

THE STONY BROOK **PRESS**

VOL XXXI ISSUE 8

"A CANDEL LIGHT VIGIL
HEALD FOR THE EARTQUAKE"

FEBRUARY 10, 2010



Inside:
**RIP Howard Zinn
(1922-2010)**

Also Inside: More Music Reviews Than We Really Care For

Too Many Journalists, Not Enough News

By Lauren Dubinsky

For some time, the Journalism School and the Media Relations Office have been experiencing a dilemma regarding the difficulty of accommodating the rapidly growing population of journalism students at Stony Brook University. Recently, a meeting was held between 25 campus officials in order to develop a consensus on the issue. They created a solution that would both maximize the ability of journalism students on campus and prevent any logistical problems from presenting themselves.

"Given the number of students we have, we realized we can create logistical problems for campus administration," said Howard Schneider, founding Dean of the Journalism School at Stony Brook University.

Professors assign journalism students to write and produce stories involving the campus. In order to produce these pieces, students must gain access with sources, which makes interviews with campus officials essential. The only problem, many students choose to write similar stories which means a particular campus official will have to be interviewed several times. Many of these sources are not available 24/7 to conduct these interviews.

In the past, the Media Relations Office acted as a mediator to help students get access to campus officials. "The de-

partment helps reporters identify the best resource to gain an understanding of the topic on which they are reporting and provide them with the resources needed if an interview is requested and agreed upon," said Lauren Sheprow, Interim Media Relations Officer at Stony Brook University. "The media relations office enjoys a professional and mutually rewarding working relationship with the School of Journalism. We meet often to develop ideas to enhance the students' academic experience."

It gets complicated when students do stories that involve controversial issues, because only a few officials are authorized to speak on the issue. Many students covered the controversy over the hotel on campus, yet a select few campus officials were allowed to comment and the media relations office was not able to accommodate everyone.

"Sheer volume is the problem," said Schneider, regarding the present amount of journalism students. In 2006, Stony Brook University started off with zero journalism majors. Now that number is between roughly 250 to 300 majors. Although it is a blessing to the Journalism School, there has been some difficulty along with it.

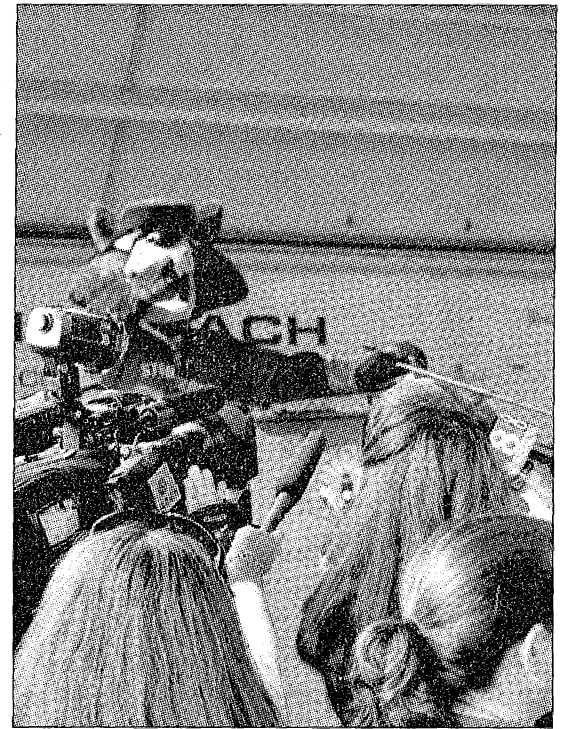
Given the amount of students that require interviews with campus officials, and taking into consideration the fact that the officials will have to be interviewed at various times, the task becomes almost impossible. But just because it may seem impossible, doesn't

mean it always is.

There was a meeting held between 25 campus administrators to discuss how they were going to handle the excess better. "Our goal is to get students out on campus doing terrific stories," Schneider said. The Journalism School developed three key solutions that they say will lead them to achieve their goal. If many students are writing a similar story and need to interview the same administrator, if possible, they will alert the administrator together. This will prevent the administrator from being interviewed various times and ensure that all of the students get the information they need.

Many times when a student is conducting an interview, they are unprepared and as a result they do not retrieve the information that they need to write a story. The administrators aim to combat this by ensuring that students are prepared before talking to the administration official. By doing this, the student can ask good questions and get all of the information they need.

Lastly, the seniors who are involved in campus beats and big projects will introduce themselves to campus officials and seek to establish a relationship with



"Bark bark bark bark"

their sources, making it easier for these students to get in touch with officials.

Schneider made it clear that the Journalism School has nothing to do with campus media. Their main objective is to accommodate their own students to ensure their success. Schneider said that the meeting with the campus administration was very productive and he has high hopes in what the future will bring.

"Tension is inevitable and healthy," said Schneider.

Apple iPad Doesn't Fall Far From the Tree

By Matthew Calamia

It's all around us, "You're following the best minds in the world." The university's professors and alumni have had their hands on some of the world's biggest medical and technological breakthroughs, raising Stony Brook's reputation as a result.

Computer science professor Steven Skiena has been teaching at Stony Brook since 1988. In the same year as a Ph. D. student at the University of Illinois, and with the help of fellow students, he designed the computer of the year 2000 for a competition. Apple sponsored the competition.

Skiena and his team came up with the idea for a tablet computer, about the size of a notebook, with touch sensitive technology, allowing the user to type or even write on it. They imagined it

would be able to communicate with other similar devices through a network, much like Wi-Fi today.

Does this sound familiar?



Eye-Pad

It should. On January 27, 2010, Apple unveiled its iPad, a tablet computer about the size of a notebook, weighing just 1.5 lbs. It is fully touch-screen and has Wi-Fi capability as well.

The University of Illinois won the

competition and presented their idea before a panel of Apple executives, including Apple co-founder Steve Wozniak. Skiena, just 27 at the time, said, "It was a lot of fun. We got to meet some famous people and were wined and dined in style. It was much better than we were usually treated as graduate students."

Since it has been over twenty years since the competition, seeing Apple's final product of something he helped create was a great moment for Skiena. "It was pretty cool," he said upon seeing its debut, "This is clearly the machine nearest to our original version. Apple does make interesting and exciting products."

Skiena said the team still keeps in touch, and discussed the differences and similarities between Apple's tablet and the one created by them as graduate students.

Some may believe that Apple essentially stole the idea, but Skiena debunks that theory. "It has been 22 years, well past the statute of limitations for stealing ideas."

"Nothing was stolen," he continued, "We may have served as inspiration to the designers, but they were living with real technology and economic constraints in ways we did not and could not."

Skiena has some qualms with Apple's final decisions. "I wanted a camera, and cannot really understand why it is not there," he said. "The camera would be valuable for video conferencing. I would have wanted to see more support for writing by hand on the touch screen, so it can replace a pad of paper for taking notes."

But where does he fall in the Apple/PC turf war? "Between home and office, we have three Apple machines."

Suffolk County Exec. Calls Poli Sci. Dept Red Hot

By Najib Aminy

During his State of the County address, Suffolk County Executive and Stony Brook University alum Steve Levy called out the Political Science Department as being riddled with communists.

At the end of his speech, Levy stated his disapproval of the "blame America first crowd," when someone in the crowd had heckled "the President," according to *Newsday* political columnist Dan Janison's article.

Levy responded, "Well, it's a lot of people...It's a lot of groups out there who think we're the bad guys...When I was in Political Science 101 in Stony Brook University, I had one of our professors, one of those communist professors—there were many of them, and I'm not making that up—who came out the first day [and said] as a matter of moral equivalency there were no good guys or bad guys in international politics, just national self-interest."

Levy would go on to declare those who had fought for America against tyrants such as Stalin as good guys. However, he left the Political Science Department dumbfounded and insulted by his allegations of calling them communists.

"I think it makes him look foolish," said Jeffery Segal, chair of the Political Science Department. "The specific comment irked, 'Nations aren't right or wrong they have interests'—It's not a communist, not socialist, not even left or center point of view, it's from the school of thought realism as practiced most heavily by Henry Kissinger."

Kissinger was a staunch anti-communist who served as secretary of State under Presidents Richard Nixon and Gerald Ford.

In 2003, the Political Science De-



Steve Levy, the new McCarthy?

partment selected Levy for the Distinguished Alumni Award, the same year he would be elected as Suffolk County Executive. "He gave a speech to the graduating seniors about how what a nice department it was, and in the course of speech, he mentioned how much he owed to [the] university," said Frank Myers, former director of the department and current professor. "He never indicated that he had any reservations on the kind of instruction, nothing like that came out," said Myers, who taught at the same time Levy was an undergrad.

Levy, who had attended SBU between 1978 and 1982, said that while he had much respect for the university, he recalled a number of radical professors during his time as a student. Said Levy

in an email, "I love the university. I was proud of it then and I am proud of it now. There are outstanding professors, but there were a number of professors who were downright anti-American when I attended."

Levy's office mentioned three instances of radical professors at SBU, which included Ernest Dube, a professor of African American Studies, and his failure to gain tenure after complaints of his teaching zionism as racism, Angela Davis, a former vice presidential candidate for the Communist Party as a visiting professor in the Philosophy Department, and Dr. Choichiro Yatani, who while being a doctoral candidate at SBU for Social and Personality Psychology was, according to the ACLU, detained by im-

migration authorities after he appeared on a watch list for what Yatani believes was for his protests of the Vietnam War while he was a college student in Japan.

Upon further investigation, all three scholars were never in the political science department nor did their controversies arise when Levy was at Stony Brook.

"It should not be taken as a generalization that all professors or even a majority were radical, but there certainly were some who were anti-American in their lectures," said Levy. "Things have changed dramatically at Stony Brook over the last 30 years, but there were a number of very extreme professors back in those days."

Yet some within the department view Levy's allegations simply as a political move. "He's using us as sort of a whipping board to carry favor with some people," said Helmut Norpoth, a professor in the department who specializes in electoral behavior and public opinion. "It makes me more than angry about somebody like him—you take us to get some advantage in the process to trash us, demean us and slander us. There's something really terrible about that." Norpoth had invited Levy to talk at the department's commencement address in 2003.

Levy has held the position of county executive for two terms and was cross endorsed by the Republican party during his last election. He is a possible candidate for the upcoming New York gubernatorial race going up against incumbent Governor David Paterson. As for getting support from the Stony Brook political science department, that seems unlikely.

"I admired him, liked him, was proud of him for being one of our students and I felt this way until last Tuesday when he made the speech," Myers said. "It's an outrage."

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editorials

The Ugly Truth About PHEEIA

We couldn't disagree more with the misleading name of the new proposal by Governor Paterson for the SUNY system. The Public Higher Education Empowerment and Innovation Act is being touted as the saving grace of the ailing SUNY. The act, however, is neither empowering nor innovative. In fact, this is just another chapter in a decades-long history of movement toward the privatization and reduction of funding for SUNY.

In a Feb. 1 University Senate meeting, the primary focus was the new legislation, which, if enacted, would guarantee steady rises in tuition over the next several years or more. Stony Brook's representative in Albany, Abe Lackman, presented a summary of Stony Brook's financial woes, and the potential impact of PHEEIA. Claiming that it would increase student enrollment by 3,000 students, and faculty and staff by 1,000 new positions, Lackman asserted that PHEEIA will revitalize Stony Brook.

The fact that a number of SUNY administrators—including SUNY chancellor Nancy Zimpher and Stony Brook President Samuel L. Stanley—support the legislation is indicative of two things. First, the SUNY administration, along with many in the state government, subscribes to the same wrong idea that the state can't or shouldn't adequately fund SUNY. Also, as bureaucracies are accustomed to do, the administration wants to be able to exercise greater control over SUNY, at the cost of imposing an even greater burden on students, and further increasing the inaccessibility of a state provided education. Furthermore, their support for the act is based on misleading facts at best, and outright lies at worst.

Historically, tuition hikes have followed, or been followed by, commensurate budget cuts. Throughout the Senate meeting's presentation pushing for PHEEIA, Lackman kept mentioning the "Big If", that is, that their entire plan depends on the state's steady and continued support. But what history tells us is that these tuition hikes won't go to bol-

stering the school's operating budget, but to filling in the budgetary gap left by dried up state funding. Indeed, there is an additional \$90 million in cuts projected to come SUNY's way. The only difference is that this time the budget cuts will happen more regularly, with full knowledge that the students can be made to pick up the slack. As NYPIRG Board of Directors Chairperson Patrick Krug said in a release to the Senate Finance Committee:

"Even if the law were changed so that new monies generated by local tuition hikes would be held exclusively for SUNY and CUNY, those new tuition dollars would still be mounted atop a base of state funding—a base that will erode quickly when state budgets get tight because tuition hikes will have become a first option rather than a last resort."

In the end, we can expect the same quality of education that we're getting now, only more expensive. In ten years, with a steady increase of 6-7 percent (as the administration predicts there will be), students will be paying over \$7,000 for an equivalent education. If the administration claims that there will be continued state support, they're either lying to you or deluding themselves.

Additionally, the University Senate meeting demonstrated some of the many benefits of a well funded SUNY. According to Lackman's presentation:

"PHEEIA will create jobs, build the foundations for tomorrow's economy and strengthen public higher education—while saving millions of taxpayers' dollars. SUNY estimates that over the next ten years, its campuses will create more than 10,000 new jobs and invest \$8.5 billion in capital construction which will support more than 43,700 direct and 21,800 indirect construction jobs."

It's absolute bullshit that the task of funding thousands of new jobs and investing billions of dollars to reinvigorate New York's economy should fall on the

shoulders of the students.

Aside from this hypocrisy that proponents of this plan are force feeding us, there is the half-truth that SUNY's poorest students will be held harmless. A quarter of all funds generated by these tuition hikes will be held over for grants and scholarships for the needier students. This additional burden to subsidize the poorer students' educations is being pawned off on students who are "better off". According to The Project on Student Debt, the average debt for Stony Brook graduates in 2008 was \$17,375. Is that an acceptable amount of debt for the average student? Is increasing that by hundreds of dollars more a year alright, as well? We'd also like to point out that president Stanley's original plan—he's supported the idea of tuition hikes since the beginning of his presidency—was for the state to fund additional support for the poorest students. Now that it's become obvious that this isn't going to happen, is it alright to push that burden onto average students as well? Keeping tuition increases from affecting the neediest students isn't going to prevent them from affecting the struggling middle class students. In a response to Lackman's Senate meeting presentation, United University Professions President Arthur Shertzer said, "It's that group in the middle that most of us are in. That's the group that's gonna get hit the hardest."

If you're as upset about these proceedings as we are, here are things we urge you to do. Write your state legislators, or call them, and urge them to restore the funding eliminated by budget cuts Paterson has proposed, and to oppose PHEEIA. At Stony Brook, many student groups are mobilizing to fight tuition hikes, with actions that include a rally on campus on March 4. In addition, NYPIRG is mobilizing students across the state on March 9 up in Albany for a Higher Education Lobby Day. There will be meetings with legislators, and rallying for adequate funding for SUNY. To find out more, visit NYPIRG's office, in the basement of the Union, room 079.

Write for The Press!

Meetings Every Wednesday at 1PM, Union Building 060

An Excellent Use of 87 Years...

By Matt Willemain

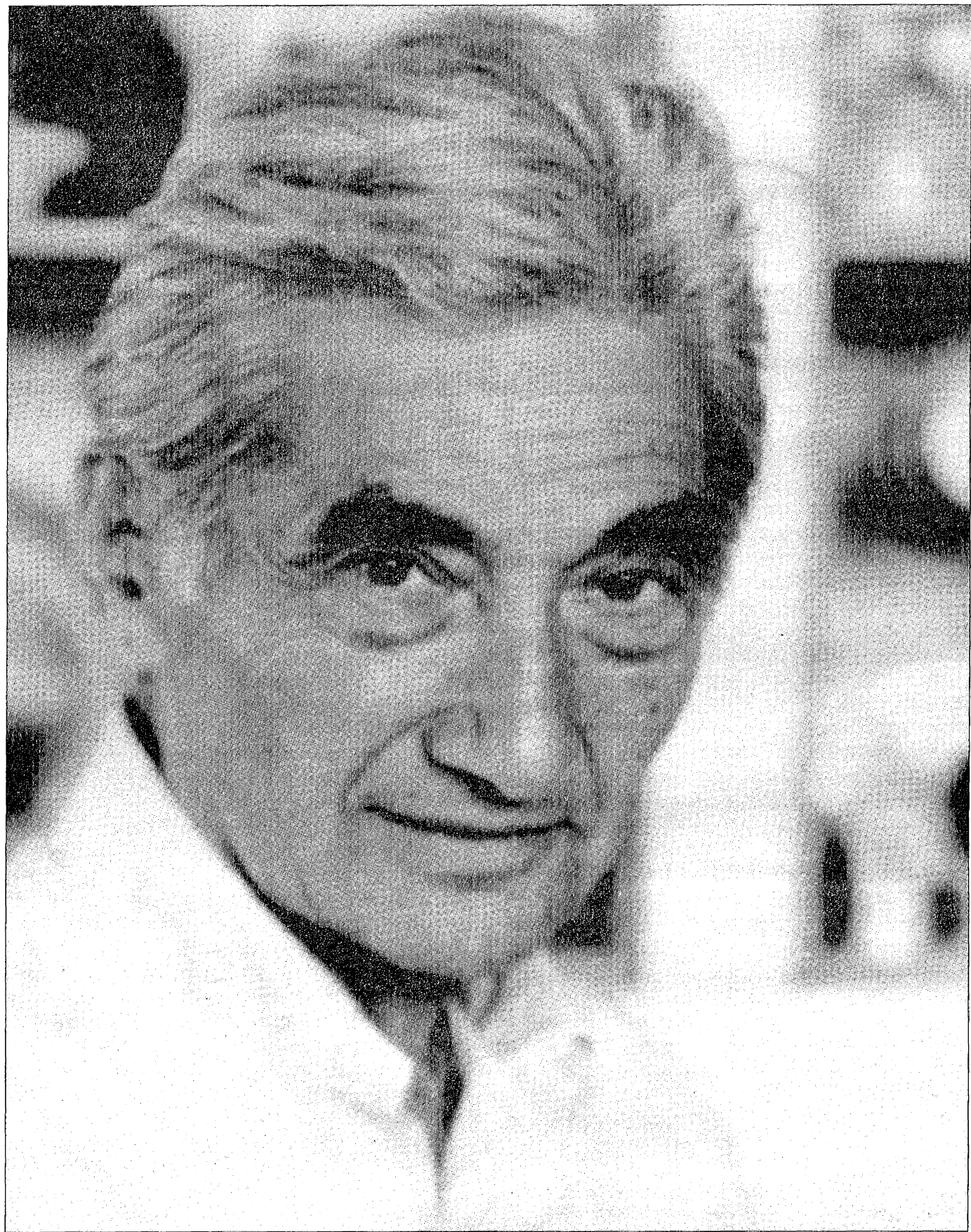
In the waning days of World War II, as Howard Zinn recounted one of the formative events of his life, everyone knew the war in Europe would be over in a few weeks. Still, Zinn, serving as an Air Force Bombardier, didn't ask questions when he was told to fly one more bombing mission over an inactive group of German occupiers in France, who were simply waiting to surrender and go home. He didn't question the unusual ordinance he was asked to drop on the run—which turned out to be the first test bombing with napalm—and, from his perch in the sky, had no idea of the terrible agonies he was unleashing on soldiers who would otherwise soon be putting down their weapons.

For Zinn, the incident crystallized two major tenants of the philosophy that guided his work as a revisionist historian and a political activist. First, that seeming passivity is essentially equal to active support for the status quo, and second, that the actions of each ordinary person deserve attention.

On Jan. 27, Zinn died at the age of 87. A pillar of the counterculture, Zinn had a profound influence on how millions understood their history and, consequently, their role in unfolding events. He was a tireless critic of a conventional historical narrative that overemphasized the significance of so-called great men and overlooked the countless actions or acquiescence of everyone else. Zinn distinguished himself among historians by his bold refusal to keep his head down and affect the dishonest veneer of objectivity. He both encouraged others around him to participate passionately in public life—as was dictated by his recognition of the power and responsibility of everyone.

A history professor at schools including Atlanta's Spelman College (the US's oldest historically black women's college) and more recently Boston University, Zinn was the author of over twenty books, including his most famous work, the long-time bestseller *A People's History of the United States*, and his autobiography, *You Can't Be Neutral on a Moving Train*.

What sets Zinn's account of US history apart is the recognition that, too often, historical accomplishments and social progress is misattributed to excessively-celebrated political leaders, and neglects all the efforts of people operating on a smaller scale. *A People's History* traces US history from the per-



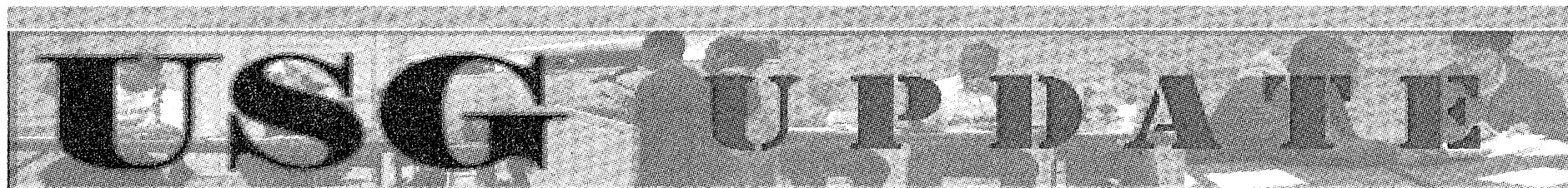
spective of the underprivileged: groups such as American Indians, slaves, women, immigrants and laborers. It is a narrative with a healthy respect for agitators. Underneath Zinn's writing is an important understanding: that how readers of history conceive of the world is instrumental in how they see their opportunities to participate in it. A people whose picture of the world is shaped by stories in which official authorities, acting largely alone, lead the nation, are inclined to sit passively on

the sidelines of public life.

For his students and his readers, a healthy dose of Zinn's perspective provided not just a broader understanding of history, but also the shot-in-the-arm they needed to get involved in shaping their communities and their nation. Zinn was, himself, deeply involved in innumerable struggles for social justice during his lifetime. Among other causes, he was involved in the civil rights movement, serving as an officer for Student Non-Violent Coordinating

Committee, and the movement against the Vietnam war, writing the first book calling for an unconditional withdrawal and helping Daniel Ellsberg to hide the Pentagon Papers before their publication in the *New York Times*.

Survived by his students, including the author of *The Color Purple*, Alice Walker, and Children's Defense Fund founder Marian Wright Edelman, and his books (*A People's History of the United States* is a must-read), Zinn's contributions to American life persist.



Some Moiz Money Is Coming To Town

By Natalie Crnosija

The Feb. 2 USG Senate meeting approved three allocation requests totaling \$19,000 with stunning efficiency. This was due in part to the Senate's plans to attend a vigil for Haiti, said Senator Mahyar Kashan, but more significantly, because new Treasurer Moiz Khan had streamlined the appropriations process.

"Moiz is doing a great job," said Kashan. "Moiz was here all winter. He's very dedicated. He's always [in the USG office]."

The USG Senate unanimously approved Senator Moiz Khan's appointment during their December 3 meeting, their last meeting of the semester. Khan, a first term senator, said he was very happy to be appointed to the position and revealed that it had been his plan to be elected to the treasury in the 2010 spring election.

"It was my goal to run for treasurer," Treasurer Moiz Khan. "So I had a lot of stuff prepared."

Khan's appointment by President Jasper Wilson occurred in the wake of

former Treasurer Matthew Anderson's impeachment and resignation.

Treasurer Matthew Anderson resigned from the Undergraduate Student Government on December 3 after an



impeachment hearing. The hearing was closed to the public and the press.

According to the minutes from the Senate's Dec. 2 closed hearing that have since been released, Senator Deborah Machalow "moved to adopt the Resolution Impeaching Matthew Anderson... The Resolutions were adopted unanimously."

"I was doing the best I could," said Anderson. "Even with all the time I could put in, I was not the best person for the job."

Anderson said he supported Khan's appointment. "Moiz will make an excellent treasurer," said Anderson. "The USG is in very capable hands in the treasury department."

Impeachment proceedings against Anderson began after the USG received complaints about Anderson's performance from undergraduate clubs, said Senator Syed Haq.

"A big part of the concern was from clubs and students regarding miscommunication and a lack of communication and just a general lack of organization," said Haq.

"We wanted to bring a sense of accountability because the Senate serves as a check to the executive branch."

Immediately after Anderson submitted his resignation, Wilson began his search for the new treasurer. Before Khan's approval, Haq said the appointee might be chosen from outside the USG to avoid bias. Khan is a USG insider and a member of the budget committee, a position which exposed Khan to the budget process and interested him in the role of treasurer.

The most challenging part of Khan's job will be digitizing treasury paper-

work, a process which is beginning this semester with the acquisition of PDF-rendering software, said Kashan. The \$1,000 software acquisition was approved by the Senate during the Feb. 2 meeting, accompanied by a \$16,000 allocation for the funding of this spring's Roth Regatta and \$2,000 for Khan's planned budget workshop for USG clubs and organizations.

Khan hopes to digitize all club and organization paperwork and created a program to advertize events online. Kashan said the availability of this information will keep student groups informed and make their budget requests easier for the Senate to process and fulfill.

"If they're more organized, we can be more organized," said Kashan. "We can allocate funds more easily."

To get these initiatives off the ground, Khan is putting in a lot of unpaid overtime, said Executive Vice President John Kriscenski. "He's putting in 40 hours a week," said Kriscenki. "He only gets paid up to 15 hours. He's getting things up to speed [and] doing a lot of work. Moiz is making it run smoother."

Pizza Kitchen Revives Economy, Saves Mankind

By Ian Thomas

Move over Domino's, there's a new pseudo-pizzeria in town.

California Pizza Kitchen, the hot spot for the California-inspired casual dining pizzeria experience, has made its way to Stony Brook, celebrating a grand opening event in Roth food court.

Campus Dining held a ribbon breaking event on February 3, filled with raffles, free samples and plenty of pizzas with strange toppings

"It's been really popular so far, we're excited," said Kristoria Byrd, a marketing intern for Campus Dining. "The turnout has been great."

Lackmann Culinary Services, who signed a contract with Stony Brook to operate west campus dining services in 2009, is partners with the pizza franchise, and allows them to open quick-serve locations as opposed to stand-alone brick and mortar fran-

chises, according to a release by Sarah Grover, chief communications officer for California Pizza Kitchen. Hofstra University was the first college campus to open a CPK, and Stony Brook



Roman Sheydvasser

quickly followed suit, breaking ground early last fall.

Not surprisingly, the reviews on the food were positive -if only because the bar had been set so low.

"I've tried the pizza at the SAC, the Union, H quad and Tabler, and this is better than all of those," said Joe Bautista, a senior. "I just went to the other California Pizza Kitchen this weekend, it's pretty comparable."

Even the students with less experience agreed.

"This is a lot better than any of the SAC pizzas," said Ashley Brown, a freshman. "The price was pretty good too, I'd eat here again."

"The prices are not bad at all," said Kelly Drummond, a freshman. "It's only five dollars for a personal pizza, that's fair."

Even the most expensive of pizzas, the 14 inch specialty pies such as a vegetarian with Japanese eggplant, cost less than 12 dollars. Sandwiches and pastas are all under 6 dollars, with slightly generous portions.

However, like everything else on campus, there was some complaints.

While customers noted that they quickly got to the register, that often also came with an extended wait for the actual pizza to be ready.

Bautista said that he waited "25 minutes or so" for a 14-inch buffalo chicken pizza. Others mentioned that

the smaller, personal pizzas were ready almost as soon as you ordered them, but anything bigger required a waiting time. Those who ordered sandwiches or pasta said the food was served promptly.

A few other students said that they had received slightly incorrect orders, receiving pizzas with toppings they hadn't asked for. "We got olives on ours, we ordered them all without," said Jessica Kim, a freshman.

However, the lackadaisical service could be due in part to the extreme flood of customers the new restaurant was put under, as well as the higher standards exacted by CPK, which hopefully intends to keep the quality of the food similar to what is found in all of their regular restaurants.

"Today has been a little crazy," said Byrd. "The popularity will die down, it's just because it's new."

Hopefully in due time a real pizzeria will come along too.

A Whole Lot of Elephant in the Room

By Najib Aminy

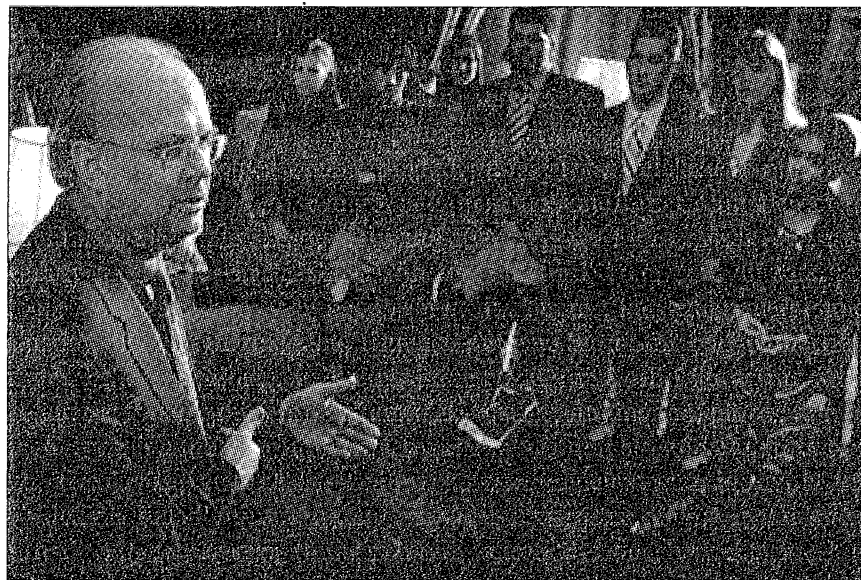
When Chris Cloonan sat through the Stony Brook freshman orientation program, he was overwhelmed with what he called the liberal bias. Cloonan, 19 of Coram, a political science and journalism major, remembers being shown a video by the Social Justice Alliance and another video of when Kanye West said that President George W. Bush doesn't like black people in the days after Hurricane Katrina and immediately felt isolated.

"Day one on campus, orientation, I was overwhelmed just right off the bat," said Cloonan, who writes for the right-leaning paper, (The Stony Brook Patriot). "Especially as a journalism major, where everybody around you in the media is liberal, I felt alone."

Shortly after, Cloonan, listening to the advice of a friend, joined the College Republicans where he and like-minded individuals met every Tuesday evening in the Student Activities Center to discuss volunteering for local elections, speaker possibilities, trips and national issues. However, Cloonan, despite what he says, is not alone, given that membership within the College Republicans has more than doubled in a year, club officials say.

This increase comes at a time with a recently elected president and a new administration tackling the issues of health care, two wars, and a struggling economy. Since taking office with an approval rating at 69 percent, President

Barack Obama's support has since decreased to as low as 47 percent in just one year, according to the Gallup Poll. "It's a little faster than I think it is for most presidents in their first year," said Helmut Norpoth, a professor in the Political Science Department at Stony



There are no notes on his hand.

Brook. "It's worrisome about someone like him where his rating is barely 50-50 in just his first year," said Norpoth, whose research specializes in electoral behavior and public opinion.

With membership at meetings nearing 30 members, the group is coordinating their annual trip to the Conservative Party Action Conference, where Fox News commentator Glenn Beck will be the keynote speaker. "I think everyone has a mistrust of the government and because of the insane

amount of spending that Obama has done and no one has seen anything for it," said Frank O'Neill, the club's Vice President. "Everyone else comes because they just don't like the idea that the government is running the way they live their lives," said O'Neill, who men-

stimulus plan and an ever-growing national debt with a bias many conservatives say they experience in their classes, the College Republicans is a haven for conservative, like-minded individuals.

"We are all overwhelmed by the liberal professors, classes and setting," said freshman Lindsey Claps, 18 of Massapequa. "I wanted to find more people that shared the same values as me."

Part of the growing opposition against the Obama administration, Norpoth says, is the way the game of politics has shaped. "Somehow we've sort of reached where you have elements of liberal and conservative, where one party is solidly liberal and the other is solidly conservative," Norpoth said. "There really is no more give, there is not much compromise."

As for Cloonan, who had supported former Massachusetts Governor Mitt Romney for President, he says what has happened with the recent elections speak volumes about how the public views the Obama administration.

"Obama came in with so much promise and like this great president that seems so promising, almost god-like, like he's the savior, he's going to save the nation from the wrath of George W. Bush," Cloonan said. "And then all of a sudden unemployment is 10 percent, we are losing two wars, his administration has been a mess and people are turning on him and people don't like what he's doing. You saw it over the summer with tea parties and you see that on campus and it resonates here and you see an increase in the Republican club."

Fightin' Botulism, \$1.4 Million At A Time

By Laura Cooper

The US Department of Defense awarded Stony Brook University's Institution of Chemical Biology and Drug Discovery research team a \$1.4 million grant, according to a university press release. The grant was announced just days before the United States intelligence community warned senators about an impending terrorist attack within the next three to six months.

According to the university, the money is being used to work towards developing an antidote to botulism, which could be used as a form of biowarfare, according to the Center for Disease Control (CDC).

The disease comes in three forms: foodborne botulism, infant botulism and wound botulism. Foodborne botulism runs the highest risk to the public because it can affect all age groups and spread quickly through affected foods.

Symptoms of the illness usually manifest within the span of six hours to ten days. These symptoms include double vision, blurred vision, droopy eyelids, dry mouth and muscle weakness, according to the CDC. The disease can lead to "paralysis of breathing muscles that can cause a person to stop breathing and die." Currently, the only way to combat botulism is antibody-based, but this method fails to help if the toxin enters the cell, according to SBU.

The exploratory grant award is for an SBU-Brookhaven National Labora-

tory (BNL) joint project and includes Doctors Subramanyan Swaminathan from the BNL department of Biology, Iwao Ojima from the Institute of Chemical Biology and Drug Discovery, Peter Tonge from the SBU Department of Chemistry and Robert Rizzo from the SBU Department of Applied Mathematics and Statistics.

"These cross-boundary collaborations are essential for the future success in biomedical sciences and science as a whole," said Ojima.

The project, entitled "Structure-Based Discovery of Pan-Active Botulinum Neurotoxin Inhibitors," will use the grant for a two-year period, after which it can be expanded to a large project grant. According to the university, one of the goals of the project is to

develop a drug that has both a high affinity for the target botulism in order to reduce the amount that is needed and a very specific to the target to reduce the possibility of side effects."

SBU President Samuel L. Stanley, Jr. said he is "pleased that Stony Brook scientists and their collaborators have created a multidisciplinary team to develop a new therapy for these neurotoxins."



SUNY Needs Some Green

By Natalie Crnosija

SUNY as a source of environmental sustainability was the central theme for the Feb. 4 Stony Brook University-leg of the SUNY Strategic Plan 2010 conference.

"We need all the understanding and support we can muster to say this is what SUNY can really become," said SUNY Chancellor Nancy L. Zimpher. "It's not just about SUNY. It's not just about New York. It's really about being a global model for energy and sustainability, reducing our carbon footprint and increasing our knowledge footprint... about how we can live and work sustainably."

Professors and researchers offered models and suggestions for both SBU's and SUNY's move toward green technology and increased awareness of energy practices and environmental conservation. The U.S. Department of Energy's Under Secretary of Science Dr. Steven E. Koonin illustrated the current energy problems in relation to global politics and economics, but stressed the necessity of scientific and sustainable practices like curtailing greenhouse gas emissions.

"We need to make a significant impact on these problems," said Koonin. "We need to do it in a reasonably short period of time; we also need to do it without breaking the bank and of course, these days, we need to make jobs in the process." Koonin cited institutions like SBU as having the potential to create solutions to these complex and hotly debated issues, like the need for alternative fuels and sustainable engineering to minimize the human impact in climate change.

"Because energy is so ubiquitous, in many senses, many people have different opinions about it and the clarity of the discussion is not what one would like," said Koonin.

Similarly, Zimpher addressed another issue at the heart of the SUNY system's institutional sustainability—The Public Higher Education Empowerment and Innovation Act.

"[The Public Higher Education Empowerment and Innovation Act is] a very new way of thinking about what SUNY needs to be fully effective for the state of New York, particularly in helping New York generate revenue is actually the problem that we are facing," said Zimpher.

According to President Samuel L. Stanley, Jr.'s Jan. 15 letter to the university, "The Public Higher Education Empowerment and Innovation Act would allow the SUNY Board of Trustees to implement differential tuition for all SUNY State-operated campuses, by campus and by program." Ac-

ording to the letter, PHEEIA would allow more predictable increases in tuition, the ability to hire new faculty and make new classes and types of research available to the student population. Largely divesting the New York State legislature of financial control of SUNY, PHEEIA would permit relationships with private industries which would provide a new stream of revenue to SBU and other SUNY schools, giving newfound autonomy to state universities. This autonomy requires an increase in tuition, a cost, administrators argue, is worth paying.

weeks.

With plans for both SUNY's and SBU's evolution and foreseeable growth, many of the SBU professors who spoke during the open forum stressed balancing growth with conservation. Professor Malcolm Bowman of the School of Marine and Atmospheric Sciences (SoMAS) urged the administration to develop a formal plan for development. "There is an endless challenge with conservation on one hand and development on the other," said Bowman. "That's why I urge that we need not develop in an ad hoc way,

world," Levinton said. "We can wait long enough and then it will be too late to fulfill these ideals with much more than mediocre scholarship and hollow prefaces. We must act soon and forcefully on our current, pressing problems."

Talk of SBU's expansion and economic growth occurs in the wake of Stanley's announcement of an on-campus hotel, located near the north entrance of the university. Currently, an unbroken 11-acre forest occupies the area. Seven of those acres will be removed to make way for the 135-room hotel.

In Fall 2009, Professor Robert C. Aller of SoMAS cited this development as only the latest in SBU's poor environmental record. At the Feb. 4 conference, Aller said he was stunned at the administration's continued disregard for conservation.

"Those of us at Stony Brook are shocked at the changes that are occurring here on our own campus due to the fairly fragmented and inconsistent way of development," said Aller. "The administration here has resisted any kind of systematic plan of those types. It has placed on the back burner any consideration by people outside of the administration."

Like Bowman, Aller strongly supported the creation of an environmental plan for the campus, a plan that would in some ways mirror the strengthening of the SUNY system through PHEEIA.

"What I would like to propose, just like PHEEIA would free individual campuses from the central administrative pole," Aller said. "We should have a mini PHEEIA on each of our campuses which the administration here would be required to take into account... multiple opinions... about how the campuses should be developed and this should be done... a system of master plans that balance growth and sustainable practices and natural areas that we value so much."

Another aspect of SBU's and SUNY's quest for sustainability—both environmental and financial—is in the field of research. Brookhaven National Lab's Assistant Director of Labs J. Patrick Looney stressed the tremendous potential both the SBU and the SUNY system have because of the working relationship with Brookhaven.

"I can think of no other institution in New York State that has a greater suite of assets to bring to bear on the problem in terms of intellectual breadth as well as geographic coverage across the state, said Looney. "The challenges unifying... the state and the youth in the SUNY system gives a decided competitive advantage to meet its long term goals."



Stony Brook attempts to emulate their satellite school, Southampton, in terms of sustainability. Colleen Harrington

Former SBU President John H. Marburger, III said that PHEEIA would only help SBU and the SUNY system. During Marburger's tenure in the early 90's, SUNY tuition double through the system that was in place.

"Tuition doubling is very painful," said Marburger. "When you know tuition is going up, you need to plan for it." Stanley and Dean of Students Jerrold L. Stein assured students who are dependent on financial support from the state that they would not lose their financial support.

"Nobody wants to hear that tuition will go up," said Stein. "[PHEEIA] would give sustainability."

The New York State Legislature is due to vote on PHEEIA within the next few

but have a coordinated environmental academic hybrid master plan."

Bowman offered points for this hypothetical plan, including preserving woodlands and installing solar panels on building roofs. Similarly, SBU SoMAS Professor Jeffrey Levinton suggested alterations in campus behaviors, like maximizing the use of mass transit, reducing the use of fossil fuels to power the university's facilities and the preservation of natural landscapes, all of which would enable New York state to reach its sustainability goals and curb the state-wide carbon footprint.

"This ecological integrity will be used to educate our students locally and integrate this education globally for a global understanding of the world's ecology practices and education programs throughout the

Chance of Higher Tuition Prices and Increased Privatization

By Najib Aminy

Under Governor David Paterson's proposed higher education plan, Stony Brook University may experience dramatic changes in its tuition rates, faculty number and income sources.

The Public Higher Education Empowerment and Innovation Act (PHEEIA) targets SUNY campuses with the possibility of a differential tuition plan, where University Centers such as Stony Brook can charge higher rates than other four-year colleges. It would also allow a compound-systemic tuition hike that would raise tuition every year, supposedly by a smaller percentage, that administrators say would prevent sudden double digit raises.

The plan also aims to hasten the process for public universities to create private-partnerships through methods such as land-lease, allowing additional streams of income for the university and depending on the partnership, opportunities for students to work with professional companies related to their studies.

Paterson's plan, which is included in his Executive Budget, is far from being completed or voted on by the New York Legislature, though support is strong from both SUNY and Stony Brook officials. "This empowerment and innovation act is really all about helping SUNY really increase its ability to service the state of NY," said SUNY Chancellor Nancy Zimpher during a press conference. "Some have said our [SUNY's] plan is a road map and this empowerment plan is the license to drive," said Zimpher, who said the act would in essence take the shackles off SUNY to pursue its core mission goals.

Stony Brook President Samuel L. Stanley announced in early January his strong support for Paterson's plan, saying that the initiative would allow Stony Brook to compete with other universities nationwide. "Right now we are in a situation where our state support is eroding and yet we're getting no alternative ways to increase revenue," said Stanley, who is a proponent of tuition hikes. "If you compare us with the AAU [Association of American Universities] universities, our tuition is near the bottom, it is the bottom in out of state tuition [amongst others in the AAU]. We can't compete to deliver quality education," Stanley said.

Stony Brook's budget has been cut nearly 18 percent in its past two fiscal years, specifically by \$55 million from a

budget of roughly \$308 million. Stony Brook has seen declining state support and two recent tuition hikes that resulted in a 17 percent hike in costs for in-state students to \$5,810 and a 21 percent hike for out-of-state students, to \$12,070. Most of the revenue generated from the tuition hike went to the state government in Albany and were not distributed to Stony Brook.

"The hard part is when you have to sustain a 5, 8, 10 or 12 percent cut—you can stop doing something that isn't a core mission, but you can't keep doing the same thing you were doing before," said Dan Melucci, Stony Brook Associate Vice President for Strategy and Analysis. "For the academic sector, they teach classes, run libraries and provide

Ultimately, a quarter of the money generated from a tuition increase would be poured back into the system to help cover those with financial need, Melucci said.

"Our preference would be for the state tax support to be increased so we don't have to charge students but that's not going to happen," said Melucci. "There's just no money in the state government."

Which is why the option of public-private partnerships, specifically land-lease programs, as appearing more lucrative for universities across the state. "Our deal is to work with business and industry around translating the ideas generated on campuses into the commercial market," said Zimpher, citing

"It isn't that the campuses just do what they want," said Norman Goodman, Vice President and Secretary of the SUNY-wide Faculty Senate, responding to criticisms of a possible increased privatization of the University. "There are a number of safeguards in that line," he said.

Such privatization may offer financial gain, but presents a challenge for the core principle of a public institution such as Stony Brook—being public. Goodman says, however, that the times have changed.

"Many of us on the faculty believe we should be called the state assisted rather than a state university," said Goodman, addressing the fact that Stony Brook's public support through funding continues to decrease. "Privatization [of the campus] is not going to change with this—that's been a process going on in the last few decades."

However, much of Stony Brook's future is left to speculation, as it is ultimately the legislature's decision on whether or not to support Paterson's budget proposal, making planning for next year's academic year that much more challenging.

"We're running models from 0 tuition increase to 10 percent and we have no idea where it's going to come in between," said Melucci, who is looking at a potentially needing to make in cuts of \$30 million from Stony Brook's budget next year. "We're hesitant to distribute that cut because we know how difficult it would be and how upsetting it would be to the campus to deal with those kind of numbers if there is going to be significant tuition revenue relief coming three months later," Melucci said. Bills and expense reports for the upcoming academic year are paid and filed usually months before the semester starts, making the decision to carry cuts that much more difficult.

What happens in the next three months will determine whether students will be paying increased amounts for their tuition next year, whether there will be an increase of private ventures on campus, and whether there will be newly hired professors with the increased revenue.

"The reason we're getting all these budget cuts is that New York is incredibly short on revenue and it's going to be short for some time to come, unless we can create the jobs that employ our graduates that bring revenue to the state that allows the state to invest in higher education," Zimpher said. "It's a food chain and we are the catalyst."



Chancellor Nancy Zimpher

Eric DiGiovanni

academic advising services—how do you cut 20 percent without students getting the short end of the stick?"

The solution Stony Brook administrators are pursuing is increasing tuition. Of the \$308 million budget Stony Brook operates, nearly half of it is raised by tuition revenue, and with continuing decreases in state support, tuition is the one source of revenue that Stony Brook administrators say can get them through these difficult times.

A 1 percent increase in tuition amounts to about \$1.4 million in added revenue, and while projected models of tuition increases for next year are as high as 10 percent, that would only amount to a quarter of the deficit Stony Brook is facing. Secondly, under the proposed PHEEIA, the hike in education costs will threaten the financial stability of Stony Brook's neediest students. The administration is looking to ease the financial stress on these students with the revenue it collects from any overall tuition increase by offering assistance beyond what the Tuition Assistance Program covers.

the success the Silicon Valley has had with partnerships between universities and the private sector.

According to Stanley, the plan creates "the opportunity to do some things that would be absolutely great for our campus which are economically difficult for us to do through the current system." Specifically, the cost of graduate housing could be decreased, addressing a pressing concern on Long Island, where living expenses are among the highest in the nation, through a private partnership.

Each SUNY university, however, would have to go through a process to acquire such partnerships. The President would have to approve the project, a safeguard which is intended to honor the school's mission statement. If a university president approves a partnership or land-lease deal, the proposition would be reviewed by the SUNY Board of Trustees, who would then pass it to a new independent committee of three officials that would be appointed by the Governor and approved by the legislature.

I-Con 29: Because Comebacks are Better

By Laura Cooper

"There's no place like home," boasts I-Con 29's website and promotional flyer. After a one year absence from Stony Brook University, it was announced that the science fiction convention will be returning to campus on March 26-28, 2010.

I-Con is a yearly convention that has taken place at SBU since 1982 with the exception of last year. The convention boasts speeches from science fiction authors, booths on gaming, anime, performances and special guests. It is the largest convention of its kind in the Northeast.

I-Con relocated last year according to Jackie Eanes, vice president of I-Con Science Fiction Inc. SBU chapter, because "[the school] was not scheduling use of the arena more than 6 months out and could not tell us if it would be available." This scheduling was due to construction taking place in the Sports Complex where I-Con is usually held. After I-Con and Stony Brook officials met to discuss the future of the convention they decided "trying to plan in the time frame given would not be feasible," according to Eanes. The school was unsure whether or not the space would be available. Planning the convention takes between 12-15 months in advance.

As a result, I-Con 28 took place at Suffolk Community College's Brentwood Campus. The change of venue allowed for later programming hours and highlighted different features of the convention. According to Eanes, the masquerade grew in popularity and the convention was able to have a much larger dealer's room. However, the space at Suffolk Community College was

much smaller than that of SBU as a whole for a convention that draws between 5,000 and 6,000 participants annually.

I-Con 28 used Suffolk Community College as well as two other sites to house its convention along with buses to transport attendees between the

between hotels and the convention site. SBU student Brian Egerter, a senior from Hauppauge who had attended I-Con for the past five conventions, found that it was a challenge to get to I-Con 28 last year.

"It was really annoying because I don't drive, so getting there without re-

split up."

I-Con and SBU remained in contact over the year apart and when I-Con learned the space would be available they were "interested and began negotiating to return."

"Finally it's back!" said Ceng.

The drawback of having I-Con back at SBU this year is its timing. I-Con usually takes place between mid-March and mid-April. This year is no different except that the convention will take place from March 26 to the 28th, the weekend before Spring break.

"In the past we avoided both holidays and spring break," said Eanes. "This year the Student Activities Center and Union were only available on Spring Break and the end weekend of Spring break is Easter, so the March dates were the only available dates for this year in our usual timeframe."

Junior Bethany Sutcliffe looks forward to I-Con every year. "It's a nice weekend where you can just go crazy, relax with friends and be yourself," she said. "You can meet new people make friends and maybe see some celebrities."

Though it is unclear what effect the rush for students to get home for Spring break will have on the convention, it is clear that many veteran I-Con convention goers will be pleased with the relocation after a myriad of problems at last year's convention.

This year's I-Con 29 is highlighted as featuring Marc Gunn, a Celtic music performer and Dr. John H. Marburger, President Bush's science advisor. Those looking to purchase tickets or see speakers and celebrities as they are added to the convention are encouraged to visit I-Con's website at <http://www.iconsf.org/> for more information.



Candyman! Candyman! Candyman!

three locations.

"Our size forced us to use multiple locations for I-Con 28," said Eanes. "This made handling any logistical concerns as well as fully staffing three sites difficult."

This fact was evident for a convention that had been at Stony Brook for the 28 years prior. Complaints from convention goers ranged from crowded convention rooms and unreliable buses

lying on friends or someone that I know was nearly impossible," Egerter said.

Tiffany Ceng, a junior Biology and Education major, echoed Egerter's sentiments. "It was terrible, absolutely horrible," she said. There were a couple of panels that were nice, the dealer's room was nice but it was just chaotic. We were not guaranteed to have an event happen because of the bus routes and they cancelled a lot of things because it was very

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Haiti: Beneath the Ruins

By Ian Thomas and Najib Aminy



What happened on that Tuesday afternoon in January attracted massive international attention and aid to a country so deep in poverty and instability, and left Haiti's prospective future bright and hopeful amidst the rubble and catastrophe it just faced.

But how well would that argument hold up? Haiti's history is filled with in-opportunity and international mistreatment, not to mention the location and infrastructure of its more populated cities. "This region is always going to be at risk for these sorts of earthquakes," said C.J. Rowan, a geologist at the University of Edinburgh, who has studied the region and its tectonic plates. "There is so much strain built up in these faults, it's only a matter of time until it reveals itself."

In addition to the deep geographical threats posed to Haiti, bigger problems lie in its rooted history, which have already influenced what is currently going in terms of aid.

The History

Haiti remains the second oldest republic in the Western Hemisphere, second only to the United States. However, its long history has been marred by societal change, and many of the problems that were only exacerbated by the earthquake have existed for more than a century.

Haiti, then named Hispaniola, was initially discovered by Columbus and established as a Spanish settlement. The indigenous population that lived in the region was more or less killed off, most likely due to European diseases to which they had no immunity. With more fruitful destinations in South America and the prospect of gold and other riches, the colony was slow to develop, and regional pirates slowly divided the nation up.

Spain continued to lose ground territorially, and eventually ceded control of the land to France in the Treaty of Ryswick in 1697. Haiti was then renamed Saint-Dominique.

At this point, the small settlement began to grow and become quite successful financially. Per the request of Louis XIV, tobacco, indigo, cotton and cacao markets were opened, and thus, African slaves began to be imported at high rates.

Through the late 1700's the colony was increasingly successful. The small settlement alone was producing nearly 40 percent of the sugar and 60 percent of the coffee consumed in Europe. However to maintain this successful economy, thousands upon thousands of slaves were being imported from Northern Africa. By 1789, nearly 500,000 slaves lived in Haiti, compared to just a meager number of ruling whites, at less than 32,000, according to

The 7.0 earthquake that left hundreds of thousands dead in the impoverished country of Haiti could be argued to be a blessing in disguise—albeit a grim one.

C.L.R. James, an afro-Trinidadian historian.

Yet, the spark of the French Revolution reached the colony as well, and in the summer of 1790, a civil war broke out between the slaves and the ruling class. This began nearly a decade of conflict, which the former slaves eventually won, declaring their independence in 1804 and renaming the country Haiti in the process, which was the initial indigenous name and means "land of the mountains."

Out of the Pan and Into the Fire

Despite their victory, France refused to honor the Haitians' new found independence, and this is where many of the problems of the present began. In order to accept the country's sovereignty, France declared it should receive 90 million gold francs, in retribution for the lost property, mostly referring to the slaves themselves. While the new country was quick to reject initial discussions for this payment, the United States, Britain and France placed heavy embargoes on the country, and the only way to have them lifted was for Haiti to agree to pay this "bill." After taking out a number of loans, Haiti paid France in 1825, establishing a debt that they could not fully pay until 1947.

This was the first case in the long line of increasing debt taken on by Haiti. The country has had relative success for the first few decades as it started to stand up on its own, but serious issues rose in 1911. A revolution in the countryside broke out and, fearing German involvement in the re-shaping of the political landscape, the United States stepped in and attempted to bolster the countries' banks.

The Roosevelt Corollary

The U.S. State Department, with backing from a number of American investors and the National City Bank of New York, acquired Haiti's lone commercial bank and government treasury. The U.S. continued to have their hands in Haiti's business, and with fears of an economic collapse in Haiti by American Banks, then President Woodrow Wilson arranged an occupation of Haiti, which lasted until 1934.

Even when the occupation ended, U.S. involvement continued, and provided heavy financial aid into the 1960's.

The United States was never able to restore Haiti to the prominence it had during the country's peak as an export giant. After decades of continued poverty, social injustices and human rights violations by various corrupt and self-interested political groups within the county, Haiti slid further into self destruction, to the point where it now stands as the poorest country in the Western Hemisphere.

The Earthquake

On the afternoon of January 12, a 7.0 magnitude earthquake would devastate the city of Port-au-Prince, caused by the movements of the Caribbean and North American plates. The earthquake and the following 52 aftershocks would leave more than 200,000 people dead, scores more injured and millions displaced. Scientifically, however, this was not surprising.

"In Haiti you can see the cross of the faults which, seismically, is very dangerous," said Lianxing Wen, professor of geophysics in the Stony Brook Dept of Geosciences. "There has been an accumulation of stress with the last earthquake more than 200 years ago," Wen said.

The earthquake hit Port-au-Prince, Haiti's most populated city with a population of 700,000, hardest, leaving the capital in ruins.

"We're in dire need of help," said Adal Regis, president and founder of Rise Again Haiti, a non-profit organization aimed at supporting the reconstruction of Haiti through sponsoring volunteers to contribute to relief efforts. "We've lost everything, that little that we had was taken from us in 30 seconds," said Regis, a



Downtown Port-au-Prince

Wikimedia

Stony Brook student, who is working to have 20,000 volunteers in Haiti by June 2010.

The damage of the earthquake is estimated to cost 15 percent of Haiti's Gross Domestic Product, according to reports from the World Bank, and the costs to rebuild are projected to be in the billions. "If we wait too long to start acting then things can get more chaotic down there," Regis said. However, the involvement of political entities and non-governmental organizations is raising concern over the future of Haiti.

The Future

In the initial weeks following the earthquake, the United States sent 15,000 troops to deal with the relief effort, in addition to the 9,000 troops sent by the United Nations. President Barack Obama's decision to install a majority force in Haiti created tension with the French, who criticized the U.S. of being there for ulterior motives.

Natural Disasters	Haiti	Sichuan Earthquake	Hurricane Katrina	Indian Ocean Earthquake
Deaths (estimated)	230,000	68,000	1,800	212,000
People Displaced	2,000,000	4,800,000	1,000,000	1,690,000
Magnitude/Strength	7.0	8.0	Category 3	9.1
GDP (2008)	\$6.95 billion	\$8 trillion (China)	\$14.6 trillion	\$927 billion (Indonesia)
Damage Done (\$USD)	\$1 billion	\$150 billion	\$81 billion	\$24.5 billion (Indonesia)
Economic Loss	\$5 billion	\$75 billion	\$150 billion	\$4.5 billion
Aid Pledged	\$2.4 billion	\$457 million	\$4 billion	\$7 billion

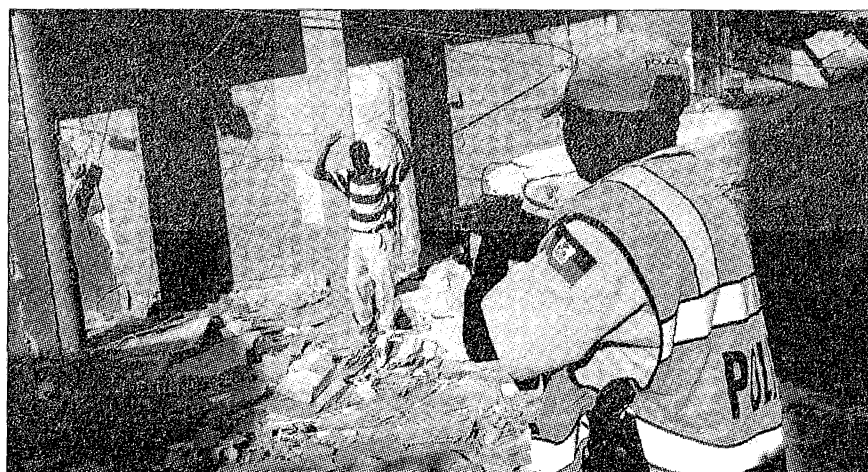
Sources: Bloomberg News, CIA, Guardian, NYTimes, Worldbank

"France is unhappy to the fact that the U.S. has sent about 15,000 troops, and the whole world is asking, 'Why, why do we need so many American troops in Haiti?'" said Georges Fouron, an Africana Studies professor at Stony Brook University who specializes in Haiti. "Haiti has French-Latin culture, not Anglo-Saxon. The U.S. is too much involved in Haiti, and French unhappiness is because they feel they are losing their sphere of influence," Fouron said.

As for the government, Fouron said the system is crooked and weak, especially after the 2004 U.S. supported coup of Haitian populist president Jean-Bertrand Aristide. Aristide, who came into power after the authoritarian father and son reign of Francois Duvalier and Jean-Claude Duvalier, fought against the U.S. privatization of Haiti's state companies and sought for bettering the conditions of Haiti, through actions such as fighting for reparations from

France. Since Aristide's departure, Fouron said the government became increasingly corrupt, and that the monetary aid Haiti is receiving is in bad hands.

"If the Haitian government demands that the money for the reconstruction be given to it to conduct, it will be a disaster," Fouron said. "Yet, the Haitians will not accept a foreign power to take control of the rebuilding of Port-au-prince. It's like Haiti is caught between a rock and a hard place."



Chris Hondros/Getty Images
A police officer points his gun at a man during a looting spree in Port-au-Prince

SBU Holds Candlelight Vigil for Haiti's Lost

By Caitlin Ferrell

A candlelight vigil for the victims was held on Feb. 2 in the SAC Auditorium. Dozens of Stony Brook University students gathered to pay their respects to those affected by the earthquake. The vigil was organized by students, including members of the Haitian Student Organization and Interfaith Center, with a strong focus on remembering the suffering and offering students an opportunity to seek prayers for loved ones.

Almost one month has passed since the magnitude-7.0 earthquake in Haiti claimed countless lives. Haitian President Rene Preval said on Jan. 27 that 170,000 dead had been counted, though the actual number is unlikely to ever be known due to the massive number of victims and lack of a reliable counting system. The Red Cross estimated that up to three million Haitians have been affected by the earthquake—either killed, injured, or rendered homeless. The tragedy crippled an already impoverished country and its response effects have rippled around the world.

Most of the audience – several dozen attendees – dressed in black and dark tones, which provided a solemn tone unlike most university events. Gospel music played in the auditorium as photos from Haiti played on a projector. Five of the university's religious leaders gave remarks and prayers to the audience. Dr. Chao Yang Peng of the Asian Christian Campus Ministry, asked the crowd, "Why has tragedy struck Haiti?"

Photos of the wounded played. Photos of children crying, the damaged Presidential Palace. "All of the fabric of society lay to rubble," SBU President Samuel Stanley said in his remarks. "It's difficult for any one of us to comprehend what has happened."

Stanley predicted that media coverage of Haiti will soon lag for newer stories and interest will fade. Stan-

ley emphasized the university's support. "Stony Brook University cares and we will continue to do our best to help Haiti move forward," Stanley said. The university president spoke of creating a committee for Haitian support, and of possibly waiving out-of-state tuition for Haitian students.

Nadine Peart, president of the Caribbean Students Organization and a host of the vigil, invited audience members to the microphone to seek prayers for loved ones. Fifteen people sought prayers for their aunts, un-

sion is to help participate in the re-building of the country." Rise Again Haiti hopes to coordinate efforts in the coming months, sending groups of students to Haiti beginning in June, the start of the country's hurricane season starts Jun. 1. "I definitely want to go there and give support," Regis said, also expressing worry of support fading in the future. "We keep on spreading the word so that when we send people there and when people come back, they will have a story to tell."

Rise Again Haiti, which Regis founded after the quake, is fundraising on the Stony Brook campus with collection tables in the SAC and Union. According to Regis, faculty members are helping to raise private funds, and fraternities and sororities are organizing banquet dinners to raise funds. Though most of the members are university students, Florida State University's sororities and fraternities are also raising funds. "We're growing everyday," Regis said.

Jihan Antoine, founder of BelTiFi, an organization she created to gather and empower young Haitian women, is also fundraising to send members to Haiti. The group, which was founded in October 2009, is hoping to send 25 members to Haiti. They plan to raise funds at a launch event in March.

Dr. Susan DiMonda, associate dean and director of Student Life, said that Peart, Daniel, and members of the campus Interfaith Center had played crucial roles in organizing the vigil. "It really was a joint effort between those four individuals," DiMonda said, adding that

they had been planning the event since before the semester officially began.

Dexter Daniel, a host at the vigil and president of the Haitian Student Organization, said, "The service itself was incredible, many people told me they enjoyed it." Peart said, "I was grateful to the school, I really appreciate the support of everyone in administration; they are like, arms open."



Sarah Kazadi
Students singing to remember Haiti victims

cles, grandmothers and cousins – the missing, the dead, and the hurting.

Peart announced that \$3,000 had already been raised and given to the Red Cross, along with food, medicine and clothing. As people mourn, many have stepped forward to aid in relief efforts. Rise Again Haiti is fundraising to send 20,000 students to Haiti. Rise Again Haiti President, Adal Regis, said, "Our vi-

Death From A Distance...Up Close

By Ross Barkan

Stony Brook professors Paul Bingham and Joanne Souza want to explain and alter the direction of human history. Affable, talkative and tireless, the duo communicates with an eloquent urgency. They have scores of information to convey and only so much time to convey it in. Skeptical or not, you are compelled to listen.

Bingham and Souza's recently published book *Death From a Distance and the Birth of a Humane Universe: Human Evolution, Behavior, History, and Your Future* (BookSurge 2009) is a thorough exploration of their theory of human uniqueness and evolution. Their theory has been developed over decades of teaching, study and research. "I would say this book is to the future of all human social interaction what Darwin's books were to the future of biology," said Bingham matter-of-factly. It's clear they have the proverbial Big Picture in mind.

But what is this theory? Bingham and Souza, professors in the Department of Biochemistry and Cell Biology, are eager to dispel the "myths" of human uniqueness. It is not our large brains, bipedal nature, or command of language that distinguishes us from the rest of the animal kingdom. They argue instead that it is our ability to cooperate with non-kin on a large scale—something non-human animals do not do—that makes us a unique species. The implications of their theory are great, they believe, because it helps to explain the course of human history and ways we as a species can achieve peace.

Bingham and Souza make some pretty controversial assertions—assertions, though, that are backed by their meticulous approach to evolutionary history. They argue that human civilization arose because human beings possessed the ability of coercive threat. Unlike their primate pals—monkeys and apes—early humans could pick up objects and hurl them with relatively great accuracy and speed. This ability allowed humans to ostracize those who did not want to cooperate, the so-called free-riders. A monkey can steal from and undermine his peers without repercussion. A human being cannot.

Our relatively stable modern states are the result of this ability to inexpensively coerce each other with the threat of violence. Bingham and Souza trace the explosion of the modern state to the invention of the flintlock mechanism in

the early 1600s, a firing mechanism on muskets and rifles that made them far more reliable, cheap, and easy to operate. Access to inexpensive coercive violence led to the end of the cycling, pre-modern state and *voila*—we have the United States of America, Great Britain, etc.

This idea of coercion funnels into their conception of humanity's present

condition. And that is a controversial claim," Bingham said. Though they communicate their ideas in a meticulous manner that would make any admirer of the scientific method proud, they realize they are entering more perilous territory when the word *coerce* is introduced into the context of nation states. After all, wasn't the United States' controversial Iraq War, a blood-

fast while the ultimate thinker knows he is hungry because he is a non-equilibrium thermodynamic system in need of energy. Stressing impartiality, Bingham and Souza want to flesh out their vision of a peaceful and prosperous human future through an apolitical lens. Is this possible? In a storm of proximate arguments, they answer with a loud affirmative.

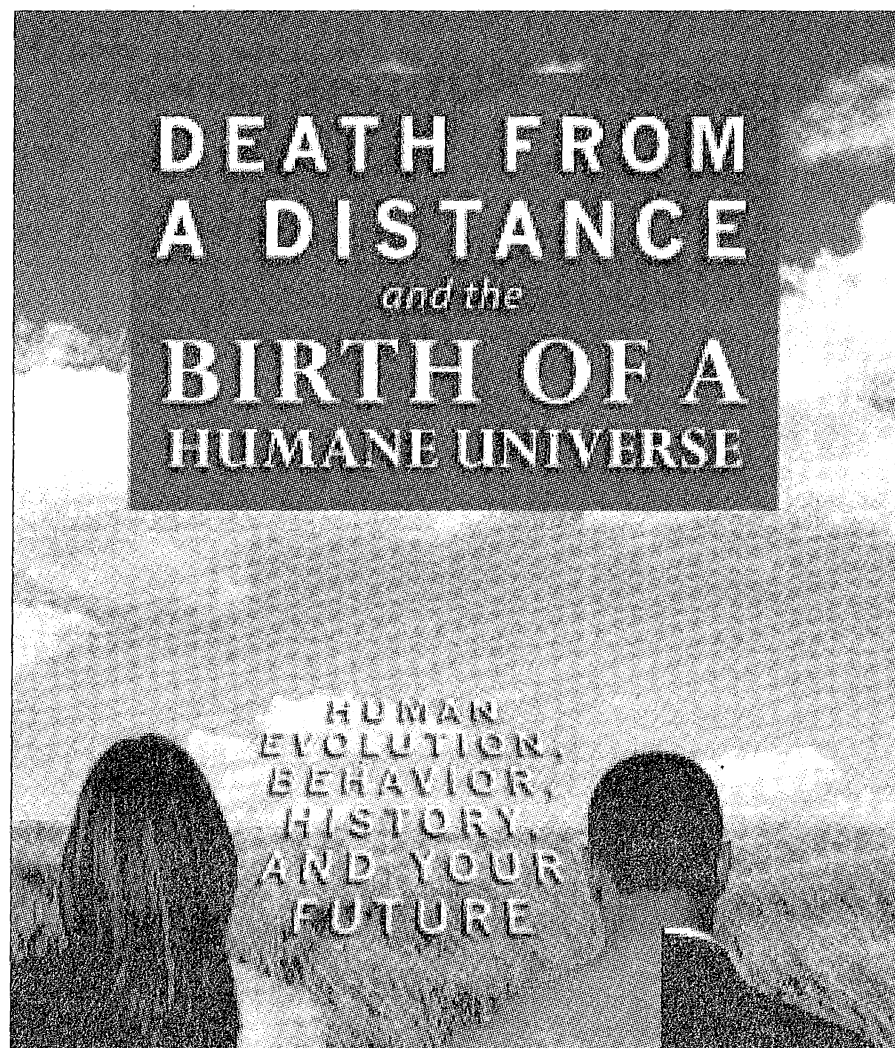
"I think if we are successful in democratizing Iraq, shockwaves will spread throughout the Islamic world," Bingham said. "The money and lives we've invested in this if we follow through can pay enormous dividends in the future." He and Souza envision a future without the "failed" volatile states of Iraq, Afghanistan, and North Korea. The large democratic countries will work to gradually push these totalitarian regimes toward democracy. Of course, this "push" isn't so simple. Thousands, if not millions of lives, will be sacrificed as these wars continue.

Approving of President Obama's decision to increase troop levels in Afghanistan, they are glad he is adhering to their carefully laid vision of a peaceful, democratized tomorrow. "We have to give protection for the grass roots of democracy to come up," Souza said. "We must give [Afghanistan] protection so they can guard what they produce to ensure that local warlords won't steal from them." Cautiously optimistic, they ultimately do not envision the quagmire that many anti-war activists see in Afghanistan.

Bingham only worries that the U.S. and other democracies aren't doing enough to promote democracy overseas. He calls acting in Afghanistan a matter of "enlightened self-interest." He compares the failure to take immediate action in Afghanistan to failing to recognize the threat of Adolf Hitler in 1935, three years before the outbreak of World War II. Whether an unstable Afghanistan poses the same threat to international interests as ultra-modern Nazi Germany remains to be seen. Bingham seems certain it will.

The duo will continue to teach in the coming year, educating people about their findings. Humans are capable of great things; peace, they believe, does lie ahead. Must peace be paved on the path of war? How many lives should be sacrificed for this grand dream of a democratized planet? These are hard questions.

"There are times when the willful application of force by people of good will is crucial," Bingham said.



and future. They believe, as many analysts do, that the most peaceful and effective forms of government are democracies. "If we truly want to create a more humane and productive world, we need more democracy. Democracies are not going to declare war on each other. They trade with each other," Souza said. In their book and lectures at Stony Brook (which are taped and will, they hope, be broadcast worldwide), Souza and Bingham synthesize their contentions by making one important claim: democratized nations, like the humans of early developing societies, have an obligation to coerce non-democratic states to become democracies.

"Democratized nations can gradually coerce the non-democratized parts of the world to become democratic. That, [the United States] must do. That is not a matter of Western values and arbitrary choices. That is the human con-

drenched and chaotic attempt at establishing democracy in the Middle East, a form of this coercion? Yes, they argue, and it was handled poorly. Bingham and Souza, however, do not think this means the U.S. and other democratized nations should waver in their mission to help non-democratic nations transition to democracy.

Bingham and Souza stand out in the liberal collegiate atmosphere by justifying the imperialist zeitgeist of 21st century American government. Rather than viewing the wars in Iraq and Afghanistan as hegemonic brutality, they see wars of democracy and nation-building from a long-term perspective. Bingham and Souza lecture that human beings are often mired in the search for proximate causes to dilemmas and fail to focus on ultimate causes. For example, the proximate thinker believes he is hungry because he has not eaten break-



Prof. Nerissa Balce

What She Wants to Achieve with Her Students A Conversation with Jon Hu

Professor Nerissa Balce is the only Asian American scholar in SBU's Asian and Asian American Studies. Arriving at Stony Brook in 2008, it only took one semester for her classes to be "sold out" within days of the start of each registration. Jon Hu interviewed Professor Balce and this is excerpts. The full interview is on the SBU AA E-Zine website. It comes at an opportune time. On Feb. 11th "Vincent Who?" will be in the Wang Center with a talk by its Director. After reading this you won't want to miss it.

JH: Please tell me a little about yourself, Professor Balce.

NB: I was born and raised in the Philippines and I attended De La Salle University in Manila. I have a Masters in Philippine Studies. In the early nineties in Manila, Asian American literature was still unheard of and I wanted to study literature written by Filipino Americans. So I applied and I got accepted to Berkeley and I have a Ph.D. in comparative ethnic studies. I was trained by a Filipino scholar (Oscar Campomanes), a Chicano scholar (Jose Saldivar), as well as a postcolonial studies scholar (Abdul JanMohamed).

I also became interested in Asian American cinema. I was interested in American independent cinema done by filmmakers of color. I plan to offer courses on race and cinema.

I am currently working on two projects. A book I'm trying to finish now is a book on American imperial modernity as a visual language. I look at American popular culture and literature at the turn of the 20th century, from the 1890s to the present. A second project is on the political work and the function of humor in contemporary ethnic American communities. I'm interested in humor as it is used by writers of color. As a scholar and as a teacher, I am interested in the question of racial violence and its representation in popular culture or literature.

JH: There is a common misconception that Asian American studies is a field that is only relevant in the West coast. What do you think is the relevance of Asian American studies here in New York?

NB: This is a question I've thought about especially here at Stony Brook where there is a large Asian American community. My department, Asian and Asian American Studies, is new at Stony Brook. We have scholars who teach courses on Asian American culture as well as on the Asian diaspora.

Asian American studies still has to be defined by the professors here. But if you look at the history of Asian American studies, there has always been an anti-capitalist, anti-imperialist history that informs the field. The first Asian American activists were against the Vietnam War. The ethnic consciousness movements of the late sixties and early seventies dealt with local and international issues. For the early Asian American student activists, the international issue was US military involvement in Vietnam. The activists were young men and women who wanted to bring attention to the escalating violence in Vietnam. The local or national struggle focused on creating a progressive education that reflected the culture and histories of all Asian American communities.

Now that we are in the early 21st century, what is Asian American studies about? I think an important reality and trend in contemporary Asian American studies is transnationalism. I'll use myself as an example. In the summer I have to be in Manila because my in-laws, relatives and friends are there. During Christmas I have to be in Vancouver because my family is there and my siblings are there. During the rest of the year, I am here in New York because I teach.

I don't think my life is unique. My Asian American students have similar transnational backgrounds. You have transnational families and individuals who are here because they are forced to migrate due to political or economic instabilities in their countries. And for some immigrants, they may not have a lot of affection for the US and its policies. This explains why some Asian immigrants don't like using the word 'Asian American.' As an Asian Americanist, or a scholar of Asian American studies, I want to offer courses that reflect the complexities of Asian America — the ambivalence, reluctance and desire for claiming the United States as "home."

I don't always assume that when I meet an Asian student in my course, that she or he knows the history of Asian immigrants in the United States. This history is more than two centuries old and is still being written. So I always want students to begin with history. I also want my courses to be political, to remain true to the origins and goals of Asian American studies. Close to half a century ago, Asian American studies was a project by young people who said no to war, no to military intervention and no to racism. These are what guide me as a teacher. I hope to introduce new histories and ideas about Asian America to students at Stony Brook.

JH: Why is the history of Asian Americans important?

NB: History is a useful tool to understand the present. I think the present only makes sense when you think of the past. For example, there are Asian immigrant parents who discourage their American-born child from learning the old country's language, that they adopt an American accent, and accept their racial and class biases. To be able to understand the mindset of your parents, you have to learn to learn what they went through. Understanding race and how it works in contemporary American society is necessary for the formation of a critical citizenry.

JH: Last fall, the Asian Student Coalition had a workshop on "Who Killed Vincent Chin?" For those reading this interview, what can you tell them about this case?

NB: The Vincent Chin case was a very important event that solidified Asian American activists around the country. People were shocked by the brutality of the case. An unemployed white American and his stepson beat Vincent Chin, a Chinese American engineer, with a baseball bat until he bled to death. Both father and son were eventually cleared of any charges. This happened in the mid 80s, at the height of economic uncertainties with the car companies in Detroit. The father and son were both unemployed workers of GM. American car companies were affected by what we now know as globalization. The racial violence that was seen in the Vincent Chin case was an example of the new world order but it was also an important moment that brought Asian immigrants and Asian Americans together with people of color. The Justice



Prof. Balce, center, with students.

for Vincent Chin campaign was a multi-ethnic, multi-racial campaign. Jessie Jackson was very much involved in the Vincent Chin case.

So going back to that wonderful question, aside from teaching about the history or the experiences of Asian immigrants, I hope that my students come away with a sense of social justice. And this returns to the origins of Asian American studies and the early generation that were against the Vietnam War. I want to instill social justice and ethnic consciousness while studying and appreciating Asian American culture. I'm not interested in teaching about how great Asians are, or promote some kind of ethnic pride. I want students to have a political understanding of what it means to be Asian American by reading novels or watching documentaries.

JH: My father criticizes me all the time that I am more American than I am Chinese. I know I am Chinese American and I am Asian American. Do you feel Asian Americans have lost sense of whom they are?

NB: No, I don't believe that one generation is more "authentic" or more "Asian" than the other. What does that mean anyway? Identity has nothing to do with authenticity. Identity is the narrative you create for yourself based on what you've learned from your past which you share with your "community." This question of authenticity will always haunt the American-born children of all immigrants, whether they are Asian, European, Chicano, Latino, African, etc.

I think there is an anxiety that Asian parents have — they are afraid that their American children are nothing like them and that's a frightening realization. You have Asian immigrant professionals who went through hell dealing with racism and foreigner discrimination in the work place just so that they can fulfill their American Dream. Their American born children face other struggles: the difficulties of fitting in, social isolation, discrimination, the expectations from their parents to be academically successful. Sometimes the cost of this assimilation into U.S. culture comes with the denial or the rejection of one's immigrant past. As someone who has sympathy for both the parent and for the American born child, I see both sides of misrecognition. There is a refusal to recognize each other's history and personal struggles, and this intergenerational conflict is what makes the discussions in my courses very lively and interesting.

**ASC Presents Asian & Asian American Awareness Week February 15 - 19
Food, Fun, Films Every Night! *** AA E-Zine Calendar: www.aaezine.org**

A Quantum Deal With the Devil in Copenhagen

By Nick Statt

When Gino Segre, nephew of Nobel Laureate Emilio Segre and retired U. Penn physics professor, stood in front of the class of approximately twenty Stony Brook students on Feb. 2, everyone was bracing themselves for what would undoubtedly be an intellectually challenging journey back to an age of geniuses.

Segre is the author of the non-fiction novel *Faust in Copenhagen: A Struggle for the Soul of Physics* and a long-time friend of Stony Brook physics professor Alfred Goldhaber. Goldhaber, who assigned *Faust in Copenhagen* to his PHI 382 class, was able to get Segre himself to come talk about the very novel that the students had been asked to finish one night prior.

The Quantum Moment, as the class is called, is jointly taught by the intensely brilliant Goldhaber, a Stony Brook professor for 42 years, and philosophy professor Bob Crease, whose vast knowledge of both science and philosophy brought him to the History Department of Brookhaven National Lab.

Very few subjects within the realm of academia are as complex and baffling (at least without the necessary years of multi-field focus and experience) as quantum physics. The discipline is almost always significantly simplified in the occasional *New York Times* article on the subject or far too heavy with scientific jargon in different physics publications that the average curious reader is lost immediately. Because of these conditions, it's rare for anyone to exhibit an understanding of even the surface of the field, let alone how it all began less than a century ago with the brightest minds the world had ever seen.

The quantum revolution, which took place throughout the 1920s and 30s, was spurred on by a number of remarkable achievements in physics that all occurred in quick succession. This was thanks to the vigorous collaboration between the world's greatest minds, but more importantly because this collaboration was only possible due to Niels Bohr and his highly influential Copenhagen Institute.

The world's greatest in theoretical and experimental physics, from Werner Heisenberg to Wolfgang

Pauli, developed and established quantum physics in the span of few decades, with Copenhagen at the heart of it all. Before Hitler's rise to power in 1933, Copenhagen saw one last sacred moment in which the titans of physics could relax and exchange ideas in what they all undoubtedly considered a second home at Bohr's institute.

With this in mind, Segre set out to write a book that would artistically encapsulate both the monumental transition from classical to quantum mechanics and the emotionally charged relationships of the one-of-a-kind geniuses that started it all. As Professor Bob Crease put it, the characters in *Faust* are unbelievably dynamic, and to an extent remarkably literary, in their personalities and interactions. So much so in fact that the physicists at the famed 1932 Copenhagen meeting decided to commemorate the event by casting themselves as characters in Johann Wolfgang von Goethe's *Faust* and playing out the skit.

The story of *Faust*, which Goethe rewrote from the original version done by Shakespeare contemporary Christopher Marlowe, centers around the infamous Dr. Faustus, who sells his soul to Satan for an unlim-

see that the physicists and their story centered around Copenhagen will be one etched into history alongside the likes of Aristotle and Newton, as it rightly should be.

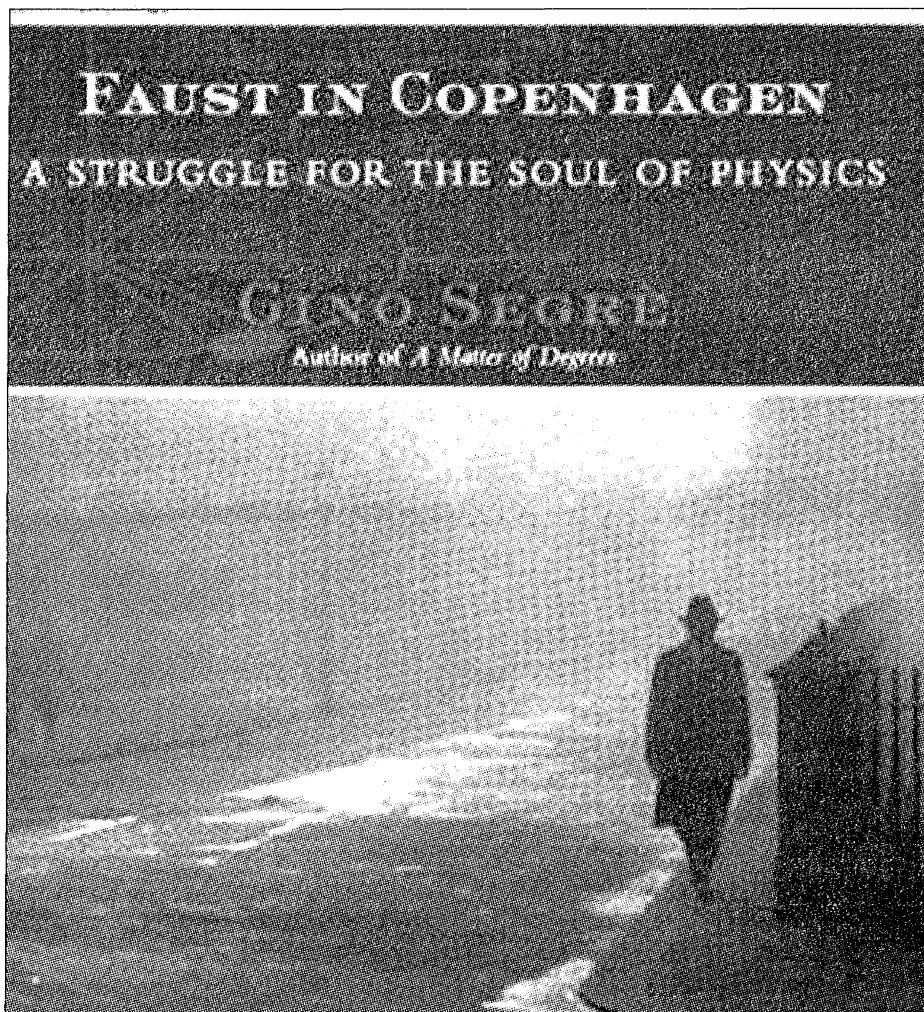
Very few subjects within the realm of academia are as complex and baffling (at least without the necessary years of multi-field focus and experience) as quantum physics

Throughout the non-fiction novel, Segre keeps the deal-with-the-devil theme invigorated by a steady and appropriate quoting of Goethe, as well as unfolding the story of the real-life parody skit that future Nobel laureate Max Delbrück constructed for his friends and colleagues in 1932. Niels Bohr, the father and kind-hearted genius of the Copenhagen meetings, became the Lord, while the relentlessly critical and witty Wolfgang Pauli became Mephistopheles, Satan's manifestation to Faustus. As for title character, Paul Ehrenfest became Ehrenfaust, the careful listener who would hear all arguments and attempt to sift through the madness to find the answers.

The book reaches its crescendo when Delbrück's 1932 skit is fully explained and the devastating dark sides of the quantum revolution are touched upon. As Segre explained to the class himself, once devoted friends became atomic researchers bent on essentially killing one another (Werner Heisenberg was a primary component of Germany's atom bomb project, while Niels Bohr collaborated on the Manhattan Project). Even Faust himself fell victim to the most destructive of his inner thoughts as 1933 saw both Hitler's rise and Paul Ehrenfest's suicide.

Segre finished speaking after a seemingly quick hour and happily signed a number of copies of his book. Instead of befuddling the students with quantum chatter, Segre surprised some by taking a humbling route with his talk. He discussed the trials and tribulations of finishing his first two books, and the difficulties of writing his third, as well as having to overcome the transition from theoretical physics to general public science writing. Segre stuck around for the remainder of the class, even sticking through his old friend Goldhaber's mind-bending mathematical explanation of some of the topics touched upon in *Faust in Copenhagen*.

As Segre finished answering the last of the classes' questions, students began to pack up and file out. Segre stayed behind with Goldhaber and Crease, chatting with an inquisitive smile on his face. All three seemed to be intent on continuing the discussion as if the class was meant to continue for hours. In the same spirit of the very men Segre wrote about, the three teachers were happily sifting through all the questions and potential answers of history and science as duty not just to knowledge, but their own natures as well.



ited source of Earthly desires. At first, it sounds far too abstract and detached to be applicable to quantum physicists in the 1920s and 30s. But when faced with the fact that quantum physics directly influenced the discovery and development of nuclear fusion, the science behind the atom bomb, one can see how a deal with the devil is a chillingly perfect analogy to explain the consequences and gravity of the quantum revolution and its power to unlock both knowledge and destructive power.

It is this uncanny, yet literarily brilliant theme that electrifies Segre's non-fiction tale. It becomes easy to

Now in Theatres

John Travolta: Goatee Mania



When In Roman



Avatard



Mel Gibson Shoots People



What J.D. Salinger Meant to His Readers

By Ross Barkan

J.D. Salinger meant a lot of things to a lot of different people. For some, his most famous work, *The Catcher in the Rye*, was an anthem and a reflection of their own angst, an ode to alienation in a confusing, inauthentic world. For others, it was whiney and shallow, outdated squawking by a rich white boy who just needed to shut up. No matter what, you had some opinion of Holden Caulfield and the slew of "phonies" that pervaded his post-war universe.

The Catcher in the Rye might not have been Salinger's best work. The notoriously reclusive author, who passed away on January 27 at the age of 91, published *Franny and Zooey*, *Nine Stories* and *Raise High the Roof Beam, Carpenters and Seymour: An Introduction*. Salinger refused to publish anything else after 1965, leading the rest of his life in seclusion in the small town of Cornish, New Hampshire. The world was left to contemplate his work without the voice of the author.

What spoke to people most about Salinger's books was his sympathy for the outcast, the individual who could not conform to modern society. Salinger's protagonists were never ignorant: they were enlightened, *too* enlightened, cursed with a power to discern the twisted flaws and hypocrisies of the seemingly benevolent creatures that floated in and out of their lives. Perhaps his prose was so en-

thralling because it sang with authenticity; after all, every protagonist of a Salinger work was a manifestation of the man himself. Examining Salinger's oeuvre will not work through the lens

of New Criticism. In every page, you will find a piece of Salinger. Artist and work were one. Whether you smoked in the bathtub with Zooey or held back a tear for the prodigiously talented Seymour as he told little Sybil the story of the "ba-



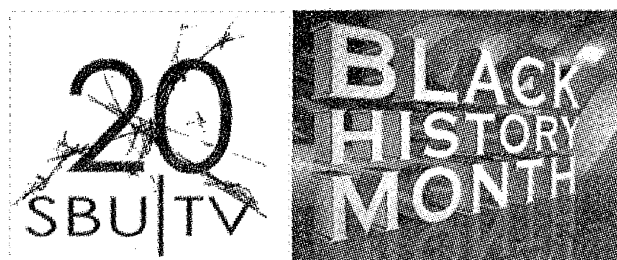
nanafish" before blowing his brains out in his hotel room, you knew that Salinger had an ear for *you*, the young and misunderstood. Salinger will always be an author for the youth. He is a

philosophy meant something remarkable to the siblings, a way to grapple with a suffocating world. The adolescent searches for answers that grim adulthood can't answer. Salinger was searching too. And he was anything but a phony. Holden Caulfield's desire to move away to a cabin in the woods and live there for the rest of his life was eventually realized by Salinger once he was independently wealthy enough to do so. Fed up with fame and the public life, Salinger, who told the editors of the *Saturday Review* that he was "good and sick" of seeing his photograph on the dust jacket of *The Catcher in the Rye*, retreated to the wilderness to live in relative solitude. His daughter claimed he continued to write for his own pleasure. At long last he had freed himself from the society he could no longer relate to, discovering peace in privacy. The public was only a distant memory.

Salinger will be remembered for his contribution to American letters, his mastery of a rambling stream-of-consciousness that made Modernism accessible. He captured the rhythms of speech as well as anyone. The quick slang, the sneering accents, and the rough twang of old New York are forever imprinted in the minds of the readers. His characters weren't caricatures: they were worlds unto themselves, tragic geniuses trying to regain their innocence in an age without any.

For that J.D. Salinger will always matter.

For that J.D. Salinger will always matter.

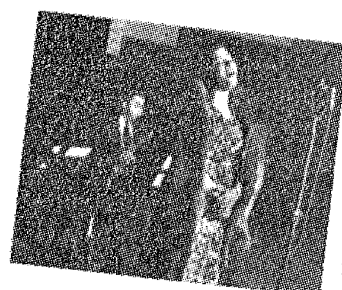


Zora Neale Hurston: *Jump at the Sun*

Feb. 1st – Feb. 14th,
Daily 4:30pm and
11:30pm



Zora Neale Hurston, path-breaking novelist, pioneering anthropologist and one of the first black women to enter the American literary canon (*Their Eyes Were Watching God*), established the African American vernacular as one of the most vital, inventive voices in American literature. This definitive film biography, eighteen years in the making, portrays Zora in all her complexity: gifted, flamboyant, and controversial but always fiercely original.

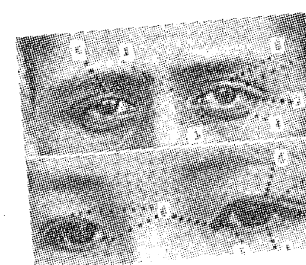


Strange Fruit

Feb. 14th – Feb. 28th,
Daily 4:30pm and
11:30pm

Strange Fruit is the first documentary exploring the history and legacy of the Billie Holiday

classic. The song's evolution tells a dramatic story of America's radical past using one of the most influential protest songs ever written as its epicenter. The saga brings viewers face-to-face with the terror of lynching even as it spotlights the courage and heroism of those who fought for racial justice when to do so was to risk ostracism and livelihood if white - and death if Black. It examines the history of lynching, and the interplay of race, labor and the left, and popular culture as forces that would give rise to the Civil Rights Movement.



Race - The Power of an Illusion

Daily, 12:30am

The division of the world's peoples into distinct groups - "red," "black," "white" or "yellow" peoples - has become so deeply imbedded in our psyches, so widely accepted, many would promptly dismiss as crazy any suggestion of its falsity. Yet, that's exactly what this provocative, new three-hour series claims. *Race - The Power of an Illusion* questions the very idea of race as biology, suggesting that a belief in race is no more sound than believing that the sun revolves around the earth.

Going Off the Rails on a J.J. Train

By Matt Willemain

There are a lot of reasons why the *Lost* season 6 premier was a train wreck—like the embarrassingly bad underwater computer graphics in the opening sequence, for example. But the best summary is that the show has gone so off the wall that nothing that appears to be happening can really matter.

Here's a parallel: one of the worst movies, and certainly the worst written movie I have ever seen, is *Next* starring Nicholas Cage. The central gimmick is that Cage can see the future, so whenever anything bad seems to happen, it then turns out that it hasn't happened yet, and Cage can just make different choices. This is a perfect formula for literally zero audience interest—there is plainly no risk of anything bad happening, ever, because Cage can simply rewrite the narrative at will. The movie is drained of all tension and suspense.

Spoilers a'comin'!

When I first got wind of the fact that the *Lost* writers might be erasing most of the show's entire five year narrative in some sort of absurd time travel/history changing stunt, I couldn't imagine a worse idea. It's the kind of thing that only gets uttered in brainstorming sessions under the "there are no stupid ideas" rule, but is quickly rejected because under any serious regimen of stupid-idea-screening, it is plainly a stupid idea. A serialized show, with as much emphasis on long term narrative as *Lost* has, lives or dies based on the loyalty of a dedicated fan base. *Lost* fans have put up with a lot of bullshit over the show's run, and to throw it all in the trashcan and say "every moment you followed raptly and became emotionally invested in never happened" would be pretty offensive.

But I was wrong. There was a worse idea. To simultaneously pull



Attention fuckers: This would have been cool if *Battlestar Galactica* and *The Sopranos* hadn't done it first. Or even that da Vinci guy, whoever he was.

ABC

that stunt, erasing virtually everything we've seen so far, and at the same time, not. The nuclear bomb gambit both worked and didn't work, in two narratives seemingly totally unconnected to one another. In the fresh plane-didn't-crash universe, it's just as if the plane had flown through to Los Angeles—only it's not, because Hurley is lucky and Shannon didn't get on the plane. In the regular universe, Juliet is dead and Sayid is alive, or Juliet is alive and Sayid is dead, or Juliet is dead and Sayid is alive.

There's no way to have any idea what to expect is coming in the story, and there's no reason to care about what seems to be happening in the moment. As with *Next*, I'm totally disassociated with, and don't give a damn about, anything happening on screen.

We've entered into a crazy zone where nothing makes any kind of coherent sense and nothing that seems to happen can be trusted. Why should

I care if the characters take a tremendously risky course of events when they can both simultaneously fail and succeed in a manner that makes no sense? Why should I care if they live or die, if their apparent fate can vacillate in the breeze? *Lost*'s major flaw, lazy and dishonest writing, has metastasized.

When *Lost* began, the show itself, and more directly, the creators in their public appearances, led the audience to believe that the show's mysteries made a kind of unseen sense, were worth exploring and added up to a coherent whole. Over the show's run, it's become plainly obvious that they were full of crap. The writers have transparently been jury-rigging together some kind of claptrap time-filler one episode at a time, and have now made it clear that they are simply abandoning the vast majority of questions and mysteries they have raised.

I have continued to watch the

show regularly because occasionally the show's surprises have been fun. I'm running on the inertia of my investment in the characters and the show has featured some spectacular performances. Michael Emerson, for example, parlayed a supporting part in a couple episodes into a central role in the cast, which earned him three Emmy nominations and a well-deserved win. His ability to play Ben Linus as alternately loathsome and sympathetic is fascinating.

But I'm not sure that's enough to sit through the new lows promised by the recent season premier. Honestly, the one solitary moment of the entire two hours that I genuinely enjoyed was the brief return of Dr. Arsz, a character whose life and death in the main timeline spoke volumes about the sloppiness of the show's writing work.



If you get too anxious or frightened...

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Meetings every Wed at 1pm in Student Union 060

The Lord of the Douche – The Return of the Chin

By Billy Zhang

“COCO! COCO! COCO!” These were just some of the rallying cries that could be heard throughout major cities on January 18 in support of Conan O’Brien. To those who have been living oblivious to the entertainment world, these cries of the masses were because of NBC’s debacle over their late night schedule.

On January 7, after only seven short months of the *Tonight Show with Conan O’Brien* on air, low ratings across the board and local NBC affiliates crying woefully about how they are losing a lot of money on advertising, NBC had to decide to either shake things up again, or pull the plug on the operation. They proposed that *The Tonight Show* be moved to 12:05 a.m., and *The Jay Leno Show* be condensed into the 11:35 p.m. timeslot. This would mean that all other shows including *Late Night with Jimmy Fallon* and *Last Call with Carson Daly*, would be moved half an hour back. O’Brien, who has kids, obviously knows the sacrifices that parents sometimes need to make. He considered how his actions would hurt those around him. He thought that doing so would damage the legacy of what he called “the greatest franchise in the history of broadcasting” and would be unfair to the other hosts. He obviously loved the show so much that he would rather quit than change it.

Then comes Jay Leno. NBC assured

him preemptively that O’Brien would definitely move, and Leno agreed to the decision. But when O’Brien refused and left, he was slated to be the next host.

In the end, NBC paid O’Brien \$33 million, and \$12 million to the rest of the staff. While that may seem like a lot, it doesn’t nearly account for the price paid by the staff. Many sold their homes in New York and moved their families to California. So, thank you NBC, for using them and then giving the middle finger to many of your employees for countless years of hard work. But O’Brien, being the class act he is, actually paid many of his staff out of his own pockets to make up for their losses.

So how exactly does this all make Leno a huge douchebag?

Well, the first thing is, Leno, who is 59, who has no children, should have just retired. Five years ago when the contract was signed to move O’Brien over to *The Tonight Show*, it should have been the beginning of a glorious end. On the final episode, he performed the whole passing of the torch bit to O’Brien. Now he is going to waltz shamelessly back on the show, act like he was in a diabetic coma for the past year, and pick up where he left off. How much longer does he think he can go anyway? Johnny Carson retired at 67, and Leno said so himself, that only Carson was able to do this until his 60s and he is no Johnny Carson.

Many celebrities have publicly voiced their outrage at Leno and support for O’Brien including David Let-



He is funny.

terman, Jimmy Kimmel, Patton Oswalt and even Rosie O’Donnell, and I honestly never thought that I would ever agree with anything Rosie said. It’s funny how eerily similar this is to what happened 17 years ago, when Leno stole the show from David Letterman, even though Johnny Carson wanted Letterman to take over. Back then, Leno was just as much of a sneaky douche as he is today, if not even more so.

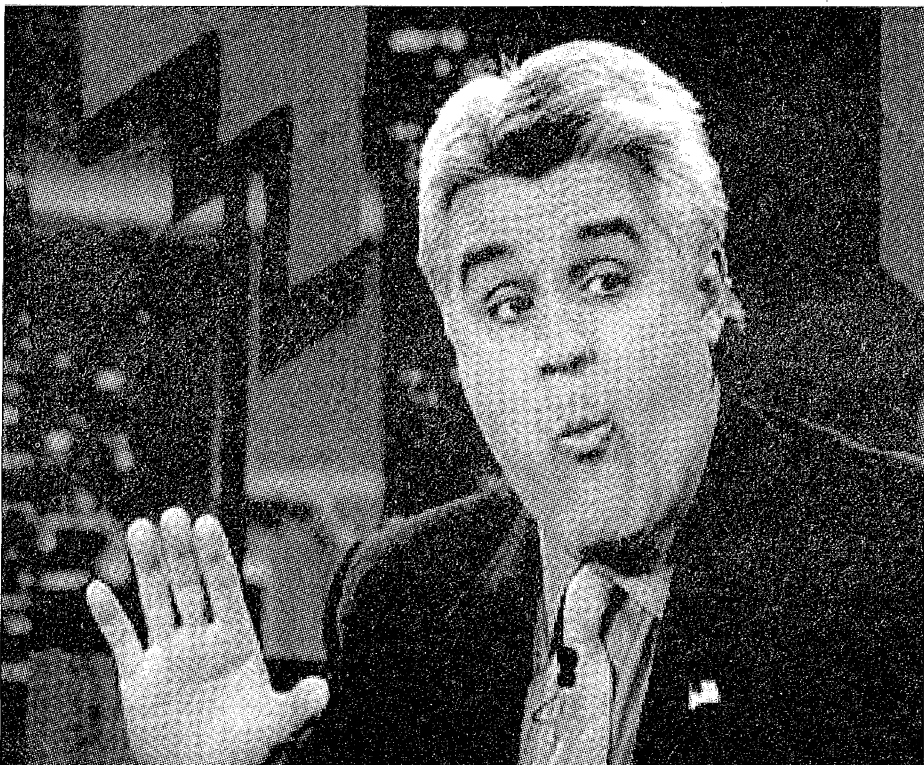
Desperate as a struggling comedian doing a guest hosting job on *The Tonight Show*, he would hide in closets and eavesdrop on NBC executive meetings, plant negative stories about Carson in the papers to help boost his chances, and kiss ass so hard he would have shit stains from his nose to his enormous chin, just to be able to become the next permanent host. It’s ironic how he was given his start as a guest host, but he now refuses to have guest hosts, due to his paranoia about losing his job the same way Carson did. In a Leno segment on his show, 10 @ 10, Jimmy Kimmel was a guest host and barraged Leno with a series of insults that left a dumbfounded Leno wanting to kill himself. The co-author of Leno’s biography, *Leading with My Chin*, has also expressed concerns about how Leno should have left. Now his return will be marred with all this bad publicity.

Honestly, what is the point of Leno coming back now? Who’s really left to watch him? During the past year,

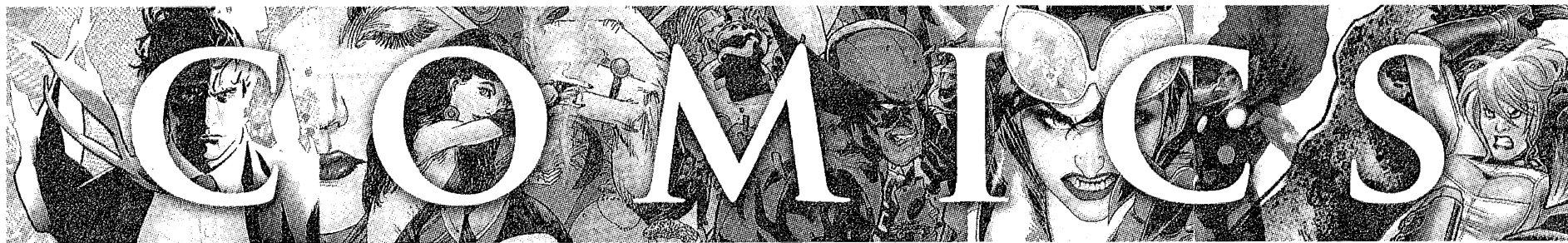
fans of *The Tonight Show* with Jay Leno have moved on. Some of them started watching Letterman, or just started going to bed earlier. It was mostly geriatrics that watched the show. The demographic that Conan has done well in, the 18-34 age range, has probably become so cynical toward Leno that no one will watch him. I know I won’t. Move over John Edwards, because of all that has happened, Jay Leno has taken the crown of biggest douche in the universe.

So in the end, why do we care so much?

Perhaps it’s because many of us just love Conan’s work. Plus he is funnier, and it’s absurd that NBC just screwed him over like that and tossed him away like yesterday’s garbage. NBC had said they will give about a year for the shows to flourish, and they wouldn’t change it no matter what for that one year. Or maybe we care because Conan is getting the short end of the stick. Many other shows at the same time had very strong lead-ins, meaning the show before would be very popular and people will just watch straight through. Because Leno’s show was weak, it produced a domino effect that hurt the rest of the late night programs. Or maybe, as Michael Ian Black put it, Conan became the symbol about how corporate America is ruining everything. If a white, well-educated, Harvard man is getting screwed like this, what chances do the rest of us have? So all in all, FUCK LENO!



He is not.



Lasciate ogni speranza, voi ch'leggete

By Alex H. Nagler

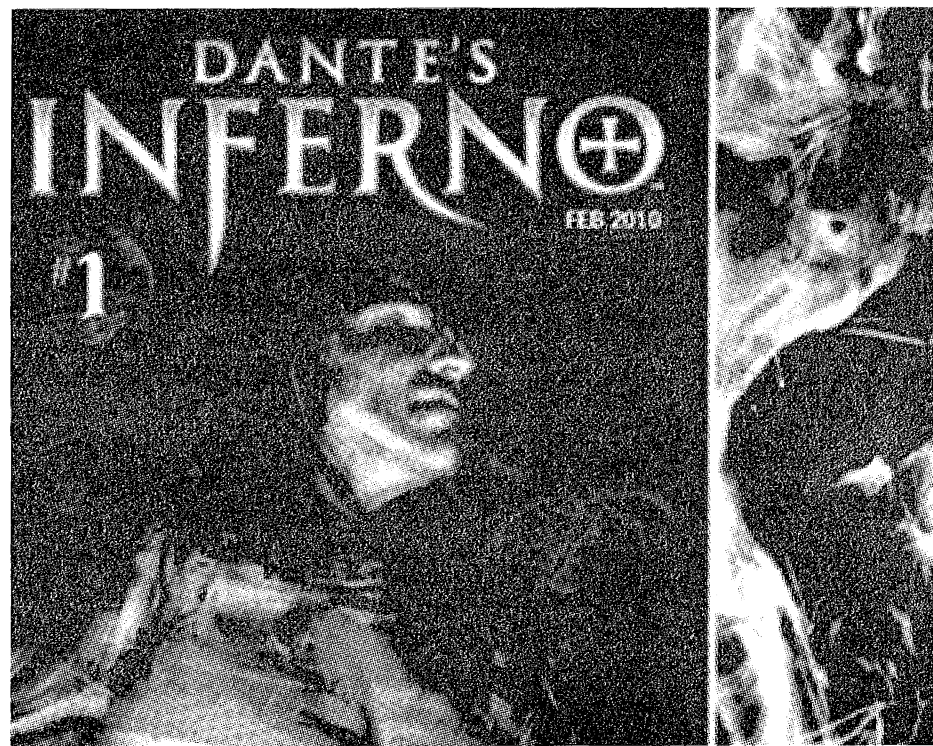
I first read the *Divine Comedy* when I was in the 9th grade. It's one of my life goals to be able to read it in the original Italian. I understand that Electronic Arts could be seen as doing a good thing, taking one of the most, if not the single most, important texts of the Italian cannon and introducing it to a new generation of readers who have never heard il Poeta. I get that to make a game out of a poem concerning man's journey towards redemption, you're going to have to ignore the epic parts and focus on the anguish and torture that Dante describes without putting it in any historical or political context.

The comic, from DC's Wildstorm imprint, is written by Christos Gage and drawn by Diego LaTorre. It follows the same plot as the game. Here, we open on a freshly killed Beatrice, Dante's lover and bride-to-be. Her soul is picked up by Satan, who wishes to wed her for his own devious reasons. Dante, who is off fighting in the Third Crusade, is also killed and is to be consigned to hell for his misdeeds during

the Crusade. However, Dante rebukes Death, fights him, and seizes his scythe as a prize and a weapon. Returning home, he sees Beatrice's soul is seized and vows to fight his way for her.

Dante then fights his way through hell to vanquish the various baddies who stand between him and his beloved Beatrice. I'm not going to even talk about how incredibly wrong this is compared to the real *Divine Comedy* or the real geopolitical situation of Florence in the thirteenth century. I'm supposed to be reviewing the comic book, which is based on a game that is very, very loosely adapted from a classic text. As a comic, it's decent. I can't fault Gage for the story he was made to deal with. LaTorre's pencilwork is beautiful at times, but I can't shake the bizarre presence of too many nipples.

By the time this issue prints, the *Inferno* video game will be out and people will have had their say on it. The comic is a miniseries and still has four more issues to go. I don't know how they're going to go from the virtuous unbaptized to the mouth of the beast in four issues, so I really do expect pacing problems once the third and fourth issues come out.



Maybe I'm just being a snob here. I don't know how many reviews are going to deal with fealty towards the text, but I can't shake it. I knew going in that this would be difficult for me to read, but come on. Dante and Beatrice had sex? He loved her like she was a saint. In *Paradiso*, she guides him through heaven to witness the face of God. On the plus

side, the deluxe edition of the video game comes with a free copy of *Inferno*. But EA, having messed everything else up with the text, made the free copy the Henry Wadsworth Longfellow translation, which is famous only because it was the first English translation by an American.

Elementary, My Dear...Zombies?!

By Evan Goldaper

"Sherlock Holmes vs. Zombies!" screams a bloody textbox on the cover of every issue of Ian Edginton's and Davide Fabbri's *Victorian Undead*. When I saw the first three issues lying on a table at the Press's office, I quickly scooped them up. How could anyone not be intrigued by that concept? Zombies! The world's greatest detective! An interesting historical period! What's not to love? Could this possibly go wrong? The answer is a resounding "sort of."

The story in this comic is pretty much exactly what you would expect given the aforementioned textbox. Sherlock Holmes hears of mysterious living dead appearing in London, so he and Watson investigate using deduction and shoot the undead using pistols. Edginton's writing in this rather generic

story is passable. It is better than many comics on the market, but the fact is that he is no Sir Arthur Conan Doyle. Holmes isn't quite as likeable of a character as he was in the original mysteries. If you have yet to read any of Conan Doyle's stories, you won't be disappointed by this fact, but you might be confused. Edginton assumes you know some things about Holmes's universe that might not be common knowledge. Simply put, nothing about the writing is bad, but nothing is amazing either, and a few minor things (do zombies really say "Kkssaaa?") will irritate you throughout the book.

Likewise, Fabbri's art would be much better if expectations were different. He draws with a clean style and creative pencil shading, and his characters all have very expressive faces. However, the style reminds me more of modern comics than the art of the Victorian era. I think this comic would have been a lot



more interesting if the art was clearly Victorian for reasons other than the characters' dress.

Really, this comic is not bad. It just is very mediocre. Why read this when there are dozens of better zombie books on the market? Moreover, why read this Holmes adventure when you could be reading one of the originals? Unlike Elizabeth Bennet and Mr. Darcy in *Pride and Prejudice and Zombies*, Holmes has faced the paranormal before, or at least the seemingly-paranormal.

Perhaps I have been too hard on these books; I certainly was entertained while reading them. I would love to try some of Edginton's and Fabbri's other works, but it's difficult to recommend these in particular. Money is tight these days, especially for us college students, and there are plenty of comics more deserving of your \$2.99.

COMICS

Hey Everybody, Chill

By Eric DiGiovanni

You stare into her eyes from across the room, and she's perfect: the most beautiful woman you've ever seen in your life. Sure, your friends may tell you she's not your type, but what do they know? Your mind enters a trance, and almost unconsciously, your feet shuffle forward. She looks down for a minute, and then looks back at you, smiling coyly. Her finger daintily strokes the rim of her glass, and she licks her thick full lips. Her? Into you? It's a miracle!

She takes you back to her place. It doesn't look like much, but right now, you can't tear yourself away from the sight of her undressing. Sweetly, she calls you over to the bed, wearing nothing but a smile. You take her as your own, but just as you climax, something isn't right. A shiver travels down your spine, with every vertebra pulsating with darkness. Suddenly, you no longer want the beauty in front of you, you just want to die. "Why," you wonder, "Why me?," sitting in a fetal position as she backs away.

The next morning, the police find your head in a tree.

This is the world of *The Chill*, a crime graphic novel from DC's Vertigo imprint.

When I first read the reviews, I wasn't expecting much: the word "sexy" was overused, and while that isn't al-

ways a bad thing, I'm reminded of videogames like "Wet" and "Bayonetta" that use sex appeal as an excuse to slack on the gameplay.

But as I read, the comic started to grow on me. The art, presented in an appropriately noir black and white, makes good use of grayscales. Occasionally though, it leads to some weird looking scenes, like a man who only has one eye. It's not damning in the least, but when Mick Bertilorenzi did such a great job on everything else, minor stuff like this sticks out.

The plot follows your typical supernatural thriller: there's a string of mysterious deaths in Manhattan, a cop is trying to make sense of all this, a priest provides some plot exposition, and it's up to the victim who lived to bring it to an end. Because of this, a few things can be seen from a mile away. Still, Jason Starr, formerly known for writing crime fiction novels, managed to keep me interested for the entire run. Everything centers around ancient Druid legends, and yes, everything does check out. Tales of old hags who change appearance, and women sexing up men for sacrifice give *The Chill* one hell of a setting... that lends itself to lots of shots of hot, topless women.

After working my way through old Mike Hammer books, I've been in the mood for a good mystery. *The Chill* isn't as unpredictable as most mystery novels, but it still provides a good read loaded with sex as well as shock.

Forget it, Goon, It's Chinatown



By Alex H. Nagler

The undead may fear *The Goon*, but that doesn't mean he lacks compassion. Eric Powell's pulpastic hero is back for more action, and this time, he's in paperback! *The Goon: Chinatown and the Mystery of Mr. Wicker* is a story about what made *The Goon* the big guy he is today and why Frankie is such a loyal friend to *The Goon*, a story that warns readers with the words, "This aint funny." The story takes place in two different time periods: the Goon's present, where he has to deal with a new force in town, Mr. Wicker, and in the past, as the Goon recalls his time in Chinatown.

Chinatown is what created the modern Goon. The story opens with a recollection of the Goon's childhood. His aunt scolds him for stealing a toy gun, poignantly noting that he wasn't going to become a thief, "Not as long as I'm alive." The gangly youth she ac-

costs into returning pilfered goods becomes the hulking behemoth in her absence, but he is still prone to emotion. This emotional figure is the perfect foil to the contemporary Goon, who moves in a cooler, more subdued manner.

Over the course of *Chinatown*, *The Goon* becomes disfigured. His face gains its trademark scar, but he's also scarred on the inside. The whimsical youth who cared enough to love is slashed in a different final confrontation than the one that damaged his physical visage. Powell spends five full pages depicting the contortions of his still unscarred face upon his rejection, whereas the slash itself gets only half a page.

In *Chinatown*, Frankie and *The Goon* are turned into multi-dimensional characters, more than just pulp. They deeply care about one another, so much so that Frankie sticks by the Goon's side and does his enforcing for him while the Goon goes soft. Frankie isn't the Goon – he gets his ass handed to him repeatedly. All of this character development isn't to say that there's no blood in *Chinatown*. They're still brutal and stab-crazy. There's a much needed knife to the eye. There's no reprieve from any of the trademark Goon violence, but the human drama is the main part of this.



ALBUMS OF THE DECADE

Welcome, dear readers, to the greatest undertaking in mankind's history: the *Stony Brook Press*' list of the best albums of the decade (years 2000-2009, in case you don't know what decade we could possibly be talking about). This project began in the waning days of 2009 when hope, and opium, were permeating our minds. Now we are sober and now we are ready. Many *Press* staffers contributed, naming their best and favorite albums of the Aughts. They were told to name no more than five. If a sixth album was submitted, they would be promptly slaughtered. Thankfully, no one did this. Read on, and for the love of Jesus, don't ask why Coldplay isn't on the list. Listening to Coldplay is like kicking self-respect in the balls and leaving him to die on the cold hard pavement. Don't do it. Anyway, read and enjoy, you little peons, and please argue amongst yourselves. —R.B.

Josh Ginsberg

Animal Collective- *Feels*, 2005

Feels opens with the sounds of children laughing and what seems to be the sonic rendition of a rising sun. Its guitars shudder, its out-of-tune pianos shimmer and their harmony creates a world wherein a hot summer night's ennui is best embraced and a fragile climax nurses angst to sleep. Avey Tare stands at the forefront of *Feels*, imploring listeners to "take their shoes off and unwind." Between the uproarious, effervescent jubilation of "Grass," and "Purple Bottle," the relaxed early-morning warmth of "Flesh Canoe" or the eerie-but-determined walk through mystic forest dew on "Loch Raven," *Feels* finds Animal Collective at both their most relaxed and exhilarating.



Joanna Newsom- *The Milk-Eyed Mender*, 2004

As Newsom suggests when she sings, "This is not my tune, but it's mine to use" on "Sadie," *The Milk-Eyed Mender* deeply mines American folk music. What sets Newsom apart from her freak-folk peers (other than her shrill voice, which critics think dates Newsom as either an eight or eighty year old) is the brilliance of her harp playing, which constructs some of the most melodically riveting bodies of music this reviewer has ever heard and displays more pure musical chops than any musician has since Led Zep. Newsom stands head-and-shoulders above any of her folk peers with a lyrical body too boundless to begin to paraphrase in so short of a blurb.

The Strokes- *Is This It*, 2001

If artists like Animal Collective reinvented the guitar four years later, the Strokes reminded the casual radio-listener of the early 00's of all the great things, oft-neglected, that the guitar had done before rap-metal. The Strokes wrote songs that never seemed stylized. Songs that always evoked emotion but didn't fall prey to the pitfall of seeming confessional. Boasting eleven great songs and as many great guitar solos, *Is This It* proved that as long as there are twenty-somethings who love Rock and Roll, it will never truly die.

Wilco- *Yankee Hotel Foxtrot*, 2002

Forget the 9-11 prophecies, record label battles and departure of core band members. *Yankee Hotel Foxtrot* will be a historic album because of how brilliantly it played simple-strum alongs, overheating electronics, migraine-inducing atmospherics and lyrical warmth against each other. Tension pervades family man Jeff Tweedy's lyrics but his attachment to things like childhood memories, nonsensical tone poetry and love help to make *Foxtrot* a landmark album.

Grizzly Bear- *Yellow House*, 2006

Yellow House sounds like an old house, sunlight casting tractor beams for endless motes of dust to float within and upon. Grizzly Bear feels like a real band on "Easier." Without Daniel Rossen and Ed Droste's overlapping vocals (which sound like a wizard doing battle with a choir boy), Chris Bear's virtuosic and skittering drums or Christopher Taylor's celestial woodwinds the song would collapse upon itself. *Veckatimest* is stronger as a whole, but songs like "Colorado" and "On a Neck, On a Spit" show Grizzly Bear's impressive musical scope, with touches of folk, baroque and pop music. And who can forget "Knife" a love song so gorgeous in melody and texture alone that its lack of lyrical depth doesn't hurt it at all.

Katie Knowlton

The Con-Tegan and Sara (2007)

The Con saw Tegan and Sara finally come into their own with a dense, brooding album of songs about relationships and heartbreak. They ditched the acoustic guitars in favor of synths and electric instrumentation, which complement their aching lyrics far better. The heavily layered songs invoke a sense of claustrophobia, adding urgency and making it far more personal. Take note, this is how a pop record should be made.

The Devil and God Are Raging Inside Me-Brand New (2006)

After two albums and a number of years being seen as a pop-punk, "emo" band, Brand New smashed any preconceptions about themselves. This record is a post-rock explosion, unpredictable and very dark. Even after years of listening to it, I still find new things on this album. It is both disturbing and incredibly beautiful, and proved that Brand New is far more than anyone imagined.

As The Roots Undo-Circle Takes The Square (2004)

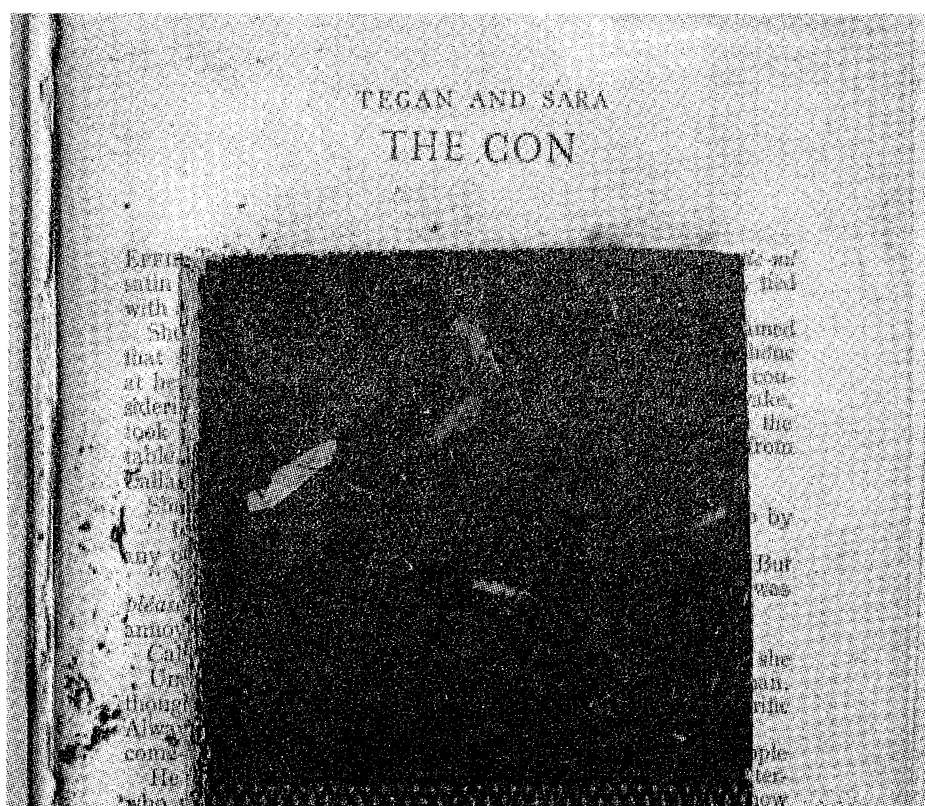
Circle Takes The Square made the term "screamo" okay again. *As The Roots Undo* is a musically and lyrically complex concept album about a person's path to self-realization. The dual male-female screamed vocals evoke desperation, while the poetic lyrics paint vivid images. The music is so far beyond standard hardcore, that it can be appreciated by anyone, even if it is really loud. Sadly overlooked, this album should be mandatory listening for every new band that tries to be remotely heavy.

Sink or Swim-The Gaslight Anthem (2007)

The debut album from New Jersey punks The Gaslight Anthem was a breath of fresh air in an overcrowded genre. Equal parts Bruce Springsteen, the Clash and Swingin' Utters pop-punk, this album isn't musically or lyrically a revelation, it is just incredibly honest and raw. Almost anyone can relate to lead singer Brian Fallon's lyrics and the music brings instant nostalgia to better times. Punk doesn't get much better than this.

Time (The Revelator)-Gillian Welch (2001)

Gillian Welch is one of the best modern country singer-songwriters, and this album is the pinnacle of her work. In the midst of a "roots" revival, Welch came out with a sparse beautifully honest record. Recorded live with only two guitars and two voices (the other is David Rawlings, her musical partner), *Time (The Revelator)* keeps in the great storyteller tradition; she writes wonderful lyrics layered over subtle guitar parts. Welch's style is timeless, and this album is the best example of that.



ALBUMS OF THE DECADE

Liz Kaempf

Arctic Monkeys - *Whatever People Say I Am, That's What I'm Not* (2006)

In their debut album, the Arctic Monkeys presented their fast-paced, upbeat British sound to the world. Their songs are packed with quippy one-liners that amount to brilliant lyrics as a whole and punchy guitar sounds that vary between humorous punk songs and heartfelt ballads.

The Thermals - *Now We Can See* (2009)

With this fourth album coming through with a huge reception, The Thermals bring back to life the quintessential ideals of pop-punk. They offer catchy lyrics with atypical rhythms and melodies to create their sound. The best part is that they stray away from an album of perpetual love songs and keep the words simple, but clever enough to keep your attention and keep you in a good mood.

A Fine Frenzy - *One Cell In The Sea* (2007)

Lead singer and piano-playing Alison Sudol is the spotlight of this airy and whimsical breakout band. Her voice is delicate and offers heartbreaking laments as well as optimistic ballads through fantasy literary influences and picturesque imagery. The sounds are light and free and she sounds just as good live as she does on the record, if not better.

Jason Mraz - *We Sing. We Dance. We Steal Things* (2008)

In his third studio album, Jason Mraz is still the master of wordplay. He stays true with his quirky lyrics and honest perceptions of the world but also trades in his trademark lovesick acoustic sound for more Motown and Blues vibes on this record. Mraz brings in some serious big band sound for several tracks as well as pairing up for some duets to create a matured album unlike his previous two.

Eric DiGiovanni

All The Right Reasons by Nickelback (2008)

Oh, the *best* albums of the decade? Not the albums that both kill music and shame Canada? Or albums by bands so hated that Harmonix gave the Rock Band Network the codename Rock Band: Nickelback to ensure that nobody would look it up? Never mind.

21st Century Breakdown- by Green Day (2009)

Just when I think mainstream rock has gone soft, Green Day comes through with an album that brings back distorted guitars, and even the album itself. Every song flows into one another, and the music takes you for a ride. While *American Idiot* was louder and had a more straightforward story, *21st Century Breakdown* encompassed everything I liked about rock in the first place: the rhythms, the dynamics, the imagery, and that "play it loud in your car with the windows down" feeling, are used in the right places to make this one of my top 5 albums for the decade.

Stay Positive by The Hold Steady (2008)

Another medic in the fight to keep rock alive, The Hold Steady was one of those bands where the radio single led me further to a great album. Every one of these songs I have listened to all the way through because singer Craig Finn half sings and half drunkenly tells us all stories. While it isn't perfect, it knows when I'm getting bored. Soft ballads are followed up by uplifting hard rock tunes, and guitarist Tad Kubler handles both aptly.

Fire by Electric Six (2003)

Naming this album *Fire* was a lot like naming any of Andrew W.K.'s albums *Party*. Both albums are great to put on at one in the morning and dance around to while I should be finishing up work. But "Fire" wins out for honesty. The Electric Six inject a healthy amount of disco to the punk genre, which seems like a horrible, horrible idea on all accounts. But these songs are so over the top, you can't help but love them.

"Fire in the disco, fire in the Taco Bell. Fire in the disco, fire in the gates of hell"

Amen.



Costello Music by The Fratellis

Like Jet, this album is full of songs from "that one beer commercial", but to take it a face value like that would ignore one of the best bands you've heard, but never hear of (There's a difference, trust me, I'm a writer). The guitars vibrate with fun rhythms while singer Jon Fratelli croons and wails through both straight up rock songs, and fun folksy asides. The entire album radiates a burlesque show kind of sexy that give all the songs a good classic rock feel.

arts&entertainment

ALBUMS OF THE DECADE

Lawrence Roytman and Josh Levy

I'd like to preface this list by making a simple statement: neither I nor Josh are hip-hop experts. That is to say, we are not elitist, self-proclaimed hip-hop Nazis. We are merely two average (preternaturally average if we're discussing myself) hip-hop enthusiasts who love the genre and despise Lil' Wayne. This is not a list of descending elitism or ascending douchebaggery—this is a list of five shimmering needles within a haystack bogged down by overpowering and foul muck and mire. This is a group of albums and artists that I, personally, hold dear to my heart because of their artistry and legitimacy and individuality and sincerity. The '00s were a tumultuous time in hip-hop where monetary gain and ephemeral pleasures dominated, backed by over-produced, bass-tastic, tacky beats. I hope this lists gives true hip-hop heads some sort of wistful pleasure.

Louis Logic & J.J. Brown - Misery Loves Comedy(2006)

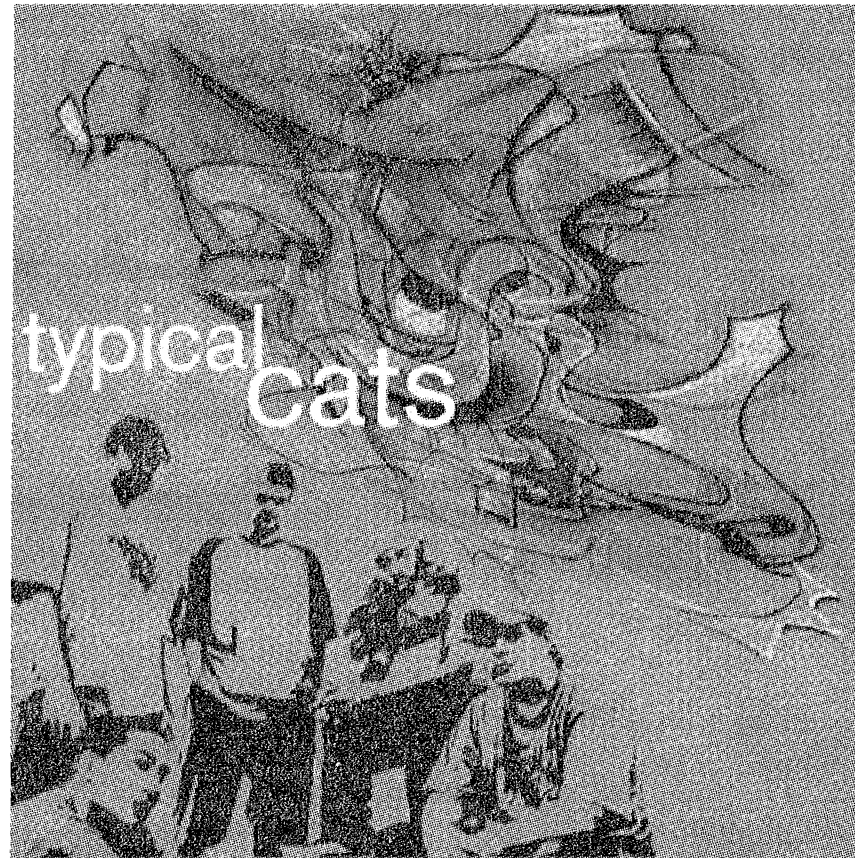
New York based MC Louis Logic unleashes all of his inner turmoil and earthly qualms into this masterpiece LP that is guided, if not completely accentuated, by producer J.J. Brown's old-school beats and samples. Steering clear of bass blowout, Brown favors crisp, flowing beats with the occasional crooning sample interjected that truly gives this album a classic feel. From Logic's gluttonous and lecherous vices—booze, broads, words—to Brown's simple yet eclectic producing skills, *Misery* oozes ingenuity and genuine artistic integrity. Logic proves that he can spew the filthiest rhymes on the east side only to juxtapose them with a profound lamentation on life a few tracks later. From crass to class is this album's mantra: 'Poet or Manson, take your pick/ I could either hold up a ransom or save the chick/ and I don't roll with a handgun or blade or stick/ when I tie both of her hands up, it's great for kicks.'

Aesop Rock - Labor Days(2001)

Following his highly impressive sophomore splash onto the hip-hop scene, Aesop Rock released this paramount piece of hip-hop perfection. *Labor Days* is a labor of idiomatic love. Aesop Rock's rhymes are as sharp as the tongue they roll off of and propagate forth in his grizzly, recognizable, deep-toned hollering voice. Bolstering Aesop's gritty rhymes with gutter beats, Blockhead reprises his role as Aesop's producer and proves that there is a direct, positive relationship between the two—as one refines his flows and lyrical prowess, the other experiments and perfects his production abilities. What ultimately makes this album a gem, in our minds, is that any and every song on this LP has its own unique sound and story and yet each one shares a similar quality—that being, quality. This album exudes austerity and squalor and yet it is sublimely blemish-free. 'I'll take my seat atop the Brooklyn Bridge/ with a Coke and a bag of chips/ to watch a thousand lemmings plummet just because/ the first one slipped'... 'You can dream a little dream or you could live a little dream/ I'd rather live it, 'cause dreamers always chase but never get it.'

Deltron 3030 - 3030(2000)

Rarely does an artist decide to do a concept album—a cohesive, story driven EP or LP with characters and situations akin to a novel (although, most concept albums veer more towards comic book conventions of storytelling). Even more rare is the hip-hop concept album. But Del Tha Funkee Homosapien has never been one to abide by orthodox conventions and *3030* is the coalescence of avant-garde



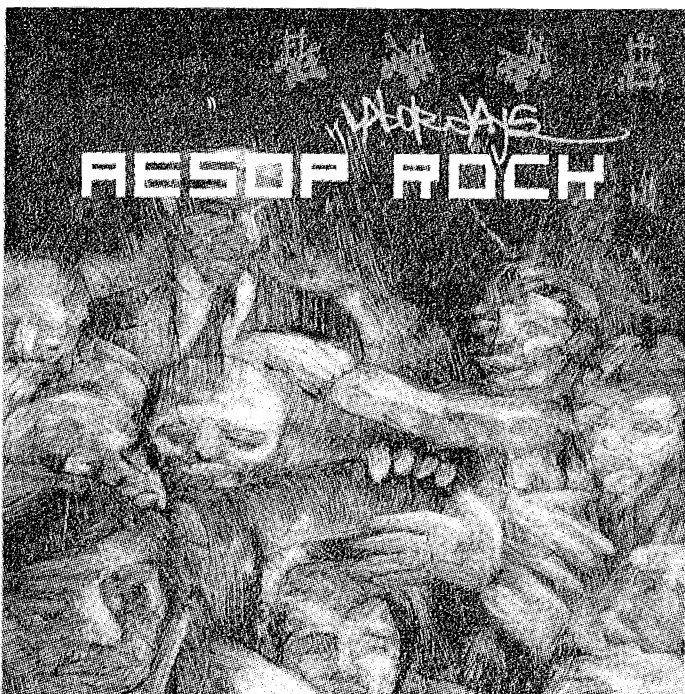
nuance and bold aspirations within the genre. Dubbed a space opera, spotlighting anti-hero Deltron Zer0, *Del, 3030* offers both a pensive and profound take on subjects, such as personal freedom of expression as well as a straying from over-saturated, market-induced conformity. It includes a few frivolous tales of interstellar misadventures involving an herb-smoking (moonajuana?), turban-adorned, space vagabond-fighting/rebelling against an oppressive anti-hip-hop interstellar policing force. The beats, provided by DJ Kid Koala and mastered by Dan the Automator are filled with ambient, space dwelling flows that supplement Del's rhymes aptly. Certain samples, such as the beautifully haunting one used in the chorus of 'Madness', will get stuck in your headspace. From start to finish, the sheer lucidity of the album from song to song is impressive, especially considering there are a few skits, which are always hit or miss on any artists' album. Del and Co. hit their astronomical target dead-on and lexicon lovers will absolutely dote on this strange, once in a lifetime hip-hop milestone. 'Lay it down with soundwaves that pound pavement/ original minstrels my central processing unit / is in tune with my heart for this art/ not artificial cuz that makes it hard to miss you/ copy cats finish last in the human race/ staying glued to safes too prude to take a buddah brake/ we got [es-pers] that let us bless with fresh shit/ undetected by yes men questing for five fleeting nanoseconds of fame.'

Typical Cats - Typical Cats(2001)

Chicago rappers Qwel, Qwazaar, and Denizen Kane, backed by DJ Natural, deliver a fourteen track triumph of verbal warfare that is as clever as it is catchy. Ranging from battle raps to rap elegies to spoken word poetry, this album offers a diverse group of rappers with a highly prolific range of styles. The MCs often collaborate on songs but sometimes a song will highlight a specific rhymester and there's no drop in quality in these lone wolf highlights. Catchy beats a-plenty, this album demonstrates that you can be poetic and retain cutthroat ruthlessness. Little else needs to be said about this album: it's utterly dope and exudes authenticity and hard work from striving and starving artists. Reward your eardrums with a dose of dopeness. 'I'm first to live in infamy inspire sympathy when you rip notes/ For those who doubt it/ Typical Cats is 'bout it like Cliff's Notes/ Quotes won't need hope to see flow potency/ I'm not Qwel, this is some cat not even half as dope as me/ You know we show love motherfuckers cause Venus sent me/ Pussies calling us assholes for penis envy/ I split crews in twos to cruise the road with a fork in it/ Taking whack rappers out faster than black actors in horror flicks/ You're too weak like fortnights/ Toward fights with battle tracks, Typical Cats/ By the time you catch us we'll be whack, so laugh.'

Big L - The Big Picture(2000)

Big L is the progenitor of east coast gangster rap. He is, without a doubt, the most



ALBUMS OF THE DECADE

Henry Schiller

Animal Collective - *Strawberry Jam*(2007)

To consider an album of standalone tracks, for each of these tracks to be incredible, and for the album to still function as a coherent chaptered entirety, would undoubtedly be to cast one's thoughts on Animal Collective's 2007 release, *Strawberry Jam*. Styled after packets of jam percussionist and vocalist Noah Lenox (Panda Bear) encountered on a transatlantic flight, the album unfolds as such – inhuman, saturated synthetics underlying natural guitar deliciousness. Hi-fi, a sheer attack of an album, yet heartwarming and friendly; like a weekend with a close friend or a loved one; stomping and fun in the beginning, sweet and exhausted to the last.

Wolf Parade - *Apologies to the Queen Mary*(2005)

Wolf Parade frontmen Spencer Krug and Dan Boeckner refused to abandon roots rock sensibilities in favor of any sort of hipster credit on *Apologies to the Queen Mary*. An apology strictly in the Platonic sense, this is a rock album. A crippling blow of a rock album from a decidedly unfathomable band – the soul of Wolf parade lies somewhere between thrashing guitar rock and cold, keyboard-driven punches to the jugular. An album of the wilderness, recalling the smell salted air, the image a white froth bubbling under the clash of waves against a rocky Canadian coast; chilling and wild to its last thudding drops.

Deerhunter - *Micromastle*(2008)

Catchy, reverb-laden guitar rock wasn't necessarily seen as the future of music when Deerhunter released *Micromastle*, their best album to date, in 2008. Biting and comprehensible – especially for an album so equivocal to sitting at the bottom of a swimming pool – Bradford Cox and co. showed all that punchy, riff driven anthems didn't have to hide behind mountains of gain or British accents. They could be lulling and beautiful too. Every song on the album is endearing to the point that one must wonder how such catchy chord progressions and melodies weren't thought of before. Well, maybe they were, but it doesn't matter; Deerhunter played them better.

Clues - *Clues*(2009)

Certainly not a popular album, in fact *Clues* was not even a generally well received one, but we all give in to the idiosyncrasies of our own tastes, and this is exactly what *Clues* represents: niche music that willingly sacrifices mass appeal for the chance to be adored unfathomably by a few. Sounding like an album wizards might have made, *Clues* holds its listeners by a delicate hand; lulling vocals turn into shrill operatic falsetto, soft guitar strokes turn into nearly atonal riffs over absurdist chord progressions. *Clues* is a perfectly executed album – one that sounds like Harry Potter putting the boots to someone.

Radiohead - *In Rainbows*(2007)

A proverbial mosaic of everything the members of Radiohead had been building on for the 15 years prior to its 2007 release, *In Rainbows* is describable by so many means – from so many genre directions is this a fantastic album – that it is perhaps best to just say that it is a collection of ten fantastic, contrasting songs. It beats out *OK Computer* in that the songs don't succumb to one overarching sound. *In Rainbows* shoots off in every direction, with guitars, with samples, with orchestral maneuvers – Radiohead will be hard pressed to follow this one up.

Hip Hop continued from previous page ruthless verbal word smith to have stepped out of Harlem. He was the most talented rapper out on the scene in the 90s and he spewed some of the harshest, most memorable hip-hop lines ever uttered by a human mouth. In fact, he was once said to have gone to hell for snuffin' Jesus (the lord, not the Spanish dude who you buy bud off of) but he was forcefully booted from hell because he was too uncouth for Lucifer. Nowadays, everybody's top emcee list consists of Jay-Z or Eminem or Biggie or Pac but all of those people listened to and respected and even idolized Big L. Back on topic: *The Big Picture* was L's first posthumous album and it's as much an emblem of triumph as it is a reminder of tragedy. L's rhymes are so fluid and sharp that this album should have been named *Liquid Swords* based purely on what's offered here. L is so nasty that beats don't even factor into the equation on this album, although they are truly classical in terms of simplicity and production, but it is a great bonus that they are, for the most part, excellent. This album offers more than my petty words could ever hope to encapsulate, but real hip-hop and Big L are synonymous. BIG L R.I.P. "The hospital's up, a couple of blocks, I'm on my way but/ damn, here comes a couple of cops; I pulled out/ and started blowin they started blowin back I'm goin all out/ I ain't holdin back, I been to jail once and I

Kelly Yu

Vampire Weekend - *Vampire Weekend* (2008)

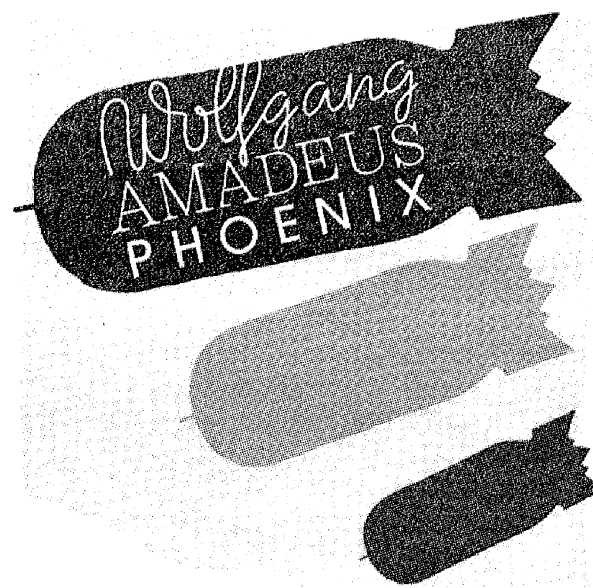
There is always that band that defines the college experience; Phish, Dave Matthews Band, OAR. In our decade of the naughts, we had Vampire Weekend. Straight from ivory collegiate halls, Vampire Weekend released their debut album late in the decade but showed extreme promise mixing guitar riffs with African influenced beats. They weren't the first to do so and that's not even what makes them so important. What makes them amazing is the stories they sing and the melodies they bring that can make you forget what they are even saying. You get lost in the contagious rift, willing to go wherever they take you.

Phoenix - *Wolfgang Amadeus Phoenix* (2009)

Four French men with a fourth album release and a Grammy. Everything about Phoenix and *Wolfgang Amadeus Phoenix* bursted in the states with huge momentum. In an age where electronic "beep beep boop" autotune music rules the airwaves, Phoenix brought back all that was right with rock music: clear vocals, catchy choruses, and great song progression. Released so late in the decade, the single "Lizstomania" has already been on several TV shows and "1901" has been featured on a car commercial. Beyond the corporate whoring of this album, Phoenix have proven themselves a staple in the US music scene.

Daft Punk - *Discovery* (2001)

Stories can be told in all different ways, but never has a story been told through so much great House music. Daft Punk's *Discovery* was intended as a soundtrack to the anime movie *Interstella 5555*, but holds it's own as a cohesive and accessible album. From beginning to end the album provides unique beats while keeping the listener engaged to what's going on (despite the repetitive sound for four minutes). Even without the visual aid of the anime film, *Discovery* proves to be story telling through sound.



ain't goin back/ I kept shootin, one shot caught a cop dead in his top/ The other pig ducked behind a big truck/ I was bleedin real bad, and couldn't stop it/ but still had the fifty thou' profit in my pockets.'

Honorable mentions that *The Press* wouldn't give page space to:

Sage Francis - *Personal Journals*AZ - *A.W.O.L.*Prolyphic & Reanimator - *The Ugly Truth*Daylaborers - *The Learning Process*Masta Ace - *Disposable Arts*Immortal Technique - *Revolutionary Vol.2*Method Man - *4:21*Jedi Mind Tricks - *Servants in Heaven, Kings in Hell*Non-Prophets - *Hope*Copywrite - *The High Exalted*7L & Esoteric - *Dangerous Connection*INI - *Center of Attention*Aesop Rock - *Float*

arts&entertainment

ALBUMS OF THE DECADE

Kelly Pivarnik

Turn on the Bright Lights (2002)- Interpol

Before the lead singer of Interpol went off to do a side-project and became a hipster douchebag, Interpol was a very promising band that could create great atmosphere. *Turn on the Bright Lights* is a solid testimony to that. Given that this album was several years in the making, it almost reaches perfect. With strong base and heavy melodies, Interpol makes the poetic lyrics beautiful, and creates a very cohesive, strong record.

Funeral (2004) - The Arcade Fire

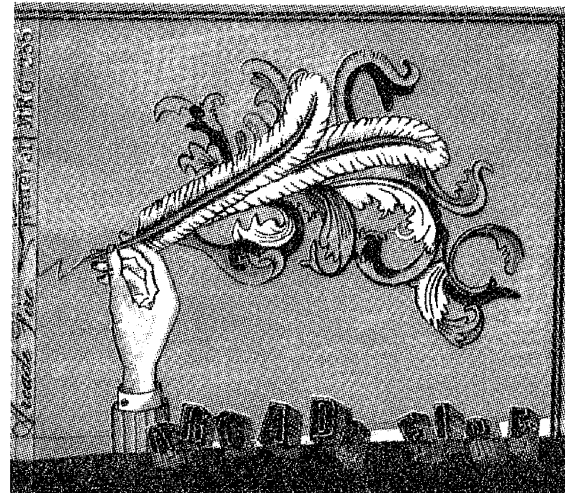
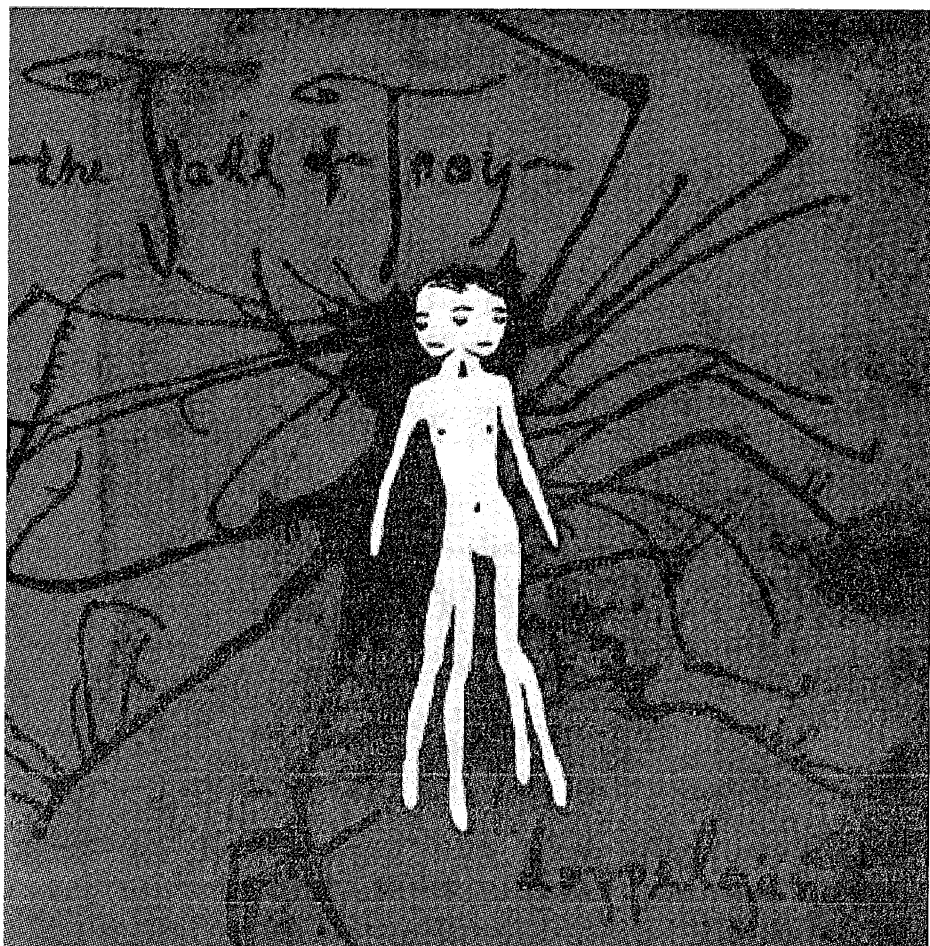
I'm generally not one for concept albums and obscure Russian history references, but the Arcade Fire pulls it off without sounding totally pretentious to the listener in their first full length album, *Funeral*. The album has several press-deemed "generational anthems" including "Neighborhood #3 (Power Out)" and "Rebellion (Lies)," which are very compelling both instrumentally as well as lyrically. Life-affirming and eye-opening, the record seemingly follows an nameless character through love, rebellion and ultimately self-actualization.

We Were Dead Before the Ship Even Sank (2007)- Modest Mouse

After the Modest Mouse reached mainstream success with *The Good Times Are Killing Me*, many loyal fans questioned if the band had sold out. In my opinion, they definitely did not, and *We Were Dead Before the Ship Even Sank* really proves that Modest Mouse can experiment with different sounds and still release a great record with strong lyrical content. The album contains a subtle nautical theme, with varying song styles from a somewhat aggressive track "Florida," to the laid-back, mid-tempo "Fire It Up," and then to the beautifully executed break-up song "Little Motel." This album really shows what a great spectrum Modest Mouse has.

Stories from the City, Stories from the Sea (2000)- PJ Harvey

PJ Harvey has been known to be somewhat of a chameleon in the indie rock world, and always one to experiment with her sound. Yet despite this, I must say that *Stories from the City, Stories from the Sea* is quintessential PJ Harvey- strong political motifs combined with raw lyrics and of course the occasional nostalgia track. Thom Yorke also makes an appearance on the album in the song, "The Mess We're In." PJ Harvey is a bit of a maverick—not fully indie and not fully punk, but rather an entity of her own. She manages to pull of both political and love themes, while creating something very personal and endearing to her listeners.



Nick Statt

Relationship of Command - At the Drive-In

Kicking and screaming right out of El Paso, Texas came the first organized effort of singer/songwriter Cedric Bixler-Zavala and guitarist Omar Rodriguez-Lopez. With a band of equally mind-bending musicians behind them, the duo, after two albums of disorganization and misguided artistry, hit the bull's eye with some of the most raw and emotionally charged progressive rock I've ever heard. *Relationship of Command* thrust them into the spotlight, only proving that some groups simply crumble to pieces when faced with mainstream success. They disbanded less than a year after its release.

De-loused in the Comatorium - The Mars Volta

Only a few years after the demise of At the Drive-In, singer Bixler-Zavala and guitarist Rodriguez-Lopez formed The Mars Volta. Their first release, *De-loused*, was not only an amazing portrait of everything the duo wanted to achieve in music, but also a mammoth achievement in prog-rock that they have arguably not been able to replicate since. Filled with Latin grooves, language-shifting vocals, and an array of new instrumental additions, *De-loused* allowed The Mars Volta to become everything At the Drive-In could not while at the same time keeping the chilling lyricism and raw emotion that garnered the latter its disassembling popularity.

Menos El Oso - Minus the Bear

There isn't anything too groundbreaking about Minus the Bear's second full-length album, but what these Seattle-based indie rockers shoot for isn't an artistic milestone and it's that modest resolution that makes this album so sound. Their songs are, at times, extremely poppy and can be boiled down to simple themes of love and loss, or the stereotypical indie-rock themes of post-modern displacement. Where they truly shine though is their combination of beautiful instrumentals and truly flawless song writing, which is where *Menos El Oso* comes in. It's hard to criticize, and even harder to ignore the fact that each and every song is not just fully listenable, but dynamic and long lasting.

Doppelganger - The Fall of Troy

The Fall of Troy, and any of their four LPs, is likely to be absent from almost all best-of lists, and not because they're too obscure or mainstream success just isn't their thing. Their music is often hard to listen to, with thrashing guitar and scathingly brutal vocals. But TFOT, a complex mix of prog-rock and hardcore, is a perfect example of the quick progression of music in the 21st century and its ability to transcend genres. Their first full-length album, *Doppelganger*, has lyrical nods to modern novels, mind-blowing instrumental work, and a subtle confidence that ensured that the three Washington-born teenagers were going to stick around for a while, especially considering that their now-famous single, F.C.P.R.E.M.I.X., became one of the first Guitar Hero songs that became immensely popular solely due to its video game exposure.

There is a Moth in Your Chest - Mason Proper

I was only recently introduced to this indie-pop Michigan five-piece, but I can say that their debut album *There is a Moth in Your Chest* is so complete and full of energy that it took only a few months of familiarity for me to throw them in my top ten favorite bands. With a strong variety and lead singer Jonathan Visger's lull-to-wail vocal range, Mason Proper know how to wield the strongest tools from multiple genre-markers: the lovable reliability of alt-rocking Weezer, the synth-heavy electronics of Ima Robot, and the pulse-pending instrumental build ups of Arcade Fire. Although they're currently on a break, Mason Proper expects to come out with a third release that culminates their debut's punch and their sophomore album's maturity.

ALBUMS OF THE DECADE

Andrew Fraley

Elliott Smith – *From A Basement On The Hill*

Elliott Smith's posthumous masterpiece, *FABOTH*, may not be considered the best of his body of work, but I personally think it's his deepest and most powerful album, and it's certainly his best album of this last decade. "Memory Lane," "King's Crossing," and "Pretty (Ugly Before)" are all fantastic songs, and excellent additions to Smith's blend of tragic electric folk stylings. I used to listen to this whenever I played *Tetris* in high school, which in and of itself is kind of tragic.

Mindless Self Indulgence – *Frankenstein Girls Will Seem Strangely Sexy*

Jimmy Urine and his crazy bunch of hip-hop industrial techno thrash metal heads were at the peak of their stride with this album. Their self-parodying blend of rap-metal, frenetic pace, and outrageous lyrics, make this band, and this album in particular, so awesome to listen to. They have a song called "I Hate Jimmy Page," which is a perfect way of saying the baby boomer music genre needs to die. Move over, Led Zeppelin, because you are old.

Metric – *Live It Out*

I'm a sucker for beautiful female voices and synthesizers, which means I'm madly in love with Emily Haines and Metric. *Live It Out* is their best album (although they're all pretty great). Great lyrics and catchy tunes, 'nuff said. "I fought the war, and the war won't stop for the love of god." They were anti-war when it was still considered liberal to be anti-war. Before Barack Obama took office. Fuck that guy.

Evangelicals – *The Evening Descends*

Listening to this album is like aurally watching a B-Horror movie, in a totally good way.

Sunset Rubdown – *Random Spirit Lover*

There are a lot of good albums coming out of the Spencer Krug and Dan Boeckner projects (Wolf Parade, Handsome Furs, Swan Lake, Frog Eyes, etc), but the best of all of these collaborations is 2007's *Random Spirit Lover*. Boeckner may have the better screaming voice, but Krug has some of the better songwriting and lyrical prowess, and it really shows in the sophomore album of his experimental side project. Don't let anybody else in this list tell you different.

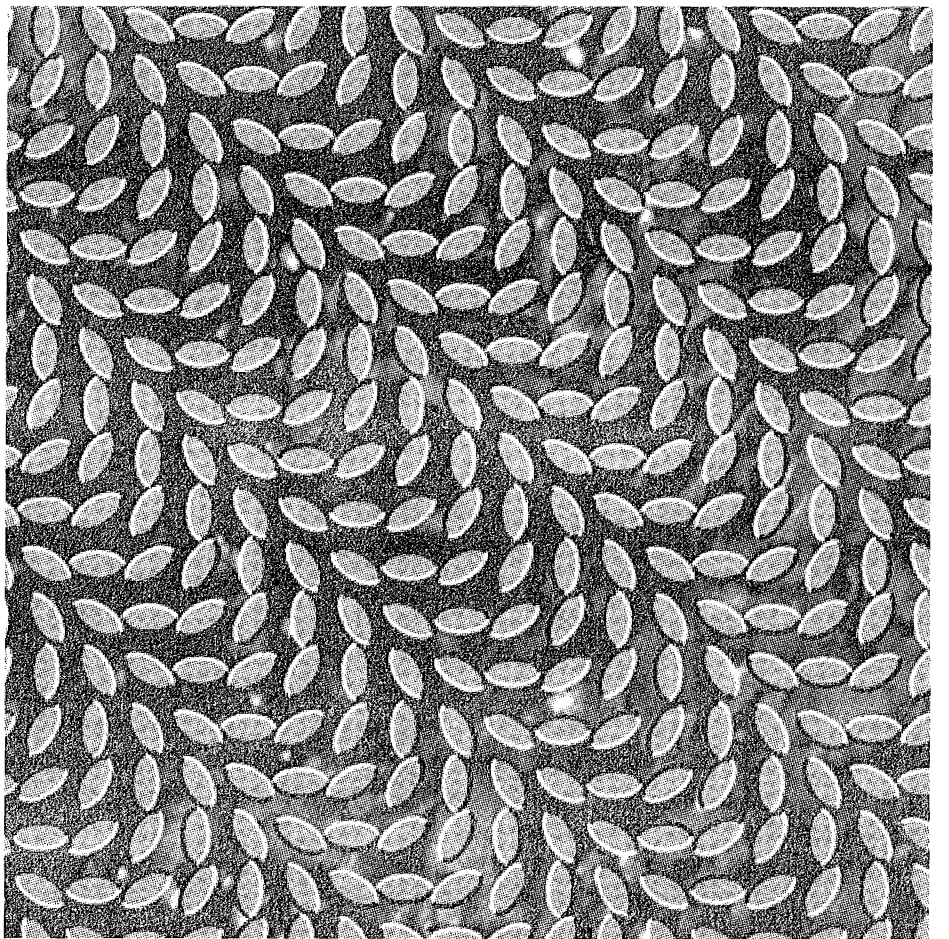


Ross Barkan

Merriweather Post Pavilion (Animal Collective): Easily the best album of 2009, 1999, 2009, and every year that has come and gone. Listening to *Merriweather Post Pavilion* for the first time is like diving into a glistening pool on a sultry summer evening. The sheer head-bopping ecstasy of "My Girls," the midnight marshland march of "Also Frightened," the jouncing, twilight-soaked aura of "Summertime Clothes," and the soaring, tribal yowls of "Brothersport" explode with an electric power—a glorious vitality—that might never be matched. Simply put, this is a masterpiece.

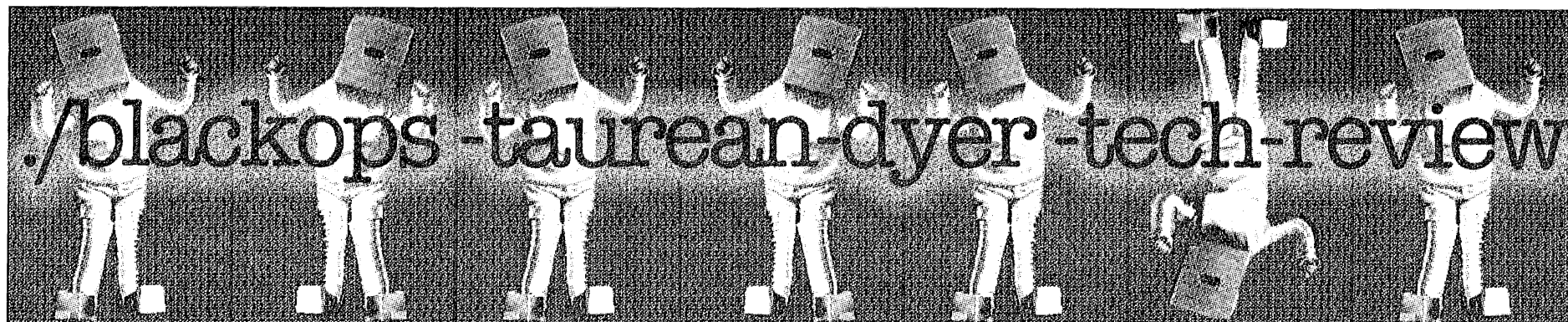
Veckatimest (Grizzly Bear): The hippest Brooklyn band around dropped this sparkling wonder back in May of '09. Turn on "Two Weeks," close your eyes, shut the fuck up, and prepare to be lifted to aural heights you never knew. Ed Droste's numinous vocals and Daniel Rossen's intricate and overwhelming guitar-playing vault this album into rarified air. You *can't* play instruments better than Grizzly Bear. This is not an exaggeration.

Person Pitch (Panda Bear): 2007's *Person Pitch*, a solo effort by Animal Collective co-frontman Panda Bear, is a wild and glorious march through past, present, and future. Panda Bear draws samples from Cat Stevens, the Tornadoes, Scott Walker and numerous other musicians to create an utterly unique and completely new soundscape. "Comfy in Nautica" is your anthem, your roaring march towards that gamboges horizon. And "Bros," at 12 minutes and 30 seconds, is your epic trek through whirling forests, laughing waters, and the underlying angst that nostalgia always brings.



Fin

Don't see an album on the list you think deserved to be? Email all hate mail to:
editors@sbpress.com



JawBone II: Because Great Things Can Be Improved Upon

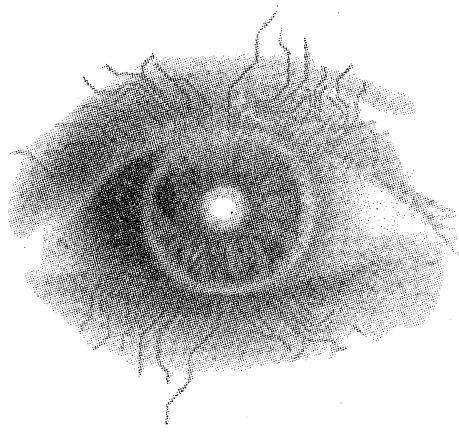
Form and function are the two warring components in any design. Sometimes manufacturers choose to stress one over the other. If form wins out and you get something like the iBook—beautiful in design, but the class action law suit spoke for itself. If functionality wins out, you get something like the old military-styled Panasonic Toughbooks—not much to look at, but if it breaks, it was probably because a rocket propelled grenade hit it. However, art is when you get something that excels at both form *and* function. To that end, I give you Exhibit A: the Aliph Jawbone II, my five star, highly recommended choice for a Bluetooth headset. How much do I recommend it? I actually went out and bought my own.

We can't move forward without looking back at the past. When the Original Aliph Jawbone hit the market, the design by Yves Behar made it to the San Francisco Museum of Modern Art. Inside that beautiful, perforated exterior, there was military-based noise cancellation hardware. However, there were problems. It was big and there were a few complaints on voice quality with the patented NoiseAssassin. Well, out came the Jawbone II. First, I have to say that Aliph listened to its customers' critiques about the original's size and also made the reincarnation surpass beautiful—they made it sexy. Secondly, whatever issues the public had with the NoiseAssassin were solved.

When you look at the beveled texture of this new Jawbone, it has this aura of class to it. When I opened it up, I had to force myself to look beyond, "Wow, that's beautiful." There were no visible buttons or lights or anything to indicate moving parts. Then I touched it, and saw some genius in the design. The one-piece outer shell is able to actuate

two buttons that lie within. The curves of the Jawbone are angled in a way that actuating one button does not interfere with the other one. Impressive. Then I took the USB charge cable and plugged it into the Jawbone. Magnets grabbed hold fast and held the device firmly in place. A few seconds later, I marveled at another design touch and called my brother over. I found the LED indicator, which was under the apparently translucent outer shell. Everything was there, just artfully hidden. Coupled with a leather or plastic earpiece, you are stylin'.

The Jawbone II comes in very chic packing. You could probably just not open the box and put it on a shelf to stare at,



but the fun is in using it. You get a case, a USB charger with a wall adapter, four loops, three ear buds, a case to hold all the goodies, and the manuals. Everything looks professional and feels like quality.

The Jawbone manual is short and easy to read. Actually, operation of the headset is pretty much "Press" or "Press, hold, and wait." The headphone gives you audible notification when something changes, as well as visible ones with the bi-color Red/White LED. The volume is something that people adjust on the earphone, and Jawbone does give

you some presets, but there is no real control for that other than cycling through the profiles until you can hear the person at the desired level. I personally used my cell phone's volume, which is on the outside of the case. Holding down the talk button for a few seconds allows you to do voice dialing. However, it should be noted that a bit of force is needed to press the buttons, meaning that you may be putting painful pressure on your ear after a full day of constant calling. I actually started to slightly remove the headphone from my ear in order to pick up and hang up calls and turn it on before putting it to my ear. Aliph does ship a few earpieces to make life more comfortable, so find the right one for you. Thus far, this is all pretty standard fare for a Bluetooth headset, so let's talk about what raises the Jawbone from a stylish, overpriced average earphone to a great one—the NoiseAssassin.

The wicked cool feature with the wicked cool name, the NoiseAssassin works by picking up the vibrations on your face when you talk, with what looks to be fiber optics, allowing it to know what noise to filter out and what to keep. You turn it on by holding down the Talk button for a second in call. The result is that in a noisy environment, the other side can hear you. In calls, going on the subway, in construction sites, standing by my car with its broken muffler, even playing loud music, the other side actually heard me well. It was great. It was like the being in another, quiet room, all by myself. What really got my attention with this feature is the fact that people heard me better *even if there was no ambient noise around*. It makes sense, sure, but the fact that I turned it on, and the other side immediately took notice—enough to comment on it—meant that this feature was very mature. I spent two weeks making calls, doing business, and having fun with this headset, and

the only time anyone has ever really complained about not hearing me is when I didn't use it or my phone was losing signal.

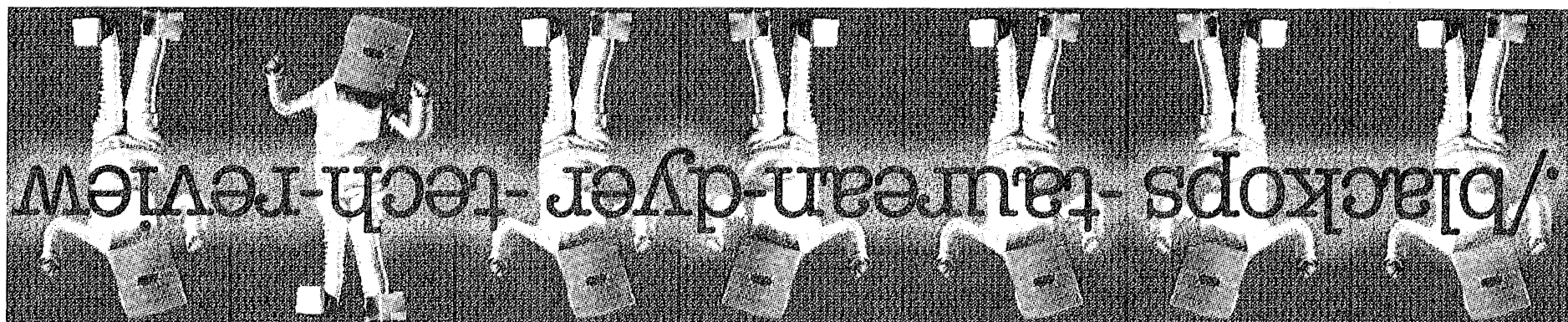
Their website is full of all sorts of goodies and what not. You can purchase any accessory you need easily. They have a USA and UK number, with extensive hours of operation so that you don't have to call in during work to get help, as well as a US address listed on the site. Email is always an option. According to some less-than-reputable websites and resellers, you can get Aliph to fix your Jawbone II for free, just by sending it in. This company seems to honor the warranty they promise you, without any real hassle or haggle. This shows that the company has intense faith in their product, despite the intense circuitry. This is a good sign, especially for those who have paid almost \$130 (MSRP). The Jawbone comes with a two-year warranty, standard.

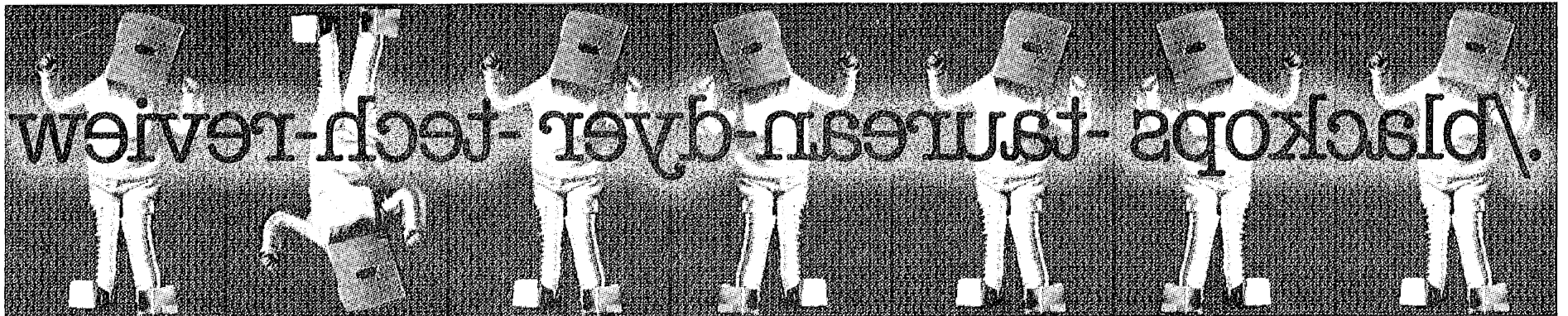
Quality does not come without a cost. Despite a high price tag, there is nothing better on the market; therefore, I can't knock it. You get what you pay for. My hopes for the Jawbone III are multiple profiles so I can use it on my Pocket PC, my cell phone and my laptop without reconnecting. I also hope that the buttons are easier to press in future models, possibly even touch sensitive capacitor pads (like the iPod scroll wheel). The jawbone comes in three colors: black, gold and silver.

Who is it for: Anyone who works in a noisy or semi-noisy environment, anyone who wants the best or anyone who can afford it. Who should pass—if a regular headset works great for you, don't bother unless you're already itching to upgrade.

Fun Fact: Jawbone will give you \$20 towards your purchase price if you get busted for breaking the Hands Free Law. Just enter your ticket number. How nice!

<http://us.jawbone.com/>





IO Gear Mobile Digital Scribe: The Mightiest Pen of Them All

Today we're looking at the IO Gear Mobile Digital Scribe. Boring intro, I know, and I know what you're going to say: "it's just one of those overpriced doodad pens that you have to buy the special paper and you can only do certain things with and in the end is just a pen, right?" Right? No, sit down and shut up so I can teach you something. Not so boring of an intro now, is it, smarty pants!?

Actually, I may have spoken too soon. Price-wise, this pen MSRPs at \$130. However, if you don't need a "mobile" version, and don't mind being tethered to your laptop, you can shop online and find its "little" older brother on a leash for as low as \$44 online. Apparently, IO Gear dropped the ball on marketing this thing, and it's a shame because you actually get something that is for students, professors, lawyers—heck—anyone who jots stuff down and then needs to put it down on the computer, especially if the computer is not handy, convenient or appropriate. Like in a board room meeting.

Opening the box, you get the sense of a decent quality item. You get a nice—albeit heavy paper box with foam cut outs for your pen. The quick install guide, which is in large, trilingual, fold-out form, is also made out of a similar high-quality heavy weight paper. A nice touch to it is that each language is separated to their own side, so there is little confusion. I looked around for anything hinting that this was made from post-consumer waste, but no; trees died to make them possible. However, the deforestation ends there, as the manual is on the CD. You get an installation CD and the OCR MyScript.

My only gripe with the quick install guide is that in their efforts to make everything fit on one side, the type becomes almost too small, so prepare for some squinting. Other than that, everything is straight forward. First, run the

installation CD, then, if you desire, run the MyScript, then plug in the receiver. No restarting necessary. One thing to note, the user manual isn't accessible from the CD—it's in the program folder after you run the CD and install the data. Slight bummer: I mean, what, you can't fit a 1.6Mb file on a CD? Also, it does not include a copy of Adobe Acrobat Reader, so you need to have that on your system. Funny that they don't have something that is essential in the system requirements but they do have Internet Explorer. When you plug in your receiver to your USB port, you can see it start charging the receiver's battery. It takes 3.5 hours to fully charge it. The good news is that you can play with it from the get go, as long as you have it plugged in to fully charge that battery.

On to the good stuff. To get the pen to do *ANYTHING* on the computer, you must first run the IOGear software. Of course, I jumped right into mouse mode. I even edited the text of this review with it. It really is like using a tablet PC...except it isn't calibrated to the screen (yes, I tried) It is, however, very accurate—even more so than my Gyration mice in the air. In my fun, I also think I figured out how it works. Much like the Wii-mote, it must have an IR LED at the transmitter and uses the size of the IR beam to figure out its distance from the transmitter. A simple algorithm, probably using a polar coordinate translation, and you've got yourself a projected rectangular plane out of the wide angle semi circle. Don't worry yourself if you didn't understand that the first time around. However, what that means is that it's only programmed it to work on a 2D plane. When you raise the pen higher, even at the same point on that plane, it sees the LED grow smaller, moves the mouse down, as if you were moving it backwards. How does this matter to you, the user? In mouse mode, just keep the pen decently close to the same plane as the receiver and you will be fine. Don't try

and use it as a magic wand.

When writing on paper, there is only one button to control the receiver. Maybe this was a ploy to save money? I don't know. Anyways, hold a few seconds to turn it on, press it to change the page, hold a few seconds to turn it off. The quality of the transcriptions were actually pretty good. I was surprised. When you plugged it into the computer, it can be set to automatically download the notes you have, and gives you an option to clear the 50 -age capacity internal memory. Sweet deal.

A nice thing about the software is, if it is plugged in, as soon as you are ready to jot down something, it opens up a notepad for you. However, gone is the amazing quality of capture that it previously portrayed. If you write on college ruled paper, you can forget about using standard lower case- it didn't pick up *MOST* of the writing. It looked like my signature versus my real name. I couldn't understand it because it did such a good job when it wasn't plugged in. I figured out the first major flaw with the pen.

What it needs is a tilt sensor. I say that because we as people write at an angle that changes. This happens as we tend to write with our three fingers supporting the tip, with the pen resting on or near the soft spot between you thumb and pointer finger. The closer the letter comes to us, we use our fingers to give our wrists a break, changing the angle. Sadly, this thing only sees changes from the IR transmitter, that is about .3/8" higher than the tip of the pen, which is enough to dampen the strokes with fine loops and what not in e's w's, and other letters if you write small enough. I cannot recommend this pen for people who write small *AT ALL*. The resolution can't cut it. You will get a squiggly line.

In long-term testing, the mobile receiver seems to be holding up pretty well. Almost 2 weeks later and the internal battery is holding almost a full

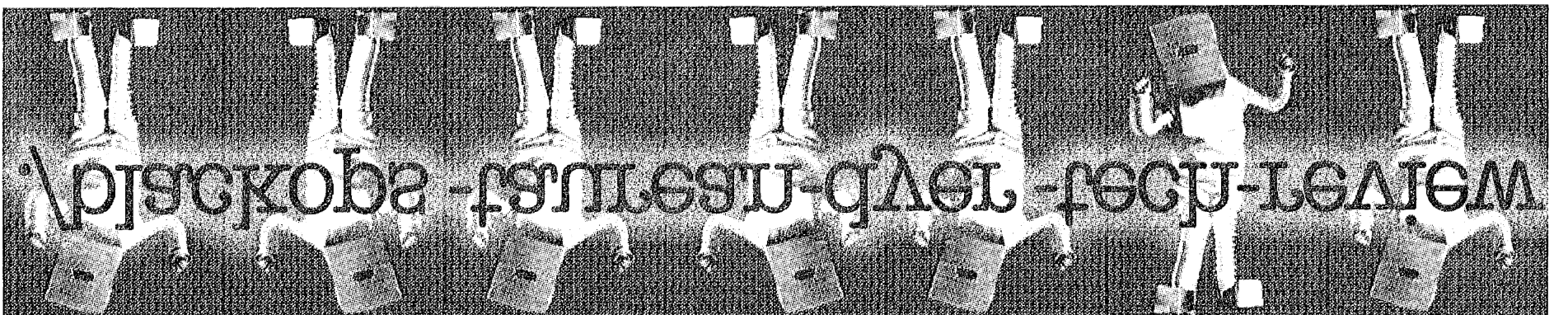
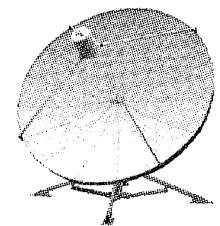
charge. This is good news for you slackers, as it will be ready to go when you are.

Its small, pocketable size makes it almost perfect for every day carry. I mean, the receiver is about the size of a pack of gum, while the pen is...well, it's almost regular pen sized. This is very nice compared to the other transcriber pens out there that look like Sharpies on steroids. The up side is that no one will steal it due to it looking like something of value. The only down side to the look is that, if not for the waves at the end, you can lose it in a pile of pens quite quickly and easily. In other words—don't share it with classmates, friends, or associates, or you may never see it again due to "its just a pen" mentality.

It gets a solid 8. I want to give it higher, but there's lots of room for improvements, like pressure levels, software gripes, additional pen comfort, and the need for a tilt sensor. I can't give it lower because it really is a 9 worthy effort compared to everything else on the market. IO Gear has made a device that stands out among the crowd of devices that are like it, and also melds into the crowd of things it emulates. You can ditch the laptop and just take this to class. If IOGear just puts a little more R&D into this thing, Wacom could be in trouble. Wacom, you have been warned!

Almost everyone who has to write something down that later needs to be reproduced or transcribed to PC. Also good for impressing that one girl in your computer class—you know, the one who thinks you are a creep.

Bad for
People who write small.



THE COMICS SECTION

THE
SCARLET SEAWOLF
By: Frank Myles

one day in Tabler Quad...
"wow! I love this new album!!"
Psh.

what ever you're listening to isn't as good as what I'm listening to... this band is SO UNDERGROUND?

Hold your tongue, Hipster!!

This happens to be a quality record from the Godfather of Post Pop Folk Punk, Johnny Thunderballs

YOU DON'T EVEN KNOW POST POP FOLK PUNK!!

For example, the real Godfathers of Post Pop Folk Punk is the acoustic duo Disaster Way. A lot of people think they're from Chicago but they're really from Aurora, Illinois a small suburb out side the city...

Their debut album, "Love is a Car Crash" was only bought by 8 people, I of course was one of them. Their 2001 follow up album naturally wasn't nearly as good, but that first album would revolutionize the Post Pop Folk Punk genre. Let's see Johnny Thunderballs beat THAT.

Yay!!

POW
GAG GAG!!
FIN.

SO THEN HANS SAYS: "THIS IS YOUR FOREST? WE JUST THOUGHT IT WAS A NATIONAL RESERVE OR SOMETHING!"
AND THAT'S WHEN THE CANDY WITCH... YOU KNOW... TURNED US INTO CANDY.

LISTEN, SUDDEN LIFE CHANGES ARE HARDLY EVER PLEASANT, BUT YOU CAN GROW PAST THIS. TAKE IT FROM ME - I WAS CURSED BY THE CANDY WITCH MYSELF, ONCE!
YOU? FORGIVE ME FOR SAYING SO, COUNSELOR, BUT YOU DON'T LOOK--

GCKK!
HOLD ON, I CAN FEEL ONE COMIN' UP!

WHAT'S THE MATTER, NOT YOUR FLAVOR? GIVE ME TEN MINUTES AND SOME VASOLINE AND I CAN GET YOU AN ORANGE.

THE COMICS SECTION

What's Wrong With This Picture?

Memorial For Haiti Brings Students on Campus Together

From HAITI on 1

the prayer since I was a little girl," Toussaint said. "My mother taught it to me. It is very common in Haitian culture."

So far, members of the Haitian Student Organization (HSO) and the Caribbean Student Organization (CSO) have worked together to raise more than \$3,000 for the American Red Cross Association.

Dexter Daniel, the president of HSO and the leader of the memorial service, attributed the large amount of donations to the student body.

When the service was over, Daniel stood in the auditorium hallway collecting donations from students on their way out.

"HSO and CSO raised the money, but the students were the ones who donated," Daniel said. "It was all them."

While campus organizations have spent the past three weeks preparing student

sponsored events to raise money for Haiti earthquake relief efforts. Stanley said, physicians and other medical personnel at Stony Brook University Medical Center are in Haiti, providing medical relief for those who are injured.

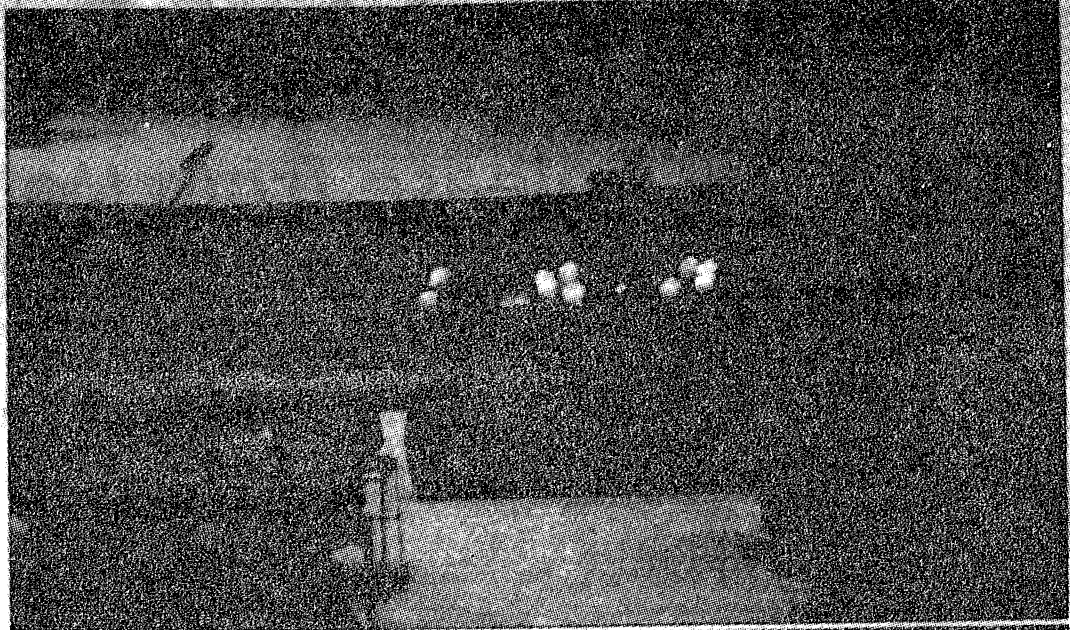
"I thank each of you who have helped in any way," he said.

As he spoke, pictures of Haiti flashed behind him. Each photograph showed different people from Haiti and their personal moments of desperation.

In a closing prayer, students waited in line to announce special intentions into the microphone, each putting a name to the number.

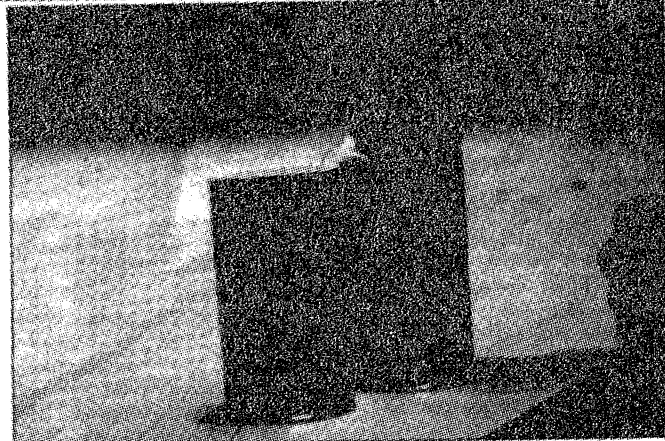
"Pray for my uncle and his wife, who are still living on the street with their children," a student said with a trembling voice.

Many students knew too many people to count, rattling off names of cousins and grandparents. Sadly, they often concluded with "and about ten other people."



(Top) A candle light vigil was held, Tuesday, for the victims of the Haiti earthquake last month.

(Bottom) Students have been able to donate since the semester began to help the people still in Haiti

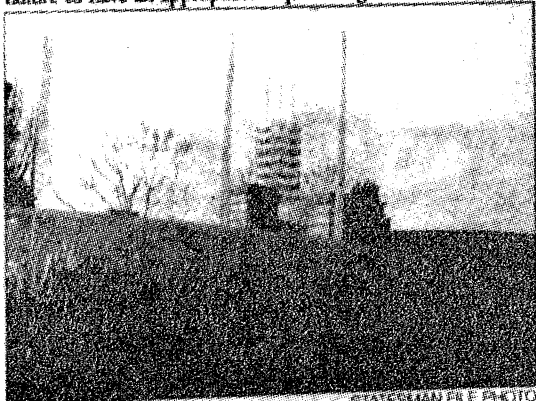


Stony Brook University Makes Keplinger's List of Best Values in Public Colleges

A recent restaurant inspection revealed three health code violations by the Tabler Cafe that included failure to monitor food temperatures, keep temperature logs and have sneeze guards.

Among the violations was a failure to have an appropriate

sneeze guard. According to the report by the Suffolk County Department of Health Services, bins of raspberries and blueberries were found openly displayed at the front counter subject to patron contamination. The crepe station with raspberries and blueberries could have easily been contaminated, because the "single vertical piece of Plexiglas" was inadequate to protect against contamination.



STATESMAN FILE PHOTO

the report said.

Unprotected and unpackaged food is susceptible to patrons and employees who may be suffering from a disease that is transferable through food.

According to Dr. Adrian Popp, an infectious disease expert at Long Island Infections Disease Associates, there are some common bacteria that are not particularly harmful. However, he added, "If a patron or an employee has an upper respiratory illness and contaminates the food by sneezing or coughing, the virus may survive on the food depending on how long the food is on display."

Sophomore Saira Ahmed grimaced when told about the code violations at the cafe. The 19-year-old economics major lives in Roth Quad, but sometimes orders crepes and coffee from the Tabler Cafe. "It's a little scary," Ahmed said. "But it's a college campus, if you don't get sick [in the cafe],

you'll get sick somewhere else."

The school has made improvements. "We installed proper sneeze guards as soon as we received them, which was within about two weeks," said Angela Agniello, marketing and communications director for the Faculty Student Association, which oversees campus dining. "Logs and procedures were established to record and monitor food temperatures during the transport of product from Roth Food Court."

There was no word on whether the crepe station was shut down or whether they continued to make them during the two weeks.

Tabler Cafe received two other code violations for failure to properly monitor food temperatures. A bayonet thermometer, a tool used to measure the temperature of thicker foods such as stock pots or soups from vendor Au Bon Pain, was also unavailable. In addition, there were no

food logs to monitor the temperature of potentially hazardous foods transported from Roth Food Court.

Potentially Hazardous Foods (PHF), according to the Food and Drug Administration, are foods that are natural or synthetic and require temperature control because they are in a form capable of supporting *Salmonella enteritidis*, rapid and progressive growth of infectious or toxigenic microorganisms, or the growth and toxin production of *Clostridium botulinum*.

Agniello said there are quality assurance plans in place to control risk factors, including temperature logs for point of entry of potentially hazardous foods and storage units. Food service employees must wash their hands five to six times per hour and are instructed to leave their station, if possible, to sneeze or cough. Employees are to use a tissue to cover their mouth,

wash their hands, and change gloves prior to returning to their station. Employees with flu symptoms are not to report to work and must be "fever free" for 24 hours.

Merrily LeBlanc, 18, a pre-nursing major, said she eats at the Tabler Cafe "every now and then." Although LeBlanc was "grossed out" by the code violations, she also said "I would eat there again if they fixed it."

Without proper temperature controls, it's difficult for food managers to determine whether the temperature should be adjusted or if food should be discarded.

According to Dr. Popp, temperature controls are important. If the temperature is kept too low "there is a likelihood you're serving bacteria with your food." Lower temperatures allow bacteria to multiply and grow.

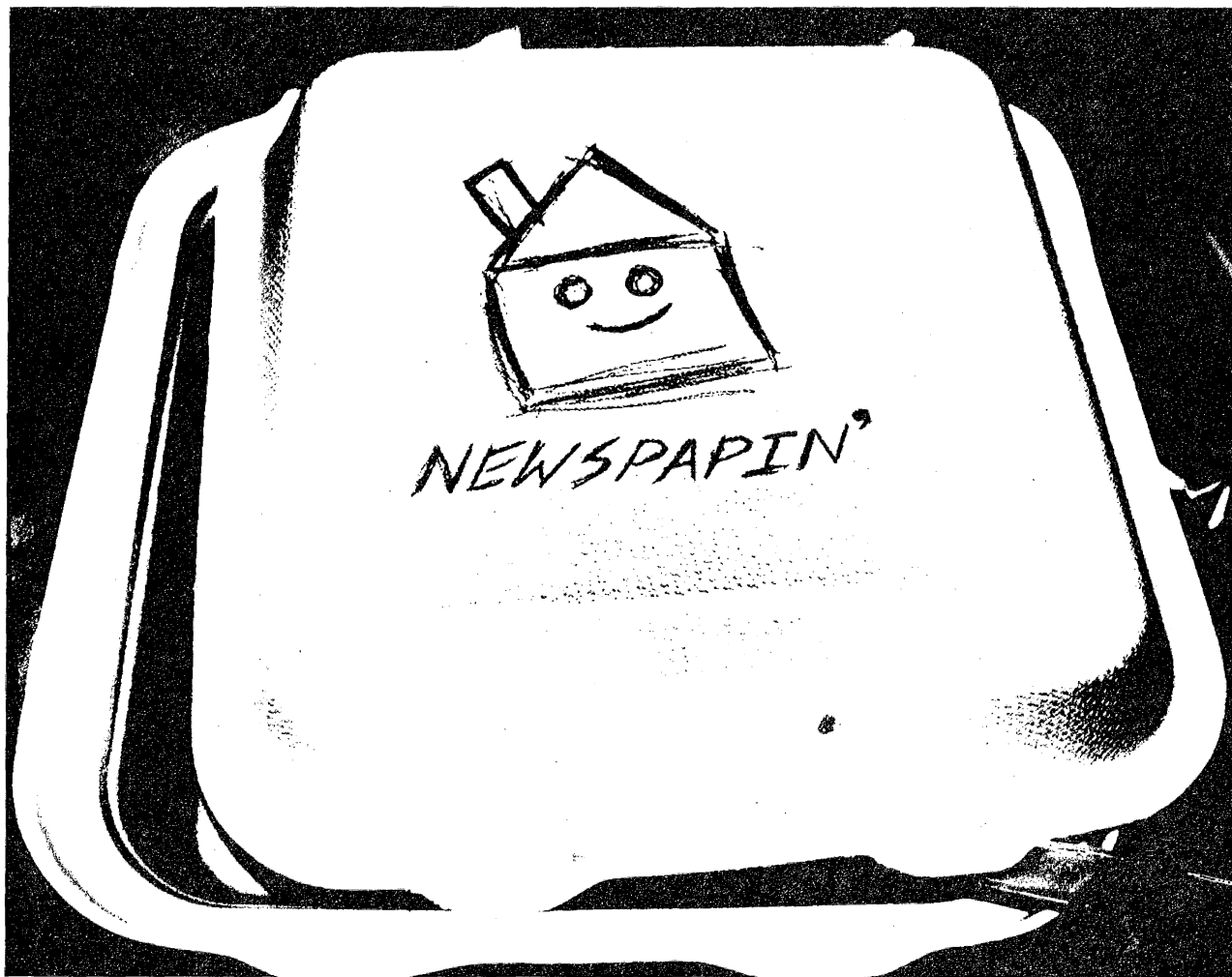
This was the first offense for Tabler Cafe.

THE COMICS SECTION

“Prototype SB Press House Ad”

Artist: Matt Willemain

Media: food container & ball point pen



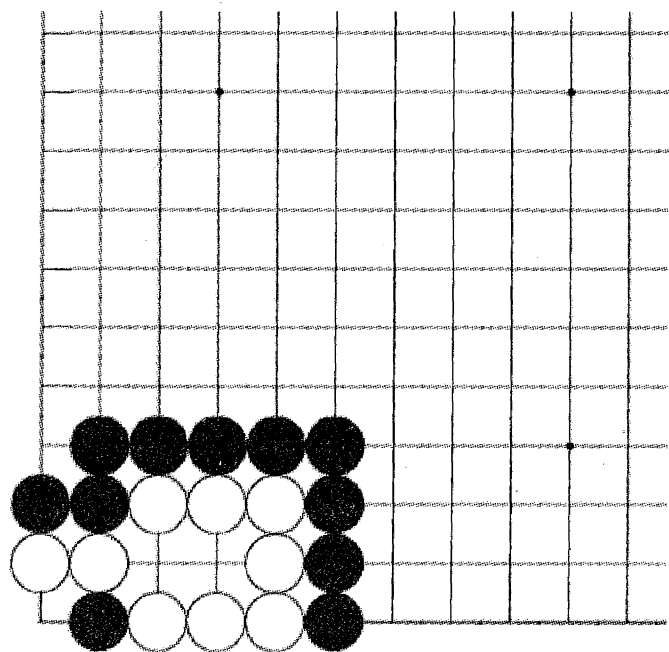
Poema

I Have More Ways to Say "I Hate You"
Than to Say "I Love You"
By Liz Kaempf

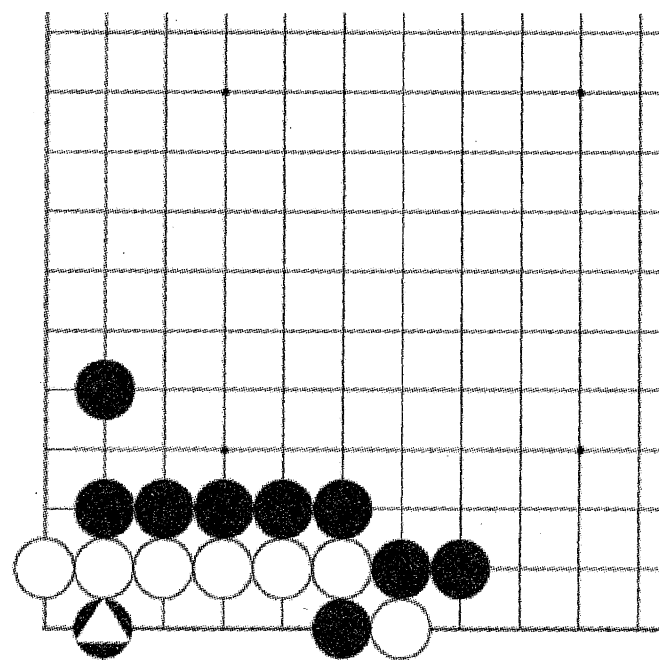
I have more ways to say "I hate you" than to say "I love you";
Because telling my friends "he's a jerk" is better than telling them "I need him";
Because throwing out your sweater is softer on my heart than letting it hang in my closet,
Because it's more fun to say "You egotistical, self-righteous, chauvinistic pig, stay the fuck away from me" than it is to say "I can't live without you";
Because it's easier to say "get out" than to say "please stay".

I'm so depressed, I don't know what to do...

Go for it, Man!



The Go club meets this semester every Tuesday and Thursday, 7:30pm at the Library Commuter Lounge. Check it out!



Black to move, kill Whitey!

Last issue's solution

- 6. The bottom story's article and headline are wrong.
- 7. The bottom story ran in an earlier issue.
- 8. You're reading *The Statesman*.

- 1. The word "candel" is misspelled.
- 2. The word "vigial" is misspelled.
- 3. The word "head" is misspelled.
- 4. Holy hell, the word "earthquake" is fucking misspelled.
- 5. Wait a sec... maybe they spelt the words that way to imitate a Haitian dialect. That's really insensitive.

Answers to "What's Wrong With This Picture?":

THE COMICS SECTION

As Seen On

facebook



SHADES

THE

SOCIALITE



VALENTINES DAY

Here, take this!



No, don't open-



Ooh, for me!? Gimme gimme GIMME!!!!



-that....

This card's not for me, it's to YOU????



You were to mail me that, fool!

By Chris SHADES Oliveri

Remembering “Rethinking SUNY”



By Adlay Ormoffer

The administration is presenting the Public Higher Education Empowerment and Innovation Act (PHEEIA) as a means to deliver us from Governor Paterson’s evil budget cuts: make the university more autonomous, they’re saying, to liberate the university from the meddling influence of politics in Albany. Well. Looking past its meaningless and condescending name, the actual proposal is nothing more than the resurrection of old arguments and old struggles, only recast in newer catchwords and phrases: *globalization, innovation, economic vitality, resilience, flexibility*; the list goes on. No doubt these vacuous utterances stem from the minds of bureaucratic manipulators who either don’t know what they’re talking about—which they do—or have something to hide.

The business press can usually be counted on to provide at least a glimpse of truth on these matters, and Buffalo’s *Business First* doesn’t disappoint. From their Jan. 15 “SUNY may receive tuition flexibility”:

If the bill’s intentions sound familiar, that’s because it is based on similar legislation crafted last year by the University of Buffalo.

Namely, the UB 2020 Flexibility and Economic Growth Act, which stalled in

the legislature. Going back even further, Pataki’s cronies on the board of trustees proposed in their now-infamous 1995 manifesto “Rethinking SUNY” the same few changes:

to allow “market forces” to determine tuition and offerings—now being called differential tuition, with the free-market-cargo-cult’s lingo being out of vogue; increased public-private partnerships—now the leasing public taxpayer-owned land by *appointed*, not elected, administration officials and board trustees; and a gradual system of tuition increases—now called, obviously, rational or flex tuition.

In the PHEEIA, a newer proposal is the containment of revenue by the university, where revenue from tuition and other money-making ventures wouldn’t go to Albany, as it does now, but instead remain within the university. Nominally, this is proposed as a way to reduce red-tape and micromanagement, but it is clearly intended to keep Albany’s hands off the revenue derived from those public-private partnerships the administration is salivating over.

In short, they’re pushing to dismantle and privatize the state university system.

But is it any surprise? Keynes once wrote that “The power of vested interests is usually exaggerated when compared with the gradual encroachment of ideas. . . . Indeed the world is ruled by little else . . . Madmen in authority, who hear voices in the air, are distilling their frenzy from some academic scribbler of a few years back.” The administration, in distress, is only grasping at straws

here, only acting within the space they encounter, picking up the ideas lying around. And we find that, in fact, this turns out to be more than just figurative. Commenting on the PHEEIA as proposed by Paterson, the Higher Education Committee chairwoman Sen. Toby Ann Stavisky (D-Queens) has said recently, “I think he opened a drawer, found an old proposal and pulled it out.” It’s no secret that the most facile way to ensure “fiscal vitality” in the short term is through the private sector. Like maggots in an open wound, private influence can be benign, even beneficial. But it makes no sense for the university to slash at itself, slicing open more wounds only for the purpose of stuffing them with maggots. Budget shortfalls can be resolved in other ways, and to see the administration gloss over them is disappointing.

The fact is this: flexible tuition will be flexible in only one direction. Up. What’s worse, it flexes gradually, cleverly avoiding those pesky students who make noise about the steep hikes that occur when the legislature is involved. It’s merely a throttling mechanism, not a “competition” facilitator. What that means is a 6-7% increase in tuition every year over the next ten years. That’s about a \$7,000 increase by 2020. It’s important to remember here that forty years ago, SUNY and CUNY were just about free.

At that time, public education served its purpose: to provide affordable and accessible education to everyone, unfettered by the vacillations of the market and free of its totalitarian-style

institutions (read: corporations). For the university to so openly and cynically betray this mission is disgraceful. Shame on the president; shame on the chancellor; shame on their sycophants masquerading as professors. How stupid it was to think President Stanley would be a relief from the sneering and snorting Shirley Strum Kenny, who gobbled up as many tits and tats and quids and quos as was humanly possible.

The faculty and administration are not only aware of the trend toward privatization, but also of the risks of opposing it. Many will recall picknose Pataki’s 1996 ejection of then chancellor Thomas Bartlett for daring to protest cuts to the SUNY budget. Bartlett criticized Pataki and the trustees for “not understanding the role of public higher education.” When things get political, even the chancellor is at risk. It comes as no surprise, then, that when the presidents and the chancellor aren’t openly cheering the implementation of the vitiated philosophy of “let the market take care of it”, they’re cowering in fear of being fired by its zealous adherents.

Students should be mobilized. Unions should be mobilized. This concerns everyone; as such, it can only be solved by everyone. It’s a shame that the campus is only intellectually organized around various “smelly little orthodoxies” and socially organized according to specific interests. To be apolitical is to leave your fellow students at the mercy of ideology. And beware of compromisers—the truth seldom lies, but when it does lie it lies somewhere in between.

Republicans Are Coming Back!



By Kevin Sabella

I had a feeling that the Republicans were going to make a comeback when I was on vacation in Texas, where I was watching the New Jersey and Virginia Governor races. Then I thought, “Ok we probably had some luck,” but when it came to the special election for the late Senator Edward Kennedy’s seat I was speechless. A seat held by a liberal Democrat in the liberal state of Massachusetts of all places the

then state senator Republican Scott Brown(R) defeated Massachusetts District Attorney Martha Coakly. Now, the Democrats have lost their super majority and the reason why they lost was voter anger over the broken promises of 2008.

The Democratic members of Congress who rode in on President Obama’s coat tails also rode in on the promise of change. The promise that we will fix the economy, health care and everything else that’s wrong. Now, a little over year later the problems are still unfixed and voters are angry at the latest push in health care. President Obama himself is

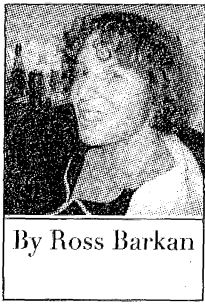
in hot water because of his escalation of the war in Afghanistan and his failed promise to close Gitmo a year into his first term. Just to add more damage, we have Attorney General Eric Holder trying to prosecute terrorists in New York City, which has failed as well.

Democrats right now are suffering from similar populist anger that killed the Republicans in 2006 and 2008. The Democrats only chance of saving their seats in Congress is to work with congressional Republicans. This is the only way because, as I see it, they have no choice now. It’s either they work with the opposition or they have to contend

with one chamber halting progress through filibustering everything and anything until the congressional elections in November. Although Republicans need to be careful about what they filibuster because if they use this tactic on every bill then obviously it will cause havoc. They also have to vote carefully as well in order to maintain their credibility as the right party and as a vital party.

Right now it’s still uncertain because in the Senate there are a few senators announcing retirement and that could cause a rift yet again.

This Centrist Won't Be Helping Us



By Ross Barkan

Perhaps it was tragically apropos that noted historian and left-wing activist Howard Zinn passed away on the day of President Barack Obama's State of the Union address.

Zinn, the author of the ground-breaking book *A People's History of the United States*, was a tireless defender of history's victims: the proletariat, the Native American, the African-American and all minorities combating oppression in a rapidly evolving nation. Zinn's death, coming a year after President Obama's inauguration, is symbolic of the waning progressivism in the Obama Administration. One year later, President Obama is failing America.

Independent presidential candidate (and brilliant activist in his own right) Ralph Nader was correct: President Obama, like a majority of Democrats, is a centrist president beholden to the interests of corporations. I won't mince words here: one year in, President Obama is anything but that radical socialist who ignorant Republicans feared. He is simply One of the Guys, another (and more recent) member of what historian C. Wright Mills called "the Power Elite". His calls for "change" were hollow and will most likely remain hollow.

The vitriol here stems from President Obama's current failure on two major issues: health care reform and the war in Afghanistan. No president can lift us from this miasmatic economic situation in a year. Decades of economic mismanagement, beginning in the Reagan Administration and continuing with former President Clinton's repeal of the Glass-Steagal Act, has left this country in a pit of class stratification, deficits and joblessness. America's prospects, at least for now, are quite grim. President Obama's true sins are authorizing a highly expensive and soon-to-be disastrous war and not pushing hard enough to guarantee every American access to affordable health care.

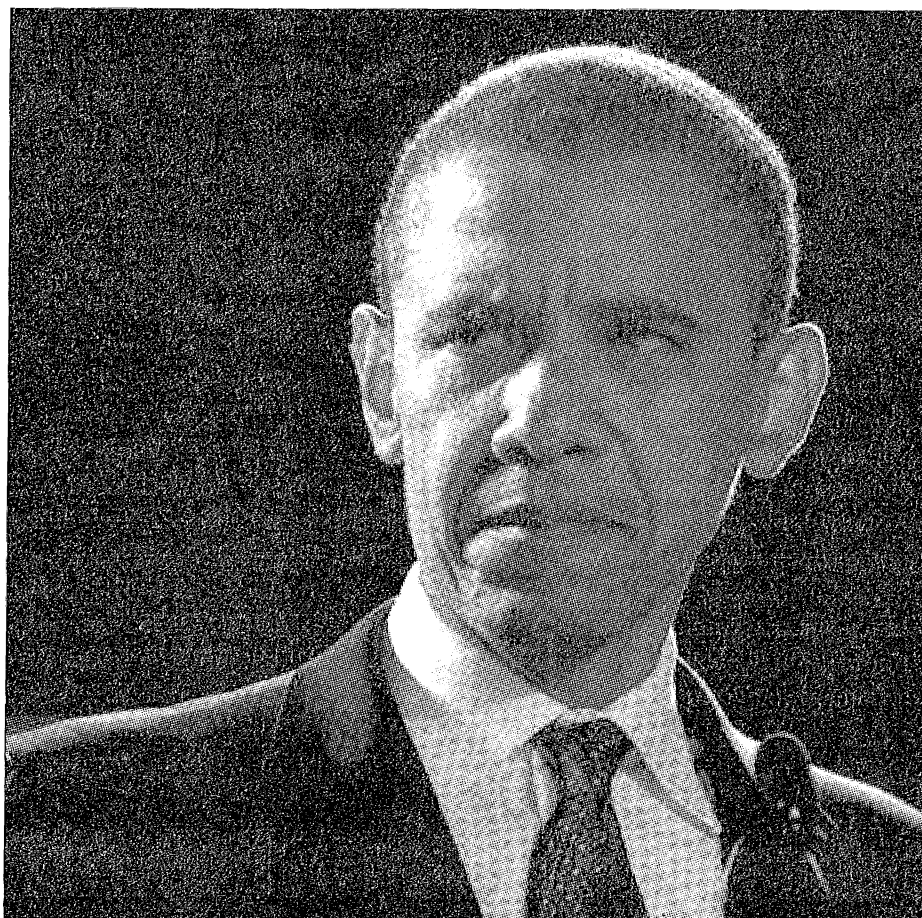
Let's start with Afghanistan. This "war of necessity" will cost an absurd and upsetting amount of money and lives in the coming year. Our Nobel Peace Prize-winning president has asked Congress to authorize the largest war budget in American history, according to a story published by Reuters. A record \$708 billion in spending will likely be approved for the 2011 fiscal

year, including a 3.4 percent increase in the Pentagon's base budget and \$159 billion more to fund military missions in Iraq, Afghanistan and Pakistan. This comes at a time when our country is already struggling to provide jobs, health care and education to its citizens. Instead of aid for the millions of underprivileged and impoverished Americans, President Obama is aiding a war effort in an unconquerable region of the world, a place where the Ameri-

mankind.

A Nobel Peace Prize-winning president authorizing another war—this sounds like an idea for a Kurt Vonnegut novel.

And with the tragedy of war we have the tragedy of health care. It is no secret the United States, relative to its size and wealth, is horrid at providing adequate medical coverage for its citizens. We are ranked 37 by the World Health Organization. Virtually every



One year in, President Obama is not the progressive some thought he was

can flag is regarded with disdain, a place where potential terrorists are only further emboldened by American hegemony.

Thousands of soldiers and thousands, if not millions, of innocent civilians in Afghanistan and Pakistan will die for nebulous long-term goals that mean little to the people currently living and suffering. What does the eighteen year-old boy from Nebraska care about nation-building and democracy as the blood pours from his bullet-ridden abdomen, his life draining away on the dark sands of Afghanistan wilderness? And what does the Pakistani family care about the safety of American borders as they watch the flames of another "accidental" drone strike consume their homes and livelihoods? A true visionary would not work for peace through more violence. This tragic reasoning will only bring more suffering to

other industrialized nation in the world regards health care in the same way they regard police protection, sanitation and education: an inalienable right guaranteed to all citizens at birth. No health care system is perfect; they all, of course, have flaws. How deeply these flaws percolate into the system is what matters most. Guess what? Our flaws, by any reasonable statistical measure, are glaring.

Rather than throw more statistics at you about why American health care is currently an unabashed failure (past *Stony Brook Press* columns written by yours truly, as well as a slew of print and online resources will confirm the fact that America needs reform badly), I will instead decry President Obama's lack of support for real reform. At the time of this writing, Senate Majority Leader Harry Reid and other Democrats are stalling on a bill, intimidated by an ob-

structionist Republican Party that offers no real alternative. The actions of both parties are deplorable.

It began when President Obama allowed the public option (a government-run insurance option that would be competitive with private insurers) to be dropped from the bill. As a compromise pulled the bill into moderate, lukewarm waters, it became, in the words of another Nobel Prize-winner, economist Paul Krugman, "a centrist document, which moderate Republicans should find entirely acceptable...similar to the plan Mitt Romney introduced in Massachusetts just a few years ago." Yet Republicans, bolstered by an overwhelming corporate lobby (an insurance lobby sadly more dedicated to *stopping* reform than President Obama and Democrats are to *creating* reform), are rejecting this most modest of proposals that would keep all private insurance companies alive and well, still free to charge exorbitant rates. This bill, now idling in Congress, would at least be *something*. Obama won't even throw his weight behind that.

With any sort of reform on the verge of failing, Obama has not attempted to use his presidential power, his unique podium, to push any real change through. The presidential position in our government is almost akin to a constitutional monarch—for the forces of good and not-so-good, a strong president can execute his vision effectively. Witness our old friend, former President Bush. Ironically, progressives wish President Obama had a little more Bush in him. Circumventing the Constitution, Bush was able to authorize the Iraq War, deprive the country of civil liberties and run up a massive debt. Nothing stopped him. Imagine an Obama with the gumption of Bush. Imagine if Obama would no longer waver.

Enough is enough. 40 million Americans continue to suffer without health insurance. Many millions more are exploited daily by insurance companies concerned only with the bottom line. If Obama can authorize another war, he can push Congress to pass health care reform, utilizing his pulpit like Lyndon Johnson did when he signed into law the then-controversial Medicare and Medicaid bills. Like then, there were obstructionists opposed to reform.

If the health care bill dies on Capitol Hill and Afghanistan unfolds in the same way previous American imperialist efforts have, President Obama will have failed our nation and the world.

Hello Again, Stony Brook Press!

The Return of the Gender Diversity Column



Cynthia
BrianKate

Hello again Stony Brook Press! After several years of being away I'm glad to be back writing my old gender column for the Press. Since it's been awhile, I should probably re-introduce myself and this column, and hopefully start blowing some more minds on this campus.

I'm known by several names, I prefer Cynthia, BrianKate or some combination of the two. As for pronouns, any will work for me. Male, female, neutral, whatever, including "S/he", "ze" and "hir". You can also make one up, just as long as nobody calls me "it". Often when people call me by one name or some set of pronouns I sometimes find myself inclined to use one of the others. I'm somewhat intrigued (as long as nobody's trying to start trouble or violence) by how I sometimes get called "sir" when I wear dresses and sometimes get called "ma'am" when I wear guy clothes.

I'm a goth femme, omnisexual, transgender/genderqueer-identified, hormonally intersex, polydactyl, invisibly biracial science fiction geek with a visual disability who's also a shamanic witch. Wow, got that out in one sentence. Now that we're all going "Wow.... What does all that mean?" Here is an explanation as best as I manage.

As a board member of Organisation Intersex International, I will give the definition I usually give when presenting talks about gender. Intersex refers to people being biologically in between, or outside the "expected" physical definitions of male or female, whether by hormones, chromosomes, genitalia or other sex characteristics. I'm hormonally intersex. That means I've had two puberties. I grew breasts without taking any hormones to get them. I may be a lot smaller than Dolly Parton, but I'm a lot bigger than Björk. I didn't learn this from doctors, I learned it from my own body and my best friend at a pajama party, where we sat down to watch 12 hours of Discovery Channel documentaries on the subject in one sitting.

I'm polydactyl, which means having more than five fingers or toes per appendage. I was born with 12 toes. I was

not seen as intersex at birth and my delivery doctor didn't believe in changing anything that was working fine, so nobody messed with my genitalia medically the way many intersex people still do as kids. Unfortunately when I was ten, a doctor removed most of the extra two toes against my wishes because he claimed it was "for [my] own good", so these days I have 10 and 2/3 toes and am a polydactyl activist.

Transgender isn't the same as intersex, though some people happen to be both. Intersex refers to being in between or outside male and female, while transgender can refer to people living as any other gender than the one they were expected to be at birth. Some intersex people also live as transgender and some transgender people find out after coming out as trans that they also have some kind of intersex biology. People like me, who are both have come up with the term "intergender" to refer to being both.

I was seen as male at birth and my family tried raising me as a boy, but I never felt like one. I've actually never felt 100% man or a woman, even though I tried living as both, neither entirely worked for me all the time. "Genderqueer" has come about in recent years as an attempt to describe those of us who don't exactly feel like men or women.

I don't identify myself as man or a woman but as femme. I live, dress and present myself as feminine. Yes, I know how that might sound odd after saying that I don't consider myself either of the "expected" genders. As is, I spent years trying to live as a woman and couldn't be girly for anything. However, the minute I stopped trying, I started getting pretty darn girly. Within the girl spectrum, I'd say I'm definitely goth, both in terms of the music I listen to and what I wear. You probably wouldn't be surprised to see me looking a lot more like Morticia than Britney, though I do love the colour pink a lot. There are goths who like pink.

I prefer "omnisexual" to "bisexual" even if some may see both as the same. My life and the lives of a lot of people I know show that male versus female or man versus woman are not the only ways to be. So when people tell me they date men or women, I ask "Any room for having some fun with me as well?" I'm attracted to all sorts of people of all sorts of genders and bodies. What's between their legs or what they identify as doesn't

matter as much as whether they're going to treat me right and find me cute. I'm also somewhat kinky, and gender roles don't turn me on so much as who's got the power in the bedroom and what we're doing with it. Add to that the fact that I am at least slightly polyamorous—as in being able to be attracted to more than one person at a time as long as everybody knows and is cool with it—and you can see how things are a bit more complicated than "gay/straight/bi" for some of us.

I'm invisibly biracial, mostly white with some Native American. I grew up in a big Italian family and found out in high school, while attending my school's African-American Club, that I'm part Native American. I've been to race workshops where people have talked about "us white folks and those people of color" and I have had to point out, "Hello, I'm an 'us' and a 'them'!" Most of the time I pass as Jewish to the point that some of my Jewish friends have to remind themselves, "her family doesn't practice!" Most often, because of how I look and the way my body's shaped, I pass for "a young pregnant Jewish lady."

I'm really into science fiction, watching it, reading it, role-playing games, all of it. I've known I'm geeky since my first memory, getting my parents to take me to see *Alien* in the theater at age two and a half. I use the word "geek" proudly. It's the first thing I ever came out as, I do pretty well as a queer person there and it's one of my primary communities, so you can definitely expect to see me at I-CON.

I mentioned I have a visual disability. I actually typed this up using special software so I can see what I'm typing. I do a lot of activism on access for people with disabilities. I do pretty well within the queer community as someone with a disability, though I can't say my experience has been the same as a queer person within some disability groups. I do a lot of visibility that some of us are both.

I consider myself a shamanic witch who's had a political and spiritual initiation that I recommend no one ever try anywhere. Basically haters tried to kill me a decade ago because they hated my gender. I believe the spirits of dead and especially murdered transgender and gender-nonconforming people saved me from them. Now I'm working to help both dead and living transgender and gender-nonconforming people. I feel I

was pretty much brought back from the dead for a spiritual purpose, which is what many definitions of shaman include, though I incorporate practices from a pretty eclectic mix of Pagan systems.

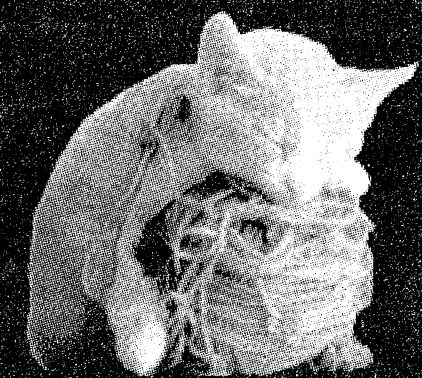
A major part of my spiritual and political beliefs include the idea that diversity, including gender diversity, is important and sacred. That's why I do activism, and speak and write about all this stuff, on campus and anywhere that will have me. Also, I remember what it was like first coming out, how lonely and isolated I felt, and if me being out helps even one person not have to go through that or if it helps people be better to each other, then it's all worth it. I love to hear from people, and I love questions. I hope I've made y'all think and hopefully y'all have some questions for me. As I tell classes when I do panels, I'll answer any question you ask me, the downside is I'll answer any question you ask me and I pride myself on being Mayoress of TMI City as I don't think I'm easily shocked, so write me sometime.

Cynthia B.: barbieboy001@yahoo.com

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The Stony Brook Press:

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Why Professional Wrestling Sucks

By Nick Matthews
(A Professional Wrestler)

Since I graduated high school, I have been wrestling professionally on a part-time basis. While that does not mean I know everything about wrestling, or anything going on behind the scenes of World Wrestling Entertainment, it does mean that I know what it is like to present the product of professional wrestling. It also has allowed me to further understand why professional wrestling sucks so much today.

Why does professional wrestling suck? Well, first of all, most people haven't even gotten this far in the article because they don't really care about wrestling. The reason wrestling shifted from pure sport to part sport/part spectacle was to make more money, and you can't make money if people don't care. This is something that many people do not understand. Wrestling's primary objective is to make money.

How do you do that? Well it certainly is not by having a three hour wrestling show with just over 20 minutes of wrestling, using valuable television time to show female wrestlers playing strip poker when we all know we're not gonna get to see anything, or having Hornswoggle (4ft. 4 in, 130 lbs) jump on The Big Show (7 ft. 500lbs), and The Big Show actually appear to be hurt!

Wrestling needs to be able to suspend people's disbelief. Make people believe what they are watching is real. Provide a consistent, compelling television product that will properly build to the next pay-per-view. Sell out arenas and sell out pay-per-views. That's how you make money. That's how you can make wrestling not suck.

As a professional wrestler, I deal with inhuman amounts of pain, and I risk my well-being whenever I wrestle. I know damn well that every time I walk out to the ring there is a chance I will not be able to walk back. I tell people I do it because I love it, and have an undying passion for it, which is the absolute truth.

However, the wrestling that I love is rarely seen today. When people ask why I love wrestling, I have to pull out old DVDs. If someone sat down to watch an episode of Total Nonstop Action Impact or Monday Night Raw (if they can make it through the whole thing), they will think I'm a lunatic for having the passion I do.

The biggest problem with wrestling

today is how the fans have become conditioned to certain things, so it is at the point where nothing is a surprise. It seems like every other week, there is an announcer screaming "This is personal! This isn't about winning. This isn't about championships. This is personal!" Well, "This is absurd!" Every match cannot be personal. You'll hear them say, "This isn't gonna be a wrestling match. This is gonna be a brawl!" Well, I can't remember the last time I saw a wrestling match. A proper wrestling match would not have closed fist punches, acrobat flips, or steel chairs.

If you present people with wrestling matches week in and week out, then when one wrestler punches another, it would actually mean something. A steel chair shot would be a vicious, brutal act. You can't have that effect if someone

how to manipulate the crowd to emotionally invest themselves into the product. All of that is extremely important, but actual wrestling ability has been completely abandoned, or at least taken a distant backseat.

Years ago, professional wrestlers needed to know how to wrestle and work. Most professional wrestlers were amateur wrestlers who learned to work. Today, there are more professional wrestlers with gymnastics or bodybuilding backgrounds than there are with wrestling backgrounds.

Furthermore, if wrestlers started throwing some legitimate wrestling into their work, other matches would just look more phony. Today's wrestlers may actually have real wrestling ability for all I know, but they would rather use fake punches and back flips.

"proper behavior."

Every punch, every slap, every steel chair shot would mean so much more if it did not happen every other match. All of these tools that wrestlers used to be able to use to sell a match or add intensity to a rivalry have become commonplace, and are no longer applicable.

WWE doesn't even allow blood anymore. Blood is just another tool that can be used to help the crowd get emotionally connected, and even that has been taken away now. Anytime someone begins to bleed, the match is stopped to clean the blood off immediately, because WWE carries a PG rating now, and blood is too barbaric and gruesome for the kiddies. There are a lot of things that are more gruesome than blood in WWE (remember, Chyna was once employed there).

Today, a typical wrestling show consists of talking, several pathetic attempts at comedy, and a few five-minute matches somewhere in between. Five minutes of talking can get the crowd involved, but it is impossible for fans to truly buy into a match if it is only five minutes long. By the time they just start to get excited, the match is over.

A wrestling match is supposed to tell a story, and you need a lot more time to tell a good story. I understand that times have changed, and not everybody has the same appreciation for wrestling that I do. If you showed a classic 60-minute Dory Funk and Jack Brisco championship match from the 1970's today, people would be snoring. But most people just don't watch today's wrestling at all. There is a middle ground, and that is where wrestling is at its best.

Wrestling is as close to extinction today as it ever has been. Many people would suggest it already is extinct because there is barely any actual wrestling on television anymore. WWE is the biggest wrestling company in the United States, but they are just an entertainment company with wrestling as a backdrop.

There used to be wrestling territories all around the country. WWE was only in the northeast. If a wrestler did not make it there, they could go elsewhere. When Vince McMahon took over WWE in the 1980's, he brought it worldwide, put the other territorial promotions out of business, and created a monopoly.

Now, there are much fewer successful wrestlers, because there are fewer places to be successful. There is less variety, and the only competition, TNA, is nowhere near as successful as WWE,



Come on, ride the train. Hey, ride it. Wooh wooh!

gets hit with a steel chair twenty times, then comes back a week later in perfect condition.

I understand professional wrestling companies make money through merchandising as well, so they focus on the larger than life personalities just as much as wrestling. The outrageous personalities are entertaining, and make money, but why can't they keep the personalities, and improve the wrestling? Because many of the current professional wrestlers would not be able to keep up.

Professional wrestling is not about wrestling anymore. It is about working. Learning to "work" means learning how to do moves without injuring anyone, how to protect yourself from injury, and

I was actually confronted by one of the main event wrestlers on a show I wrestled on, and he told me to utilize less real wrestling moves and sequences in my match because it would make his match look ridiculous.

His match was filled with fake punches and fake stomps because he doesn't know how to wrestle. I replied, "Are you kidding me? Are you seriously telling me, a wrestler, to cut back on wrestling? I've learned to work. Why don't you learn to wrestle?" Although, admittedly, I used much more colorful language in the actual confrontation. I also have conveniently not been asked to wrestle for that particular organization since. I guess cursing out the main event wrestlers is not considered

And The Gold Goes To...

By Jason Wirchin

For 14 days, the world will watch. For 14 days, the phrase "global community" will take on a whole new meaning. As the planet's best athletes prepare to convene in Vancouver, Canada for the XXI Olympic Winter Games, people will envy new heroes and nations will search for solace in sports.

So in the spirit of competition, I've compiled a list of gold-, silver- and bronze-medal-winning performances from the sporting world over the past few years. Let the games begin!

College football

Gold: Stony Brook's stunning, come-from-behind victory over Liberty University last November gave Seawolf Nation a split of the Big South Conference Championship, the team's first such title.

Silver: In the BCS National Championship Game, Alabama defeated Texas to capture their first title since 1992.

Bronze: Hofstra University cut its 72-year-old football program after budget cuts forced the pigskin to the slaughterhouse.

NFL

Gold: Having reached their first Super Bowl in franchise history, the New Orleans Saints represent not only the NFC, but a city that less than five years ago resembled the ruins of Atlantis. Although considered underdogs against Peyton Manning's Colts, the Saints are clicking

after losing their last three games of the regular season.

Silver: Rex Ryan's J-E-T-S have an awful lot to be proud of moving forward. Having made it to the AFC Championship Game with a rookie coach and quarterback, Gang Green won their final two regular season contests and

Dick Vermeil days. Having gone 6-42 in their past three seasons, major rebuilding seems an understatement.

MLB

Gold: Fresh off their 27th World Series title, the Yankees seem destined for their 28th in 2010. Like the 1987 Mets,

son, the Phillies seem fated to win their fourth straight NL East title. They're without Cliff Lee, but Halladay's more than a fine replacement.

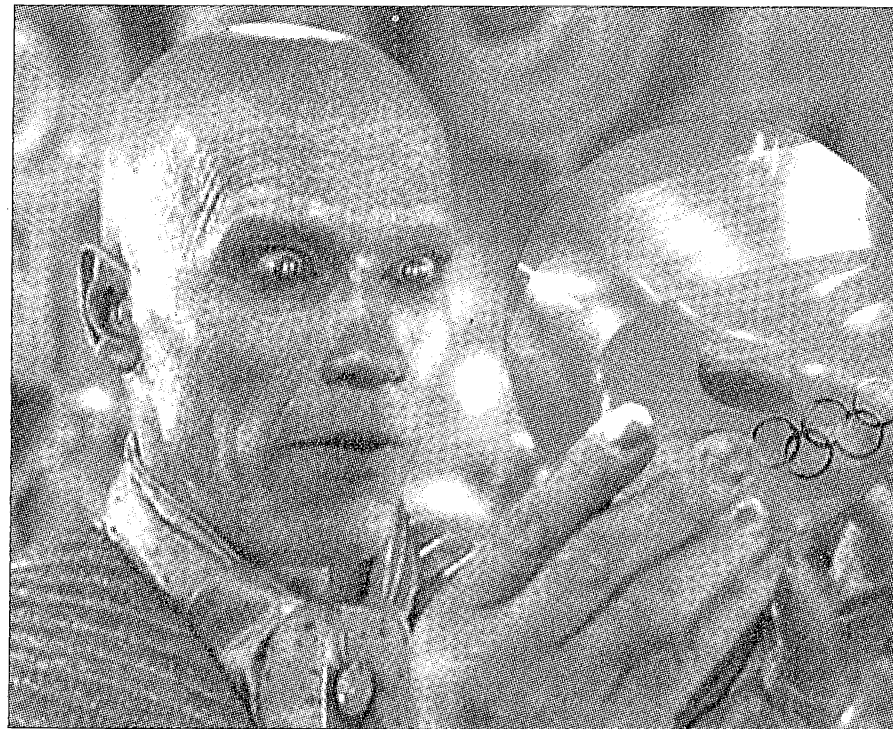
Bronze: The Washington Nationals have lost 385 games since 2006. Yikes!

NBA

Gold: Coming off their 15th championship, Phil Jackson's Los Angeles Lakers currently hold the top playoff spot in the West and trail only the Cavs for the NBA's best record. Having recently passed the 50,000-point plateau, Kobe's got another ring on his mind.

Silver: Defeated in last year's Eastern Conference Finals by a potent Magic team, LeBron's Cavs are on the brink of their first title in franchise history. They were swept in four games by the Spurs in the 2007 NBA finals, but hope to avenge past miscues. They were the first team this season to reach 40 wins.

Bronze: Less appealing than a rotting corpse, the Nets make a root canal look orgasmic. Losing 18 straight games to open the season – an NBA worst – the Nets failed to win a single game for over a month, fired head coach Lawrence Frank and averaged a dismal 4.8 fans per game (more or less).



The Ice man winneth

Universal Studios

knocked off the Bengals and Chargers in the playoffs. Injuries in the secondary plagued them late, but an AFC East title next season seems more than attainable.

Bronze: In complete disarray, the St. Louis Rams are miles away from their

however, the Yanks traded away or failed to resign several key players who kept them chugging deep into early November. This could prove fatal next season.

Silver: After acquiring highly-touted pitcher Roy Halladay during the offsea-

You won't see much football, baseball or basketball during these Olympics, however. So for the next two weeks, enjoy some skiing or girl-on-girl ice skating. That's always hot. If you're in for a real treat, check out the Canadian curling team. I've heard good things about them!

Wrestling continued from page 37

and is pretty much providing the same crap, just on a lower level.

In a couple of months, TNA will actually be going head-to-head with WWE on Monday nights. That is like Rosie O'Donnell challenging Dick Cheney's fitness company.

Since WWE and TNA are the only shows in town, all of professional wrestling is what they dictate, and they dictate complete garbage. If you want to see toilet humor, midgets running in circles, girls prancing around in their underwear, and a bunch of big guys yelling at each other, don't watch WWE. Just come over to my place.

As far as TNA is concerned, their seventh anniversary pay-per-view last year, known as Slammiversary, was only bought by 7,000 people. That is

abysmal. TNA provides an absolutely disgraceful show that I would be ashamed to show anyone. I would rather pay to watch Andre The Giant try and squeeze into a low rider than a TNA pay per view. You would have to pay me.

TNA is trying to bring wrestling back to the success it had over a decade ago. However, instead of doing this with fresh faces, they brought back a bunch of old, washed up wrestlers who were popular when I was starting kindergarten. So now, TNA's roster has more useless old people than a Wednesday night bingo game.

TNA advertises themselves as a wrestling alternative, but the only real difference is that they don't have a PG rating. However, TNA is just as un-

watchable as WWE. TNA officials have been saying it's time to build up new, young stars for a while now, but the TNA locker room currently has more colostomy bags than gym bags.

Great moments or matches are few and far between now. They do still occur, but so many people have tuned out by that point that no one sees them. At Wrestlemania 24, Shawn Michaels faced Ric Flair in a classic bout. When I saw this match, I was just a wrestling fan, and looked at wrestling as nothing more than a pastime. This match single-handedly made me want to be a professional wrestler. This match sparked the passion that has now consumed my life.

The match was a retirement match, and when Ric Flair lost, he was forced to retire. The next night he had his

farewell night. The buildup, the match, and the farewell culminated in one of the most beautiful and emotional things I have ever seen.

I am a professional wrestler. I know wrestling inside and out, and I believed Shawn Michaels vs. Ric Flair. I was on the edge of my seat during that match, and most of you would be too. Wrestling can only be successful if people become emotionally invested into the product, and that will not happen with midgets, celebrities who have as much wrestling knowledge as my cat, or bikini models posing as wrestlers. It will happen when we see more wrestlers like Shawn Michaels and Ric Flair, and more matches like their Wrestlemania 24 classic.

Stony Brook Throws 'Em To the Wolves

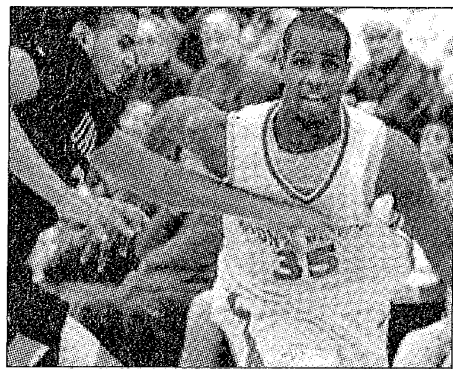
By Liz Kaempf

On Saturday, January 30, the Men's Basketball team played to a packed Pritchard Gym for the second half of a Seawolves Basketball double-header. Stony Brook took on Boston University in an American East event for the top spot in the conference. The Seawolves pushed through to a 71-55 victory over the Terriers. This win puts Stony Brook in first place in the American East Conference, and marks the Seawolves fourth win in a row. The court was surrounded by a sea of red as family, friends and fans came out to show their support for the impressive season the team has been having.

And impressive they were.

The Seawolves kept BU at bay in the early running of the game scoring 13 points while the Terriers were shut down by Stony Brook's defense. In the opening, senior Muhammad El-Amin

(American East's Player of the Game, scoring 19 points overall) scored six points, and junior Chris Martin (with an overall 16 points for the game)



Muhammad El-Amin

SBU Athletics

scored an additional five. It wasn't until just over four minutes had passed in the game that Boston's Jake O'Brien scored the first points for his team.

Boston racked up the most of their points from free throws shots and started inching closer with the score set

at 15-8 after three shots from the line were sunk by Corey Lowe. However, it was freshman Marcus Rouse who gave a jumpstart to the scoring on the Seawolves side. One of his shots (14 points overall for the game) led SBU to a nine-point lead on the Terriers.

It was 33-26, Stony Brook, with a minute remaining in the first half when Rouse, El-Amin, and sophomore Tommy Brenton all scored to bring the Seawolves up to a 39-point total. But to the crowd's dismay Boston's Carlos Strong nailed a three-pointer at the buzzer. The scoreboard was set at 39-29, with Stony Brook still in the lead going into halftime.

Even though BU managed to score the first shot of the second half, the Seawolves still kept the heat on, and with points from sophomore Danny Carter, senior Eddie Castellanos, and more from Rouse and Brenton, the Seawolves scored the win over the Terriers.

Riding high on their 7-2 standing in the American East the boys then trav-

elled to Connecticut to face off against Hartford in another conference event on Wednesday, February 3, defeating the Hawks 54-44.

El-Amin and Martin kept their hot streaks going and each scored 16 points against Hartford, while Brenton had eight rebounds. The crowd didn't get to see as much of sophomore Bryan Dougher as they usually do when SBU took on Boston University, but Hartford saw him score a three-pointer in the second half that set Stony Brook's Division I record for three-pointers in a season at 67. Dougher set the record high for three-pointers last year, as well.

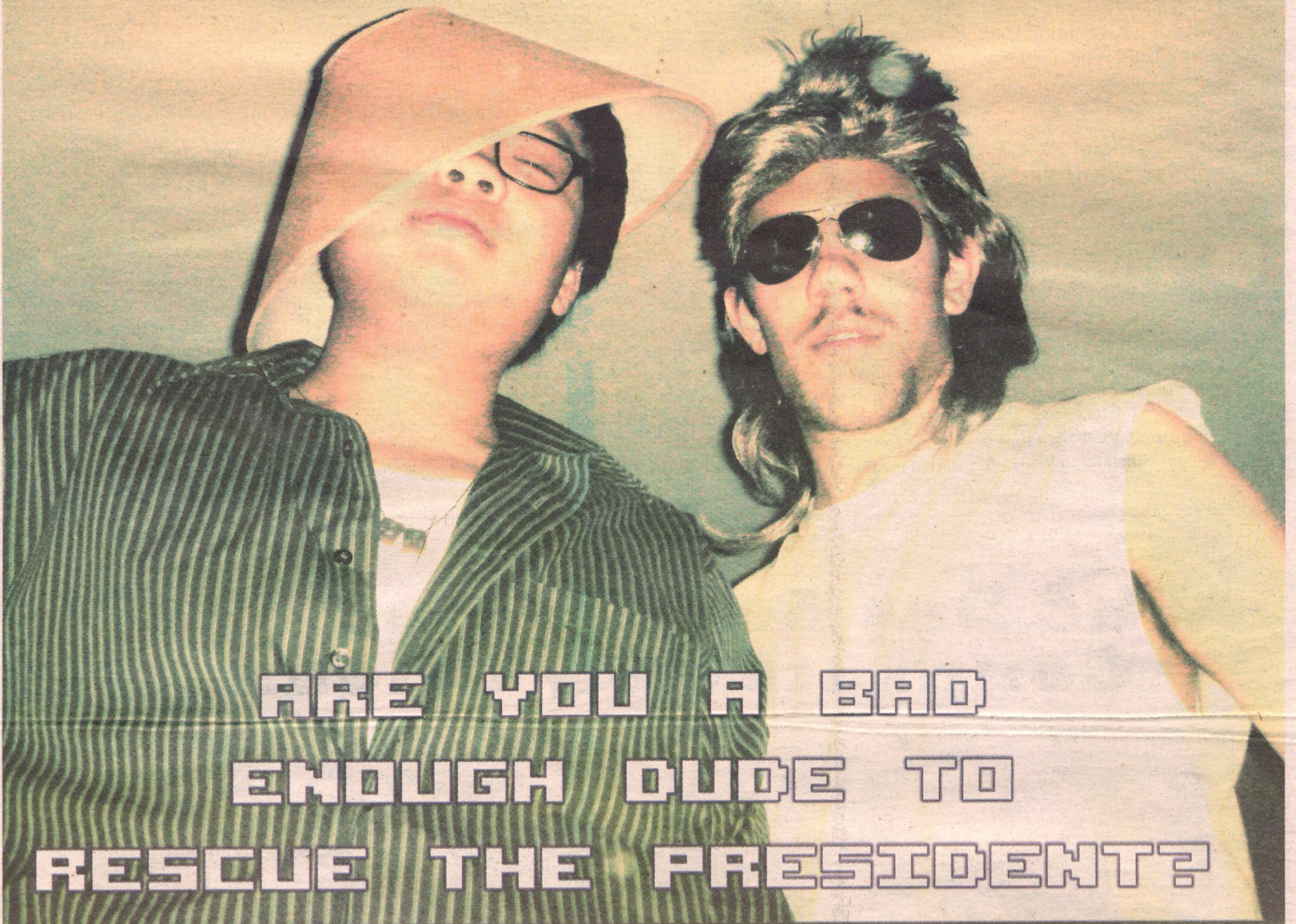
With the win the Stony Brook Seawolves have moved into first place with an 8-2 standing, and have secured their fifth straight win for the season.

Stony Brook is bulldozing over the competition in this year's American East Conference, and you'll want to see for yourself if the boys can keep the streak up in their next game against the Maine Black Bears, February 10.

Who Dat Beat Them Colts? Congrats New Orleans



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