

THE STONY BROOK PRESS

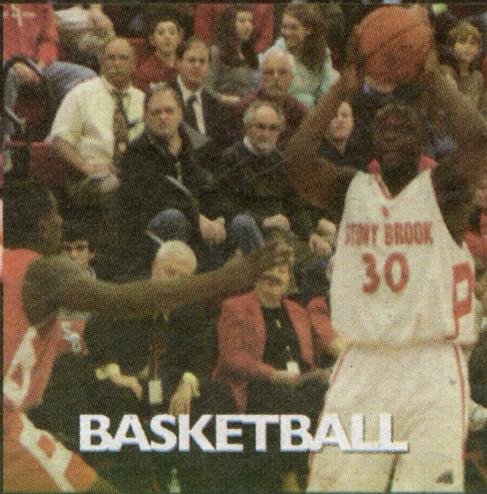
VOL XXX ISSUE 9

AWESOME EATS FOR KIDS
12 AND UNDER. COOKED TO ORDER.

FEBRUARY 25, 2009



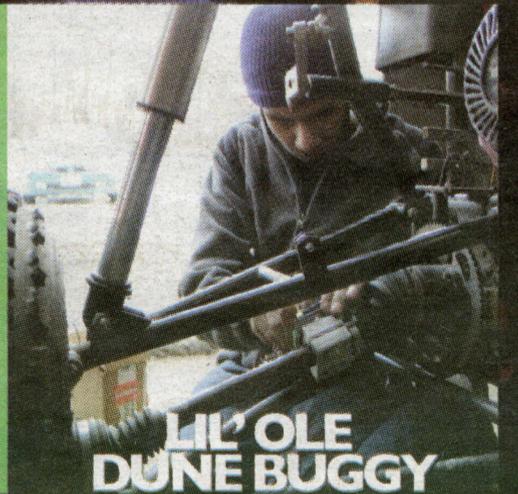
WE COULD HAVE BEEN AT A BARBECUE



BASKETBALL



GRADS FIGHT FOR
EQUALITY



LIL' OLE
DUNE BUGGY

GSEU: Grad Students Especially Upset

By Andrew Fraley

The graduate students here at Stony Brook are upset. This is because, on average, Stony Brook graduate students receive less money than somebody working for minimum wage at the nearby McDonald's.

Battling against a yearly stipend which—especially on Long Island—can hardly be considered a living wage, The Graduate Student Employees Union is in negotiations for a modest increase to their salary among other things. At a mere \$15,145 per year (before fees), the GSEU argues that this is far from fair compared to other SUNY employees. “Fifteen thousand [dollars], in my view, is below minimum wage,” said Kira Schuman, GSEU Business Agent.

With New York State, and the rest of the country, in an economic decline, prospects for a settled contract, which has been languishing for over two years, look grim. John Schmidt, President of United University Professions (UUP), was able to settle a contract for his organization on December 19, but only just. “If [the negotiations] had gone on one more week,” said Schmidt, “we would still be waiting to sign a contract.”

The contract proposal, in addition

to modest yearly raises of 3-4% for Graduate and Teaching Assistants, also includes a \$1500 addition for the higher cost of living in downstate New York—which has been given to other state employees, including members of UUP. Also included is a fair health care plan, a technology fee waiver, and an additional year of TA funding. “SUNY works because we do,” said Schuman. “We deserve a fair contract that will allow us to live properly and work efficiently.”

The grad students emphasized the immediacy of the situation by holding a calling campaign to Governor Pateron's office during the week of February 9. During a press conference on that Wednesday, the students had a chance to voice their concerns and make phone calls. Over the din of attendees expressing their support for the cause, School of Marine and Atmospheric Sciences Ph.D student Nuria Protopopescu said, “The suggested level by the dean is \$26,000. It's insulting that that's one and a half times what people are actually getting.” Students were also quick to point out that a settled contract is a mutually beneficial relationship. “We are really important for incoming undergrads and incoming professors,” said Schuman. “[Well-funded graduates] bolster the undergrads, degree value and teaching community.” A living

wage is also necessary for the international students. Since they cannot legally work outside of the university, international students rely on the money they make from stipends.

“There is still enough money,” said Kevin Young, Latin American History student. “Enough for fair pay for all students.” The most convincing argument for unfair wages is that the state has no money. At the Wednesday press conference, Young outlined a proposal by the Communication Workers of America for raising \$5 billion, to relieve the burden on the students. The proposal includes modest tax increases to the wealthiest 4% of New Yorkers. Over the last thirty years, Legislature has reduced the tax rates on New Yorkers making over \$250,000; the GSEU just wants them to pay their fair share during this deficit. “It has become clear that our public officials in Albany as well as the people who run Stony Brook are making grad student funding one of their lowest priorities for education, and thus, first on the chopping block for budget cuts,” said Dylan Selterman, Vice President of the Graduate Student Organization. The tax increase would not exceed 3.45% for New Yorkers making over \$1 million, and there is wide-



Roman Sheydvasser
Too bad Gov. Pat can't read these. He is a busy guy..

spread support for it from assemblymen and economists alike.

The GSEU is working with other unions to achieve their goals, and have the full support of the RA union, the UUP and others. “President Kenny takes great delight in being a prestigious member of the AAU [Association of American Universities],” remarked Schmidt of UUP. “I bet that other members' grad stipends are a helluva lot more than \$15,000.” The GSEU has a deadline of the end of the semester for a settled contract. “If we don't settle the contract by the end of the year,” Schuman declared, “well, we're just going to have to stay united for the next step.”

Phunny Stories!

By Liz Kaufman

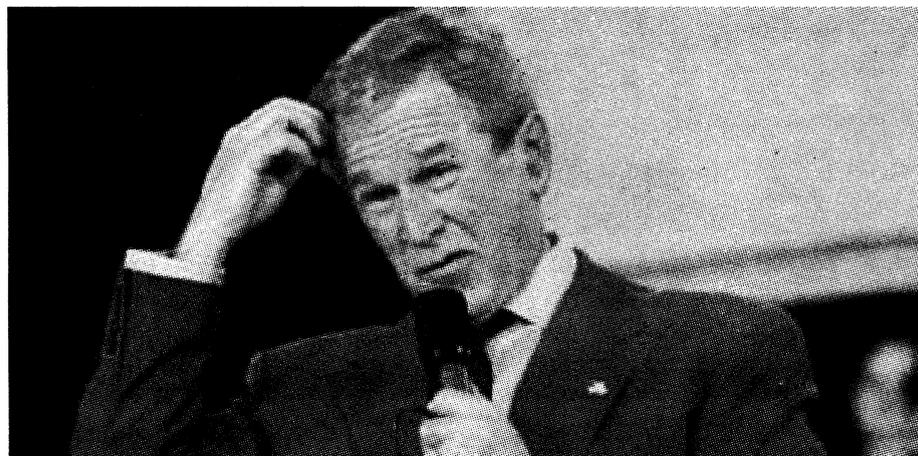
Feb. 10

In San Fransisco, Calif., Frank Salvador Solorza was arrested after writing fake letters to his immigrant family stating that unless they pay \$50,000 for lying on their applications, they'd be deported. Solorza rode a bicycle to his relatives' house dressed in a clown suit, presumably to hide his identity, to pick up the leather briefcase filled with money. A few days prior, the family was called and told to expect said clown. Solorza had the cell phone he called them with as well as the receipt from the costume store in Redwood City when he was arrested.

Feb. 18

A San Antonio, Calif. suburb passed an ordinance that says residents will get

only one free call to 911 per year. After that, residents are charged \$55 per call. City officials claim the goal is to stop overuse of the system. When someone on the council spoke at this meeting and expressed concern that people may not get help they needed, his ideas were shot down.



In China, a burglar broke into a Chengdu home to steal a DVD player last month. He went back earlier this week to steal the remote that he forgot. The owner was home this time, watching T.V. Police arrested the burglar.

A man in Sandy, Utah went to a mechanic to find out why his gas gauge always read half-full, even when empty.

Upon further inspection, the mechanic found 35 pounds of marijuana (worth \$35,000, according to police) half the tank. The Nissan Armada was previously a rental car and had a few prior owners. The current owner is not being charged with anything.

Day of the Day:

Feb. 24: National Tortilla Day

Feb. 26: National Pistachio Day

Feb. 27: National Polar Bear Day.

Feb. 28: National Public Sleeping Day.

So invite your furry, pistachio eating bear friends over for some tortillas and take a public siesta at The Press on Wednesdays at 1P.M., Union 060.

Got a Phunny story? Share it! sbpress-news@gmail.com



USG To Bylaws: "We Need to Talk"

By Natalie Crnosija

Undergraduate Student Government Senator Adam Kent announced the creation of a USG Constitutional Oversight Committee on Feb. 12, during the USG Senate's first meeting of the semester.

The committee, which would focus on remedying disparities between USG Senate bylaws and USG Constitutional Laws, was the brainchild of Kent and USG President Jeffrey Akita. Kent offered himself as liaison between the committee and the USG Senate. The chairmanship of the committee itself would require the election of an official, according to Kent. USG bylaws are the collected and codified amendments to the constitution made by the USG Senate.

"The committee would investigate these differences and present them to the Senate to be amended," said Senator Katie Schultz. "The committee itself would not have any power to amend the bylaws. Only the Senate can do that."

The Senate moved towards establishing a formal timeline for USG's spring elections with the confirmation

of Kate Patestas, the new Chair of the Board of Elections. Patestas had already established a Spring 2009 Elections Schedule, effective pending her confirmation.

handbook to help out nascent student-organized clubs.

"Lots of clubs have the same problems and if they are provided the correct information, they will avoid the

deactivation of the club and loss of its budget.

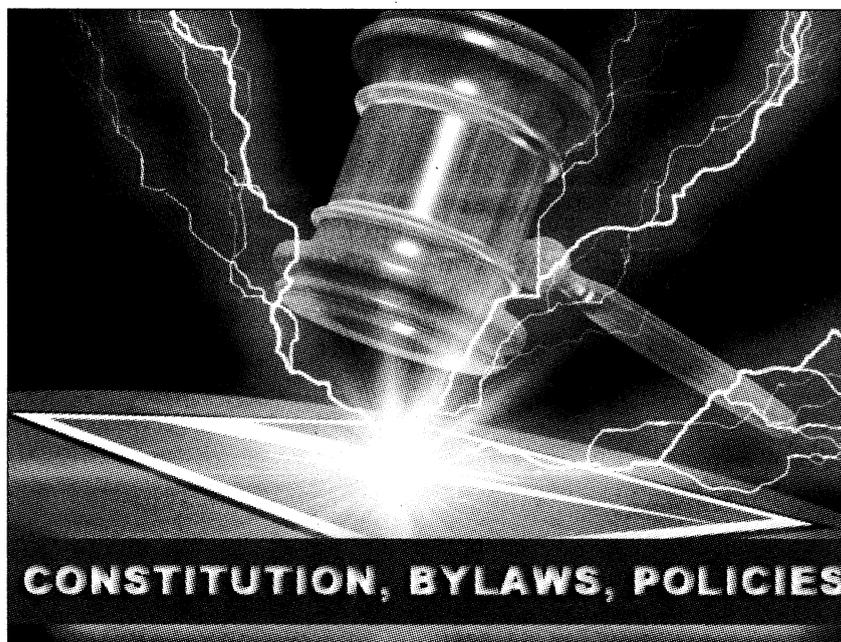
These peripheral moves towards stricter oversight and organization are part of the prevailing tide of reform, which on the most basic Constitutional level is being spearheaded by Kent and Akita.

"The Constitution is best used as a skeleton," Senator Lauren Potenza said. "Bylaws are needed to flesh out the Constitution."

The bylaws are subject to the interpretation of current senators and are subject to amendment with every new senatorial election. There is rarely a direct conflict between the constitution and the bylaws, according to Potenza.

This move is mostly for housekeeping reasons, according to Schultz. The conflicts or perceived conflicts between the Constitution and bylaws slows USG action and negatively impacts the perception of the Senate on campus.

"I was aware of the sense of disparity," Senator Daniel Graber said. Graber could not specify what laws, in particular, diverged from the original Constitution. The copies of the USG Senate bylaws had not yet been given to Graber or any of the other senators, who may be called on to amend current laws.



EXTREME BYLAWS! RADICAL!

"I hope this will make everything go smoother," Patestas said.

Patestas' sentiments were mirrored by Senator Kevin Brady's proposed

pitfalls and mistakes which cause clubs to lose their funding," Brady said. New clubs' ignorance of the intricacies of budgetary management can cause the

Proposed Election Reform Shakes It Up!

Undergraduate Student Government President Jeffrey Akita proposed the abolition of the petition requirement for student candidates for the forthcoming Spring 2009 elections during the Feb. 19 USG senate meeting. The proposal was voted into committee hearing, but dominated the floor for half an hour as senators questioned the reasoning of Akita's proposition.

Akita argued that the current requirement of 400 student signatures to petition for a position on the USG ballot is too restrictive and daunting to perspective candidates. The number of signatures provides evidence of popular support for the candidate to the election committee, which, in turn, provides the candidate with campaign funds upon receipt of the petitions. The process also forces candidates to meet students

and explain their platforms.

According to Akita, this method fosters corruption within the USG election committee.

"If someone in the elections board does not like you, they can tell you that you don't have enough signatures and send you back to get more signatures again and again," Akita said.

Akita's proposal was part of the USG Senate's internally organized move towards election reform, which called for the expansion of the USG Board of Elections. In previous years, the election committee responsible for overseeing the fair conduct of USG student elections was too small, according to Senator John Kriscenski. This committee was, at one point, composed of three student members.

"We want this board to be made up

of a number of people, so nominations are not just made by the President," Kriscenski said.

Akita's assertion of the board's corruption as a reason for the dissolution of the petition requirement was paired with his claim that the petition signers could have their identities stolen.

"You could get a bank statement through the amount of information people are required to put on the petition for it to be valid," Akita said. The petition requires the student's name, signature, e-mail, phone number and SOLAR ID.

"This information is needed by perspective candidates to prevent voter fraud," Senator Aneta Bose said. The information is used to verify names and ID and keep students updated with the campaign.

Junior Class Representative Jordan S. Cushner said that the petition process was a necessity of proving one's commitment to the office.

The USG mandates that the necessity of the petition is to prove that the candidate has enough clout to be worth the investment of USG funds, during the campaign and afterwards as a paid officer of the student government.

"You can't have a campaign without funds, and no money should be given without the petitions," Senator Daniel Graber said. "There is very high possibility that a lot of money would be wasted or misspent if anyone could be a candidate without first providing the petitions."

Editorial Board

Executive Editor
James Laudano

Managing Editor
Andrew Fraley

Associate Editor
Najib Aminy

Business Manager
Katie Knowlton

Production Manager
Tia Mansouri

News Editors
Natalie Crnosija
Cindy Liu

Features Editor
Alex Nagler

Arts Editor
Kelly Yu

Photo Editor
Roman Sheydvasser
Liz Kaufman

Copy Editors
Erin Mansfield
Ross Barkan

Webmaster
Chris Williams

Audiomaster
Andrew Fraley

Ombudsman
Jowy Romano

Minister of Archives
Jesse Schopfer

Layout Design by
Jowy Romano

Staff

| | |
|-----------------------|---------------------|
| Kotei Aoki | Iris Lin |
| Ross Barkan | Frank Loiaccono |
| Vincent Barone | Justin Meltzer |
| Raina Bedford | James Messina |
| Matt Braunstein | Steve McLinden |
| Tony Cai | Samantha Monteleone |
| J.C. Chan | Frank Myles |
| Doug Cion | Amyl Nitrate |
| Laura Cooper | Daniel Offner |
| Caroline D'Agati | Chris Oliveri |
| Krystal DeJesus | Ben van Overkill |
| Joe Donato | Laura Paesano |
| Nick Eaton | Grace Pak |
| Alfred Esposito | Rob Pearsall |
| Michael Felder | Jon Pu |
| Caitlin Ferrell | Aamer Qureshi |
| Vincent Michael Festa | Kristine Renigen |
| Joe Filippazzo | Dave Robin |
| Amelia Fischer | Jessica Rybak |
| Ilyssa Fuchs | Joe Safdia |
| Rob Gilheany | Natalie Schultz |
| David Knockout Ginn | Jonathan Singer |
| Joanna Goodman | Nick Statt |
| Jennifer Hand | Rose Slupski |
| Stephanie Hayes | Lena Tumasyan |
| Andrew Jacob | Marcel Votlucka |
| Liz Kaempf | Alex Walsh |
| Elizabeth Kaplan | Brain Wasser |
| Jack Katsman | Matt Thrillemain |
| Yong Kim | Jason Wirchin |
| Rebecca Kleinhaut | Jie Jenny Zou |

The *Stony Brook Press* is published fortnightly during the academic year and twice during summer session by *The Stony Brook Press*, a student run non-profit organization funded by the Student Activity Fee. The opinions expressed in letters, articles and viewpoints do not necessarily reflect those of *The Stony Brook Press* as a whole. Advertising policy does not necessarily reflect editorial policy. For more information on advertising and deadlines call (631)632-6451. Staff meetings are held Wednesdays at 1:00 pm. First copy free. Additional copies cost fifty cents.

The *Stony Brook Press*
Suites 060 & 061
Student Union
SUNY at Stony Brook
Stony Brook, NY 11794-3200
(631) 632-6451 Voice
(631) 632-4137 Fax
Email: sbpressnews@gmail.com

editorials

A Radical Change

There was a time in America, even here at Stony Brook itself, when being a student meant more than going to classes and treating it like a job. During the late 60s, students gathered in solidarity to wrest control from the administration, and rightfully so. Protesting meant affecting change; if not immediately, then through hard fought battles with the administration.

A hotbed of political activism, Stony Brook earned its title as the Berkley of the East during the 60s and 70s. Fast-forward 40 years later, Stony Brook is not the political environment it used to be. This is the result of a generation of student apathy that spans across the nation.

Since the 60s, students have stood idly by while universities regained their

control, implementing bureaucratic regulations.

Just last week, a number of New York University students barricaded themselves inside their cafeteria with a laundry list of demands. While some of their demands were erratic and unreasonable, coupled with a poor execution and presentation, their hearts were in the right place.

The students presented their demands in hopes of making institution a better place, and we support their struggle.

Stony Brook students gathered around the Student Activities Center this Wednesday to protest budget cuts on SUNY. With red balloons afloat, dance line members kicking, and marching band players performing, the

rally appeared more like a publicity event advocating support for SUNY in the least radical way. It wasn't enough; it requires constant action and effort. Not just one symbolic gesture during campus lifetime.

Let's be honest, Stony Brook has a student body of around 24,000 students, of which only a few hundred actually attended the rally. For Albany actually to listen to Wednesday's protest, an organized campaign across the SUNY system is necessary.

This generation of students needs to find a middle ground between the safe actions of Stony and the radical ones of NYU.

Change is constant, progress isn't. We ought to change that.

Correction 1:

In Vol. 30 Issue 8, in the article, "Where Have All the Internets Gone," Shenkar Venka was misquoted. His quote should have read, "There is nothing we can do about it on our end. We just have to wait for IT."

Correction 2:

In Vol. 30 Issue 8, in the article, "StonyBrookSucks.com For Sale," the number of hits the site received had been quoted as a quarter of a million. The number should actually have been three quarters of a million.

Rest assured, dear readers, that the person or persons responsible for these errors have had their mistakes tattooed to the back of their eyelids, and received forty lashes

To the Editor:

I am absolutely appalled by the language used by Justin Meltzer in his repugnant piece Gran TURDino in your latest issue. A mere two pages following the Asian American E-zine's editorial by Min Ping Mei about negative Asian stereotypes crying out that support of this media is like "Paying to have racist thugs spray paint "Chink and/or Gook" all over your house!", Mr. Meltzer uses this same word to loathesomely comment "No offense, but the gooks in that film just can't act." I understand the general scope and tone of this paper is less than professional and seeks some low-brow humor demographic, but such blatantly repulsive ethnic slurs hold no place in any publication, especially one funded by the general student body's activity fee. I am infuriated not only by the ridiculously ignorant use of a derogatory ethnic slur, but also the fact that the editorial staff of the paper either didn't notice, in complete absence of their position's responsibility, or thought it acceptable to print such commentary. This goes far beyond the matter of freedom of speech and into the realm of common decency. I daresay that the Stony Brook Press would show considerably more apprehension in the use of other ethnic slurs during February, also known as Black History Month.

I find this to be utterly abhorrent and suggest you not take this issue lightly. You might want to begin by drafting a letter of apology to the student body from Mr. Meltzer in addition to an apology from the editorial staff who failed to filter out this disgusting choice of words. I am also notifying all of the Asian student organizations on campus of this matter. You may want to be prepared for your weekly meeting on Wednesday. There might be some new visitors.

Sincerely,

Ryan Lower

To the Editor:

I see now upon closer inspection of the article the intended sarcasm or knee-jerk reaction intended by Mr. Meltzer but still found it of extreme distaste. At least the use of the term should have been accompanied by quotes, italics, or some other punctuation to accent its tone, although I still disagree completely with its usage there.

My point is that replacing gook with other racial slurs, such as the seemingly most powerful one for the African American community, would certainly not have been acceptable. Yet the use of gook here passes through the censors, per se, reflecting the common trend of racism toward asians, the "model minority," to somehow be less offensive and their discrimination marginalized.

I still expect some sentiment of apology and explanation from the author and the editorial staff on what their intended meaning was and how that might not have been acceptable after all upon further consideration.

Thank you for your time.

Sincerely,

Ryan Lower

Dear Mr. Lower

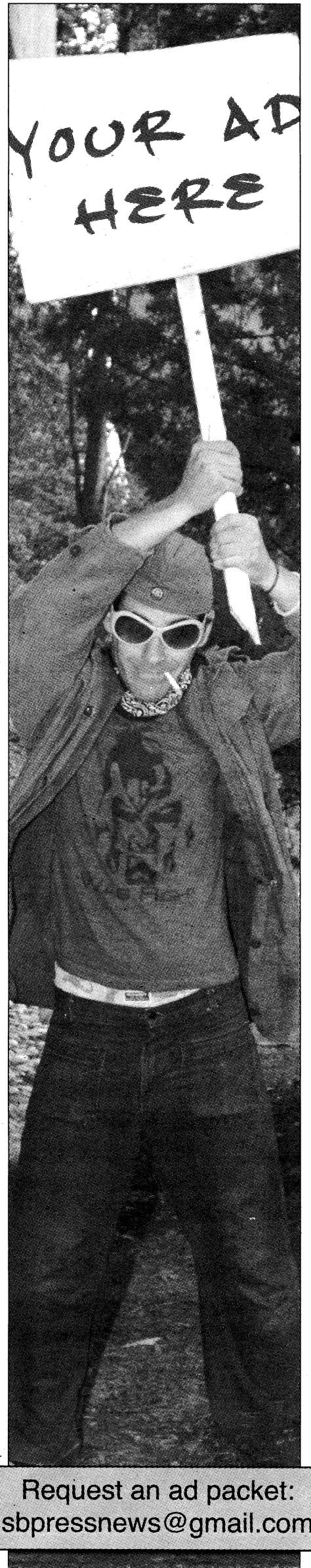
Thank you very much for your support of my article and agreement on how terrible Clint Eastwood's Gran Torino really was. Having read my article you clearly understand that I detest the use of such blatant ethnic slurs and only used them as a tool for satirizing the film. In the future, starting right now, we will be sure to include, as you suggest, quotation marks around anything that could possibly offend anyone. I do feel cheated, however, that you neglected to mention some of the other colorful terms I used to demonstrate how Clint Eastwood describes Asians, terms such as "fish-head", "rice-eater", and "zipperhead." In the future, be a bit more scrutinizing when you attempt to unearth these horrid examples of "Yellow" journalism and "slanted" opinions.

Also, please note that in your letter to us, you lump all Asians under the term "gook" thereby inferring that I do the same. In fact, this is not true. The term "gook" tends to refer to people of South-East Asian descent (and in the film, the "gooks" in question are in fact Hmong, an ethnic group from the mountains of the above-mentioned region). We will honor your request, though, and be sure to "nip" any of future mistakes in the bud. After all, we wouldn't want to suffer any more "chinks" in our armor.

However, we at The Stony Brook Press would like to thank you for all the invitations you are apparently giving out for our next Wednesday meeting. We've never had such an enterprising reader do so in the past. We look forward to the many new recruits you will be sending down. Too bad you didn't make it for last week's meeting when we had free pizza.

Sincerely,

Justin Meltzer



Listen... You Can Make A Difference!

Volunteer As A Crisis Counselor
and Earn College Credit

**Our Free Training Program Begins
March 21st, 2009!**

See For Yourself How Rewarding an Experience It Can Be!

For More Information
visit us at www.ResponseHotline.org
Bi-Lingual Volunteers Needed!



24-hour Crisis Intervention Hotline
and ONLINE Crisis Counseling Service

Hotline 631-751-7500
www.ResponseHotline.org



Request an ad packet:
sbpressnews@gmail.com

Just a Knife, Knifin' Around: Cut Cut Cut Cut Cuts To The Budget

By Erin J. Mansfield

Stony Brook University students and faculty are assembling against Gov. David Paterson's proposed \$17 million cut to SBU's budget that they fear will cause tuition to rise and quality of education to fall.

The past three rounds of budget cuts to the State University of New York (SUNY) took \$20 million from Stony Brook, and a fourth one is in line for New York's 2009-10 State Fiscal Year (SFY).

In the Spring 2009 semester, tuition increased \$310 for in-state students and \$1,130 for out-of-state students. The state is planning to spend 90% of the revenue from the tuition hikes to pay back the state's debt, much of which accumulated due to Wall Street's crumble, after the state lost income tax revenue when investors lost money in the stock market.

"The governor is cutting revenue

that he does not give," Eli Mondesir, the Asst. University Budget Director said, noting that the students are paying back the debt, not taxpayers. She added that lawmakers are using the SUNY system as a sort of state piggy bank. "They're just taking whatever they can grab to plug in the gap."

Gov. Paterson has also proposed stricter regulations on New York State's Tuition Assistance Program (TAP). According to his Preliminary Executive Budget Briefing for the 2009-10 SFY, students will be required to take a minimum of 15 credits to receive full TAP awards, which will cause many full-time students to add one class. He will also increase the minimum GPA for TAP eligibility from 1.1 to 1.8.

Students fear that the increased stipulations will force them to have too much schoolwork to hold down a job.

Priscilla Brown, a freshman from Brooklyn, N.Y. said that increased tuition has caused her to work more hours at her job. "It seems like they're extorting money from us," she added, un-



Oh snap! Shit just got real



We've said it before, and we'll say it again here: Governor Paterson is a goofy looking guy

happy about how the tuition is being allocated.

In his cover letter, Gov. Paterson said that his Executive Budget "seeks shared sacrifice from all New Yorkers," during what he calls "the greatest economic and fiscal challenge of our lifetimes."

But SBU students are ready to fight to maintain their quality of education.

Adal Regis, a USG senator, coordinated a protest against the SUNY budget cuts. "We feel that it's unfair, especially with the Bundy Aid," he said.

Bundy Aid is money approved by the New York State Legislature that subsidizes private colleges and universities in the state of New York. According to the Governor's Preliminary Executive Budget Briefing for the 2009-10 SFY, only 3.3% of this will be cut, and the public's funding of these private institutions will continue.

The official protest took place at the

Academic Mall on Feb. 25 during Campus Lifetime. It served as a forum for students who were unable to attend Albany Day, the annual event where SUNY students and faculty members storm the capital to have their voices heard.

According to Lauren Sheprow at the Office of Media Relations, the dire economic situation forced SBU to cut its spending on Albany Day. Unlike in 2008, when over 1,000 people attended, only 50 teams of two or three students and faculty members were sent to the capital this year. Sheprow said the cut-back was "all about being responsible in a state of economic crisis."

"We're already paying a lot," freshman Kaitlin McIntosh from Loveland, Colo. said. "I'm going to have to get a second job over the summer."

Do you want to know how
I got these scars?

By joining **THE PRESS**

UNION 060 WEDNESDAYS DURING CAMPUS LIFETIME



More Than Meets the Eye

By Najib Aminy

Leaked information has revealed that General Motors' plan to layoff 47,000 of its employees is just a cover up to begin the first phase of manufacturing a new line of Transformers.

Information has it that General Motors, in alliance with Daimler-Chrysler and Ford, have discovered an undisturbed All Spark that has been kept confidential until now. The All Spark is a gigantic metal cube with Cybertronian runes etched onto the surface that brings mechanical and electronic objects to life, ultimately creating Transformers. A source close to the research and development of this mysterious object said the cube was discovered in an undisclosed location and believes that this is to be the last existing cube on planet Earth.

Back in the summer of 2007, a war between two rivaling ethnic groups traveled from the planet Cybertron to Earth in hopes of securing the All Spark and eliminating each another.

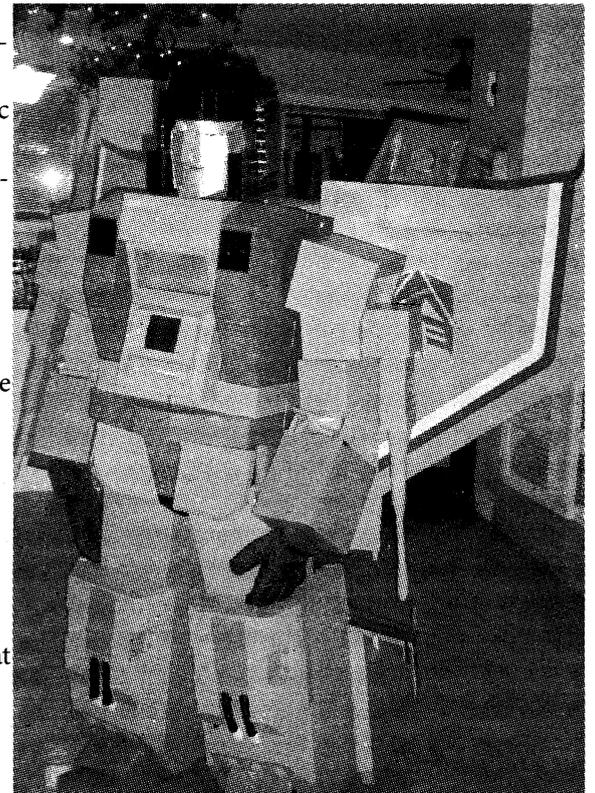
Although the Autobots accuse the Decepticons of intending to use the All Spark to continue their genocide against Autobots and take over the universe, a Decepticons public relations official denied the allegations. "The Decepticons would like to use the All Spark for alternative energy and work towards making the universe greener," said Alfred Hitchens. "The media is taking the side of a party led by a diesel-fueled truck, our intentions are for the future of our children."

It is unclear as to what role the Decepticons will play in the production of American made Transformers, but industry insiders speculate that a deal is in the works between the Japanese car industry and the Decepticons. Both Honda and Toyota are believed to have come up with an alternative source of creating and manufacturing Transformers but have declined to comment. "We can neither confirm nor deny that Toyota is dealing with such sources of energy," said Yoshi Takinawa, an official from Toyota.

Regardless, GM has asked for an additional \$14 billion and intends on

closing five more plants in North America. George Cumberland, a scientist from the Witwicky Center for Scientific Research and Robotics, said that the All Spark has the ability to power 10,000 suns at 1 percent of the energy. "With that kind of power, you wouldn't need human hands to build or assemble anything," Cumberland said. "The only problem is transferring the power from the All Spark into something that is compatible with our technology. That can take up to a couple of months at least."

Yet the source familiar with the situation believes that car enthusiasts can expect to see American Transformers prototypes later this summer and in car expos sometime after that.



One of the home-made prototypes. This one also does household chores and walks the dog.

Who Throws a Shoe? Honestly?!

By Najib Aminy

When Iraqi journalist Muntadhar al-Zaidi threw his shoes at former President George W. Bush, Nike went to the drawing board.

Two months later, while al-Zaidi's trial for assaulting a foreign leader has been postponed, Nike has announced the release of the Zoom Air Surprise, a new aerodynamic shoe.

The shoe, however not meant for running, was made for throwing at despotic foreign leaders among other uses.

"When I threw my shoes, they were like bricks," said al-Zaidi, who complained about being flat footed. "If I had lighter shoes or the ones that bounce on TV, I am confident I would have hit Mr. Bush."

Realizing the amount of attention al-Zaidi attracted, a team of Nike marketers worked towards designing the model shoe for hurling at dislikable dignitaries. "We here at Nike pride ourselves on designing shoes that can be used for every day life, including shoe tossing," said Rosa Timmons, a Marketing Director for Nike. "We have come

up with an aesthetic and aerodynamic design that is very light and a must have for any political demonstrator or Olympic shoe hurler."

Weighing 8.3 ounces, the shoe is made with premium leather carefully sewn from sweatshops in Vietnam. It has an upper mesh area with a breathable under layer, and a rubber sole for traction. The Zoom Air Surprise comes in multiple colors including Communist Red with a Sunshine Yellow undertone or a patriotic red, white and blue theme.

The release of the shoe has received a strong reception from customers. "My wife can't cook," said Jeff Tucker, a middle-aged white American living in the south who earns his living by fitting the stereotype of white southerners. "I've run out of things to throw at her."

At Tucker's back was a group of tree-hugging, pot-smoking, liberal college students who said they wanted to fight the system. "We can give it to the man," said Greg Phillips, a junior attending a \$40,000 per semester university. "If there is a speaker on campus that we don't like, well they better watch out," Phillips said, as his Che Guevara-shirt wearing friends high-fived him in agreement.



Two columns, resize with baseline grid (option F7) photo caption tk

While a large number of people supported the Zoom Air Surprise, a group of protestors voiced their concerns that throwing shoes at people denotes one's combat abilities to that of a 6 year-old girl. President of the Society for People Against People Who Fight Like Little Girls, Henry Vickerson said the act of throwing shoes is silly. "Shoes are meant for wearing, fists are for fighting,"

Vickerson said. "Only little girls throw their shoes."

PETA also protested the release of the shoe citing animal abuse in the production of the shoes. A number of consumers who purchased the Nike Zoom Air Surprises chucked their old shoes at PETA protestors outside shoe stores and then returned to shopping.

Who Says Math Doesn't Change?

By Krystal DeJesus

Students, professors and faculty at Stony Brook University filled the SAC auditorium on a sunny February afternoon to attend Philip Uri Treisman's lecture, "On Innovation in American Mathematics Education."

Dr. David Bynum, Director of the Center for Science and Mathematics at Stony Brook University, with help from the Provost's office, invited Dr. Treisman to speak about his knowledge in math education innovation.

"He knew many things about math education that I didn't know, and that we all need to know to move forward on this national agenda project," Bynum said. "I'm delighted he would come here."

Dr. Treisman is a math professor at the University of Texas at Austin, executive Director of the Charles A. Dana Center and Harvard University's 2006 Scientist of the Year.

The type of innovation in education that Treisman described was about the efforts to improve the system, not the type of innovation that comes with luck and genius.

"Accumulating data, trial and error, systematic theory building on the fly," Treisman said, "that's the kind of innovation that's actually going on in the U.S."

He laid out four major changes in

American education over the last few decades.

The first big change is in expectations, Treisman said. Just over a decade ago, fewer than half of all high school graduates took Algebra I in the U.S.. Most students took career or consumer math instead, but that isn't the case anymore.

"Those courses have largely disappeared from the landscape of American education," Treisman said. "We went from requiring Algebra I in my state for high school graduation 13 years ago to requiring every student to take a year of math past Algebra II."

Sixteen states in the country have adopted similar graduation requirements to Texas, but New York is not one of them. The state is always in the middle of the national performance profile and slightly behind with curriculum changes, Treisman said.

Changes in performance are also important. The amount of knowledge children have today is about two-and-a-half years ahead of what children knew 17 years ago, Treisman said.

"The American public has this idea that we perform some where near Rwanda in international comparisons," Treisman said. "That's just bogus."

In fact, Singapore and Massachusetts are performing at about the same level statistically on mathematics achievement exams, according to the Trends in International Mathematics

and Science Study.

Treisman explained how teachers need courage to improve, but that courage can disappear when teachers are told they are failing. It's important to find the strengths of these teachers and remind them of their gains, Treisman said.

The U.S. has shown a rapid gain in performance over the last decade. It went from having 14 countries with higher performance levels in 1999 to five countries in 2007, according to the Trends in International Mathematics and Science Study.

The third major change is in people's understanding of international performance targets. Government officials and lawmakers are realizing that taking Singapore's textbooks and implementing them into the American education system does not work.

"The big difference is not in what textbook they use," Treisman said, in regards to the success of other countries education systems. "That makes almost no difference at all. The big differences are in how they recruit teachers."

In countries such as, Finland, South Korea and Singapore, graduates looking for teaching jobs must meet very high standards, where as the U.S. just waits for people to sign up for teaching programs, Treisman said.

Another problem in the U.S. is that teachers do not get enough support, especially first- and second-year teachers,

Treisman said.

For Joseph Poma, a first-year math teacher at Hauppauge High School, having guidance and support at work is a major difficulty "Being a new teacher, I understand there is so much that could be done but there is not enough support," he said. "I meet with my mentor once or twice a month."

The last point in the lecture was that studies are beginning to show that the arguments for science, technology, engineering and math education are not true.

"We do not have a shortage of engineers in the U.S.," Treisman said. "We have a massive shortage of people at the mid levels who have general mathematical and scientific literacy. Nurses, firemen, EMTs all need a strong technical background."

Saying that American education "sucks" is debilitating to improving education, Treisman said. The education system has improved tremendously, and it will continue to improve if students get high quality teachers and teachers get the support they need, Treisman added.

"We need to shift to a wealthier view," Treisman said. "Most of the forward thinking innovation comes from roll up your sleeves, blue collar, hard work, with lots of data, constant feedback groups, fail fast, fail often, and study the results of the systems the people are in."

New Study Finds Racial Slurs Build Character

By Ross Barkan

A groundbreaking study by Oxford University's School of Socioeconomics has revealed that racial slurs in fact build character, running counter to generations of previous research.

"Our research finds that there is nothing wrong with demeaning another person based on a preconceived ethnic stereotype," said William Chillingmorrow, a researcher at the Oxford School of Socioeconomics. "In fact, we now believe that calling someone a racial slur increases their abilities to think, feel, and of course, love."

The study, based on years of surveys, computer analyses, crisis models, and real-world simulations rejects the widely-held notion that using a racial, ethnic, or sexist slur causes emotional

and psychological damage.

"What I found most startling was how the study so accurately reflected real-world findings," said Oxford researcher Chester Witkins. "For example, everyone knows gooks can't dance. Everyone. One day we had an adjunct from the university find an Asian male on the street and insult his dancing skills. Four months later, we found this male had taken up break dancing and was already a regional champion."

Witkins, Chillingmorrow, and a team of researchers traveled across the world to employ their slurs and record how their test subjects reacted. Using hand-held computers, motion sensors, and a rigorous grading scale, they found immediately that they had unearthed a new way to perceive verbal abuse.

In one of their first studies, the Oxford team arrived in New York City to seek out the vibrant Jewish-American

community. It was there the researchers stumbled upon a startling truth: most Jews are indeed long-nosed and cheap.

"I was haggling over a sweater at the Gap on Houston Street when these very mean English men approached me," said 31 year-old attorney Seth Goldberg, the first person to be examined in the Oxford study. "They started calling me 'kike' and 'sheenie' and 'cruddy money-grubby long-nosed Jesus-murdering Jewbag,' and I started to cry. Later, when they had long left, I realized I actually was pretty cheap, and my people weren't too cool to Jesus."

From there, the Oxford team invaded a Midtown saloon and convinced a cadre of Irish alcoholics—through hours of "mick" and "pope-lusting faggot" taunts—to renounce their drinking ways. All sound bites and heart rates were recorded and meticulously analyzed, further cementing the research.



Kate Bornstein Will Get You Out of Hell For Free

By Al Esposito

Kate Bornstein, an author, playwright, gender theorist and self-dubbed 'sub-lebrity,' was invited to speak at Stony Brook University by LGBTA on Feb. 11, 2009. Her lecture entitled "On Men, Women and the Rest of Us," was a selection of her favorite works.

Bornstein presented what was essentially a one person show with a full cast of characters, ranging from old Jewish women at a wake to Mr. Blunt, an eighth grade grammar teacher. "I has no gender, and 'you' has no gender, 'He' and 'she' do, which is fortunate, because 'we' has no gender either, does 'we'?" Bornstein.

Speaking in almost a whisper, Bornstein told her coming out story from the perspective of her mother in one of the more touching moments of the performance. "You think you're having a hard time? Wait 'til you're a

woman," Bornstein said.

"Do anything to make your life worth living," Bornstein advised her audience. "Just don't be mean."

This was one of the main points of Bornstein's discussion, which started with a reading from her most recent book "Hello Cruel World: 101 Alternatives to Suicide for Teens, Freaks and

Other Outlaws."

The book lists alternatives to suicide and ranks them on their safety and effectiveness. The alternatives range from the insanely amusing (moisturizing) to down right dangerous (anorexia). "As long as you're not being mean to someone, you can do whatever the fuck you want," Bornstein said.



Bornstein was born Albert Bornstein and is a former Scientologist and current "suppressive person."

As a suppressive person, according to Bornstein, she is someone who is subject to the policy of fair game. Fair game is a policy in which suppressive persons, "may be deprived of property or injured by any means by any Scientologist without any discipline of the Scientologist; may be tricked, sued or lied to or destroyed," according to the Scientology Administrative Dictionary obtained from Wikileaks.com.

In 1982 Bornstein left the Church of Scientology. "Saying you were in Scientology is more embarrassing than being a transsexual these days," Bornstein said.

At the end of the evening Bornstein left her audience with a special gift - a Get Out of Hell Free card. "Hand it to Satan, and I will do your time for you," Bornstein said. "I'm a big ol' masochist; I'll have a ball."

Staff Changes Delay Study Abroad

By Natalie Crnosija

Stony Brook University's International Academic Programs office delayed the release of relevant Summer 2009 Study Abroad program information because of repeated staff changes, said Jennifer Green, the newly appointed office's student advisor.

Green was selected for the position at the beginning of the Spring 2009 semester.

As of Feb. 11, 2009, eight of the 12 available summer programs were missing either the program dates or cost.

"I would like to go to Montpellier, but I don't know how much it will be," said Maria Salgado, a student in the French Teacher Certification Program in the European Studies Department. "I can't go if it is too much, but if I can go and I wait too long to buy my plane ticket, the total price of the trip will be high

anyway.

"They had a very high turnover rate in that office," Professor Charles Haddad of the School of Journalism said. "They have had four different student advisors over the past year." Student advisors promote and provide the information about Study Abroad programs to students. Advisors also aid in the production of these programs with individual departments and professors.

Haddad, who created the School of Journalism's Study Abroad Program at China's Tsinghua University with the IAP, said that he had to restart the organization of the nascent program with each new advisor.

"For these programs, we need a lot of institutional support," Haddad said. "The advisors seemed to be the victims of bureaucratic turmoil."

Professor William Arens, Dean of the office, was abroad and unavailable for comment.

After six months of staff changes, Haddad's program was es-

tablished, and with Green's help, the School of Journalism's program was linked to the university's webpage.

Green, a former advisor in SBU's Academic Advising Office, said that the IAP office is working to update program information. April 1 is the application deadline for many summer study abroad programs.

The application process for the summer programs requires an application, personal essays, letters of recommendation and an official copy of the applicant's transcript.

"We are also waiting for some information from the individual departments," said Green. "Making sure that the programs are financially possible for students is a high priority."

With these rolling updates, some students are still waiting for their specific program information to be posted.

Without information about program dates or costs, students are wary of applying to any programs in

the immediate future, sophomore Katie LoBiondo said. LoBiondo applied to the Rome study abroad program, which already posted its date and program information.

Program costs, affected by current economic turmoil and the recent \$600 SUNY tuition increase, still have not been posted for certain programs, like those in Madagascar, Montpellier and for Tsinghua University. The absence of information may become the deciding factor for many students as to whether they study abroad this summer.

Many graduate schools look for study abroad experience, yet only three percent of students nationwide partake in these academic opportunities, Green said.

"Whenever I applied for a job, my study abroad experience was always the first thing on my resume that people asked me about," Green said. "The experience can give you a competitive edge in the job market."

Sudoku Out, KenKen in: Further Proof of the New York Times' Elitism

By Nick Statt

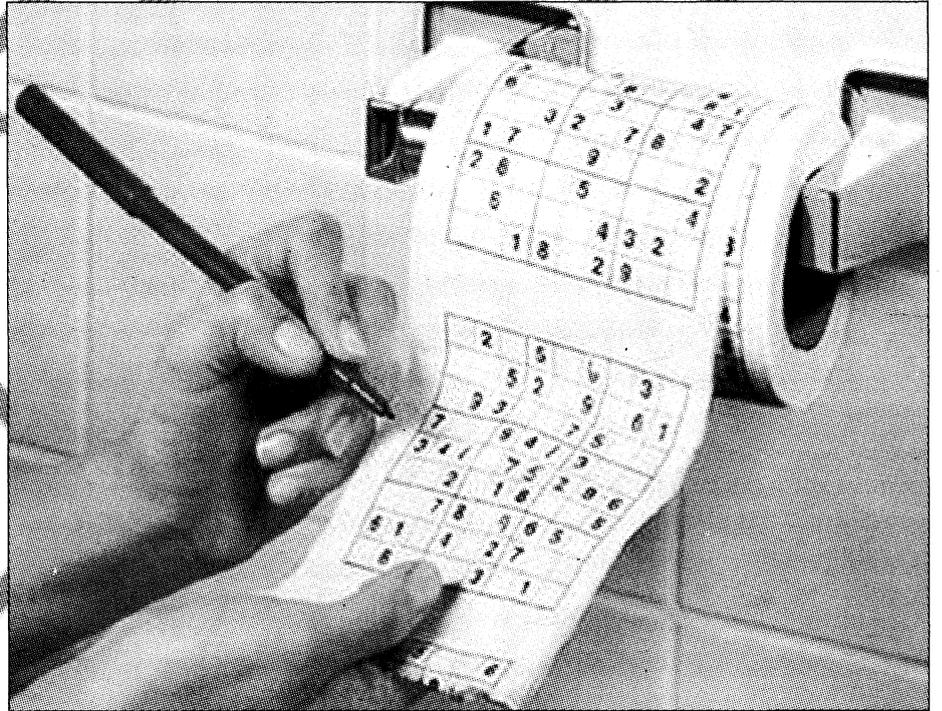
After roughly four years on the newspaper circuit and a large spotlight in the *New York Times*, Sudoku has been ousted in favor of the similar, yet more math-oriented, KenKen.

What could be the possible reason for this? Well, the logical answer would be that Sudoku has been getting somewhat old and is already a national hit, having spawned its own gigantic market with homes ranging from the iPhone to airport bookshelves. The inconvenient truth is that Will Shortz is an elitist ass who finally manipulated his puzzle corner back to its previous highly intellectual base.

Prior to Sudoku, the *Times*' puzzle section had a somewhat mythical allure that did not allow any reader of average intelligence to have any fun whatsoever. There was the ever-present and dominating crossword edited by Shortz himself that was, and still remains, difficult beyond belief. I mean sure, if you and a

couple of your friends wasted two hours hunched over a Monday or Tuesday edition, you could have seen some results. But past Wednesday, no way. Game over. Shortz wants those puzzles to be so demanding that only the elite intellectuals know what the hell he means by clues like, "Be visibly disconsolate" or "facetiously noxious vapors." Well, there's the always-loved bridge section and sometimes a word jumble. Let's face it: word jumbles are for tools. As for bridge, you'd need a feeding tube accompanied by a slight morphine drip to understand the infinite amount of rules that game has. In other words, Shortz was getting his way for a very long time, which meant that only the elite were benefiting from the puzzle section. That is, until Sudoku hit the market.

At first, Sudoku was viewed as some crazy-difficult number game with many facets. However, the real truth came out quickly when people discovered that if you could count, had eyes, and enough patience, any average joe could solve a Sudoku. This was, in Shortz's eyes, a



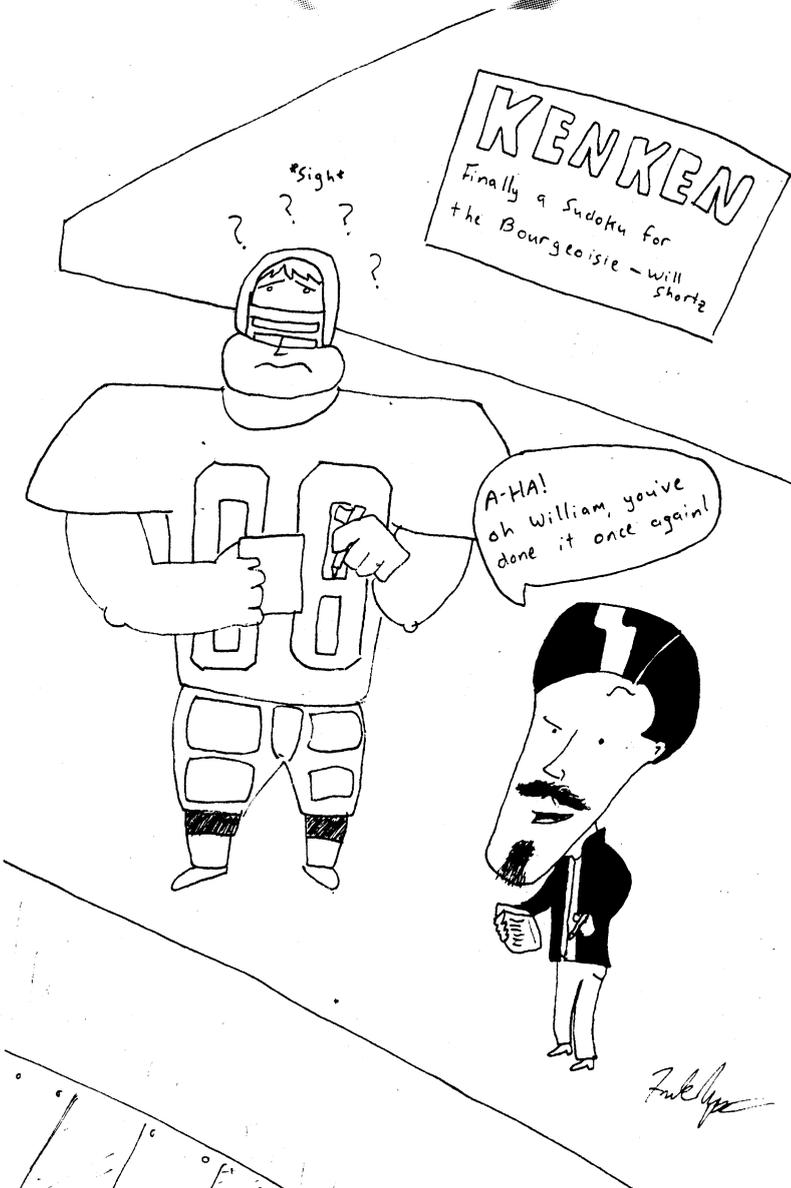
That's all Sudoku is good for, according to those *New York Times* elitist fucks.

fatal addition to his puzzle section. Average people were not supposed to be able to crack open the arts section and go to town on one of Shortz's own beloved puzzles. So he fought it using the ever-present ideal of the *Times*' elitist market to reclaim his previous stature. After a good amount of time of completely omitting Sudoku from the arts section, which everyone knows was not because it had its own section on the website, but rather Will's secret doing, KenKen showed up on Feb. 8, 2009.

KenKen is, for all intents and purposes, Sudoku for arithmetically smart people. It takes the process of elimination technique of its previously famed predecessor and builds upon it with standard math for more difficulty. This makes KenKen rather frustrating when you venture out of the easy level. For those who feel they are up to the challenge of this new puzzle, it's a fine way to start the morning with their fresh copy of elitist news. However, for those who cherished the days when they themselves had their own little puzzle safe-haven, look to Will Shortz to dump the blame.

Of course, no one will ever admit to Shortz's blackmailing editors, cutting secret deals with Japanese puzzle developers, or threats to pull out his crossword empire for good. It's just too underground for any lawyer to take to court - you know, not enough evidence. However, just for the record, readers have to know that any time the *Times*

drops down to us average Joes, there will be someone fighting to lift it right back up, whether it's Shortz or a long list of disillusioned staff members of the world's most renowned paper.



Play America's Greatest Pastime

"Dead or Sleeping"

Every Wednesday at 1pm
060 Student Union

The Stony Brook Press:

Where dead things and sleeping things can peacefully co-exist... and then we guess which is which

Facebook: We Own Your Stuff...Not

By Liz Kaufman

On Feb. 4, 2009 Facebook changed its Terms of Service (TOS) without informing or getting consent from its estimated 175 million users. Much like the bill Bush passed in the dead of night, Facebook wouldn't have done this if it were something everyone would be OK with. Though, there sadly seems to be more brouhaha over Facebook than politics...

Feb. 16 is when things really got bad for Facebook. *The Consumerist* pointed out the new terms and slowly got more and more people to listen. The second I read about the new terms in a UK news source, I logged on to Facebook, deleted much of my content, and urged everyone I knew to do the same, out of principle.

The new TOS would have allowed Facebook to have full rights to your content (i.e. pictures, blogs, information, movies, and books) even after you delete your account. They can use anything you uploaded for advertisements or to profit from, indirectly. Additionally, if you happen to do photography and watermark your photos before you upload them to spread your work and name, those watermarked photos are overridden by these cockamamie rules. Now, I know what the critics are thinking: "If you didn't want your stuff on Facebook or people getting it, then you were an idiot for posting it online!" Well, no, actually, that isn't the case.

Here's a crash course in cyber law. I am an artist. I have work. I don't have to "copyright" my work through the legal channels (it would be time consuming and costly), but a watermark shows that it's mine (Yes, we're disregarding Photoshop for the moment). If I post my content under my name to show other people who I am and what I do, it's likely that I have an equal footing as everyone else, because that's how things are nowadays. You either use social networking, or you get left behind.

If I post my content, I still own it. If people are using it without my permission, I send a signature-tracking email, which can be used in court, to inform them it's mine and instruct them to take it down. If they refuse, they can be sued for not having explicit permission or for distribution or profiting off of it; whichever the case may be.

Facebook, however, takes away all my legal rights to said work in this manner. They make it so that even if I delete my account, I am stuck with their having my information.

But why isn't it illegal, then? (1) The terms state: "You agree to terms

Ebaums Part II. Eric Bauman got content from users, hosted it, and profited off it without having to give a penny. Facebook *might* not be planning that, but it's not like it hasn't happened.

You decided to make an account, stop whining! The funny thing about end User License Agreement's (EULA) is that no one usually reads them except for the computer geeks and bloggers. As soon as one geek (uh oh...did I offend someone? Is this PC?) points out a change, there is mass hysteria. I have actually read and agreed to EULA's, but it did me no good in the past as the companies don't think anyone will read

The problem is MS actually informed users what it was doing. Facebook takes its users for a hoard of ninnies. I agreed to what I clicked on. Not this. This is the difference. If someone would have told me this was happening and gave me the right to choose to use a service, I would be a happy camper.

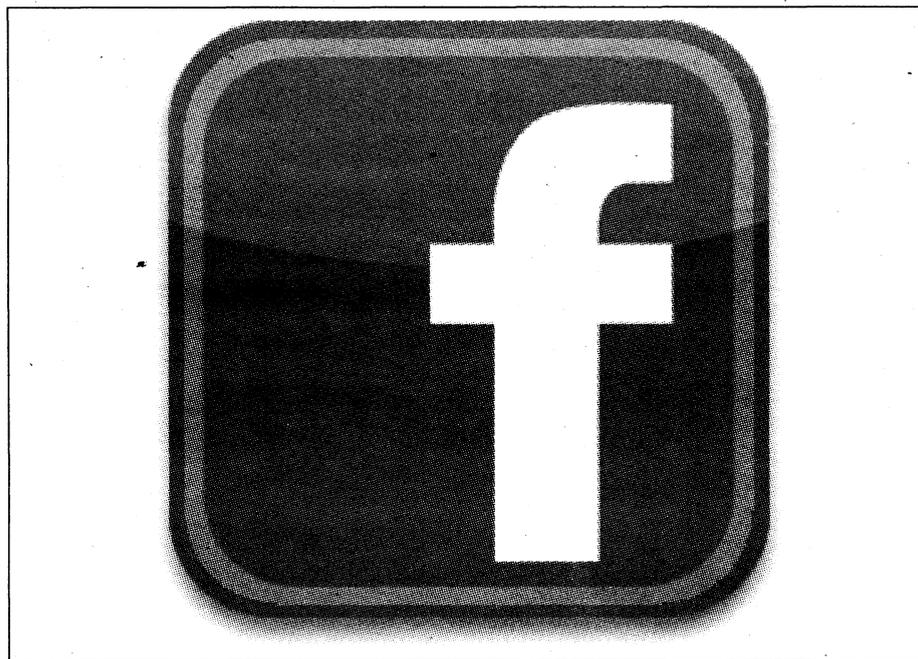
Feb. 18, 2009: Facebook has done a 180, caving in to the tens of thousands of upset users. They blame the situation on "overly formal" word choices. I don't know how dumb they think we are, but they use lawyers 99% of the time. Unless their lawyers were first year law students who were just starting out, I'd say they knew what they were doing. More so because of the whole "pass this bill in the middle of the night" strategy.

On your home page you will now find:

Over the past few days, we have received a lot of feedback about the new terms we posted two weeks ago. Because of this response, we have decided to return to our previous Terms of Use while we resolve the issues that people have raised. For more information, visit the Facebook Blog. If you want to share your thoughts on what should be in the new terms, check out our group Facebook Bill of Rights and Responsibilities.

Coincidentally, the Facebook group consists of non-stop flaming, circular arguments, religious disputes, and people angry about other petty things. They seem less than interested in the issue and are just sheep, following without knowing what is going on.

Until Zuckerberg and crew change the policies by actually informing the users, the terms stay as is. You still have your opportunity to pull anything you would mind not having the rights to. This isn't the first privacy invasion Stalkerbook has attempted. Don't be fooled by the "Just trust us" attitude. Realize this was a wakeup call on what companies can possibly do.



F is for Fuck!...you.

that may change without notice." Note that this doesn't say you agree to all *future* terms without notice. That is a legal issue all on its own. (2) They are "trying to protect children," which doesn't really have any restrictions on it yet. (3) It depends on your understanding of "legal." They do have the right to change terms. It is irresponsible to change things without informing users before hand, if they would like to change their minds.

Well, Facebook isn't going to sell your stuff! Why would they bother? You're being paranoid! One word: Ebaumsworld. This is basically

them. They deny having to follow them because no one cares or knows any better.

Take Microsoft's (MS) policy on getting money back for their operating system if you didn't want your new PC to come with Windows. Stores were supposed to refund the monetary value of the OS. None of them did, however, because MS didn't make terms clear. They wanted your money, and no one reads the damn agreements. It was finally a Circuit City that got sued by an angry nerd that made them give him his compensation. After XP, MS repealed this aspect of the EULA.

"I fucking hax0red your mom's ASS last night."

-Shirley Strum Kenny, on her impressions of the Press' new website

TheStonyBrookPress.com



Darwin Day '09:

How The 200-Year-Old Scientist Is Still A Focal Point Of Modern Biology

By Nick Statt

In commemoration of one of the most revolutionary thinkers in biology, Darwin Day 2009 was not just celebrating Charles Darwin's achievements, but the 200th anniversary of his birth.

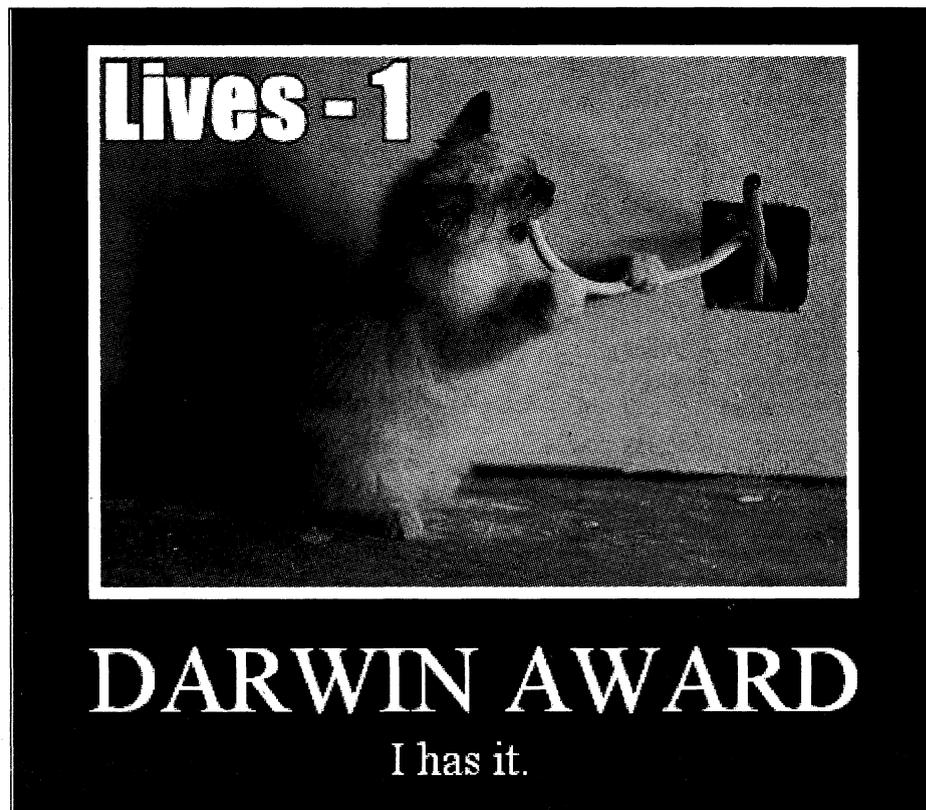
Countries around the world took Feb. 12, 2009 to observe and reflect on how vast and widespread Darwin's influence has been since the introduction of the idea of evolution in 1859. This was done through the hosting of multiple events at universities and research centers that aimed both to educate and show respect. At our very own Stony Brook University, this scientific holiday, organized as one of the events for the reoccurring Provost Lecture Series, brought Yale's professor Stephen C. Stearns, the Edward P. Bass Professor of Ecology and Evolutionary Biology, to the SAC for a special lecture on how evolutionary biology has dramatically changed the field of medicine and medical practices.

After a few moments of microphone difficulty, that humorously exhibited that even the smartest of textbook thinkers get caught up in the simplest of modern technology, professor Stearns jumped right into his short, but extraordinarily informative, lecture. The topics revolved around evo-

lution, the stepping stone Darwin talked about in his 1859 *On The Origin Of Species*, and how it has opened up new areas in medicine, which range from the battle against auto-immune diseases to psychological studies of the human brain.

Stearns was, as expected of a Yale professor, a highly eloquent and intelligent speaker and managed to weave into his scholarly lecture a few of his own personal beliefs on Darwin. He commented that to judge a person's influence, all you have to do is observe "how long it takes a culture to accept it." Drawing comparisons to Copernicus' theory of the solar system, Stearns said with some remorse that people are still attempting to refute Darwin's revolutionary ideas, despite the mounds of evidence that have led scientists to believe that evolution and natural selection exist in a multitude of different real-life scenarios. This long-lasting fight proves that Darwin's discoveries, despite being communally looked upon as stepping stones for future scientists like Gregor Mendel, created wakes that, 200 years later, have yet to subside.

This was Stearns' segue way into talking about one of the focal points of his lecture – worms that use our bodies as hosts. Starting with the blunt and discomfiting statement, "we all used to be infected by worms," Stearns brought up point after point on how

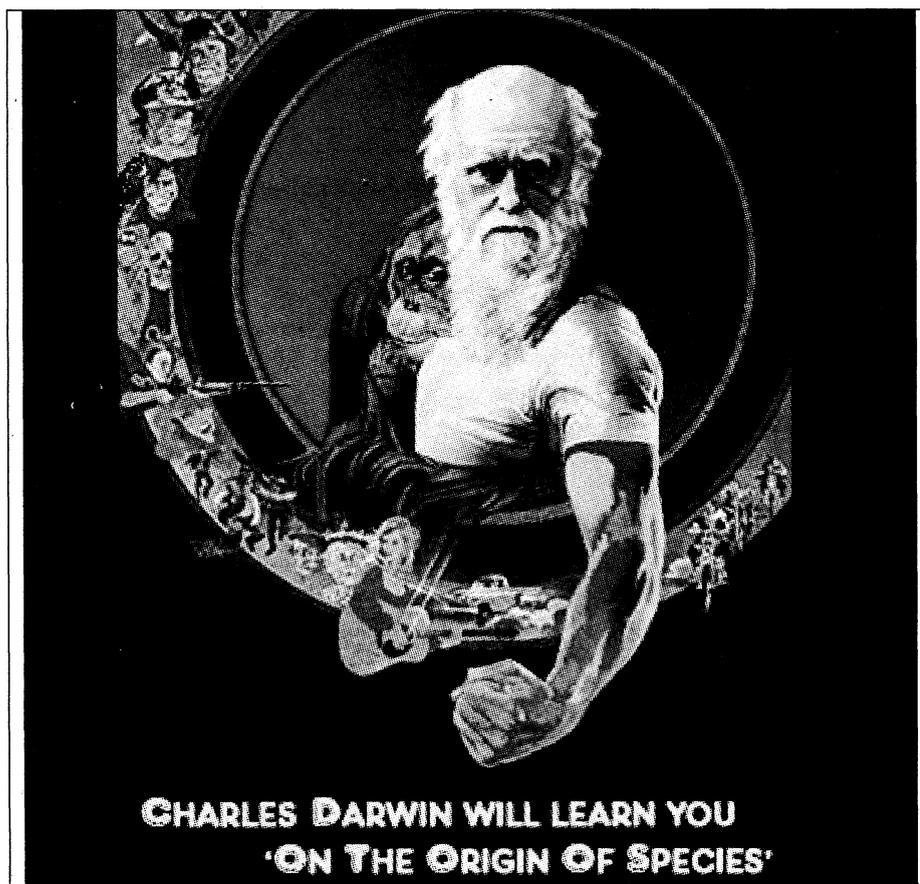


bacterial worms and the human immune system, which are technically enemies, have gone through multiple evolutionary stages to coincide with each other. By alerting the body to the possible danger, worms put the immune system into a sort of increased security mode that allows for long-term positive effects. Some of these positive effects involve worms helping the human body grow to prevent auto-immune diseases like asthma, diabetes, and Krohns disease. Through graphs, Stearns introduced startling info showing that African children, although infected with common bacteria that U.S. hygenics has prevented, are almost completely devoid of diseases like diabetes because of the variety of worms their bodies host.

The second half of the lecture involved studies that Stearns claimed "were not yet proven," leaving the audience members, ranging from small children to aged doctors, on the edge of their seats. He delved deep into the studies of Robert Trivers and Bernard Crespi, among others, who have taken evolutionary biology to the brink of radical study. Some theories that have been raised by these men, and outlined as simply as possible by Stearns, were ideas of gene imprinting and ways that natural selection functions on an almost untraceable scale. Gene imprinting is a theory that says that the father's and mother's genes are fighting constantly and attempting to influence the

growth of the fetus more than their opponent, sometimes resulting in an imbalance. Some side effects of this imbalance have been clinically accepted, such as the Angelman Syndrome and the Prader-Willi Syndrome. Stearns explained that Angelman Syndrome is when the father's genes win the battle and imprint more into the fetus' brain, which can lead to autism, retardation and being uncoordinated or overweight. Prader-willi Syndrome says that the opposite happens and the mother wins, resulting in a vast variety of mental conditions such as schizophrenia or bipolar disorder. Stearns considers these studies to be groundbreaking: "If this speculative connection between evolutionary conflicts of interest and mental disease is validated, it will become one of the most astonishing insights that evolutionary thinking has given us."

Professor Stearns ended his lecture with strong words, claiming that, "Evolution can shed useful new light on parts of medical research and practice," and that "it complements other approaches" and "does not replace them." Stearns' lecture revolved around only one topic that Darwin's theories have influenced over the years, and Darwin Day, which might not be as publicized for another century, will certainly stick around every year to pool scientists' recent breakthroughs in the massive field that is modern biology.



The Loud, the Dirty, the Brilliant

By Alfred Esposito

In an out-of-the-way shed in Stony Brook University's Research Park, a beast slumbers covered in mud. It is armed with a 10-horsepower Intek Model 20 engine and held together by chromoly 4130 grade steel tubing, a beast whose creators are the members of Stony Brook Motorsports.

Since 1987 Stony Brook Motorsports has been participating in the Society of Automotive Engineers' (SAE) Baja competition, which serves as a recruiting platform for major engineering firms and automobile manufacturers like Honda and Polaris. Every year team members toil away in the basement of the Heavy Engineering building to design and construct an off-road recreational vehicle that can pass a battery of tests. They hope the vehicle will attain victory over 130 other teams competing in an SAE competition.

The team works weekends, nights and any time they can spare between classes not only to complete their vehicle but also to prepare analysis for every design and fabrication decision they make.

"Judges like to see analysis done. They like to see the numbers and the justification of why we did what we did," said Mike Espinoza, the club's president and a third-year Mechanical Engineering major.

Espinoza, who tinkered with K'NEX as a child, came across Motorsports during a campus club fair as a freshman and was hooked immediately.

Despite the recreational nature of the vehicle, the team takes careful consideration to check every bolt and every weld. George Barbieri, a sophomore and a self-proclaimed perfectionist, is this year's driver and fabrication manager. He approves every part that goes on the vehicle. "Since I'm driving this year, I'm gonna make sure every bolt and weld is checked," Barbieri said.

Barbieri, from Medford, has been a diesel mechanic since he was 12 years old and has extensive experience with fabrication. He plays the role of big brother in the shop, checking everyone for safety gear and giving advice on

every cut presented to him, even if it isn't going on the vehicle.

The team tests its vehicle at Stony Brook University's recently acquired Research Park. The testing facility, dubbed "the track" by the team, contains a dirt trail for speed tests, jumps and moguls – small hills in succession.

The team runs extensive tests on vehicles built in previous years in order to find out what works or not.

On a cold Saturday night in a desolate shed next to the testing track, Vivek Zilpelware, a senior in charge of the ve-

hicle, competed for Cooper Union's Baja team when he was an undergraduate. He earned his name "Crash" for flipping a few vehicles.

This year the team hopes to shave 25 pounds off the car's overall weight and design an automatic traction control system which is sure to turn heads at the competition this July in Milwaukee, Wis.

The automatic traction control system is the new addition to the vehicle this year. It will redistribute power to wheels that have traction to make the

placed underneath. After the sheets reach the right temperature, it is lowered on top of the molds and sucked down by four shop vacuums. This allows the team to make a lightweight body for the vehicle in 30 minutes, a process that used to take three days using fiberglass.

Aside from design and fabrication, the team must also get sponsors to help fund their mission. They offer potential sponsors four sponsorship packages, in which sponsors, depending on their contribution, can receive anything from

a certificate or mention on the team's website, to their name prominently displayed on the vehicle.

In addition to monetary donations, some sponsors work directly with the team. Henry Honigman, an instructor who teaches machining, trains and certifies team members to work on specific equipment. Honigman has been working in the Stony Brook machine shop for 42 years and offers quick seminars in simple machining so members can get to work as quickly as possible. Another sponsor, Jean Christian Brutus, is a former president of the team and now a graduate student at Stony Brook University.

Brutus's younger brother, Clifford, is cur-

rently the team's car manager, in charge of the vehicles from past competitions for testing purposes. The Brutus brothers got their start building go-carts in their hometown of Port-au-Prince, Haiti.

Its members use Stony Brook Motorsports as a platform to find employment. Two years ago, Honda recruited John Delgrande straight from a competition. In that same year, when the team took third place at the competition in Rapid City, S.D., the judges took resumes from all the Stony Brook students.

"One of the great things about this program is the job placement rate," Machtay said. The team hopes this year to gain the attention of judges and potential employers this year in the face of stiff competition from all over North America.



This photo is not altered in any way. It's the real deal. Shirley is a fuckin' rider.

Photo provided by Noah Machtay

hicle's power train, attaches a wireless strain gauge to the rear axel of last year's Baja vehicle. Hari Mubarez, a junior and team rookie, mans the laptop collecting the data. The gauge measures the changing voltage on the rear axel, which translates the changing stress on the axel. "It's not like we are a bunch of backyard mechanics," Zilpelware said. "We definitely apply engineering."

Zilpelware credits Motorsports for augmenting his education with hands-on experience. "A lot of times when people join these clubs, they are already set to get out and start working," Zilpelware said.

"I have this whole book of equations, and it's great to understand it," Noah "Crash" Machtay said. He went on to explain how applying that knowledge is equally important for the students' education and future. Machtay is one of the faculty advisors for the team who

vehicle more efficient. "We're allowing the computer to make the decision, so if a wheel is slipping it will lock the break on that wheel," said Blenn Musano, a second year Mechanical Engineering student. The automatic traction control system is being designed, fabricated and programmed entirely by the team.

Last year, the team took second place overall in Montreal, ranking the highest of any team from the United States. The team also took first place in the design category in the Illinois competition.

Innovation is important to the team. Last year, senior John Bagion built a Thermal Forming Table as part of his senior design project. The table is a giant wooden contraption used to form plastic molds, with a heating element on top. A plastic sheet is raised to the heating element, and the molds are

Street Fighter IV *or*: How I Was Afforded A Rare Glimpse Back to the Halcyon Days of my Youth

By James Laudano

Humor me, if you would be so kind, and think back to the early Nineties. Parachute pants are still in fashion (barely) and the Teenage Mutant Ninja Turtles are the coolest dudes around. Films like *Dances With Wolves* and *Silence of the Lambs* are establishing themselves in the annals of cinema history and the Seattle Grunge scene is finally killing off the last remnants of 80's glam rock. While all this is happening around us, videogame arcades are still alive and kickin' here in the good ole USA.

There were many games sucking away our quarters in those flashy dens that were home to so many nerds and mallrats, alike. But most prominent among these games was Street Fighter II. If any of you were to walk up to me these days and tell me you had no idea what Street Fighter II was, I'd have a difficult time not calling you a liar and laughing in your face. SFII is so thoroughly ingrained in our culture these days that themes and concepts from it have permeated not just all videogames, but also Hollywood, popular music and common vernacular. This game was Virtual King in an era when videogame arcades were serving as a social crèche for our nation's youth.

It was this environment that I found myself dropped into all those years ago. There was a Chinese take-out place not far from my house that my family would order from at least once a week. Next door to this place was a small Laundromat that happened to have a few arcade boxes in it. Of course, SFII was among them. As a hyperactive five-year-old, I would beg my father every day to order Chinese food. It wasn't because I particularly craved Chinese every day, but rather it was because I wanted to dash into the Laundromat while my father paid for the food and

play a quick round of SFII. The game enthralled, engrossed and entrapped me from the moment I dropped my first twenty-five cent piece into that flashing red slot.

It got so bad, in fact, that whenever we would order Chinese food I would jump around begging my father to take me to the shopping center with the Laundromat before our Chinese order was even ready so that I could have ten or so minutes to play the game. Of course, at five years old, I wasn't swimming in money and I'd usually run out of quarters within a few rounds (especially since I wasn't very good at the game at this point). When I inevitably



ran out of quarters, I would continue to smash the buttons and twist the joystick around and around furiously, entirely convinced that I was still playing the game as the arcade box's promotional demo repeated itself over and over again in front of my eyes. This whole time my father was lifting me up and holding me high enough so I could reach the buttons and see the screen clearly. I would constantly ask my father questions about the game's characters such as: "Dad, how do you pronounce his name?" or "Which country is Chun-Li's flag from?" and my father would patiently answer all my questions, and the inevitable follow-ups

such as "China? What's that place like?" or "Sagat? That's a funny name. Why do you think he's named that?" My father would later hypothesize that my future love of geography and social studies would stem, at least in part, from my constant questions regarding the geography and stories of these international combatants. I became so obsessed, in fact, that I dressed up as Ryu – the series' poster boy character – for Halloween one year.

Years later I would find myself walking to the local mall so that I could spend hours in the arcade with a few friends. We would hustle other kids at certain games (the phrase "Winner

one of the coolest kids in that arcade and all I was doing was playing the game I loved so much.

As I got older I started branching off into different things. I started playing sports and focusing more on school and a social life. I suppose those things often come from entering middle and high school. The Street Fighter series would see countless editions and remakes and even a few legitimate sequels. None of them ever really compared to SFII, though – at least in my eyes. Also, by the year 1999 or 2000, arcades were all but dead here in America. I suppose that was the result of the rise in home videogame systems. I fully bought into that trend, but it still broke my heart to see arcades go the way of the dinosaurs. They represented more than just fun for me. I suppose I always related them back to those early days in the Laundromat with my father. Either way, by the time I was a freshman in High School, I had practically all but stopped throwing "Hadoukens" and "Sonic Booms."

Let's jump around in this timeline once more, then, (sorry, just stick with me a little longer) to 2008. Capcom – Street Fighter's longtime developer – announces a new sequel to the series that brought it so much fame and fortune in the early Nineties. This new installment, simply called Street Fighter IV, was being hailed by the company as a return to the series' roots and traditions that we all grew up with playing SFII. Needless to say, I was excited. After years of more-or-less ignoring the series, I now had a big fat reminder slapped into my face. I couldn't wait for this new game to come out, and my excitement was only compounded with each new screenshot or trailer released by Capcom. And so, with boundless anticipation, I marked my calendar for February 17 – the day SFIV would finally land in North America.

I woke up at 8 am that day, a full hour before the mall where I preordered

my copy of SFIV would even open. It took all my restraint not to drive there early and bounce around outside waiting for the doors to open. I felt like a little kid again, waiting for a brand new toy or exciting movie to come out. When 9 am finally rolled around, I bolted for the mall only to discover from the store's employee that the delivery truck was delayed in Detroit the previous night (Detroit? Why couldn't they just fly them straight to New York from Japan!?) and I would have to wait until around 3 pm for the game to arrive. Much like that little kid I mention a moment ago, I felt like screaming, but something fortunately kept me from doing so. When the magic moment finally came about (it was actually around 3:40 pm, but who's counting?) I purchased my copy, dashed to my car, and drove home at a speed that I couldn't possibly condone. I tore open the annoying plastic and sealing that seems to secure everything these days and nearly threw the disc into my Xbox...

Let's get a few things out of the way here before I go into detail about the game. There are countless reviews of Street Fighter IV online and in print already, all written by professional videogame journalists. Many of you have either read one of these reviews, or know what to expect anyway. So, I'm not going to sound like I completely know what I'm talking about when it comes to the technical stuff regarding the game. However, I am going to put this on the table right now: Street Fighter IV is a great game.

The game is stunning visually. In the middle of a console generation that seems to put most emphasis on photo-realism and bleak and dreary colors, Street Fighter IV radiates outside the pack with its vibrant, bright color scheme and stylized images. I honestly feel that this is one of the better looking games of the current console generation. Many will undoubtedly disagree with me on that, but those are the folks

who prefer games with only four colors in their palates: old building grey, barren wasteland brown, bloody mess red and muzzle flash yellow. The graphics are rendered in 3D, despite the fact that the gameplay operates on a 2D plain. However, for all the talk regarding the game's arresting visuals and the impressive screenshots littering the internet, one cannot truly grasp the extent of the SFIV's beauty without seeing it in action. Street Fighter IV, much like a well choreographed dance scene, has the kind of beauty that *moves*. It's rare that you see a game that looks best whilst in full motion.

The sound is solid, if not inspired. With the exception of the Justin Timberlake-esque opening sequence song, the music is strong. (Although, much to my chagrin, I was humming that annoying tune for a few days after purchasing the game.) The effects serve the game well, and a few of the more punishing hits have wonderfully devastating sounds to accompany them. While many SFII fans will miss their favorite songs from the early Nineties, Capcom does remix a few of them for limited use throughout the game.

But what really matters in something like a videogame is whether or not it's fun. And Street Fighter IV is *fun*. The phrase "Easy to play, hard to master" gets thrown around often with these sort of games, but SFIV lives up to this moniker more than any game I can remember playing. The new mechanics introduced (ultra combos, focus attacks) add interesting new potential to the game for both casual and hardcore



For me, Halloweens consisted of dressing up as Ryu and pretending to fight monsters....on the Streets.

players. You won't find the parry system from Street Fighter III here, and as far as I'm concerned, that's fine. SFIV returns the emphasis to tactical positioning and movements. Much like SFII, you'll never be (or even feel) totally safe in any point in a fight, and that adds to the game's intensity and appeal.

A major part of the appeal of the Street Fighter series, however, will always be its characters, and the cast in SFIV lives up to Capcom's excellent pedigree. The original twelve fighters from SFII are here, along with assorted characters from the series' various editions and additions. To go along with them, we are treated to four new characters, who, while a bit gimmicky, introduce some fun new mechanics to the gameplay.

Online, the game is fantastic. The matchmaking system works incredibly well, and as far as I can tell, this marks the first time that a fighting game has been virtually 100% lag free over the internet. Capcom reportedly cooked up some brand new net code for their online play, and it works wonders. Also, with a detailed ranking system that finds matches for you based on your placement on the leaderboards, you'll most likely never go up against a player who is drastically better or worse than you. This ensures that you'll never wind up too frustrated whilst playing online.

But, really, this game isn't meant to be played online. It's a game that seeks to replicate that old arcade feel as closely as possible. This game is meant to be played with a bunch of friends, sitting on a couch or the floor, passing the controllers around

each match, laughing and taunting into the early hours of the morning. It's the kind of game that begs for face-to-face interaction. You want to be able to hear the cries of disgust or disappointment from your opponent when you beat them, and, conversely, they want you to hear their victorious trash-talking and teasing. Forget Xbox Live, forget Playstation Network and forget the Wii. Street Fighter IV is what people mean when they talk about "a social game."

I actually had a dream the day before Street Fighter IV's release. In an almost "Too good to be true" moment I had a flashback dream where I was back in the Laundromat with my father, playing that original arcade box again. Nothing really outrageous happened. I simply pushed away at the buttons and stared transfixed at the screen while my father held up my thin, five-year-old frame. I'm sure the dream materialized from all the anticipation I was grappling with a few days before SFIV's release, but it still seemed too perfect. I know I'll never be able to fully realize those days again. I mean, it would be a bizarre spectacle to see my 5'10" father lifting his now 6'4" son up to stare at a screen. And, besides, there are hardly any arcades left here. But Street Fighter IV brings me as close to that old feeling as possible. Sitting there on the couch playing the game with my friends, or inviting my dad in to watch me play now, sends a wave of warm nostalgia over me. It's the sort of feeling you get when you recount old memories and stories with longtime compatriots. Or the sort of feeling that comes from picking up an old instrument you used to play often. I guess you could call it "comforting familiarity." However, in the end, the game is most of all just a trip back to the old Laundromat, next to the Chinese take-out place with Dad in hand.



The Wang Center Brings Fine French Cinema to Campus

By Katie Knowlton

This past weekend, the Wang Center held the Tournées Festival, a program created to bring new French films to college campuses across the country. The Stony Brook festival showed five films over two days, and I managed to see two, *Persepolis* and *The Diving Bell and the Butterfly*.

Released in 2007, *Persepolis* is the animated version of Marjane Satrapi's autobiographical graphic novel of the same title. It's the story of Satrapi growing up in Iran during the Islamic Revolution and the years that followed. Told mostly through flashback, the film is focused on Satrapi remembering her childhood as she waits in a French airport after being unable to get on a flight to Iran. It begins with a girl of around ten or so, fairly oblivious to the world outside of her own imagination. As she grows, she becomes aware of the political situation in Iran, but she consciously rebels against the fundamentalist regime voted into place. She is sent to Austria by her parents, falls in love, lives on the streets and comes back to Iran. There she maintains her rebellious streak at university, until it becomes unsafe for her to remain in Iran, so she is sent off to France. From there she is un-



"I'm sorry! I thought you were cosplaying as the friendly spirit from that Miyazaki film!"

able to come home.

The film is almost entirely in black and white, with a rather simplistic style. It was refreshing to see a traditionally animated film, let alone one with such a plain style. The emphasis is placed on

the story and the characters, not flashy animation techniques and bright colors trying to grab your attention. Having not read the graphic novel, I don't know how close the animation is to the source material. Regardless, I believe it does Satrapi's story justice. There is a surprising amount of humor in the film, proving that there was some lightness to life, in spite of the oppressive political climate. It felt kind of odd laughing because I knew what was happening to people outside of Satrapi's world. *Persepolis* is an amazing, but slightly odd film. It's funny, sad and it can break your heart; basically all the things that every other movie on the face of the earth wishes it could be.

The Diving Bell and the Butterfly is another film based on an autobiographical work; in this case, it is an adaptation of a memoir of the same name by Jean-Dominique Bauby. In 1995, Bauby suffered a massive stroke, and when he came out his coma, he was fully paralyzed, save

for his left eyelid, but he was aware of his surroundings. Eventually, he managed to communicate through a translator who recited a version of the alphabet, having Bauby blinking to indicate each letter of a word. Through this method, he managed to write the entirety of his memoir. Unfortunately, ten days after his book was published, he died from pneumonia.

This film was directed brilliantly by Julian Schnabel, who took Bauby's writings and translated them in such a way that the audience could at least try to feel how Bauby felt. The first part of the film is almost entirely from Bauby's own eye. The camera is blurry as Bauby first awakes from his coma, it "blinks" and is unable to follow people as they move around a room, giving the viewer only a partial view of whoever is talking to him. Eventually, as Bauby manages to begin to communicate and interact with the world, the perspective shifts third person, and it makes it easier to see the whole picture and get the whole story.

Mathieu Amalric, who plays Bauby, does an amazing job, especially considering he only can move one eye and give us a voice over narration. The rest of the cast is fantastic, all shown trying to cope with a husband, friend or patient who has this rare condition. There are no weak performances that bring the film down, allowing it to be a fitting tribute to a man and his incredible story.



TGIF? Not So Much

By Doug Cion

Lets face it kids: when it comes to making films, we Americans have the least creativity and originality. So what do we do? We create a franchise and literally bleed it to death. Conveniently, we are right smack in the middle of this new Hollywood fad to take old scary movies and remake them to fit today's standards of what is *scary*. In 2003, Marcus Nispel put a new spin on the 1973 classic *The Texas Chainsaw Massacre*, and just two years ago, the demon rocker-turned-director Rob Zombie reintroduced the father of masked, teenager-killing sociopaths, Michael Myers, in a *Halloween* remake. Then, released specifically last Friday in the year 2009, Marcus Nispel rears his shiny bald head again, and with the assistance of – *gulp* – Michael Bay. He takes another historic figure of the horror genre, Jason Vorhees, puts him on the same junk that A-Rod tested positive for and had him crash a party attended by teenage stoners – a frat boy, several blondes with big boobs, an inbred southern pervert and, of course, your token black guy with an Asian sidekick (who couldn't act). So it is safe to say that, yes, this movie is just a cluster-schmuck of one cliché after another.

When the first *Friday the 13th* came out in 1980, the whole idea of the boyfriend going outside to investigate a strange noise while the half-naked girlfriend stayed in the house alone was an honorable act on his part, but slasher movies for the last 28 years have assured everyone that doing this is a sure fire way to get your head chopped off. I would think that after three decades of this, these stupid kids would figure out not to volunteer to go outside and see what made that loud noise. It happened twice, on top of awful dialogue and two non-white American characters who lived up to the roles that minorities in horror movies have had since the late 70s. Aside from his skin's being black, Lawrence supplied the movie with enough comedic racism to remind the audience that there was a black guy in the movie who nevertheless carried out



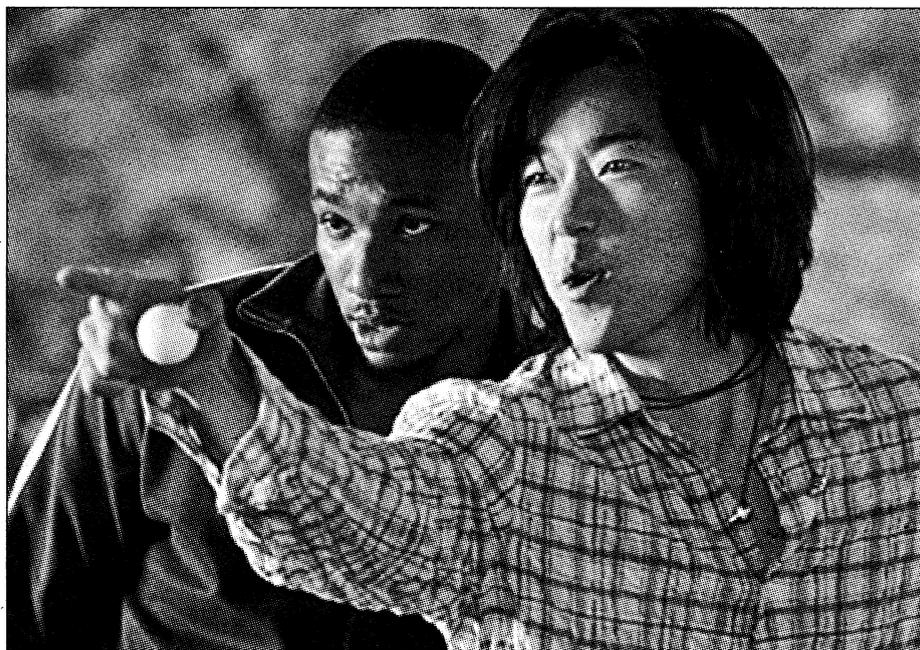
Michael Bay's *Friday the 13th* featured Bumblebee as the main villain. What a twist!

the stereotypic role of going out to *battle* the bad guy and get the best of him for a moment right before he is dismembered. Speaking of stereotypes and clichés, the Asian guy I mentioned before plays up his inability to talk to white girls and the fact he can't dance right before he is – you guessed it, cut to ribbons and hanged from a support

beam. Oh yeah, let's not forget about the douchebag frat boy, who is really tough when it comes to all the guests he invites to his daddy's big house, using his daddy's boat and driving his daddy's Escalade. But even for a guy with a gun, when confronted by Jason he screams louder than the four airheads whose only reason for getting their part in this

movie was by screwing the producer, because NONE OF THESE BITCHES CAN ACT. It truly does help you understand why Jason keeps his face covered: he doesn't want to be seen in this movie – an even bigger monstrosity then he is.

I would not consider this film a complete failure because it did do something *revolutionary*, and I am using that word loosely. The last few films that were remakes of classic horror movies like the ones mentioned before and like Wes Craven's *Last House on the Left* that is coming out later this year, rather than adapting a different story line or creating a new origin story from the originals, *Friday the 13th* actually stays loyal to its history by combining the first four *Friday the 13th* films from 1980 to 1984 into this one. The first five minutes is a quick summary of Part I, the 20 minute introduction (the best part of the movie) is Part II, hunting the kids trapped in the house is Part III, and the resolution basically sums up Part IV, which was ironically titled "The Final Chapter." I hope that future filmmakers who plan to recreate classic American horror movies will follow this same ideal, but then again, I hope even more that they stop making them altogether!



Oh no!



Ben doesn't
want you
to join
the *Press*.

Ben wants you
to want
to join
the *Press*.

Meetings every
Wed at 1pm in
Student Union
room 060.



Pinstripe Melee Delivers Solid Ska Punk

By Katie Knowlton

Where We Fell, Here We Stand, the latest album from Saratoga Springs' Pinstripe Melee, is a fairly straight-forward ska-punk album that has few surprises, but shows a level of talent that is rare for the genre.

Pinstripe Melee is comprised of



eight college age students, one of whom attends Stony Brook, making the sheer fact that they all managed to get together to record a good album impressive in and of itself. *Where We Fell, Here We Stand* doesn't reinvent the ska genre, or even the ska punk genre, but they combine musical ability with a clear knack for songwriting. There are so many ska bands out there that are not able to combine these to elements successfully, but Pinstripe Melee accomplishes it in spades.

On their MySpace page, the band lists Streetlight Manifesto as an influence, which is evident when listening to the album. Most of the songs are slower than what Streetlight would write, but still, musically, these tracks sound like they could be Streetlight songs. They even cover a Catch-22 song from their *Keasby Nights* era, "As The Footsteps Die Out Forever," when Tomas Kalonky, the front man of Streetlight Manifesto, was

their primary songwriter. This influence is especially evident in the horn work. The four people who comprise the horn section combine nicely to create complex and layered parts. They don't all just play the same thing in different octaves, like so many other bands do. It's refreshing to listen to a song and be able to pick out the instruments playing different things and still sounding excellent together. KC Conway and Kyle Passen, in particular, caught my attention with their sax work. Normally, I don't like saxophone, but their parts on "Up For Air," and "A Thousand Times" were impressive, and made me enjoy saxophone, at least for an album.

The "string" section, guitarist Cory Clifton (the aforementioned Stony Brook student) and bassist John Otto, hold the band down nicely without being overpowering. They have plenty of opportunity to show their talent, and it always works in very well with the song, so it never seems obtrusive. Otto, in particular, showed some pretty amazing chops. It can be easy to listen to these songs and not pick up on what he is playing, but if you sit and actually lis-

ten, he'll blow you away.

The vocals and lyrics are weaker than the music, but that's not to say they aren't good. It's hard to match the talent displayed in the music. Lead vocalist Casey Fein is rough around the edges, and sometimes not in a good way. For the most part, though, his voice works fairly well for the songs. He does harmonize well with Clifton, and it was always a treat to hear the two singing together on a song. Lyrically, there is nothing truly spectacular. No deep metaphors or use of imagery, just songs about friends, girls, and other assorted aspects of everyday life. And that is fine by me. I like my ska straightforward, and Pinstripe Melee delivers.

Where We Fell, Here We Stand is a great album. It doesn't redefine ska, but for any fan of Streetlight or other ska punk bands, this is a good investment. Hopefully, Pinstripe Melee will be around for a while, playing good music for the masses. You can check out their music at www.myspace.com/pinstripemelee and get more info on the band at www.pinstripemelee.com.

Spore "Galactic Adventures" Still Sporing

By Alex H. Nagler

When *Spore* first came out, I was excited. I had been following the game since the 2005 Will Wright presentation, where it looked like it would be an amazing sandbox game with unlimited possibilities. Then the game actually came out. What was supposed to be a sandbox turned out to be a disappointment. I purchased the game the day it came out, wasted my time playing it, and was sad to realize that there was nothing there once the game opened up into the space stage.

I was not alone in my feelings. Many gamers felt the same way as I did, and the outrage was noted on the Amazon.com sales page for the game, which holds a one star review for the game, namely for its excessive use of Digital Rights Management (DRM). This use of DRM has turned *Spore* into one of the most pirated games of 2008. *Spore*, in an attempt to curry the favor of gamers, has announced its first actual game-

based expansion pack, "Galactic Adventures." At New York City ComiCon, I discussed the expansion with one of its producers.

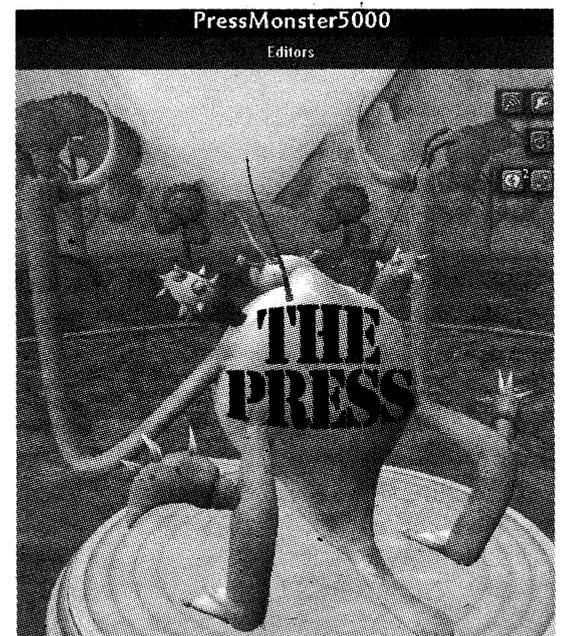
"Galactic Adventures" is all about missions. These missions create a story on a planet (other than your own) that can be done in five acts. They allow the users to beam their players down from their ships and engage on the planet. They can do battle with local forces, collect items, or socialize with those on the ground. How they behave directly depends on how they played the previous stages up to this one. A creature that hadn't gone on any killing sprees in the game prior to this will find it easier to sing and dance, whereas warmonger creatures will enjoy the feel of a ray gun in their hands as they destroy everything around them for fun and profit. The quests the players engage in will reward them with new weapons, new items and new gear.

Sadly, these actions and their rewards are the same as the socialization, battle, and quest engines of the already existing game. The main difference is

that the parts a player put on their creatures now have actual purposes, which modify the abilities of the creature. The clothes, previously decorative at best, will now serve as armor and weapons for when the creature emerges from its spaceship and engages with the local clientele.

When creating adventures, players have the option to modify the world as well as the action. Tools that should have been available in a more usable nature from the start of the game are now easily accessible to the player. Among these tools are topographical ones, color ones, and ones that allow you to place flora. Place, not edit. The flora editor, existing in the crippled form when hacked through the main game, is still not fully alive. The producer I spoke with was unable to tell me when it would ever be fully functional.

Other modifications not made are the ability to pilot more than one ship,



PressMonster 5000 makes its triumphant return

the ability to trade spices automatically, and the overall ability to have any sodding fun with the game. *Spore* still has a ways to go before the game that was shown in 2005 is the game that is available to play.

Spore Galactic Adventures costs \$30 and will be available on May 19.

Street Fighter Had Sex With My Sister!

By Justin Meltzer

What do you get when you mix Jean-Claude Van Damme (the muscles from Brussels), Raul Julia (Gomez Addams from the *Addams Family*) and a cornucopia of fighting personalities from around the world? That's right, you get one of the best video game adaptations ever to grace the silver screen. And the best part is that this movie was made in 1994, so, sadly, this genre of film peaked before it ever even got off the ground. This is *Street Fighter the Movie*, the retro-review.

What *Street Fighter* attempted to do was take the story of *Street Fighter II*, the video game produced by Capcom, and turn it into a full length feature film. The only problem is that this video game is a "fighting game," hence the title *Street Fighter*. This type of game doesn't really need to have a story, and why should it need to? The genre consists of random assortments of characters fighting each other. You normally wouldn't need a story for something like that, at least not in the early 1990's. However,

when making a movie based on this property, a story is actually needed and *Street Fighter the Movie* delivers. The story follows M. Bison (Julia) as the bad guy who wants \$20 billion in exchange for a bunch of hostages he captured. But U.S. badass Colonel Guile (played by clearly non-American Van Damme) has other plans. He's the "Repo Man" and Bison is "out of business!"

The corny lines in this movie flowed like a fountain of champagne from the most decadent jewel encrusted waterfall. Except instead of being classy and delicious, it was the exact opposite. Every two minutes the audience is treated to something like "Game over," or "If I hadn't met you, I might have become you." The cheese in this movie is strong, but that also happens to be the reason it is so great. To take these lines seriously is to willingly bludgeon yourself with a hammer. You have to watch this movie with a grain of salt and then (and here's the important part) repeat the lines out loud. The only way to appreciate such gems as "Tell you what, after I've crushed my enemies we'll see about getting you published. That should cheer you up, hmmm?" is by

saying it out loud to whoever may be in the same room as you at the time.

If the dialogue is considered cheesy then it's time to pack your bags and pitch a tent, because the action was campier than a boy scout meeting at Lake Ronkonkoma. The expressions and actions used by the actors were borrowed straight from the lowest budget daytime soap opera. When extras on set were needed to show emotion you could tell they knew they were on camera and were trying to act the shit out of their 5 seconds of fame. As for the fight sequences, they included not only hand to hand combat but also large drawn out gun fights, where of course only the good guys with hand guns can hit the bad guys with fully automatic weapons. The disappointing part however was that there was not a single street fight. You would think that a movie called *Street Fighter* would incorporate at least one fight in the streets, yet the only instance of anything even resembling that (it was an illegal cage match, close enough) was smashed to pieces before it could start. What-a-gyp.

The movie did manage to incorporate cohesively every character from the

game and actually gave them a partially substantial role in the movie. But, like every adaptation done in Hollywood, liberties were taken. Character's traits and personalities were changed, sometimes completely. For those who know the character of Dalsim, they wouldn't know him in this movie. Ken and Ryu were failed weapons dealers, Chun-Li was a reporter, and Guile was Jean-Claude Van Damme. The little story the game did have was thrown to the sharks. Luckily the most important aspect of the characters was kept intact; their costumes. By the end of the film everyone was wearing their respective outfits, which is all that really matters.

What I'm really trying to say about *Street Fighter* is that it manages to capture our hearts and minds, and then subsequently turn our minds to putty. It does so with over used clichés, and outlandish plot devices. It was glorious and spectacular in all of its ridiculous video game goodness. Eat it up because no other video game movie ever released since has ever managed to match the quality (however little that may be) of the one and only *Street Fighter*.

Harsh Reality: The 2009 Oscars

By The Cupcake Kid

Welcome to your daily dose of reality. Today we are going to take a look at this year's Oscars and I hope to piss off a great deal of people.

First and foremost, let us get one thing out in the open. Hollywood is run by "the chosen people," and all you have to do to win one of those golden statues of a naked guy holding a sword is make a movie concerning one of these topics, The Holocaust, mental handicaps or this year's prevalent topic, homosexuality. I, as well as many others, feel that Mickey Rourke was the most deserving of the Best Actor award, but was undercut by Sean Penn for his role in *Milk*, playing the part of Harvey Milk, the first openly gay politician.

On top of this, Dustin Lance Black won Best Original Screenplay for *Milk* and again beat out much more deserving nominees, Andrew Stanton, Jim Reardon and Pete Docter, for their work in *WALL-E*. Black is an openly gay young man who delivered a heart-warming speech about how everyone deserves equal rights, which I absolutely

loved and agreed with, but his win was unjustified.

It's as simple as this: the Jews at the top love gays (especially with the recent Prop. 8 in California to ban gay marriage). It is this reason that Black won and also why Sean Penn won - so he can get his loud mouth in front of a microphone to preach.

By the way, he literally reinforces my point by calling the Academy a "bunch of commie, homo-loving sons of guns." Thank you for making my job easier, you douche. But don't worry kids! The Academy was not completely biased this year. *Spielzeugland* (Toyland), a short film on - you guessed it, the Holocaust - won an Oscar for Best Live Action Short Film.

Oh, how about *Slumdog* huh? You can call me a conspiracy theorist all you want, but the only reason why this won Best Picture is that it is the first Indian film ever to be nominated in the category. With this in mind, didn't something earlier this year happen where a candidate was the first of his kind and won? I want to thank the Academy personally for keeping the trend going.

Let's go back to the guys at the top for a moment, shall we? So out of the

top five grossing films of 2008, three of them were superhero movies, and I guess grossing just about one billion dollars worldwide just doesn't mean what it used to, does it? Not only did T.D.K. get the shaft for Best Picture, but

you're going to tell me that making a young guy who looked really old deserves the win over *Hellboy 2* for Best Makeup? Are you freakin' kidding me?

Not to mention *Benjamin Button's* beating out *Iron Man* for Visual Effects and *Slumdog* getting Best Sound Mixing over T.D.K. (and *Wall-E*)?

This reminds me of this one time about 363 days ago when *The Bourne Ultimatum* beat *Transformers* for sound editing and mixing, because I guess synthesizing a robot's alien language is just not that impressive. Someone should point these old-fashioned fools towards



Oh no! The answer was Sean Penn!
YOU LOSE! GOOD DAY SIR!

the back lots of the newly opened Marvel Studios and Warner Bros. Studios to show them just how serious these films should be taken. Just because it came from a comic book does not mean it does not deserve respect.

Overall, the two major points I took away from this year's Academy Awards is "The musical is back," and Ben Stiller can actually be funny every now and then.

This was your daily dose of reality and I hope it hurt when it hit you in the face.

THE COMICS SECTION

ROMANCE SUCKS Y/N?

TIA M.

Haikus To Obama:

"Please rate your current romantic relationship
If currently single, rate your last relationship.
If you've never been in a relationship...
...circle NO."



THAT WAS EASY...
I GUESS I'LL JUST WAIT
UNTIL THE REST OF THE
CLASS FINISHES.



On Barack Obama's first day as President, he overhauled the White House website to include a new public participatory feature: You can now leave comments! There's one catch though: the comments are limited in length and formatting. All comments must be 3 lines, with 5 syllables on the first and last line, and 7 syllables in the middle. This unconventional limitation makes it difficult to get a substantial point across, so we here at The Press decided to hold a contest for the best comments. Here are this week's winners!

Indiscriminate
These bombs over Pakistan
Very uncool, Sir.

-John Sucre, Tacoma, WA

**Bush is a bastard
Don't be he. Do good by us
Send that bitch to jail!**

-Samantha Trickle, Pasadena, CA

Paterson the douche
You need to beat that guy up
Stealing our money

-Andrew W., Stony Brook, NY

Seriously, man
I don't care if he is blind
Stomp his bitch ass out

-Andrew W., Stony Brook, NY

**We need our health care!
Bill H. R. Six Seven Six
It's Fucking Awesome**

-Franky Frampton, Boulder, CO

Send your comments to Obama at whitehouse.gov/contact! But forward them to us to be included in next week's contest!
sbpressnews@gmail.com



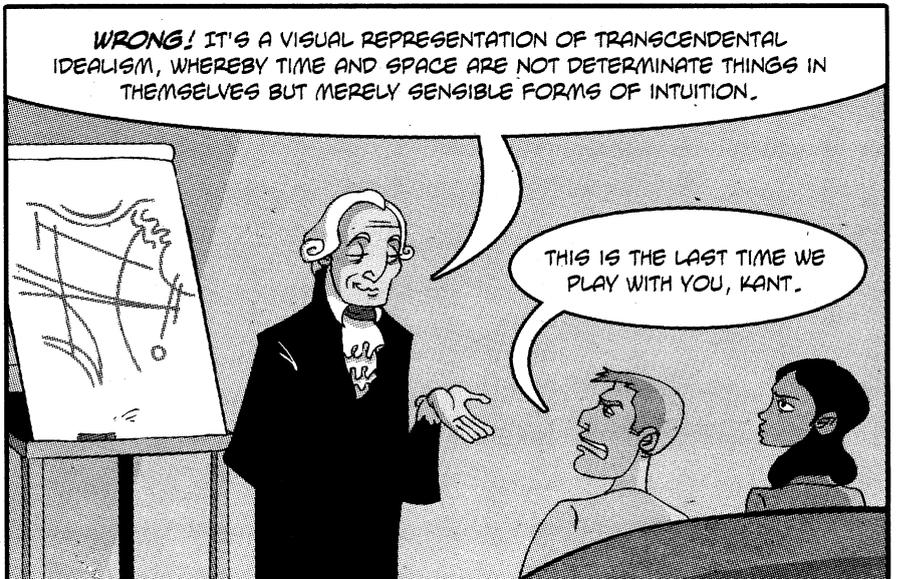
LOOKS LIKE IT'S
GOING TO BE
A WHILE.



LET'S SEE, IS THAT UH...IS THAT A
PAIR OF EYES?
I THINK IT LOOKS LIKE
BOOBS, KINDA.



IS IT A MANDOLIN? MANDOLIN?
YEAH, I...I HAVE NO
IDEA WHAT THAT IS.
SO, NO ON MANDOLIN?
...BIRD?



WRONG! IT'S A VISUAL REPRESENTATION OF TRANSCENDENTAL
IDEALISM, WHEREBY TIME AND SPACE ARE NOT DETERMINATE THINGS IN
THEMSELVES BUT MERELY SENSIBLE FORMS OF INTUITION.
THIS IS THE LAST TIME WE
PLAY WITH YOU, KANT.

THE COMICS SECTION

The
**SCARLET
SEAWOLF**
By:
Frank Myles

one day by the giant, smokey hole
on the outskirts of Greeley...

I really wonder
why theres always
a pillar of smoke
coming from that
hole

IS THAT
A DRAGON??

Fear Not,
Citizen!

I'll vanquish that
beast with my
solid gold
sword!!

Tuition hikes,
citizen!

How'd
you
afford
that
sword?!
and how
long
has
that
dragon
been
here?!

About 2 weeks,
why do you think
Roosevelt was
evacuated?

...
Construction?

Ha ha!
that's so
cute!

Ha ha!

-Grab-

BUT YOU DIDN'T
EVEN USE THE
EXPENSIVE SWORD!!

Ha ha!
Stay well,
citizen!

fin.

Laserspectacular

SPECIAL DISCOUNT FOR
SBU STUDENTS, FACULTY
& EMPLOYEES
PASSWORD: SBU LASER

FEATURING THE MUSIC OF

**PINK
FLOYD**

THE FINEST TOURING LASER LIGHT SHOW...PERIOD!!

3 GIANT SCREENS CONCERT SOUND STATE-OF-THE-ART LASER TECHNOLOGY

FRIDAY MARCH 13

AT STONY BROOK UNIVERSITY - STALLER CENTER • 7:30 & 10:30PM SHOWS
TICKETS ON SALE NOW AT: LASERSTALLER.COM

another faith-tesoriello production

Men's Basketball Is Ballin'

By Najib Aminy

As the Stony Brook Men's Basketball team wraps up its regular season and starts to prepare for the America East Conference playoffs, one thing is very noticeable when comparing this year's team from last year's: wins.

Since moving to Pritchard Gymnasium, the Seawolves have worked towards a respectable 15-12 record, dating back to their last win over the Boston University Terriers on Feb. 18, eclipsing last year's record of 7-23.

In his fourth year as coach, Steve Pikiell attributes the success of this sea-

son to a new attitude in his locker room. "We play with a lot more toughness, even when we don't win," Pikiell said. "It is also a culmination of sharing the game, staying with the game plan, focusing on the little things and having everybody come out to support us. Teams don't enjoy playing us anymore."

Hovering around .500, the Seawolves have managed to earn their best start since entering the America East Conference in 2001. Of their 12 games lost, one-third of them were by a margin four or fewer points, including a loss to Boston in quadruple overtime.

Facing the Terriers one month later, the Seawolves outplayed Boston winning 66-54, making their last home

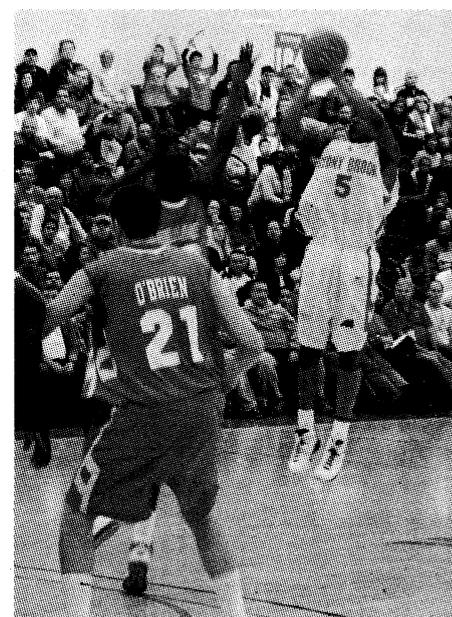
game of the season a one to remember, especially for senior Michael Tyree (Somerset, N.J.). Standing 5'11" tall at guard, Tyree was an unfamiliar face to many. He recorded an average playing time of 10.3 minutes per game, the sixth lowest on the 15-man roster. After swaying around in his oversized practice jersey during warm-ups, senior night was Tyree's night.

Scoring 20 of his career high 25 points in the first half, Tyree lit up the floor and fired up the crowd with three-pointers that gave Stony Brook a significant 12-point lead heading into the first half.

In the second half, Tyree's performance was complemented by a solid defense and fast-paced scoring offense. Recording 11 points, Junior Muhammad El-Amin (Lansing, Mich.) went 6-6 at the free throw line to secure Stony Brook's win. Defensively, senior Demetrius Young (Sacramento, Calif.) secured seven rebounds and dropped 10 points, while freshman Tommy Brenton (Columbia, Md.) tallied seven defensive rebounds.

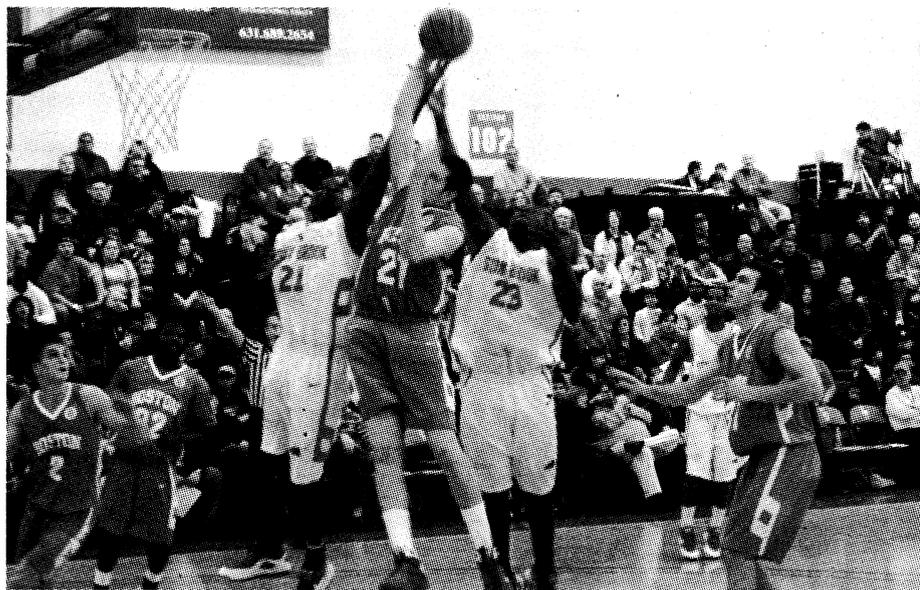
Pikiell said that part of the team's success ties into how successful the Seawolves are from 3-point range. "Last year we were the worst 3-point team in the conference. Now we are the second best. Having that helps open up the court."

The Seawolves, who are 7-7 in



America East Conference, are scheduled to go on the road to face Hartford, who is dead last in conference, and then New Hampshire, who is 6-8 in conference play, to close out their regular season. The Seawolves will compete in the 2009 America East Tournament in Albany, which begins on March 6, and are currently ranked fourth in the standings.

Stony Brook students can reserve their spots on busses traveling to the March 7 playoff game by leaving a \$10 deposit that will be returned on the bus to Albany. Reservations can be made from Wednesday, March 4 to March 5 between 11 a.m. and 5 p.m. at the USG ticket office in the SAC.



Men's LAX Lacks Luster

By Najib Aminy

The Stony Brook Men's Lacrosse team opened its season hosting the no. 2 ranked Virginia Cavaliers. Simply outmatched and outplayed, the Seawolves lost 20-10 to one of the nation's top tier lacrosse programs.

Cavaliers' senior attacker Garret Billings led his team to a third win, which tied a school record of eight goals in a game. He also recorded 101 goals for his career, tying another record. Constantly under fire with 62 shots recorded in the game, Seawolves' goalie Charlie Paar (Huntington, N.Y.) had a tough time, letting in 20 goals.

"They're a very developed team," said Paar. "Billings has a great ability to put the ball in the back of the net."

Paar, who played his first game as a Seawolf, joins the majority of inexperienced players on the roster. More than one third of the team is comprised of



freshman as well as upperclassman who are beginning to get playing time.

"We lost a lot of playing time," said third-year Coach Rick Sowell. "We are in a little bit of a transition." Aware of the number of turnovers made, Sowell stressed that a lot of the mistakes were made in part because of playing the first game of a season against a high caliber team playing their third game.

Although giving up 20 goals to a high-powered offense, the Seawolves showed some bite by scoring 10 of their own. The trio of freshmen Robbie Campbell (Delta, B.C.), Kyle Benton (Langley, B.C.) and sophomore Timmy Trenkle (Commack, N.Y.) each scored two goals while both sophomores Kevin Crowley (New Westminster, B.C.) and Jordan McBride (New Westminster,

B.C.) were limited to one each.

Inside Lacrosse awarded both Crowley and McBride preseason All-Americans for the 2009 season, placing McBride on the third team and giving honorable mention to Crowley. However, both players, who led the team scoring 1-2 last season, were shut down by the Virginia's ability to carry the ball offensively and create turnovers.

The Seawolves have had a tradition opening their season by playing the Cavaliers for the past couple of seasons, a tradition Sowell would like to see continue. "You get a chance to play against one of the top teams in the nation year in and year out. Who knows, maybe one of these years we'll grab them."

The Seawolves were ranked third in America East conference in a preseason poll and are scheduled to play Harvard on Saturday, Feb 28 at home starting at 3 p.m. "As I told them in the locker room, it's a long season. Whether we won or lost, I think we are going to be fine," Sowell said.

Spring Ahead

By Jason Wirchin

It's gone.

Mangled into oblivion, what's left of Shea Stadium rests lifeless in an expanse of soon-to-be parking lot. A stalwart on the New York skyline since 1964, the building made its last stand this past Wednesday, Feb. 18, as construction crews razed the last remaining section of ramps. At 11:25 am, a group of fans gathered to see their beloved friend vanish into history, a solemn reminder of how difficult change can be. Now a dispirited mass of twisted steel and concrete, Mets fans' home away from home joins a long list of ballparks passed.

"It was a dinky, dingy stadium," Stony Brook University alumnus Ben Edalati said, "It was outdated, but it was a home."

Newer parks, such as Busch Stadium in St. Louis, Citizens Bank Park in Philadelphia and PNC Park in Pittsburgh, put Shea to shame. Rich with modern amenities, they are more than baseball venues. They are oases to the ultimate fan experience. Want a beer during the seventh inning stretch? Wine is the drink of choice, my friends. And why eat at your seat when you could easily lounge in one of several executive restaurants?

There's something to be said for an old-school, simplistic day at the yard, though. The sun beating down on your face, a hot dog in one hand, cracker jacks in the other vendors brashly selling foam fingers and programs. Those were the days, and Shea was at the center of it all.

Demolition efforts began the day

after the stadium's final game on Sept. 28. On a mission to obliterate Shea by Opening Day 2009, construction workers uprooted seats, toppled the scoreboard, and ripped up the infield to make room for the monstrous cranes that eventually dismantled the upper deck. By the first week in January, the site had the feeling of a barren wasteland, a ghost town of sorts. Once the most colorful spot on an otherwise dreary Flushing landscape, Shea looked as dismal as the junkyards that flanked it.

"Like most Mets fans, I'm sad to see Shea go," Spencer Troeller, a junior at Stony Brook University said. "I've been to games since I was a small kid, and there's never been a time in my life where I wasn't a Mets fan and thusly, a Shea fan."

With rising ticket prices next season and a woeful economy, it will no doubt be harder for former Shea regulars to attend games at Citi Field. In addition to season tickets, the Mets used to offer ticket packages for every Saturday game at Shea, a reasonable expenditure for modest fans. A similar plan at the new digs, which includes 10 Sunday games and five weekday regular season games, will cost fans a hefty \$624 per seat in left field and \$297 per seat for a good view with a nosebleed.

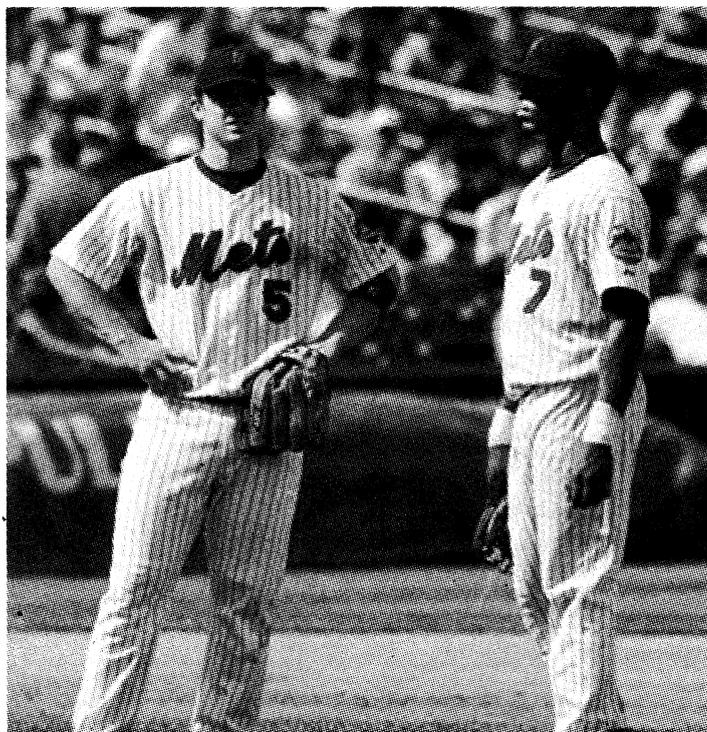
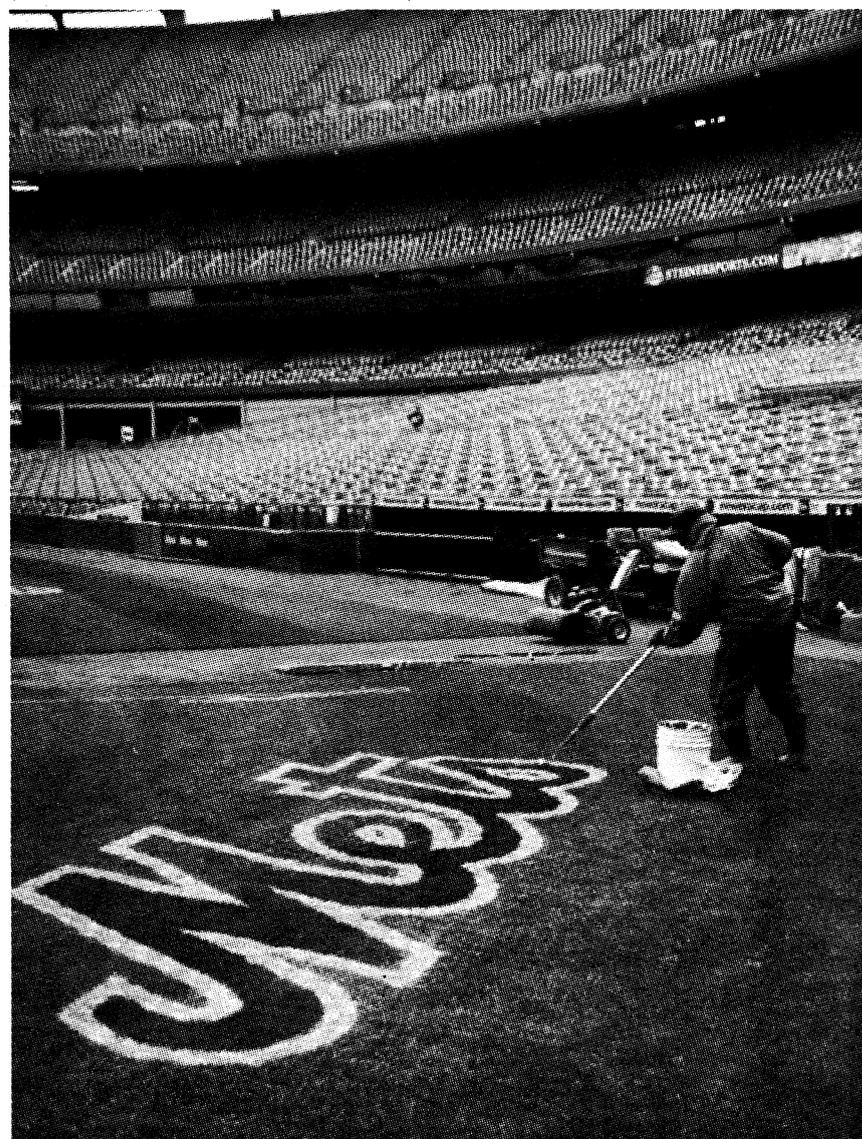
Checkbooks aside, some fans look at Shea's destruction with reflection, not resentment. The park was a vital part of countless childhoods. Just ask Parker Ince, another junior at SBU: "On one hand, it's a little sad to see Shea go down, but the new stadium is just better in every way. My fondest Shea memory was when I got to run around the bases after a game...and I got to high-five a lot

of the coaches and a couple benchwarmers. It was pretty cool."

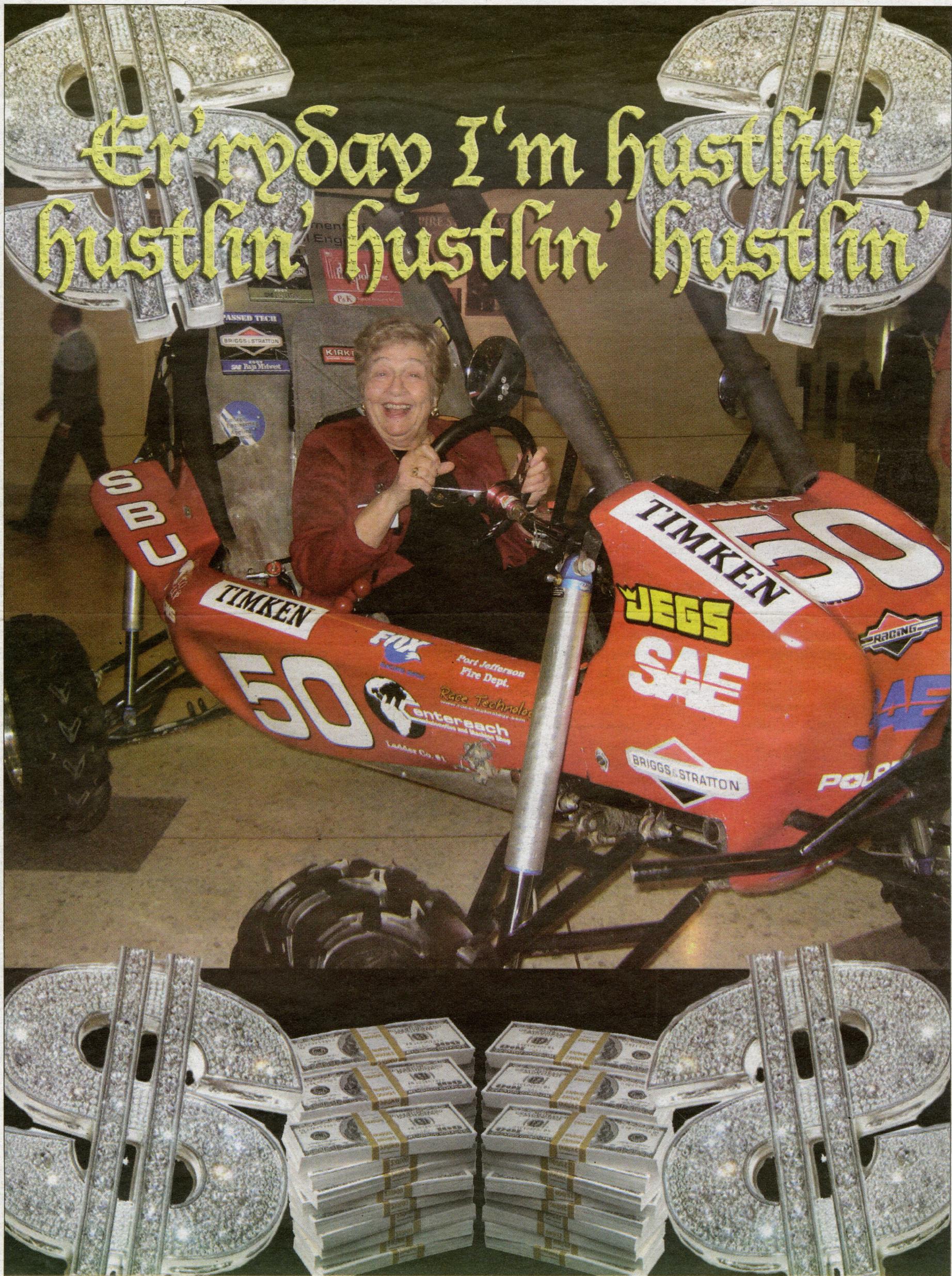
With the onset of spring training, another off season will soon draw to a close. In less than two months, when orange and blue diehards flock to their stomping grounds, they will stop and stare at the gaping space where Shea once stood, pay their respects, and

move on.

It may not be right away. In fact, it may take weeks or months. But, in time, a sense of normalcy will return. And if there's anything New Yorkers know about normalcy, it's that it always returns, especially in this city – the Citi that never sleeps.



Pictured are two of twenty-five players that will be taking this September off...
Oh god it hurts so much...



Death Egg Zone