

# THE STONY BROOK PRESS

VOL XXXI ISSUE 15

HEY, YOU GOT YOUR NEW ELECTRIC KAZOO?  
WHAT ARE YOU GOING TO DO NEXT?

JULY 20, 2010



RECOGNITION

# Law & Order: Go. Fight. Win!

By Matt Calamia

## Stony Brook Sued Over First Amendment

Stony Brook University was served with a lawsuit from graduate student teaching assistants on June 7, due to the school barring them from the October 2009 inauguration of Stony Brook President Samuel L. Stanley, stating a violation of their constitutional rights.

At the inauguration in October, Stony Brook University police had banned graduate student teaching assistants Kira Schuman, Kevin Young, Katarzyna Sawicka and Jacqueline Woods from the path of President Stanley's inauguration's academic procession.

The reason they were given was due to the shirts they were wearing, which displayed the union they were part of, and the tagline "SUNY Works Because We Do." The event had no dress code.

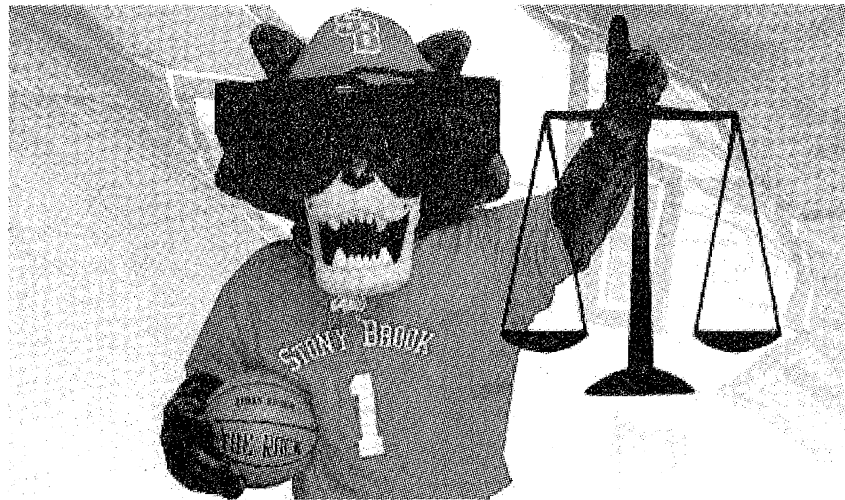
According to Jim McAsey, Organizing Director for the RA Union, Communication Workers of America (CWA) 1104, the assistants went to the ceremony to show support for president Stanley. "We were there to welcome him," he said, "and not to protest."

The union planned on delivering a group letter to the new head of the Uni-

versity, explaining to him their top issues, including increased wages.

McAsey believes they were targeted purposely. "We can be very aggressive when our rights aren't being respected," he said.

According to a press release by the Graduate Student Employees Union, "the lawsuit is part of CWA's defense of the basic constitutional right of free expression for graduate student union



members to identify with their union, a foundation for a working relationship between administrators and representatives of graduate student employees."

Although teaching assistants are involved in the lawsuit, they are not being suspended or being prevented from working once the fall semester arrives

in late August.

The lawsuit is still in the filing stages, and can be drawn out for years to come.

## Hotel Lawsuit

The Stony Brook Environmental Committee (SEBC) filed a lawsuit against Stony Brook University in December 2009 in an attempt to prevent the university from constructing a long sought-after hotel at the main entrance

The SBEC is filing suit mainly because of the public's rejection to the planned location of the hotel, along Nicolls Road. "I think people were dismayed that the greenbelt along Nicolls Road will be destroyed in order to put a Hilton Garden Inn," said Locker.

Locker also states it is "tasteless" for the university to put up a hotel sign alongside the school's entrance sign. "What would people think of putting a hotel in Harvard Yard?" he asked.

In interviews, Barbara Chernow, vice president for Facilities and Services at Stony Brook, has stated that there really are no other options for locations for the desired hotel on campus. Locker, however, disagrees.

Stony Brook acquired 245 acres of land from the Flowerfield company in 2005, and Locker believes this is an ideal location for a hotel. "Where in those 245 acres is there no room for a hotel?"

Locker also believes the possibility of converting the Student Union building into part of the hotel or a location closer to the railroad station would be more ideal, eliminating more congestion on the roads.

"Maybe Barbara doesn't know there is a railroad station on campus."

Several requests for comment from Stony Brook University were not returned.

# Virtual Reality Star Killed the Internet Star

By Colleen Harrington

The future is coming to Stony Brook and it should be here next year.

The university announced this week that it's been awarded a \$1.4 million grant from the National Science Foundation to build a virtual reality theater. Next year, the school plans to construct a 30-foot by 40-foot by 11-foot tall room in the Center for Excellence in Wireless and Information Technology (CEWIT), its walls completely tiled with 308 LCD screens.

With the capacity to display 1.25 billion pixels of information, the room has been dubbed the "Reality Deck," a nerdy throwback to the holodeck on Star Trek. (They didn't get the grant for the transporter, though—drat.) The deck will incorporate sensors, computer vision and human-computer interaction

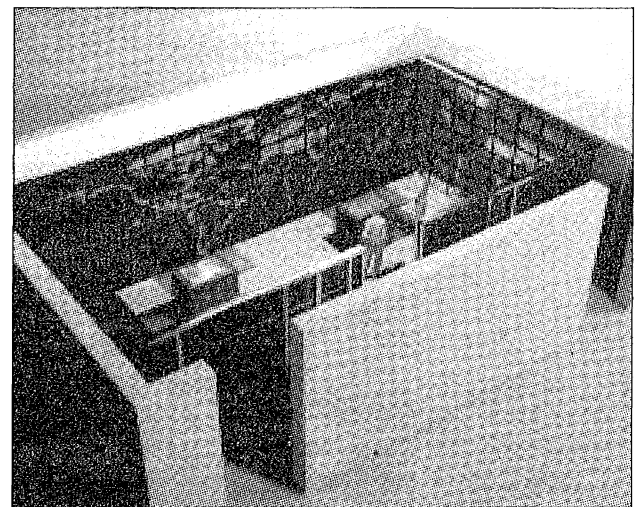
technology to create a virtual environment around all who enter.

"It is an engineering feat," boasted chief CEWIT scientist Dr. Arie Kaufman, director of the project. He said that once constructed, the Reality Deck will be able to analyze tons of data and "provide a life-like, realistic immersion into the data to be explored and reasoned with."

So with its impressive LCD wallpaper, what will this Immersive Gigapixel Display theater do, exactly? The University says it will be used to take an incredibly detailed look at high-res colonoscopies performed at the medical center. Soon, we will be able to virtually crawl right up someone's butt, unfetBut the Reality Deck won't be solely limited to cavity exploration, Stony Brook assures us. Its mind-blowing pixelation may be used for analyzing climate or astronomical models, exploring satellite imaging, or even detecting suspicious

individuals within a crowd. Because this room sounds like it will be indeed quite bitchin', several government agencies have already signed up to use and fund applications, including the Department of Defense, NASA, the Air Force and Brookhaven National Lab.

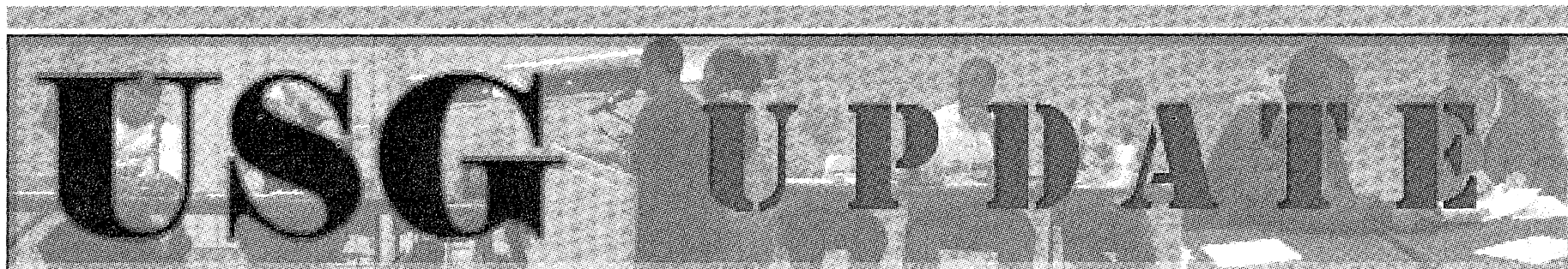
Additionally, Kaufman says the project "will probably revolutionize Hollywood." But he didn't say how, so here's my speculation: People across America will start getting TV Rooms of the Future in their homes, just coated with screens, and Hollywood will make virtual films so it will be like *you're really on the*



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*movie set.* It will be a simulation of reality within a simulation of reality! Only you won't have to deal with the whiny, coked up actors.



## Why I Resigned



By Moiz Khan

In April of 2009, I fought and won an election to become a Senator of the Undergraduate Student Government. Fast forward to December 2009, I was appointed (by then President Jasper Wilson) and unanimously confirmed as Treasurer of the USG. From December to May, I spent approximately sixty hours a week at the USG Office, preparing and managing the 3.1 million dollar budget. I set around twenty hours aside a week to simply meet with clubs, and surely enough all of that time, if not more, was spent meeting with one or another club. The USG Constitution makes the suggestion that perhaps fifteen hours is enough to handle all of the tasks of the Treasurer, but such a number was a gross underestimation by the framers of the USG Constitution. Though I spent far too much time there (to which my grades can testify), I enjoyed every moment of it.

Prior to my appointment, nearly every single Treasurer of the USG was either immeasurably incompetent or obviously biased (often both). For example, if one takes a look at the previous USG Treasurers and then at the club that they were a member or officer of prior to becoming Treasurer, one can notice increases of those budgets often measuring around \$10,000 or more. I made it my mission to root out this sort of favoritism in favor of simple and plain metrics that could be applied universally. Of course, my opponents would accuse me of the same sort of favoritism that I accuse my predecessors of, but I suppose I will let the Undergraduate Student Body be the judge of that. Another one of my goals was take a look at each and every line of the USG Administrative budget and ensure we

were doing everything to save as much as possible. Even things as small as the copier lease were restructured in order to give more money to the clubs and student life in general. I can confidently say that the 2010-2011 USG budget is distinct from any that came before it, in that it does not reward those who happen to be friends of the Treasurer or the Senate Budget Committee but rather



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those who legitimately improve campus life. After spending well over thousands of hours at the USG Suite this past year, I feel content with my achievements and even my failures.

My greatest failure was not doing enough to ease the social (and perhaps racial) divide within USG. This is a topic most wish to avoid, but those who avoid conflict simply postpone the inevitable. In my term as both Senator and Treasurer, complaints regarding the Student Activities Board (SAB) were perhaps the most frequent, but approaching such a large problem (student life) was certainly not going to be easy, and so to some extent, it was left for last. Beginning in February, serious

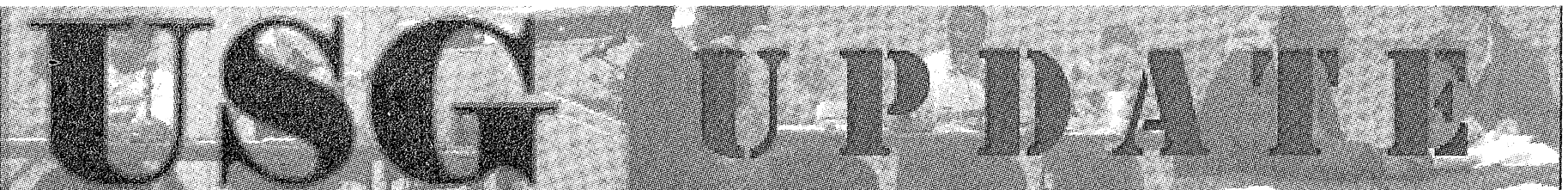
discussion had begun amongst Senators to rework and perhaps recreate the social programming arm of the USG, the SAB. By April there were two pieces of legislation aimed at reforming SAB, on the one hand you had the small reform, which merely created more job functions for SAB and its officers, and on the other hand you had a piece of legislation that restructured SAB to its core. The

status quo, and we desired anything but.

On the day of the vote, quite a few members of SAB attended the meeting, but most left without uttering a word immediately after the overwhelming vote in favor of restructuring SAB. After the vote (which essentially was a vote of no confidence in the leadership and structure of SAB) I have been heckled many times by individuals whom I do not know. All I do know is that they were members of the former SAB. During and after the debate, I was painted as a racist. I was simply an elected official doing what I (and most other students) thought was best for the campus and yet the divide became defined more by race than ideas. This sort of conflict should have no place in student government, and yet it is at all times present. My goal was never to further a political or racial divide, rather, I hoped to unite students for one objective (to make this campus a bit more tolerable) and yet my time in USG created a larger divide than ever before. I look back and think I did not do enough to work with the other side, but perhaps the only desire more overwhelming than that I did not do enough to work with the other side, was my desire for there to actually be another side willing to work together.

latter eventually surpassed the former. But prior to that, many of those active within the former SAB attended the Senate meetings in order to heckle the officials of USG. They made very little attempt to perhaps promote an alternative, instead they favored the status quo. Quite a few officials were heckled about their appearance (including yours truly) rather than their ideas. Along with a couple Senators and the President, we made an attempt to propose the legislation to the active general body of SAB (approximately 60 or so out of 15,000 students). This was met by more heckling and personal insults. It became apparent that compromise was no longer an option, as the other side desired the

To the surprise of most (perhaps everyone), on the first day of my second term as Treasurer, I resigned effective immediately. My initiatives have either been completed or are in capable hands. Most have told me that my resignation came too soon, but for me it came at just the right time. My last goal for USG is to firmly establish the Judiciary as a fair and competent third branch of government. And to that end, current President Matthew Graham has recently appointed me to the Judiciary (currently pending confirmation by the Senate). I look forward to the new position and the work that lies ahead.



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## editorials

## Affordable Education...

# Wait, I Didn't Say Simons' Says

Hedge-fund manager James Simons' hints of a potential \$150 million pledge to Stony Brook University is just the latest ploy by supporters of the Public Higher Education Empowerment and Innovation Act encouraging lawmakers to enact the bill. Simons, who is estimated by *Forbes* to be worth around \$8.5 billion, once headed the Math department at SBU and recently donated \$60 million for the construction and endowment of a math and physics center.

The act, if passed, would allow University Centers such as SBU, to set and raise their tuitions independently, on top of regular fixed increases, which administrators say would prevent a sudden double-digit increase in tuition and allow families to plan ahead when paying for school.

It would essentially normalize the state's failure to adequately fund the state university. The PHEEIA is advanced in the context of a bogus budget crisis manufactured by decades of tax breaks for the rich.

Simons' "rare interview" with *The New York Times* has further proven that the current administration will use any means necessary to see the passage of the proposed legislation. Sure, \$150 million would go a long way in aiding a corroding university suffering from state budgetary cuts, but at what cost?

In just the past year we have seen the closure of a Stony Brook Southampton, a sister campus with a growing enrollment and unique focus on energy and sustainability. "With so many mil-

lions of dollars slashed from our budget, and with the passage of PHEEIA uncertain, we have to be extremely diligent and prudent," said Stony Brook President Samuel J. Stanley in op-ed titled, "Why We Were Forced to Streamline Southampton Operations."

However, the closure of Southampton only saves roughly \$6.7 million over a two to three year span, while SBU continues to operate on an annual \$1.9 billion operating budget. SUNY's closure of Southampton was a political

financial concerns when compared to other universities.

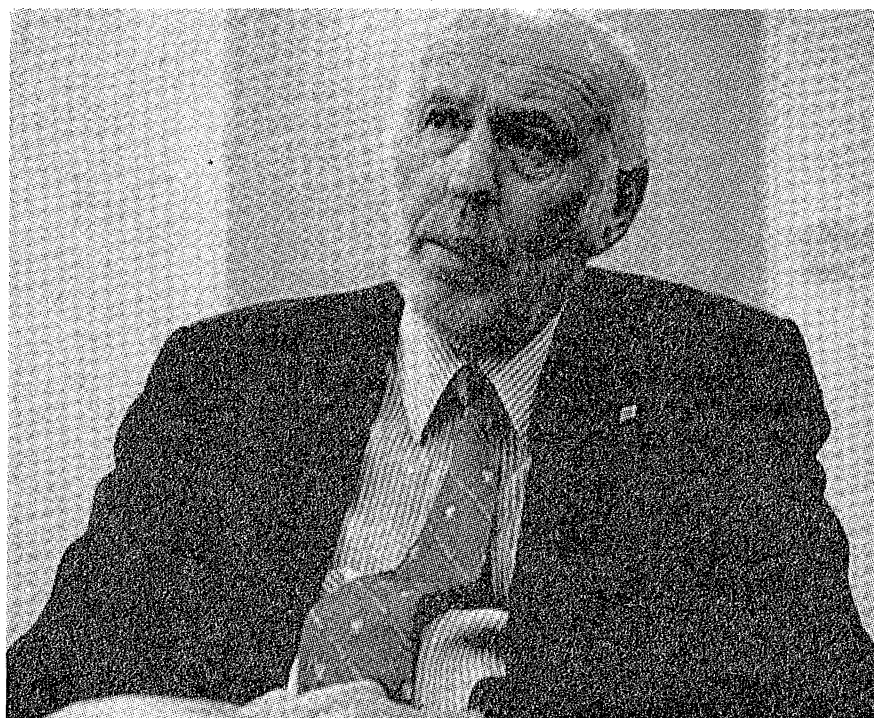
Rather than looking to raise funding for SBU through a systematic-increase in tuition and calling it "rational" the SBU administration and SUNY should be putting pressure on Albany for more funding not power. That's the beauty of a public institution, it's for the public and made available by the public.

That is, unless you are James Simons. His pledge of \$150 million has

simply threatened whatever remaining integrity SBU has left from its previous dealings and wide support of PHEEIA. While just a little short of a direct bribe, Simons' pledge looks to have a tremendous short term financial benefit, but a long-lasting impact on SUNY and more importantly Stony Brook. It would open the flood-gates of privatization, as part of PHEEIA also empowers state universities to facil-

itate public-private land-leases.

This is what is so depraved about Simons' suggestions. SUNY is starved for funds by a government which for decades has put catering to the selfish caprice of the super-wealthy ahead of the public good. This creates the conditions for Simons to exploit the grotesque economic inequality of our society and to dictate SUNY's direction. He would abuse his wealth to undermine SUNY's effectiveness as an engine to create a more just society—further entrenching the inequality itself.



message to put pressure on Albany to jump on board with PHEEIA at the high cost to the students that were enrolled there.

Another expense of the administration's adamant support for PHEEIA completely goes against what makes attending SBU so attractive and ideal for many of its students: cost. The pure affordability allows for thousands of students (whether from the far-flung corners of this Empire state or elsewhere in the nation) an educational opportunity that won't keep them as indebted with years of loan payments or

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Dear Mr. Simons, feel free to send us money by getting in touch with us at [editors@sbpress.com](mailto:editors@sbpress.com)

To whom it may concern:

I have been a loyal reader of *The Stony Brook Press* since my first week as a freshmen four years ago. Over my time at Stony Brook, *The Press* has helped given me a sense of community, that I was not the only one that felt I was always being short changed, or treated as a second class citizen.

The comedy, satire, and news reporting in *The Press* have always been spot on, interesting, amusing, and sometimes borderline brilliant. I eagerly awaited each issue, and one of the first things I would do ever semester is pick up a copy of *The Press*. Sometimes I found some of the articles offensive at times, or offensive to others, but it was always in good humor, or for a specific reason of satire.

However, today I picked up the May 12th issue of *The Press*, and found an article by a Mr. Ross Barkan that I felt transcended the line of good taste and humor. The article was entitled "Some Asshole Forgets 9/11."

I am a professional emergency medical technician, and I come from a family of volunteer firemen. I grew up in the company of other rookie EMT's and Firemen listening to our fathers, uncles, and other brothers telling stories of their time at the World Trade Center site. I've heard stories of survival, stories of the guys lost, stories of good times, bad times. The emergency response community of police, firemen, and medics is a tight one, sometimes tighter than any family. To this day, September 11th still represents an open wound to us. Our elders mourn the loss of the brothers and sisters they knew, and my generation mourns the loss of the brothers and sisters we would never have the pleasure to know, the stories and lessons we would not be able to receive.

Although I believe I understand the purpose of Mr. Barkan's article, I also don't find any humor in it, nor do I find any purpose beyond simple shock value. Surely Mr. Barkan realizes that many of those at Stony Brook may have a connection to Sept. 11th? Surely he realizes the limits of good taste? Sept. 11th to use isn't merely a slogan or justification for war to us. It's a loss that will take decades for our collective family to recover from. I appreciate any response or answer you may have for the article.

Thank you in advance for your time and consideration.

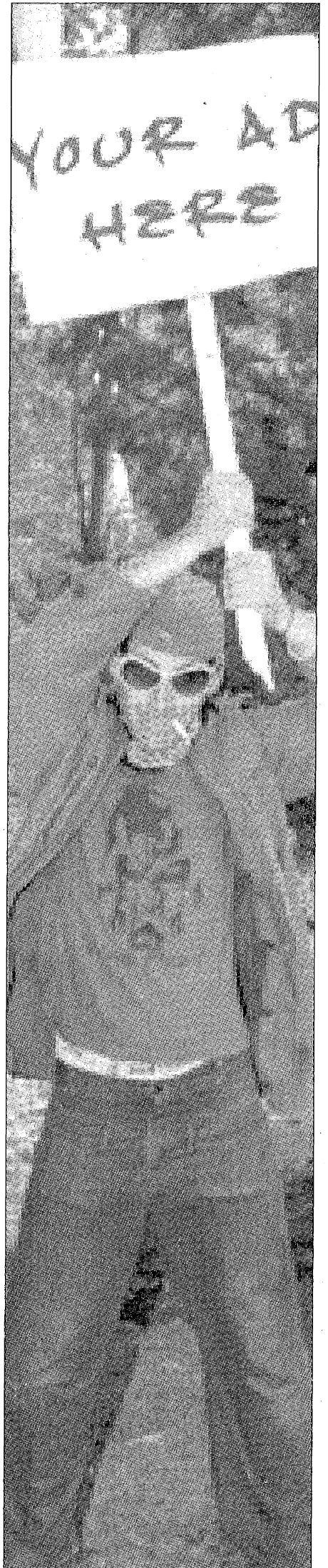
Joseph N. Themann, EMT-CC

## CORRECTIONS

An article published in Issue 13 of this year stated that Nobel Laureate Dr. Chen Ning Yang was born in 1992. Yang, who is world-renowned physicist will have his name beared on one of the two new dormitory buildings. While we tried to argue that Yang has undergone spacetravel and is the reason why we mistakenly stated he was born a little less than 20 years ago, we have come to learn that this is not the case. Yang was born in 1922. For the mistake, the writer is being forced to take an Advanced Online Physics course using a dial-up connection.

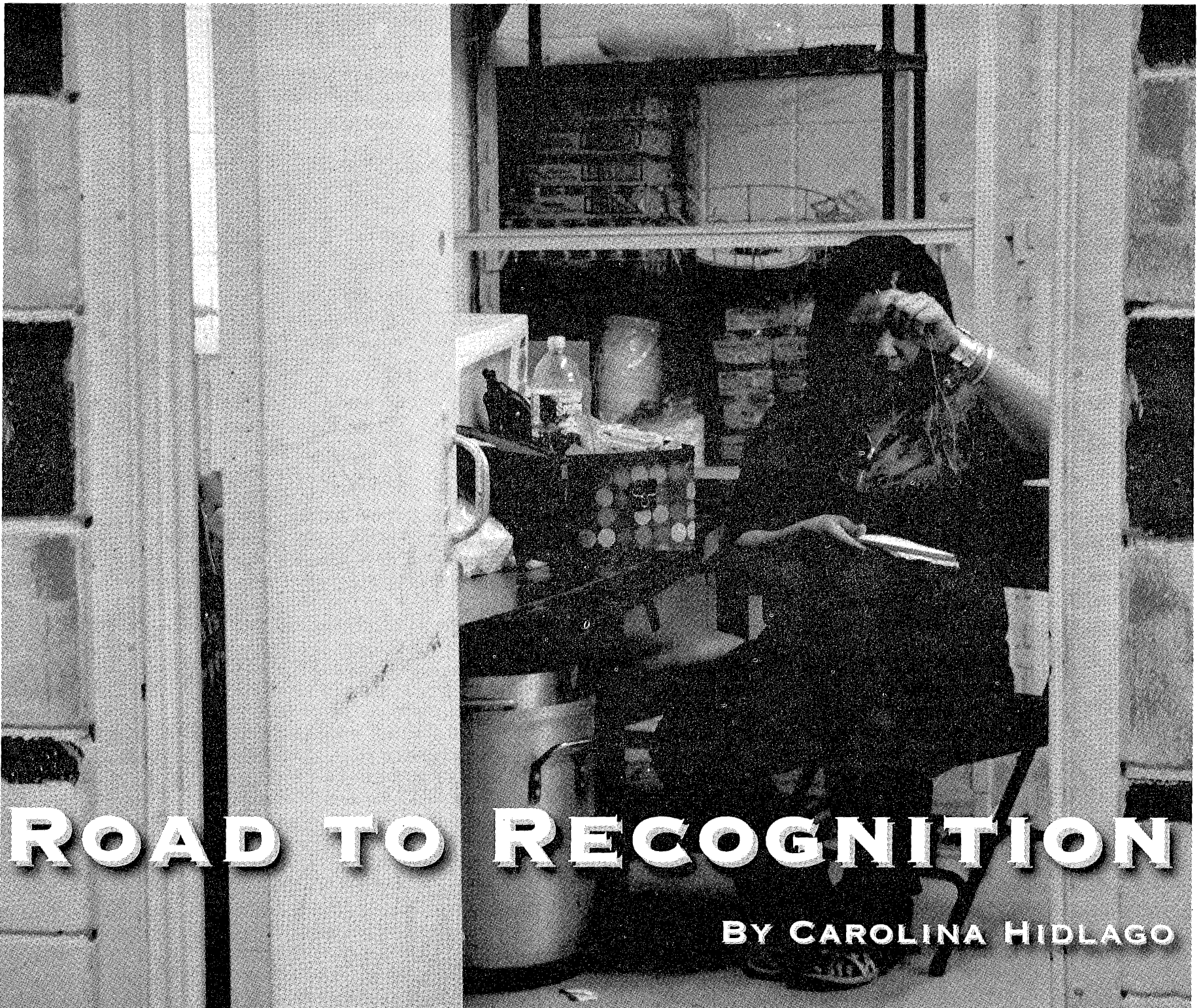
An article in Issue 14 of this year had mistakenly stated that Franck Joseph was a member of the previous Student Activities Board E-Board. While he had attended a number of SAB events, he did not hold an executive role in SAB. The writer will be forced into attending at least two events hosted by the newly formed Student Programming Agency.

An editorial in Issue 14 about this year's poorly attended Brookfest did not include the fact that a wind advisory had prevented the installation of a ferris wheel and inflatable floats from being included in the Brookfest carnival. The editorial board will be punished by being forced to go on a ferris wheel, despite being much older than the average child who actually enjoys going on a ferris wheel.



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## features



Right off Montauk Highway in Southampton, past a row of smoke shops, a farmers' market and a few "No Trespassing" signs, is a suburban community that looks much like any other.

Modest houses dot the Shinnecock Indian reservation, an 800-acre peninsula belonging to one of the nation's oldest self-governing tribes. Residents gather at the community center, attend mass at a quaint wood-shingled church and honk hello to one another while driving home. Children play along the beaches, which overlook some of the most expensive real estate in the country.

But in this neighborhood— nestled in the heart of the Hamptons— where mostly-single heads of households bring in an average of \$14,000 a year, the Shinnecock carve out an impoverished existence alongside their opulent neighbors.

Now, a long-anticipated transition

is on the horizon for the Shinnecock Indian Nation. A state-recognized tribe for more than 200 years, the Shinnecock last month became the United States' 565th federal tribe.

The Bureau of Indian Affairs designation, which should be finalized after a month-long comment period, put an end to a decades-long struggle for recognition. It will create a government-to-government relationship between the Shinnecock and the United States and make the tribe eligible for federal funding, economic development aid and social services.

#### The Benefits

On a sunny spring afternoon, Elizabeth Thunder Bird Haile sat on an armchair in her modest, one-story house on the Shinnecock reservation. Shells, pottery and tribal knickknacks crowded the shelves around her. A portrait of her father, the late Chief Thun-

der Bird, sat atop the mantle.

"I'm living in a very interesting time in my tribe's life," Haile, a beloved tribal elder, said in her deliberate, measured manner of speaking.

**A casino would give the tribe a flagship economic development project and generate money for cultural programs...**

Across the room, the cover of a days-old *Newsday* announced that Nassau County Executive Edward Mangano is in talks with the tribe about

a possible casino at Nassau Coliseum.

With federal recognition— and with it the ability to open a casino— imminent for months, tribal leaders have been looking into a host of possible gaming sites.

Aqueduct Racetrack in Queens— a possibility Gov. David Paterson recently shot down— and Belmont Park were the frontrunners until Mangano started pushing Nassau Coliseum. Brookhaven Calabro Airport has emerged as another possibility.

A casino would give the tribe a flagship economic development project and generate money for cultural programs, education and tribal language research, tribal members said.

"That's why the casino is so big," said Dyashwa Sylvester, a Stony Brook student, explaining funding needs. "We'll have more money to put into positive things in the community."

Haile insists that soon there will be

plenty of money put aside to offer college scholarships.

"That's my idea of going into a well-paying business such as gaming," she said, adding that she wants all of the tribe's youth to be able to go to colleges of their choice. "And I'll be there to see that it does happen," she said with a sharp nod. "First thing."

Along with the opportunity to establish a casino, federal recognition will open the door to possibilities for housing development, better healthcare and job training.

Banks don't offer mortgages to residents because they can't foreclose on reservation land. As a result, many houses are built one room at a time, over many years, as homeowners save up enough money for additions. Most are not weatherized or up to code.

But as members of a federal tribe, the Shinnecock will be eligible to apply for grants through a housing improvement program that helps home owners fix substandard housing.

The Bureau of Indian Affairs will provide other basic infrastructure assistance, such as road improvement through a joint program with the Federal Highway Administration.

Haile also hopes for more funding for the Shinnecock Nation Cultural Center and Museum, of which she is vice president. The museum board is planning to construct a life-size Indian village that will transport visitors back to the 1600s.

"We have fundraisers but we still don't have any money from the tribe," she said, "because our tribe does not have any money."

### The Road to Recognition

This summer's change of fortune comes 32 years after the Shinnecock submitted a letter of intent to petition for federal tribal recognition.

The tribe was one of the first to submit a letter following the 1978 creation of the Office of Federal Acknowledgment, now notorious for its decades-long wait times. Only two tribes have been recognized through the application process over the past 10 years. More than 200 remain on hold.

"There are no other processes that take over a generation to approve," said Dante Desiderio, a policy specialist at the National Congress of American Indians. "It's obviously more burdensome than it needs to be."

The Shinnecock spent 25 years collecting historical, anthropological and genealogical documents required to meet the Bureau of Indian Affairs' criteria for recognition.

"The federal recognition process is one of the most tedious, time-consuming, degrading processes ever in life," said Staysea Lee Hutchings, director of

the tribe's enrollment office. "We have to prove that we're Native American, that we have a government... We just have to prove everything."

After an unreasonable delay lawsuit last year, a judge ordered the Bureau of Indian Affairs to make a decision on the tribe's application by December 2009, speeding up the process.

Haile recalls the judge using the

**"I think that they will let us conduct our lives a lot like we've been doing. I'm not afraid."**

word "unconscionable" to describe the bureau's actions.

"Because that's not what you do to people when they have achieved the standards that the BIA set," she explained.

In December, the bureau proposed to determine that the Shinnecock are an Indian tribe under the meaning of federal law. And this spring, it closed an objection period on the tribe's petition, setting the stage for the summer determination.

### The Downsides

About 500 of the nation's 1,200 en-

rolled members live on the reservation, making up a tight-knit neighborhood. The sovereign community elects three tribal trustees each year and is governed by oral law.

But some Shinnecock fear that government oversight will change their way of life. By establishing Indian tribes as domestic dependent nations, federal recognition gives tribes a politically murky sovereignty subject to changes under U.S. Indian policy.

Chenae Bullock, a student at Marymount Manhattan College, is skeptical about the designation. "Laws will continue to be passed and they'll continue to interfere with what we've always been doing."

She acknowledged that the benefits recognition offers are needed but doesn't think they're worth the trade-off in sovereignty.

She said the federal help makes people shortsighted. "They just see that their children need this and they need that. ...But if we continue to stick together as one nation we can overcome that."

Desiderio, of the National Congress of American Indians, admitted that the federal government gets more involved in tribal affairs than states.

"There's a lot more oversight, which is one of the downsides," he said of federal recognition. "But relative to the benefits you receive, there are a very small amount of downsides."

Matthew L.M. Fletcher, director of the Indigenous Law and Policy Center at the Michigan State University Col-

lege of Law, also recognized that there are pluses and minuses.

The Bureau of Indian Affairs must authorize tribal governing documents and can sometimes hold up approval of constitutions or charters. It also works with newly recognized tribes to set criteria for who can enroll as a member.

But Fletcher said, "the way that the U.S. deals with Indian tribes is probably the best it has ever been."

Haile acknowledged that tribal members have a right to be afraid. But she said she has been studying the regulations since the application process began in the 70s.

"I think that they will let us conduct our lives a lot like we've been doing. I'm not afraid."

The tribe tries to see all change positively, she said, recalling the changes that began half a decade ago when Shinnecock shops began to spring up along Montauk Highway.

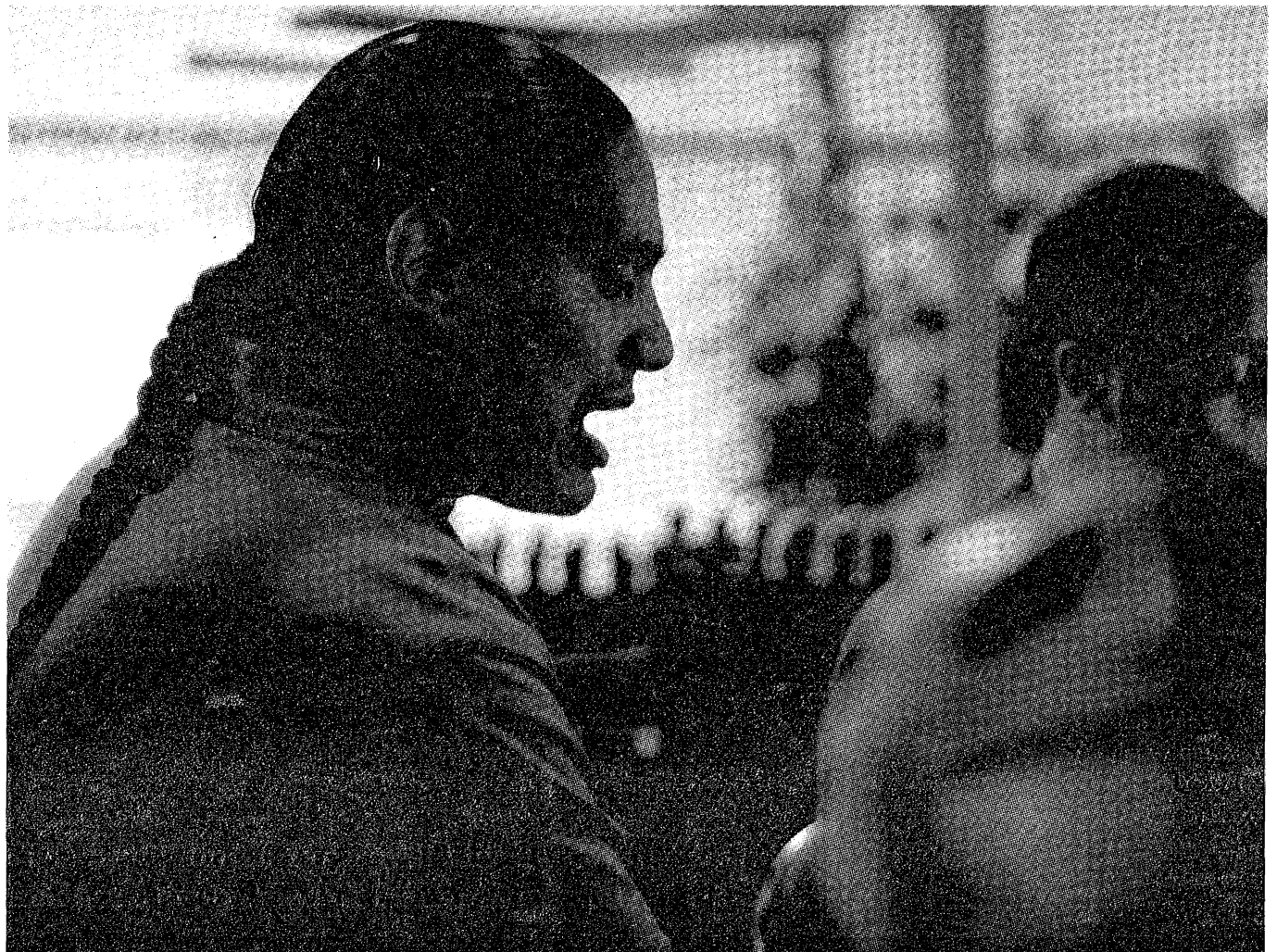
The stores invited the public onto the tribe's home, bringing commerce and much-needed streams of revenue but altering the reservation's frontier and taking away a small measure of privacy.

Now, Haile admits, the changes that come with federal recognition will require the Shinnecock to give up some freedoms.

But the tribe will adjust.

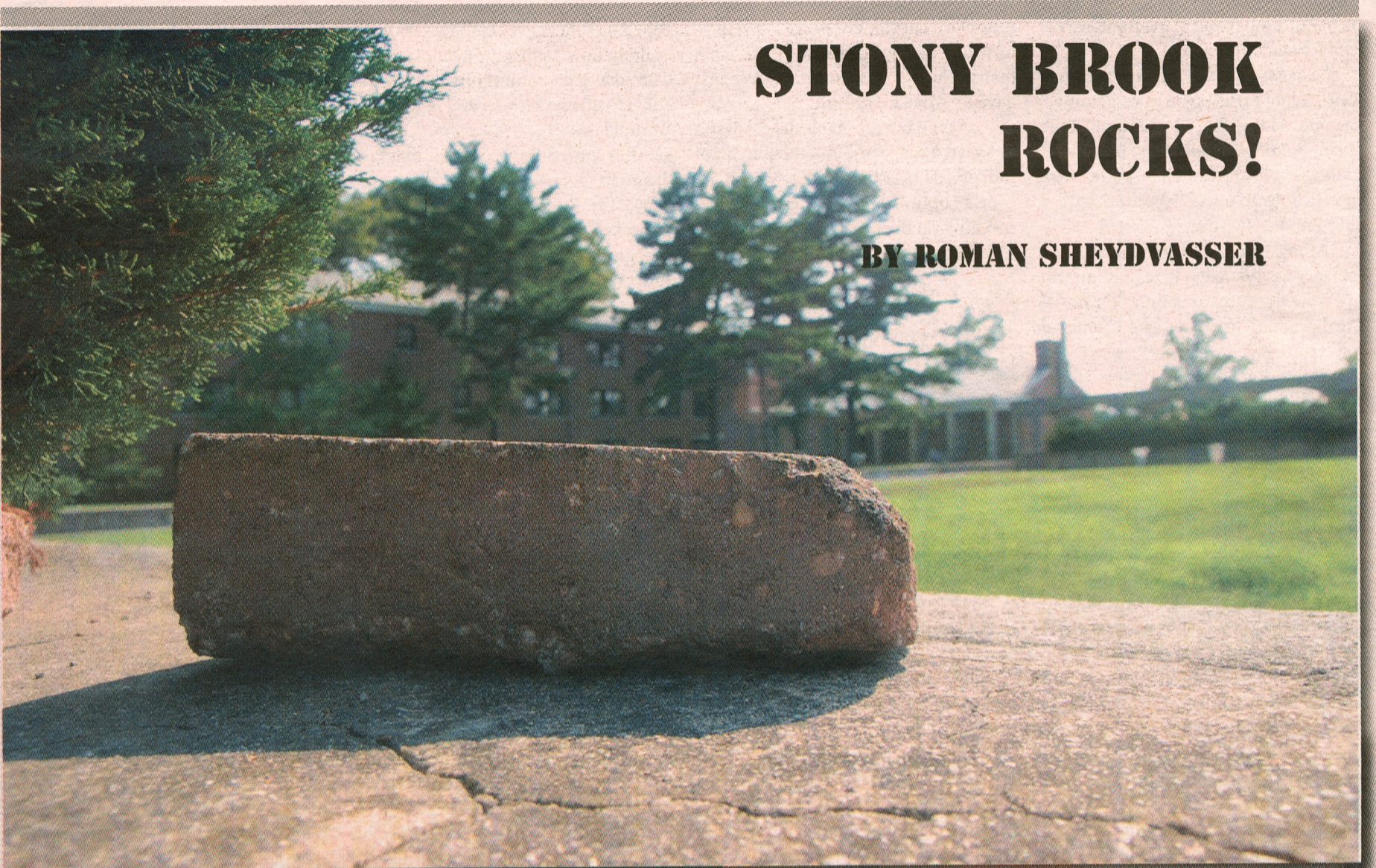
"We adjust to everything else," she said. "Because we have to."

*Photos by the author*

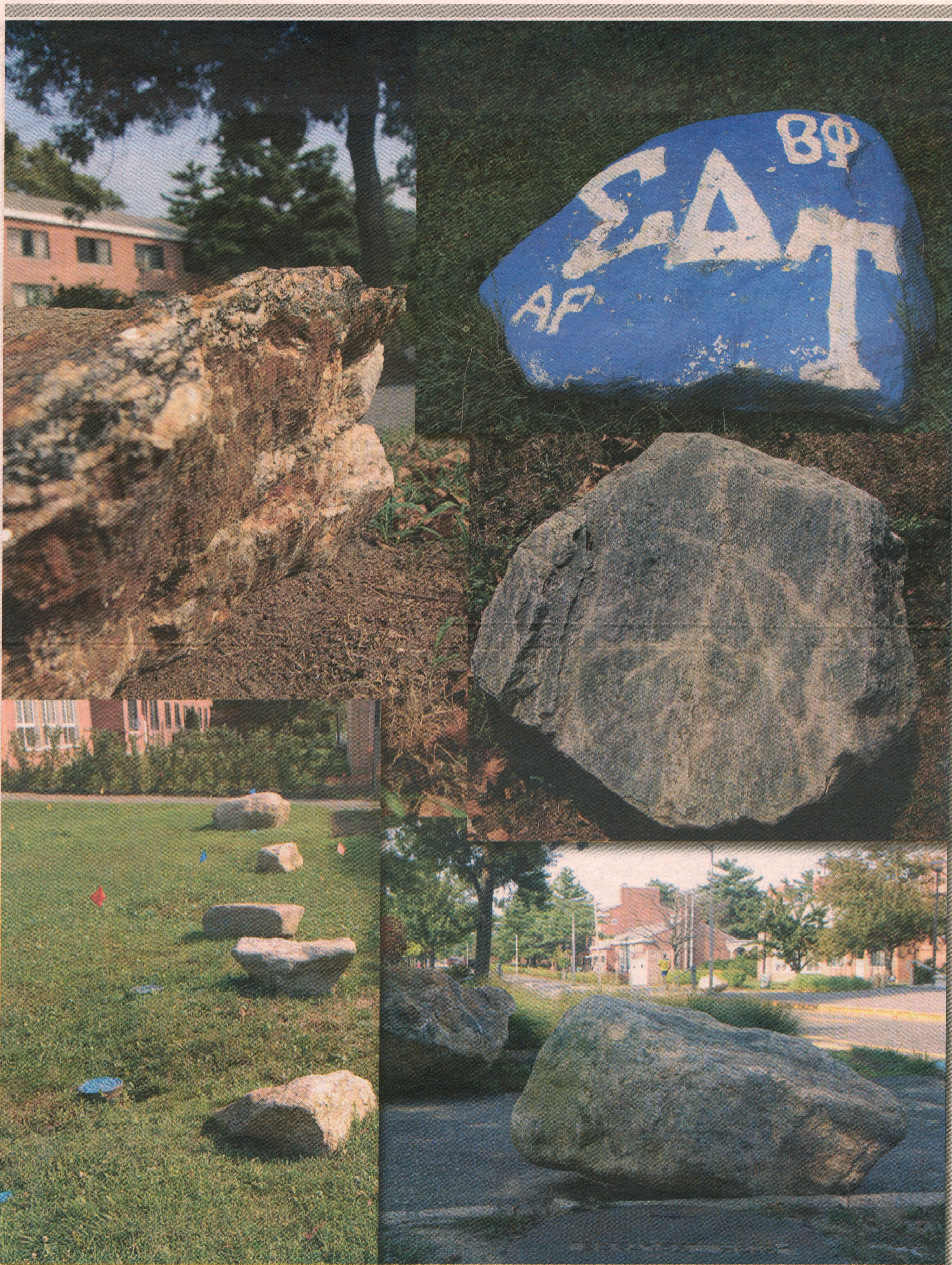


# STONY BROOK ROCKS!

BY ROMAN SHEYDVASSER







# All DJs are Good When You Are on E!

By Alex Nagler

New York City, thanks to its diversity, bureaucracy and musical nature is a difficult market to establish a music festival in. All Points West died an unannounced death, The Pool Parties only survived with federal help, and anything worth attending seems to be either in New Jersey or upstate. Mainstream festivals like Coachella, Bonnaroo or Lollapalooza don't seem to be able to take root in New York City due to the massive number of venues the five boroughs contain. But if you're a fan of anything and everything electronic, Electric Zoo has a treat for you.

Come Labor Day weekend, Randall's Island will be turned into an open-air festival. Among the guests announced so far: Armin Van Buuren, Major Lazer and a DJ set by Moby. Other guess includes Bassnectar, The Chemical Brothers, Steve Aoki and Markus Schulz. Schulz, whose latest album, *Do You Dream*, was released in June, is currently ranked as the number 8 DJ in the world, among the likes of Tiesto and Deadmau5. When the opportunity arose to interview Markus in what will hopefully be the first of several interviews with Electric Zoo participants, we took it.

**"We've had big evolutionary changes. Euphoric, Tech, even commercial trance."**

Schulz, a German-born producer, played last year's Electric Zoo. This year, he plans to play more of his own music - selections from the album and "tracks that I have been just itching to take out onto the floors and hit the festivals with." When it comes to other people's

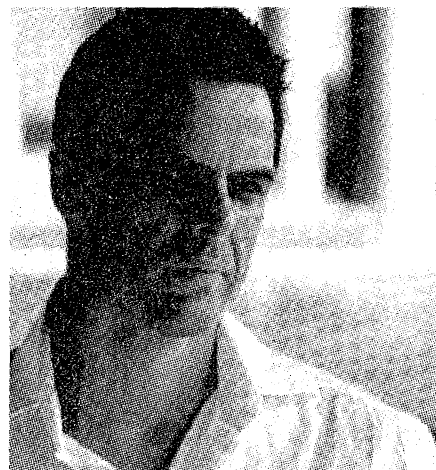


music, one song vividly sticks out his mind: "Perception" by Cass and Slide (he has a cover of this song on his latest album). "When I lived in London at the start of the decade, I used to attend The Gallery nights at Turnmills as a clubber on a regular basis, and this track was a huge, huge anthem at the time. It became a special record for me, to the extent that I wished I had made it myself."

Having been active in both Europe and the States since 1990, Schulz has seen the electronic scene morph over the past two decades. "We've had big evolutionary changes. Euphoric, Tech, even commercial trance... I barely know where to begin." He feels that a portion of the most recent changes can be attributed to technology. "[they] have become more subtle - not harder to spot necessarily, but just less hard corner-turning. A lot of it is down to new synths, new plug-ins, technology and techniques arriving on the scene." These techniques are original only for a short period of time when

someone uses them to create something new. After that, like Autotune after T-Pain, "you'll see that everyone else clocked it too."

In terms of his own technology, Schulz uses a triumvirate that should be

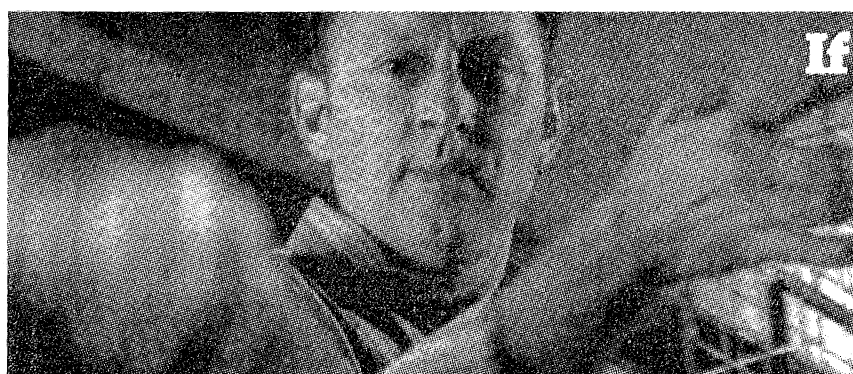


familiar to anyone who uses a laptop for any sort of genre of music: Pro-Tools, Ableton, and Logic. "In Logic I love all the synths and plug-ins in there. Ableton is incredible for making loops and

making and those glitchy cool effects and of course the sound engine in Pro-Tools is amazing, I really like to mix everything down using that system." Of course, this is all done on stage by means of a producer's best friend, a laptop.

So what's next for someone who's already one of the top 10 DJs in the world? Schulz doesn't look at it like this. To him, it's about other things. "What I get up thinking about every morning isn't the Top 100, it's about where in the world I've woken up, which spot I'm travelling to next and what I'm going to do to make sure it gets rocked to within an inch of its natural born! I don't think I'm the only one that thinks like that either."

Markus Schulz will be performing at Electric Zoo on September 4 at the Hilltop Arena. If you're an electronic fan, you should probably attend. It's not like you'll have any assignments that first week back.



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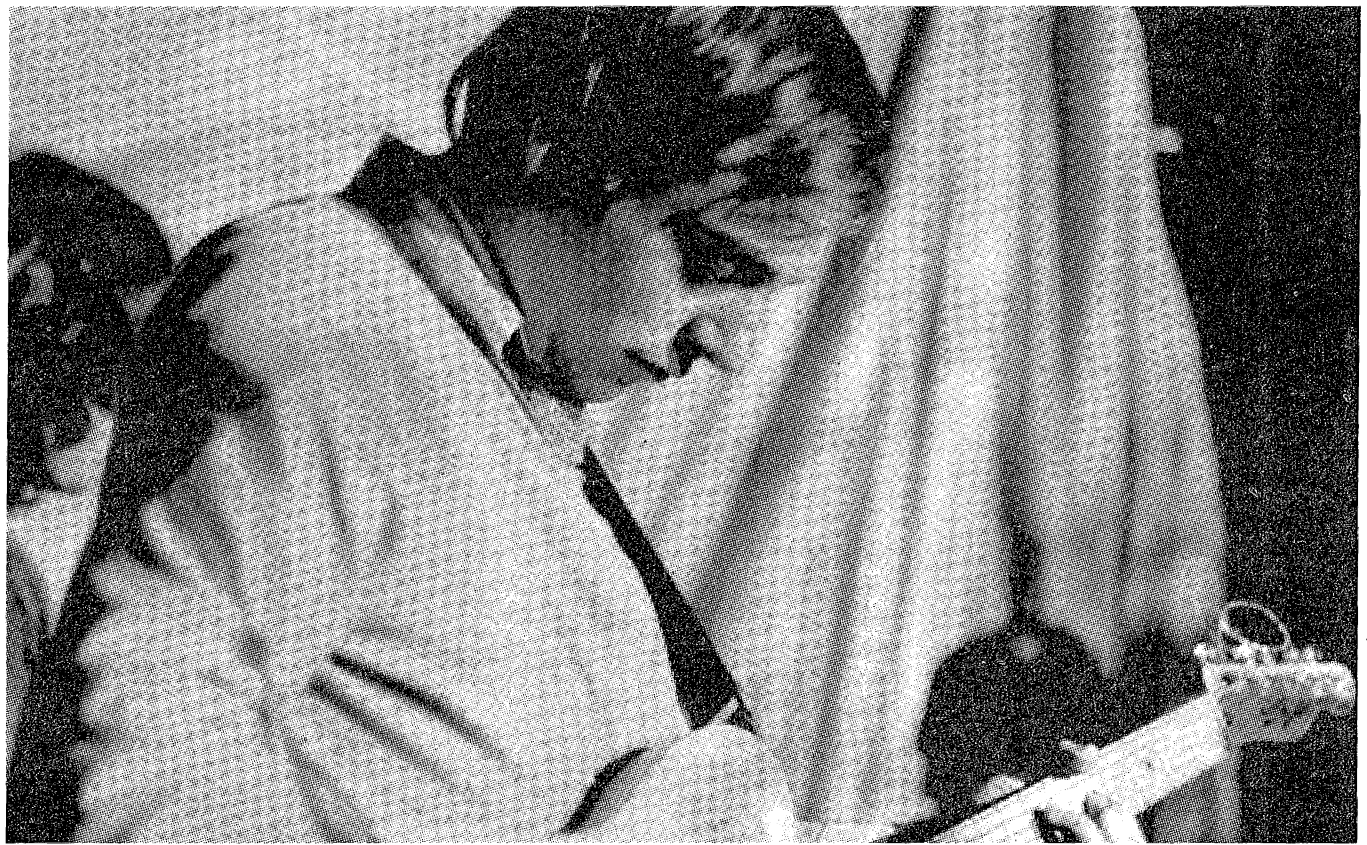
# Riding a Glistening Pony in the Sweet Jersey Air

By Josh Ginsberg

Julian Lynch is one of the handful of New Jersey based musicians (Liam the Younger, Fluffy Lumbers...) who have become featured on Pitchfork in a manner inseparable from Ulysses S. Grant's presidential cabinet to me. Associated with Underwater Peoples, a label/collective/something or other from the Garden State, Lynch's new album *Mare*, a very enjoyable bedroom rock album, is one of the best the collective has produced. Part of what attracts me to *Mare* is the notion that many other albums of its kind exist, some better and some worse, on Macbooks or 4-tracks scattered among college dorms all over the United States, but that this one stands out against the rest for one reason or another. I don't mean to disparage *Mare*. In fact, it is quite good.

Apparently, Lynch is making records concurrently with getting his Ph.D. *Mare* sounds like the work of a highly talented music lover (especially when assuming, as I am, that Lynch plays every instrument) more than a musician (which the Lynch of my mind, who is playing all these instruments quite well, undoubtedly is). The Julian Lynch of my mind is someone who is eking out his musical ambition and talent in the down time of a rigorous engagement. Fortunately for Lynch, he is getting critical recognition from juggernauts like P4k, which must be very gratifying. When I checked out Lynch's Myspace the day after his album was given Best New Music, his tour of the South has a single date listed, with the rest of the dates listing a city and "TBA" or "Need Help!!!"

*Mare* is an enjoyable listen. It is not a rich tapestry of sound per se. It is faded and muted in ocherous tones: a pale wheat blond, a distant red, a whole lot of soil. The instrumentation ranges from sparse, down-tuned percussion, drums that sound like canyons loosely



bound with cloth, to layers of icicle like strands of strummed and plucked acoustic guitar strings, to a bass clarinet that sounds on the verge of implosion, rifts of time's passage along its body affecting its tone and blemishing its ap-

**The song could have been at home on *Young Prayer* by Panda Bear. "Ears" also evokes Animal Collective, albeit in a different way.**

pearance. On *Mare* all the instrumentation is both cohesive and impressive, in a way that has more with atmosphere than chops, but is not devoid of the latter.

If the Rolling Stones' "Moonlight Mile" was eviscerated of the pristine grandeur and sweeping resolve with

which it was stuffed and was refilled with a slinky auto-wah and intentionally inauthentic sounding marimba via keyboard melody, it would come close to approximating the album's title track. Opener "Just Enough" establishes that Lynch uses a similar guitar playing style to Matt Mondanile and Martin Courtenay, who in turn lifted it from Ira Kaplan and Lee Ranaldo, but allowed it to bleach out in the sun and mellow. The melodies are a little stranger and more off kilter, sometimes treading Pavement territory, but they are still very decidedly evocative of Real Estate and Duck-tails, despite a sound more removed from the beach and more akin to Woods and the woods. There is a weird depravity about Lynch's guitar playing on "Just Enough" that I find rather enrapturing. The farfisa organ in the background is exemplary of the nice subtleties which spring up all over *Mare*.

The percussion is impressive throughout the album, as is the dim ambience against which it is set. "Still

Racing" is one of the album's best cuts. It features a choir of hushed Lynches singing atop a thick safety net of acoustic guitars and mandolins. The song could have been at home on *Young Prayer* by Panda Bear. "Ears" also evokes Animal Collective, albeit in a different way. Lynch sings in a falsetto which evokes Beirut's horn arrangements in timbre in tandem with Avey Tare. The guitar solo is impressive and sounds as if its notes are stuck in glue or honey, each note sustained giving way into a spill of hot white hum. It is the most traditionally cathartic crescendo on the LP. The furious clarinet playing on "Ruth My Sister" is impressive as well, evoking Bruce Springsteen, Bleeding Gums Murphy, a panorama of back alley imagery and that new Ariel Pink album (just a bit) to me. Another one of my favorite songs on *Mare* is "Travelers." Think forests, dystopian guitar licks and avoiding tripping on tree roots while ambling frantically as best as possible for an approximation of what it's like to listen to.



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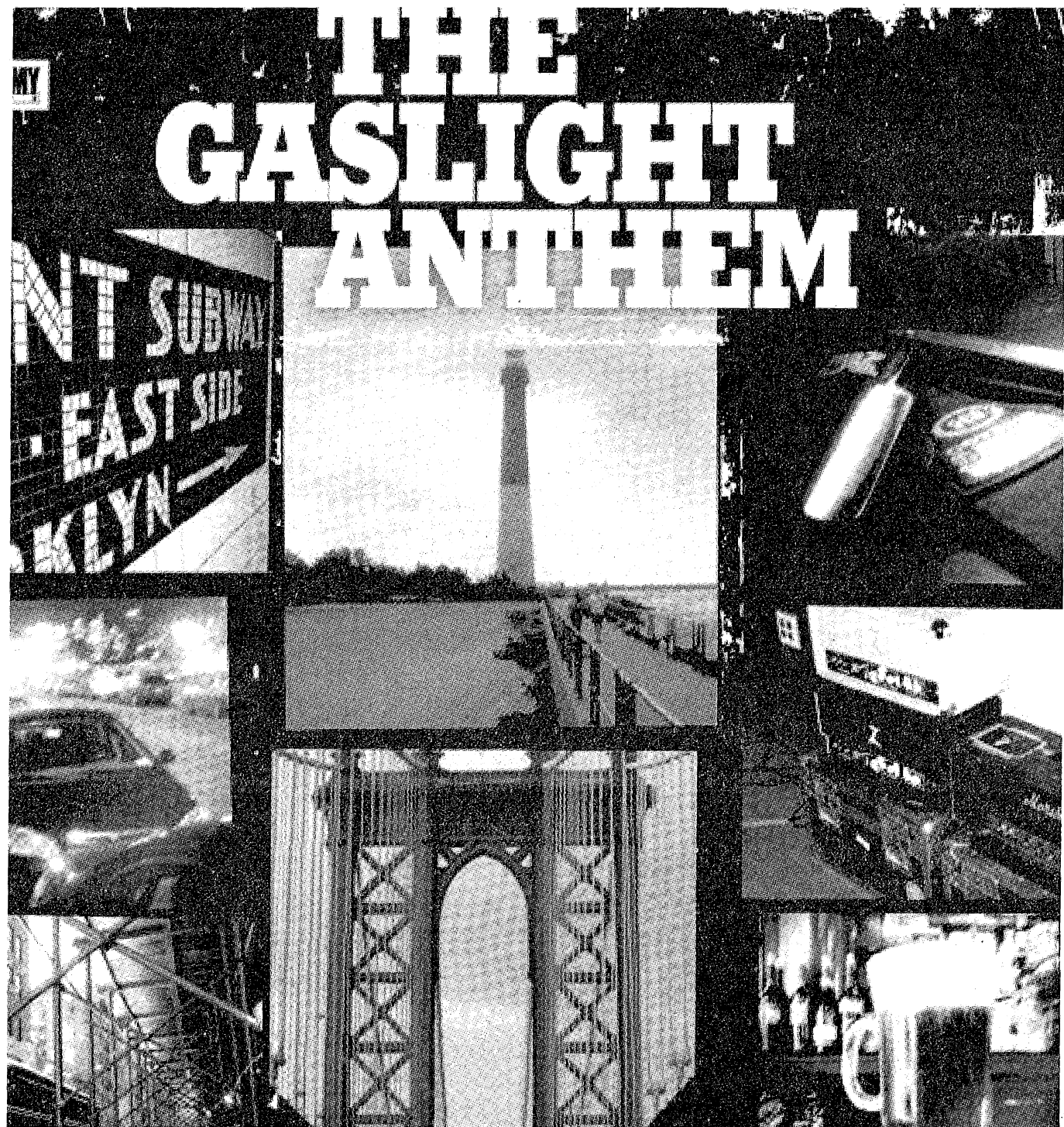
# Telling Fortunes in American Slang

By Zach Knowlton

The Gaslight Anthem's newest release, *American Slang*, sees the band finally hitting the stride I think they always wanted. Drawing on a wide range of influences and stepping up their song writing, this New Jersey-bred quartet has created their best album yet.

*American Slang* is the follow up to 2008's *The '59 Sound*, critically acclaimed and full of fan-favorite tracks. It would have been very easy for the band to write the same album, and probably no one would have complained. Instead, The Gaslight Anthem ramped up their game, delving deeper into their Motown, soul and R&B influences and retaining less of the punk edge that brought them their first, and most loyal, fans. Some may see *American Slang* as too radical a departure from their harder early sound, but this album is the one I think The Gaslight Anthem has always wanted to make, they just didn't know how.

From the opening chords of the first song (the title track), it is obvious that *American Slang* is a different album from its predecessor. Gone are the open "cowboy" chords, the M.O. of their previous releases. And while it doesn't make them Dragonforce, the use of more barre chords and having more than four chord changes in a song offers a subtle complexity not really found in their earlier material. Also different is the feel of these tracks. Musically, they sound lighter, taking cues from 60's soul and 80's Springsteen, but this means that the songs have less driving urgency to them. They have more room to breathe, which is especially evident in lead guitarist Alex Rosamilia's work. He has always been a noodling guitar player, influenced more by shoegaze and post-rock than the Motown and working-class rock that has guided primary songwriter and vocalist Brian Fallon. With more room to work with, Rosamilia's guitar lines sound more in place than they ever have before. They are almost playful at times, weaving in and out of the main progression, like on the aforementioned titled track and "The Spirit of Jazz," my favorite song off the entire album. At times his lines are driving the song, like the slow and interesting "The Queen of Lower Chelsea." I've always felt that it was the lead work that has really set Gaslight apart from their contemporaries, at least musically, and *American Slang* is more than ample proof.



The rhythm section also improves greatly over previous efforts. Drummer Benny Horowitz has always provided a solid foundation to the band's sound. With his background in hardcore and punk, his style of playing has lent an interesting tone and pace to Gaslight's songs. It gives the tracks an edge that keeps the band from being Bruce Springsteen rip-offs. On *American Slang* things are no different. Horowitz has turned things down a notch, fitting his parts in much more with the overall tone of the songs, but he has kept enough of his hard playing style that this album can truly be cemented as Gaslight's. Bassist Alex Levine is the weak link. He's stable, but uninteresting at best. Bass is low in the mix, sometimes barely audible, even with a decent sound system, and that has always been the case. There is absolutely nothing re-

markable about the bass work, but at least it doesn't suck and detract from the album.

Vocally, Fallon delivers his best performance yet. He's tough and gritty, but can croon when he needs to. He's not afraid of off-key yelps and being imperfect, which is refreshing. Also, the spring reverb that plagued *The '59 Sound* is blessedly gone, so Fallon doesn't sound like he's singing in the Carlsbad Caverns. His voice is clear and perfect for the band's sound.

The star of the show, of course, is Brian Fallon's songwriting. Fallon moved to Brooklyn while writing the songs for *American Slang* and it shows. It is peppered with references to locales (the song "The Queens of Lower Chelsea") and the city itself. But more substantially, Fallon's characters are tough and weary city folk. While previ-

ous albums have been hopeful and celebratory of the ordinary life, *American Slang* acknowledges its hardships. Lyrics like, "So don't sing me your songs about the good times/ Those days are gone and you should just let them go/ And God help the man who says/ If you'd have known me when" and "We were orphans before/ We were ever the sons of regret" show that Fallon has grown up, and even with Gaslight's immense success, things are never always great. It's an important step for him to take, and I see it resulting in even better material in the future.

*American Slang* is The Gaslight Anthem's best showing to date. They made the record they wanted to, and while it may alienate a few old fans, it seems to have been worth it for this New Jersey outfit.

# My Eyes Feel Like They're Gonna Bleed

By Eric DiGiovanni

After the wonderland of *The Beatles: Rock Band*, Harmonix has followed up with another single band edition of the popular Rock Band franchise, *Green Day: Rock Band*.

Yeah, I know, not necessarily my first choice either, but it's still a lot of fun.

All in all, there are 47 songs on disc, with seamless integration for the 6 tracks already released as downloadable content ("Know Your Enemy," "21 Guns" and 4 other songs from the 2009 album *21<sup>st</sup> Century Breakdown*).

There is also a Plus version available that costs an extra \$10 and comes with the DLC tracks and a free export code. That's right, for a small fee, you can export all of the songs for use in *Rock Band 2*.

Of the 53 songs you can play most come from three albums in their entirety: the breakout *Dookie*, punk-rock opera *American Idiot*, and their most recent effort, *21<sup>st</sup> Century Breakdown*. The rest are a smattering of singles from the other albums, such as "Brain Stew/Jaded," "Warning," and the anything-remotely-sad staple of the 90s, "Good Riddance (Time Of Your Life)."

*The Beatles* was a tribute to the entire legacy of the band, from school-

girls screaming as they played live on *The Ed Sullivan Show* to the abstract imagery of *Abbey Road*. *Green Day* instead chooses to honor their live performances. You can play in one of three venues: Milton Keynes Stadium, where they recorded their *Bullet In A Bible* DVD, the Fox Theatre in Oakland, and the Warehouse, a small rock club meant to represent all the squats and clubs they played early in their ca-

the experience. Little things like Billie Joe Armstrong going up on the rafters to play the finish to "Boulevard Of Broken Dreams" and drummer Tre Cool dancing around during the opening of "F.O.D.," all lend the game its own unique tone. The *Guitar Hero* series has employed song specific linear motion capture like this since their fourth edition, *Guitar Hero: World Tour*.

songs challenging, and it'll be sure to provide a workout to even the most seasoned drummers. On some songs, especially from the *Dookie* album, bassists will welcome an actual challenge.

As a reward for completing songs and challenges, you get pictures and videos of concerts. The pictures are nothing special, since no extra information is given other than the name of

the photographer, but the videos are amazing. There are rare interviews, sound checks, and a live performance of "She" where, I assume, because they were so nervous filming their first concert special, they took a shit load of drugs beforehand.

Overall, the game is well put together, and captures the feel of the band. There isn't "as much" as there was in *The Beatles: Rock Band*, and it would have been nice to get some songs from the pre-*Dookie* albums, or side projects like the Foxboro Hot Tubs and The Network. But is it worth the purchase? It's *Rock Band* with *Green Day*. Even

with the export fee, 54 songs for \$70 isn't too bad of a deal. Let's face it, if you're reading this, you're a child of the 90s and I'm sure as hell you're at least curious.



reer.

First off, the animations are a real pleasure to look at. They don't match the trippy dreamscapes of *The Beatles: Rock Band*, but they definitely add to

It's certainly more difficult than the Beatles' edition, but don't go in expecting extensive Dragonforce-level solos. Even though the songs are mostly chords, the rhythms keep the

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## sports

## Seawolves Recap!

By Matt Maran

This past year was without a doubt the most successful in the history of Stony Brook Athletics. The Seawolves lacrosse team made it to the final eight in the Division I NCAA Tournament, where they lost a very close battle to first ranked Virginia.

The baseball team won their second America East title in three years and won their first Division I NCAA Tournament game at the Myrtle Beach Regional over NC State.

And the Stony Brook men's basketball team had an impressive season, winning the regular season America East title, and making it to the post-season NIT Tournament.

Several Seawolves athletes have achieved individual accomplishments as well. From our lacrosse team, Kevin Crowley and Greg Miceli will participate in the 2010 World Championships. Crowley (New Westminster, British Columbia) will play for Team Canada, and Miceli (King City, Ontario) will play for Team Italy.

However, perhaps the greatest accomplishment achieved by our lacrosse team was when Tom Compitello's incredible diving goal and Kevin Crowley's spectacular behind the back goal hit #5 and #1 respectively on Sports

Center's top ten plays on the same night.

Senior Michael Stephen and Sophomore Tyler Johnson of the Seawolves' baseball team were both named to the America East All-Academic team.

Stephen lead the Seawolves in home runs and RBI's, and lead the league in RBI's during conference play. Johnson made the All-America East Team as well with a Seawolves single season

record 10 wins and an impressive 6-1 record with a 2.44 ERA in conference play.

Also, Seawolves freshman William Carmona was awarded America East rookie of the year, a *Louisville Slugger* Freshman All-American by *Collegiate Baseball Newspaper*, and Ping!Baseball.com named Carmona a third team Freshman All-American.

Stony Brook alumnus Tom Koehler was recently named to the Southern League All-Star Game. Currently pitching for the Florida Marlin's Double-A team, Koehler holds a 10-1 record with a 3.21 ERA.

Twins, Lucy and Holly Van Dalen became Stony Brook track's first two Division I All-Americans. Holly set a new school record in the 5,000 meter (3.1 Miles) race, finishing in 16:06.77. She finished in 7<sup>th</sup> overall.

Junior Lucy Van Dalen finished eighth the next day in the 1,500 meter (just under one mile) race with a time of 4:18.42.

As a whole, Stony Brook University's student athletes posted a combined 3.03 GPA. This is the fourth straight season that Stony Brook's athletes have combined for a GPA above 3.0.

It was an incredible year for the Seawolves, so tune in next year, because you ain't seen nothing yet.



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# Undisputed King of the Heavyweight Division

By Matt Maran

On July 3, at UFC 116 at the MGM Grand Garden Arena in Las Vegas, Brock Lesnar put a cap on his comeback story and defeated Shane Carwin to become the Undisputed UFC Heavyweight Champion.

Carwin absolutely pummeled Lesnar for the duration of the first round, and it would not have been too far out of the ordinary for the fight to have been stopped, but it's a good thing it wasn't. Lesnar still had plenty left in the tank, and Carwin spent all of his energy trying to put Lesnar away.

At the start of the second round, Lesnar stood up and smiled at Carwin. His face looked like a piece of raw, butchered meat, and he was smiling. That's my kind of fighter!

Carwin was out of energy and practically gave Lesnar a takedown. Lesnar was able to maneuver his way into an advantageous position on the ground. At this point everyone expected Lesnar to ground and pound his way to victory.

Well, everyone was surprised, including Carwin, when Lesnar locked an arm and choked out his top challenger. Carwin tapped out, and Brock Lesnar was once again the Undisputed Heavyweight Champion.

Lesnar had just returned from a near-fatal case of diverticulitis. He lost 40 pounds in a week, and was very close to death just six months ago. He made his way back to the UFC and in his first fight in a year took one hell of a beating, and came out still the champ.

Meanwhile, Fedor Emilianenko lost to Fabricio Werdum by submission just about a minute into the fight on a Strikeforce show. Fedor was considered to be head-and-shoulders above any other heavyweight, and one of the best pound-for-pound fighters in the world.

Fedor caught Werdum with a

punch, and then got overconfident. He pounced on Werdum in an attempt to finish him, but got caught in a choke.

With that loss, Fedor's aura of invincibility has been dampened. He lost to Werdum, a fighter who had been released from the UFC for losing too much. Fedor has had an incredible career, but he never made mistakes like he did against Werdum. Fedor simply is not indestructible anymore.

Brock Lesnar is now without a doubt the best heavyweight in the world. Lesnar withstood an onslaught from Carwin that would have destroyed most fighters. Lesnar showed that he has improved leaps and bound since his first fight at UFC 81, where Frank Mir caught him in a kneebar submission. Lesnar has improved his technique and worked on all aspects of his game to a point that he was able to win a heavyweight championship bout with an arm choke. I don't think Lesnar knew what that hold was two years ago.

Lesnar did show that his stand-up game can still use some work. He was absolutely pummeled by Carwin, and the referee could very well have stopped the fight. There are other top heavyweights with good enough stand-up offense to give Lesnar trouble, but Carwin's is the most powerful.

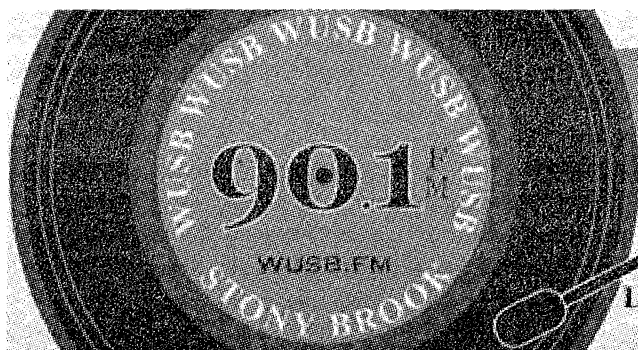
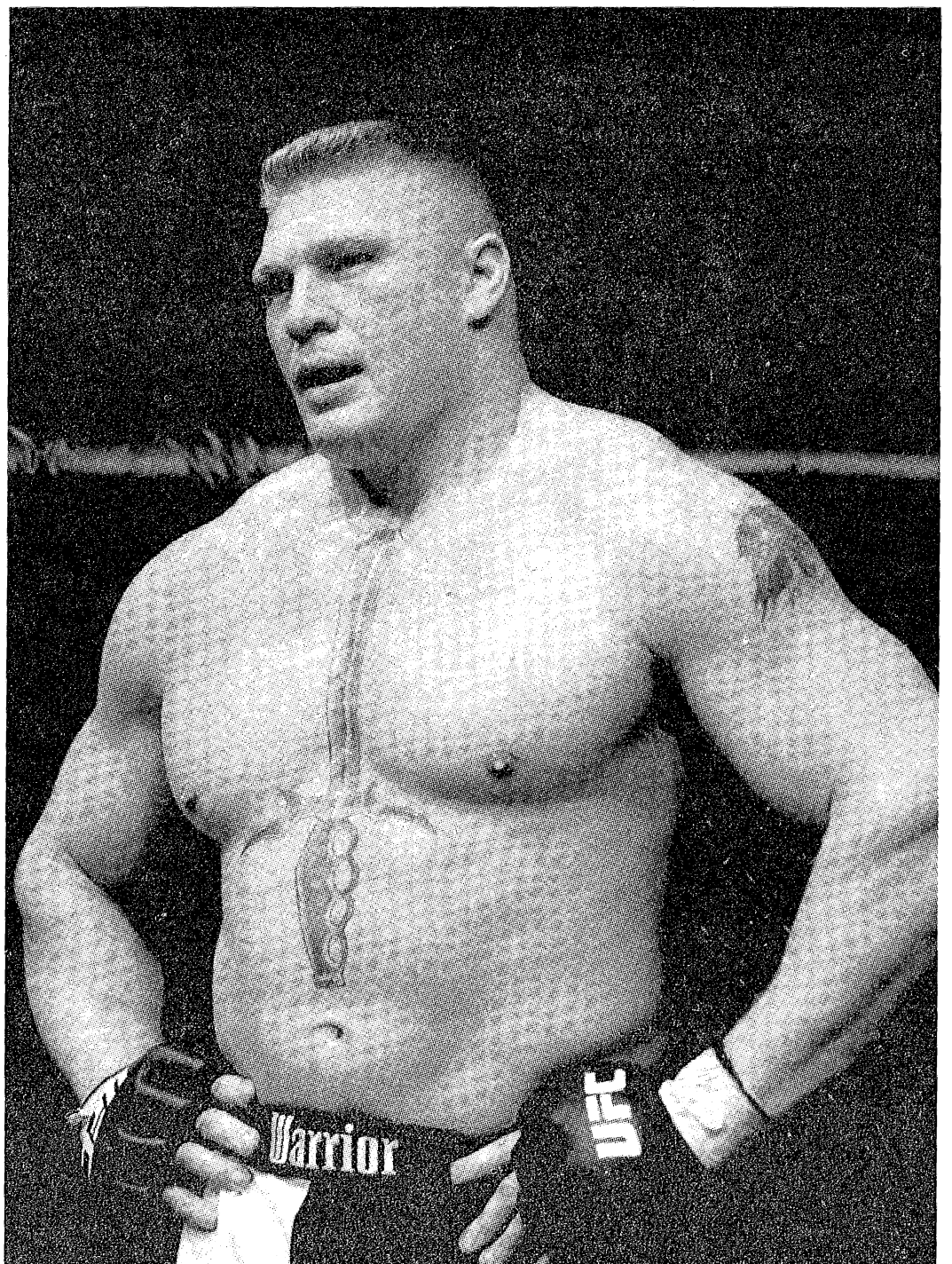
Next up for Lesnar is top contender

Cain Velasquez at UFC 121 in October. Velasquez is undefeated and is coming off a win over MMA legend Antonio Rodrigo Nogueira.

Velasquez has better striking than Lesnar, but he is about 30 pounds lighter and will have a lot of trouble pre-

venting Lesnar from taking him down.

For the first time in years, the UFC can be certain that they have the best heavyweight in the world. Brock Lesnar has reached the level Mike Tyson was on 15 years ago, and is now the baddest man on the planet.



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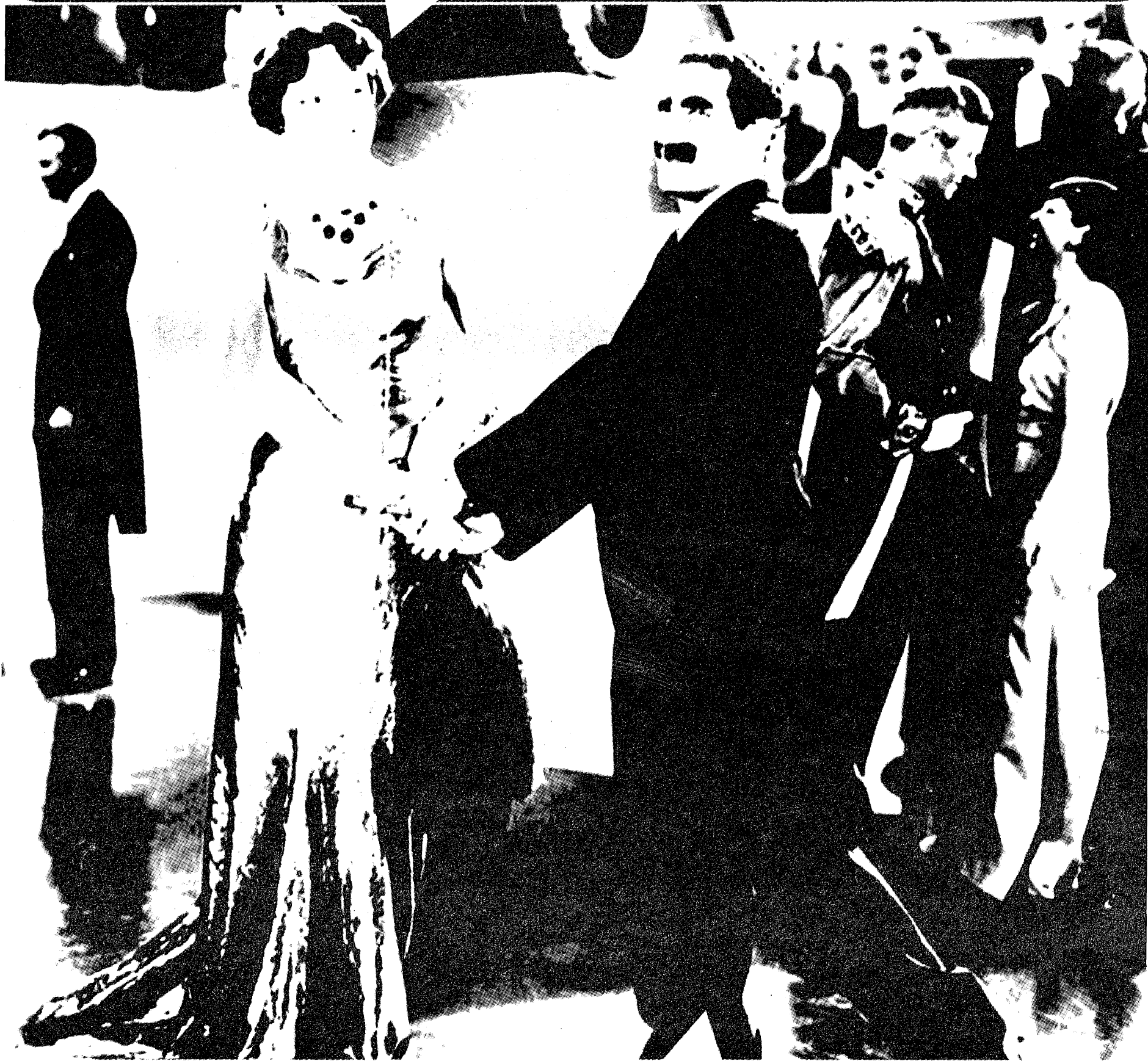
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*The last man nearly ruined this place  
He didn't know what to do with it  
If you think that SUNY's bad off now,  
Just wait 'til I get through with it*

*The tuition must be fixed  
And I know what to do with it  
If you think you're paying too much now,  
Just wait 'til I get through with it*

*I will not stand for anything that's crooked or unfair  
I'm strictly on the up and up, so everyone beware  
If any man's caught taking graft, and I don't get my share  
We stand 'im up against the wall and  
Pop! goes the weasel!*

