mile, Van Dalen was the favorite to win, finishing with a time of 4:39.76, just milliseconds away from her competitors. Aisha Praught, a senior from Illinois State, came in second, leaving University of Oregon's Jordan Hasay in third.

The 3000-meter was considered a back-up race for Van Dalen, who took tenth with a time of 9:20.27.

"I focused on the mile at nationals and the 3k was just sort of, eh, just another race to do," said Van Dalen.

Preparation for the race was not simply a one-semester task for Van Dalen. Since coming to America from New Zealand, the NCAA championship was an aspiration that required a lot of strength and speed training.

"I've been preparing for this race for about five years now and it's always been my goal to win a national title," she said. "It's not just a season which prepares you for that one race; it's the buildup over the five years that I've been here and working with Andy, my coach."

A close relationship with her head coach was part of her recipe for success. The two have worked together over the last five years, training not only for her indoor and outdoor seasonal meets, but also for her national goals.

"In particular, we set a plan in motion at the beginning of the fall and the goal was to get the qualifying times done as early as possible," said Head Coach Ronan. "She qualified for the mile in December, which allowed us to work more toward the actual race itself and not worry about getting there."

Van Dalen is the first SBU track and field athlete to win an NCAA championship title, a goal of the program since it reached Division I status in 1994. The establishment of the program, not only in the conference, but also at the national level, has also been a goal over the last seven to eight years, according to Ronan.

"What it means for us is that we have a foot in the door and it will hopefully allow us to attract more quality student athletes like we have now," said Ronan. "We want to try to compete at that level, the NCAA level and D1 level, on a consistent basis because the opportunity to win a national title comes along maybe once, twice in a career."

On a more personal level, the win gave Van Dalen more confidence in the performance nationally, as well as more opportunities after college. She hopes to go forward and win the mile at an upcoming national meet, and someday represent New Zealand at the Olympics.

## MAJOR LEAGUE SOCCER

by Teena Nawabi

Saturday, March 10 was the start of the 2012 Major League Soccer season, and no one seemed to care.

To those who follow MLS, it's disappointing that the only things it's known for are a lack of fans and the presence of David Beckham. It's especially disappointing that Americans neglect a league that they should be proud to call their own.

The first thing that comes to anyone's mind when they think of MLS is David Beckham, the 36-year-old Englishman who Americans think has come to Los Angeles as their savior, and who Europeans think has fallen from grace. Lately, Beckham is lauded more for his work in front of a camera than for the way he distributes a soccer ball. While he still shows some promise, the days when one aspired to "bend it like Beckham" are surely gone. He is one player on one team, but everyone acts like he is a game changer—like the world is watching us because we have their precious David Beckham, like he influences the entire league.

And I have news for these people: he doesn't.

The real talent lies in the homegrown American kids: ones with the passion stemming from their days as youth players. Juan Agudelo, a 19-year-old Colombian-born American who plays for the New York Red Bulls, was regarded as an emerging stars of American soccer for his performance last season. So was Brek Shea, a 22-year-old Texan. If it doesn't touch your patriotism to hear that these young men are excelling with the American National team, then I don't know what will.

Then there's the fans. A total of 124,955 fans attended the seven opening matches that weekend. That's an average of 17,851 fans per game, just shy of the 17,869 record. Numbers don't lie, and clearly the league has attracted a large number of fans.

Not to mention that these fans are, simply put, crazy. Take the fans of the Seattle Sounders for example. They're considered the hooligans of the MLS: they wear giant green afros, huge blue sunglasses, paint their entire bodies blue and green, and drunkenly sway and sing songs for their team. It's a passion that is unmatched and unrivaled.

Plus there are so many other things to look out for: like Shea's self-described "chicken hair," and Thierry Henry's beard, which looks like it may swallow him whole. And hey, while you're watching, why not check out the talent too?

So the next time you're bored and flipping through the channels and an MLS game comes on, please don't it. Please don't fawn over David Beckham and scout him out the entire game. There's more to MLS than Europeans past their prime and a bunch of dudes chasing a ball, and that's clear in every single match.



# ASIAN AMERICAN E-ZINE

WWW.AA2SBU.ORG/AAEZINE

## The Vagina Monologues

by Melani Tiongson

Have you ever thought of "reclaiming" your vagina? Probably not. It's *down there*, it's not going to leave, and it's an essential component of many fundamental daily functions. It's used to pee, to fornicate, to menstruate, and to *feel good*. But is it more than that? The Vagina Monologues asserts that yes, the VAGINA is much, much more.

It is not merely an organ used for excretion and sex, but also a symbol of beauty, pride, and womanhood that aches to be better represented and respected in society. In a series of skits, The Vagina Monologues aims to facilitate progression of the vagina – and to a greater extent, the awareness of the sexuality, abuse, self-love, self-hate, ignorance, awe-inspiring, eye-opening aspects of the vagina that are too often repressed. In a series of episodic skits based off of true stories, playwright Eve Ensler created The Vagina Monologues to showcase real stories about real women that need to reach and inform the masses. Since its opening in 1996, The Vagina Monologues has burgeoned into an international hit that is performed in various venues, countries, and languages.

Thanks to the V-Day Movement at SBU, supported by SBU Center for Prevention and Outreach (CPO), Wo/Men's and Gender Resource Center, FSA, Alumni Association, Social Justice Alliance, and many others, students saw The Vagina Monologues performed by fellow peers who wish to make a difference.

The Vagina Monologues has been showing annually at SBU for over a decade, telling students to think, "If your vagina could talk, what would it say?" Each monologue was performed flawlessly, eliciting reactions of hilarity to awe to empathy. Some monologues, such as "The Woman Who Loved to Make Vaginas Happy" (performed by Dominique Alexis), highlighted the pleasures of making women moan while others such as "Hair" (performed by Pauline Dolle), showcased the negative effects of female objectification as a man infantilizes his wife by making her shave. Each monologue presented a novel insight on the vagina; as something that is often overlooked, brutally mutilated and infringed upon without consent, underappreciated by some but exalted by others, and is a unique asset to each and every woman. It is not merely an organ or a sex object,

but a vehicle for learning, growing, and living.

Through the efforts of this year's students and staff, The Vagina Monologues was able to celebrate yet another successful showing. The play ran for two nights in the SAC Auditorium, one of the biggest venues on campus, and both nights had high turnouts and excellent shows. Exhibitions in the lobby from organizations such as Planned Parenthood and CHILL Peer Educators promoted awareness of women and various goods (from shirts to edibles) were sold to support the V-Day 2012

Spotlight for the women and girls of Haiti, the Victims Information Bureau (VIBS), and SBU's Wo/men's and Gender Resource Center.

So while watching a play about vaginas, audience members were permitted to (literally) munch on (chocolate) vaginas sans stigmatization. And one can only hope that the raw, honest, unabashed energy evoked by The Vagina Monologues would permeate to the general body of SBU to create a more loving, informed, and non-judgmental community.

CPO intern and actress, Sophia Pierre-Antoine, expressed her sentiments regarding the night: "I want people, not only women, to stop being afraid of vaginas. I want them to remember the vagina and what it goes through such as pleasure, orgasms, childbirth, rape, genital cutting, and think about all the vaginas all around the world that are going through similar things. I want SBU women to remember they are sexual beings but to remember they are not limited to their sexuality. The show has empowering stories that talk about women's sexual pleasure and finding strength and comfort in other women and also men but it also has stories of rape survivors as well as genital cutting survivors in the US, Yugoslavia, and Congo. This year, the spotlight was on women in post-Katrina New Orleans, war ravaged Congo, and post-Earthquake Haiti. As someone [from Haiti] who lived through the Earthquake, being able to share the story with such a large audience was one of the most empowering and emotional moments of my life and I hope that the audience was able to feel the power of the story and that even if only for five minutes, to feel connected with women around the world."

The Vagina Monologues is a show about vaginas. Why shouldn't it be? If vaginas are representative of the female condition, then a play about them was long overdue. There is nothing wrong with proclaiming truths that need to be heard – rather, we could all benefit from parting our lips with pride.





# ASIAN AMERICAN E-ZINE

WWW.AA2SBU.ORG/AEZINE



## IMAGINING THE WANG

P. H. Tuan Annual Charles B. Wang  
Asian American Center Photo Contest



10th Anniversary Celebration! New: In Addition to Cash Prizes A  
Calendar with Contest Photos Will Be Designed to Benefit Wang Center!  
Non-pros Only for Cash Prizes But Pros May Submit for Calendar Selection  
Deadline: Sunday, April 22, 2012 at Midnight to [wangphotocontest@gmail.com](mailto:wangphotocontest@gmail.com)



For complete details:  
[www.aaezine.org/  
TuanWang  
PhotoContest](http://www.aaezine.org/TuanWangPhotoContest)



send us your short stories, poems,  
essays and artworks

to [editors@sbpress.com](mailto:editors@sbpress.com)

DEADLINE: sunday april 15 midnight

TO BE RELEASED AT  
MaMa eARTh SHOW MAY 1st

# LITERARY ISSUE

THE STONY BROOK  
PRESS