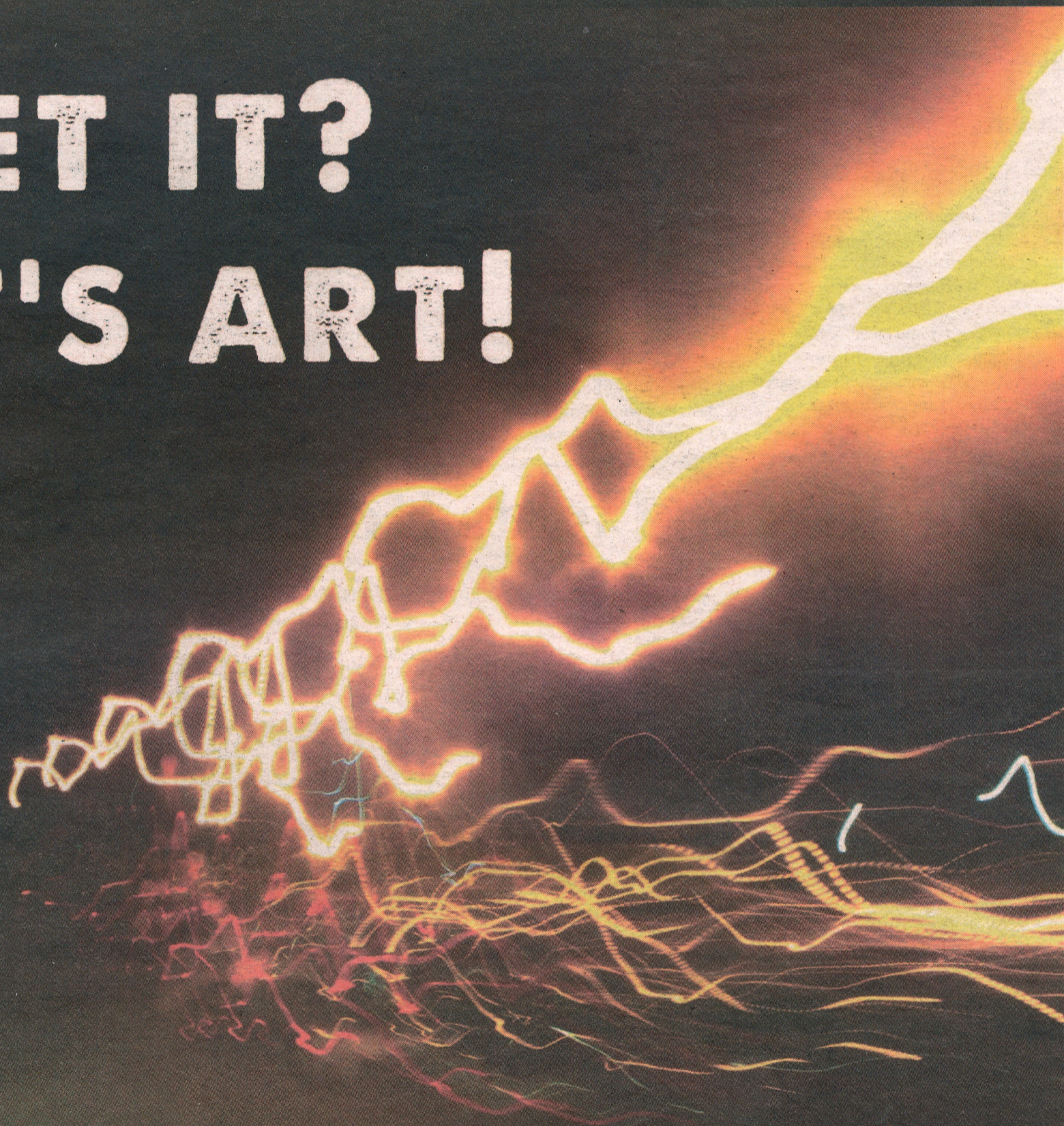


THE STONY BROOK
PRESS

VOL XXXII ISSUE 5

"WE REALLY DON'T BE THINKING ABOUT
WAL-MART WHEN WE MAKE OUR COVERS" NOVEMBER 8, 2010

**GET IT?
IT'S ART!**



LOTS MORE INSIDE!

A Window to Physics And So Much More...

By Mark Greek

What is that giant glass thing they've been working on over by the Math and Physics buildings?

"A gleaming, beautiful space to work and coexist," according to John Morgan, professor emeritus and director of the new Simons Center for Geometry and Physics.

The new building, funded by a large donation from the James and Marilyn Simons Foundation, will host workshops and lectures and welcome more than two dozen postdoctoral candidates and visiting professors each year. The building is meant to provide a workspace that encourages collaboration between the university's Institute for Mathematical Sciences and the Department of Physics and Astronomy.

"The people it's going to house...are going to be some of the real lead-

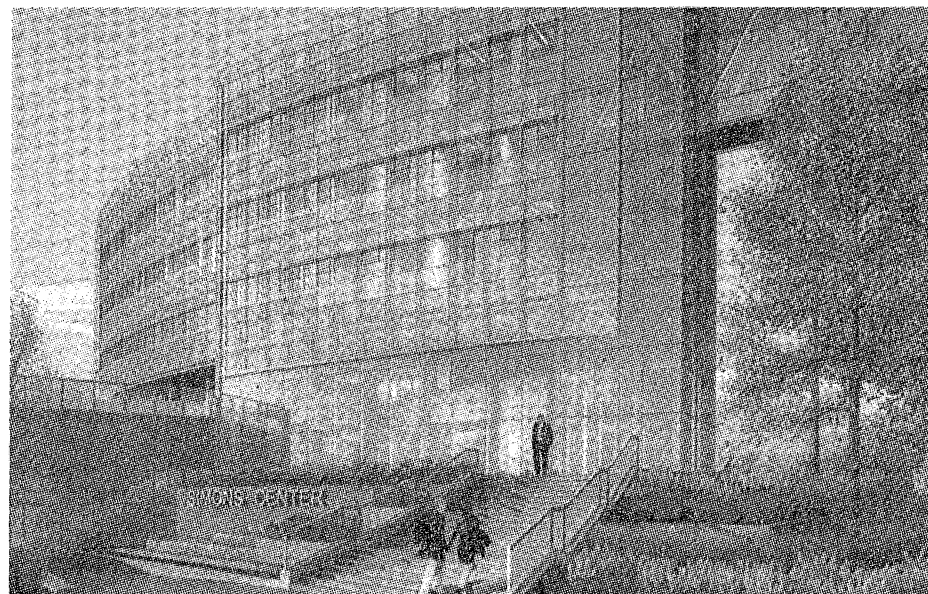
ers in this interface between geometry and physics," said University President Samuel Stanley.

The building features a lecture hall on the ground floor and a dining area on the second floor. Meant to act as a metaphorical bridge between the two departments, the new facility also features an actual bridge to the Mathematics tower.

"Mathematics was my field so from that standpoint it makes sense," Dr. James Simons said. The center features a lecture hall on the ground floor and a dining area on the second floor.

With Stony Brook University already boasting robust science and mathematics departments, this new center can be considered a sandbox for students and faculty to explode and learn.

The \$60 million donation is the largest endowment in SUNY history and Simons said he is pleased with the



results. "A great deal of mathematics, geometrics and theoretical physics are almost inexplicably bound up... The ties have become tremendous," said Simons at the center's grand opening event, adding that the nearly 40,000 square-foot building stands as a symbol

of cooperation between two departments that have worked in tandem at the university for some time.

"We give money to different places," Simons said of him and his wife. "But no place is closer, I think, to both of our hearts than Stony Brook."

Judge Green Lights Hotel Project

By Desirée Keegan

A recent request for a temporary restraining order that would prohibit construction on the disputed hotel site at Stony Brook has been turned down. Judge Ralph Gazzillo did not reinstate the restraining order requested by the plaintiff's lawyer, George Locker, stating that there was insufficient evidence presented to convince him to reinstate it.

The trial was recently moved from Manhattan to Suffolk County due to jurisdiction, and in that process Manhattan State Supreme Court Judge Marilyn Diamond's decision to uphold a restraining order on the construction has since been reversed.

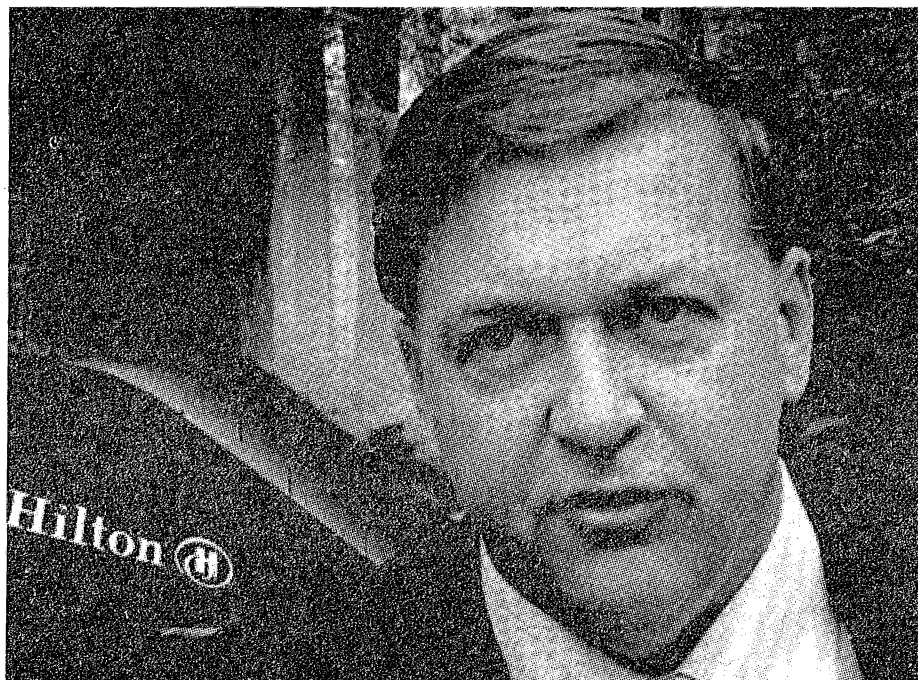
Originally scheduled for Nov. 11 at the Suffolk County Criminal Court Building in Riverhead, N.Y. However, the trial will be moved to a new date following the realization that Nov. 11 is Veteran's Day.

"The judge did not believe that cutting the forest constituted irreparable harm," said Locker regarding Judge Gazzillo's decision to deny the request.

The restraining order lift now allows the university to cut down the 11-acre forest at the campus entrance for

any purpose at any time they choose and begin construction.

"We haven't had a conversation with the developer about next steps on that," said President Samuel Stanley



during a WUSB radio interview Friday. "There's an incentive on our part to really get started and the court has given us that opportunity."

The case is being taken to trial on account of the lease being expired. Back in the 1980s, the lot was owned by Stony

Brook University. However, according to Locker and others in the Environmentalist Club and its sub-organization the Stony Brook Conservation Collective, the school has failed to pay taxes

troublesome it becomes."

The Stony Brook Environmental Conservancy group has sent out an update on the lawsuit, asking for students and supporters to come to the next court hearing. "It is extremely important that the courthouse be packed with supporters of the suit," said Bowman, president of the Stony Brook Environmental Conservancy Group. "Students, staff, faculty, community members. Even if you can spend only an hour, please come."

On November 2, students representing the SBU Environmental Club had attempted to bring the concerns of the students to the University Senate but were ruled out of order by Senate President Fred Walter because of time constraints.

Trying to gain more support in protest of Judge Gazzillo's decision, the Stony Brook Conservation Collective is holding a protest on Wednesday, November 10 at the SAC Plaza.

"The event is to raise awareness—to educate the student body on the 11 acres of land," said Greco, "where countless students do research for the sciences, and is the *only* place on campus where a select handful of endangered species reside."

on the property. "If you fail to make PILOT (payment in lieu of taxes) payments the lease is void," stated Locker.

"It was the site through the original ground lease marked for just this purpose," Stanley said. "Of course the longer you put things off, then the more

Vote Hard Or Die Trying

By Alyssa Melillo

Education and tuition costs seemed to determine who many Stony Brook students voted for in the midterm elections on November 2.

Democrat Andrew Cuomo won the position of governor with 61.4 percent of votes. His major opponent, Republican Carl Paladino, received 34.1 percent. Other candidates in the race, such as Howie Hawkins of the Green Party and Warren Redlich of the Libertarian Party, did not receive more than 1.4 percent of votes.

As for-on campus voting, students and all others registered on campus voted largely for Cuomo, who earned 252 votes compared to Paladino, who received 33 votes. Rounding up the third party candidates, Hawkins received a total of 18 votes and Rent Is Too Damn High candidate Jimmy McMillan received a total of 11 votes.

The recent budget cuts to SUNY, which have been passed down to SBU for a total of more than \$60 million, along with recent increases in tuition, impacted the way a lot of students voted.

"We're a state school run by the government," said Saira Ahmed, a junior who voted for all Democratic candidates. "It's important that they [the government] focus on what students need."

The two races that caught the attention of most students that voted on campus were both the governor's race and the local House race. Cuomo and Democrat Tim Bishop, candidate for congressman, were favorites amongst voters. Bishop, with the help of former President Bill Clinton, who co-hosted a rally with him days before the election, earned 271 votes against Republican



President Clinton greeting students at a rally held for incumbent Rep. Tim Bishop (D) on Oct. 27.

Najib Aminy

contender Randy Altschuler.

For freshman Danielle White, to whom tuition is a big issue, Bishop was the "only significant candidate." Erika Eaves, also a freshman, voted for Bishop because of the former President's visit to campus. She said Clinton's visit and speech convinced her to vote for Bishop.

In the local House race, Bishop is currently behind his opponent, Republican Randy Altschuler, in what is proving to be a very close race. According to *Newsday*, Altschuler is leading Bishop by about 3,500 votes following a recount of votes.

Although the tuition issue appeared to be the main reason students voted for certain candidates, freshman Jeremy Travera said he voted for Cuomo and other Democrats, such as Charles E.

Schumer for senator, because he said he believes "they're all fighting for the middle class."

Despite the popularity of the Democratic candidates, political science major Robert Levine, a junior, voted for Paladino. Levine said that although he believed Paladino and Cuomo shared similar views on issues, he favored the former's economic policies.

The percentage of voters under the age of 30 in this year's elections, an estimated 20.4 percent, is a significant decrease from the amount in the 2008 presidential election, which was a little over 50 percent. It is also a decrease from the 25.5 percent who voted in the 2006-midterm elections.

Despite the decrease in the youth votes, the importance of voting is still felt.

"Students have one of the best opportunities [to vote]," said women's studies major Xenia Deans, a senior. "It really does make a difference."

"People have died to get the vote in this century," said senior Zack Miller, a political science major. "A lot of people take that for granted."

Aarti Sheth, the project coordinator of SBU's chapter of the New York Public Interest Research Group (NYPIRG), said that it is extremely important for students to vote, as it provides a sense of empowerment for them. Sheth, Levine and Miller, also members of NYPIRG, offered buttons and stickers that read, "I voted today!" to students who voted in the SAC.

Of the more than 1,000 students registered on campus to vote, a total of roughly 320 votes were cast.

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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: sbpress@gmail.com

editorials

Why The Youth Doesn't Matter

Where were you on November 2, between the hours of 6 a.m. and 9 p.m.? Between classes, work or extra-curricula, did you manage to squeeze in two minutes to vote?

It seems young Americans in particular had better things to do than vote in this year's midterm election. While 51 percent of Americans age 18-29 voted in the 2008 presidential election and 25 percent turned out for the 2006 midterms, only 20 percent of the group voted last week.

Beyond the young demographic, citizen participation nationwide slumped. Studies show that last week's election turnout dropped below 2006 levels, with 1.5 million fewer citizens casting ballots. And compared to the 2008 election, a whopping 30 million fewer voters turned out to vote this year.

With rampant disappointment in the Obama administration, searing negative ads from all sides and Tea Party an-

tics at a fever pitch, it's semi-understandable that young Americans didn't have the stomach to get involved this year. But the impact that midterm elections can have on higher education is huge, and the newest crop of New York politicians will now get to help unscrew, or further screw the SUNY system.

Governor-elect Andrew Cuomo has said he supports PHEEIA, the so-called "empowerment and innovation act" SUNY has desperately sought so state colleges could hike tuition each year and cater to private developers. Cuomo has said he supports a PHEEIA pilot program, which would allow the universities at Stony Brook and Buffalo to test out the idea. But let's not forget, it takes two branches of state government to pass the thing, and while Governor Paterson has been a fervent PHEEIA champion, it has still failed to get enacted.

(On the flipside, Carl Paladino had said he supported the idea of PHEEIA as

well, so PHEEIA haters like the UUP or *The Stony Brook Press* would have been out of luck with either married candidate.)

On his website, our next governor Cuomo has said he'll seek state grants that would to foster and reward partnerships between private industries and colleges for research and development. He said he will establish a "New Technology Seed Fund" that will match, dollar-for-dollar, funds for entrepreneurs who develop and market ideas sprung from university research. It sounds like a peachy idea, but it's unclear where the funds will come

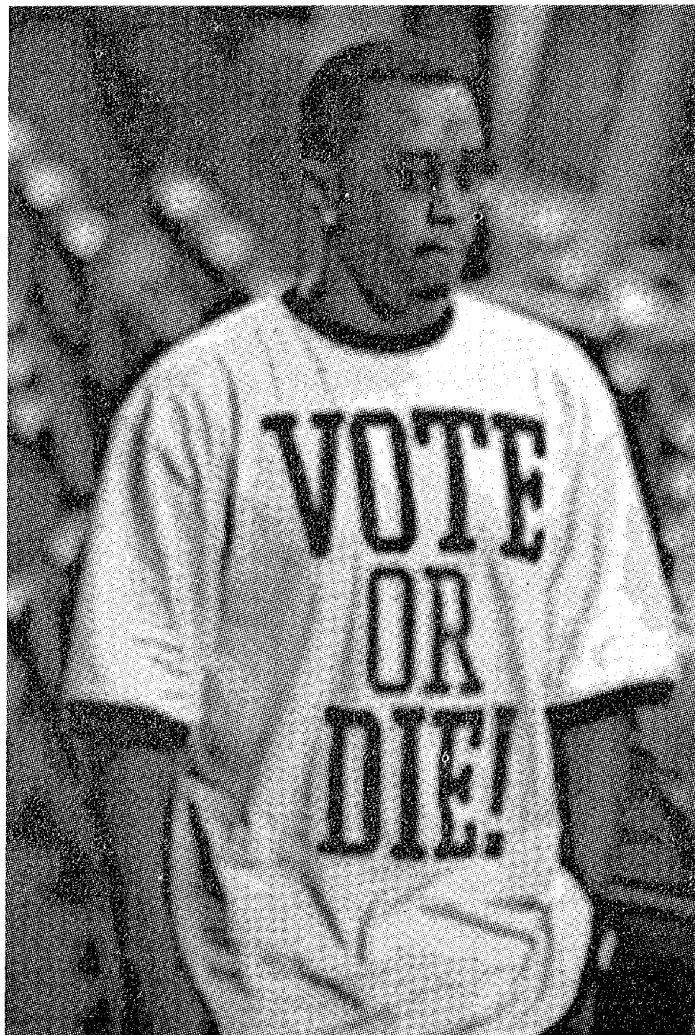
from, as Cuomo said his plans include "immediately imposing a cap on state spending...as part of a one year emergency financial plan."

On the local level, the race for US Congress is an important one for education. Tim Bishop, the Democratic incumbent running for New York District 1, which includes Stony Brook, has been recognized for leadership in higher education and has worked to secure federal education funds for New York state, including \$700 million this year. Bishop sits on the Committee for Education and Labor and worked in higher education for nearly 30 years. He was the provost at the College at Southampton under Long Island University's ownership, and more recently, he has played a big role in seeking the reopening of the Southampton campus after Stony Brook chose to shutter it this year.

At the time of publication, the congressional race's outcome is undetermined. According to *Newsday*, an unfinished count of the ballots showed the Conservative candidate, Randy Altschuler, leading by about 3,500 votes. Bishop's camp said on November 7 that they would ask a judge to order a hand count of the ballots, while a spokesman for Altschuler told *Newsday* a do-over was unnecessary.

Altschuler hasn't spoken much on education, except to say that he would support tax breaks for families who choose alternative schooling of the public system for their young children, such as faith-based schools or home learning.

The moral of the story here, kids, is that you should have voted on November 2, and if you didn't, don't you dare complain about the results. Just because this election wasn't a whirlwind of hope and change and was more of a spanking-fest to certain people and parties, it doesn't mean you should just sit it out. These are the folks who will be shaping policy in New York for the next several years, and it's our right to choose candidates who will fight for the ideals we support. Plus, not voting makes us look bad: just because we're young doesn't mean we're apathetic slackers! Now everyone will think us college kids only care when P. Diddy tells us to.



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Full of Potential

After the better part of a semester, the new Student Activity Board (SAB) has seen its budget balloon more than 40 percent larger than that of its predecessor. In fact, the \$404,000 that SAB commands amounts to 13 percent of the overall Undergraduate Student Government's operating budget.

In comparison, the former SAB spent its smaller budget to host of a variety of events that catered mostly to a small niche on campus. The new SAB has focused on fewer events with bigger turnout, and there's one standout quality of the new board: it has potential.

This year's SAB events have included the comedy of Christian Finnegan and the Upright Citizens Brigade Touring Company, a student-hosted art show, and the Humans vs. Zombies tag game. But unfortunately, that's about it.

This semester's activities have proven to be successful because they have achieved an ideal that few former SAB-sponsored events had not: well-attended events that cater to the whole campus. The idea of hosting a few quality campus events that attract crowds of 500-plus students is a radical shift from the old SAB era, where there was a plethora of small-scale activities aimed at just a few specific fraternities and sororities.

Another success of the new SAB administration is that students no longer have to wait for the end of spring semester for a decent entertainment, typically a concert with a few big artists. Guests like Christian Finnegan and the Uprights Citizens Brigade provide a healthy dose of comedy for what the Princeton Review has ranked the 11th unhappiest campus in the nation.

Of course, SAB's offerings are not limited to comedy events. They also assumed the funding responsibility for the week-long Humans vs. Zombies game and are trying out new programs like the student-run art show. It looks as though the new SAB is headed in



the right direction by hosting events aimed to improve student life here on campus. And an added plus is that all the events have so far been free.

Yet taking into account that the new SAB is sitting on a \$404,000 pile of opportunity, we expect even more quality than the scattered handful that have taken place thus far.

For example, Stony Brook University used to attract big musical artists like the Grateful Dead, Blue Öyster Cult and Jimi Hendrix, and speakers like Ralph Nader. George Carlin once graced the Stony Brook campus community with his wit and wisdom. The history is clearly there, and with today's much larger student body and decent reputation, continuing that tradition should be priority.

Which is why the new SAB is full of potential, es-

pecially considering the increased funding the board has received. Already, there are talks about securing big-name visitors like Aziz Ansari, Louis C.K., Christopher Hitchens and Snoop Dogg, to name a few.

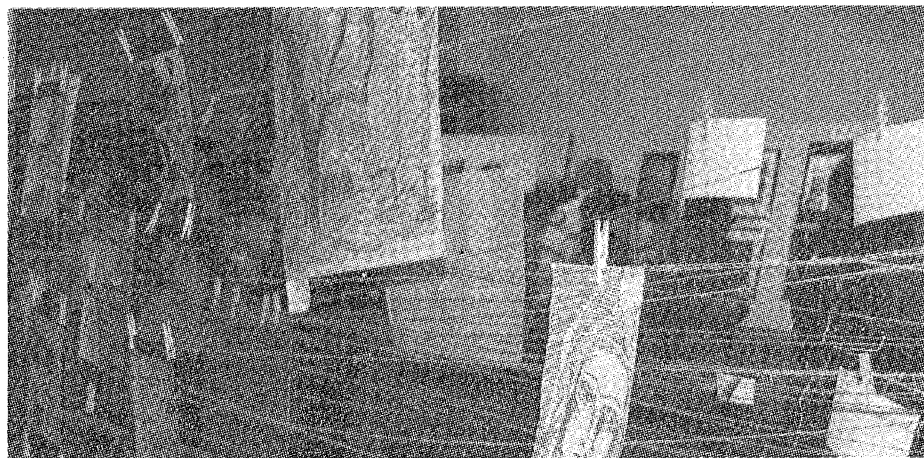
But if the new SAB continues on the path they've been treading by hosting just a few events with the constant mention of big plans for the future, then that potential will largely be unfulfilled, putting a damper on both student life at Stony Brook and the strides that SAB has made thus far.

The new SAB passed its first test with Christian Finnegan's appearance, and they've seemed to continue along the comedic track with events that reach across all aisles. But until some high-impact, exciting ideas are actually put in motion, the only thing the SAB will be known for is its potential.

We Feel Cultured!

The MaMa Art Show, in which art was showcased in the Union Ballroom and the University Café on November 1, was intended to be a modest display of student work across a variety of mediums. While the issue of attendance at campus events was not a motivation in presenting the show, organizer Roman Belopolsky was surprised to find that the show was a huge success. A steady flow of students came in and out all night long, and words of astonishment and shock floated among attendees who were unaware that works of such quality could have come from Stony Brook University students.

On a campus filled with scientific minds, the MaMa was a symbol for the thriving arts scene and its many contributors, most of whom have found



their home in the Humanities here at Stony Brook. Putting aside the unexpected attendance, the mere scope of the variety was overwhelming impressive. Everything from paintings and photographs to elaborate and unique

sculptures were on display, while artists were able to walk around and talk with attendees.

Chris Mancuso, a local Long Island artist whose work was in the University Café, gave the show a professional edge.

By having this mix of the novitiate and the journeyman, the show offered a helpful contrast to those not well-versed in some of the more prominent art forms displayed.

Events like this are few and far between here at Stony Brook, but are sharp reminders of the potential balance and diversity this campus can achieve. Funding for the MaMa show came from USG, so all it truly takes is taking an idea and putting it into motion, or offering your support to one already in motion yet struggling to stay afloat. With the steady rise in consistency and popularity of music events like Rock Yo Face Case and Stony Brooklyn, we can only hope that events like this are not random flukes and are forming a true pattern towards change.

5-0 Crackdown On Booze, Drugs and Fun!

By Colleen Harrington

College is that traditional time where students study by day and banish brain cells with booze and drug experimentation by night. Now, new data shows that Stony Brook students may partying even harder than before.

According to the university's annual crime report, drug use on campus has soared over the past few years. Drug referrals on campus have more than quadrupled, from 73 in 2007 to 317 in 2009, and drug arrests on campus climbed from six to 19 during the same period.

The most recent drug data stands in stark contrast with the numbers reported in Stony Brook's 2002 crime report, when just 18 drug referrals were reported.

Drug referrals on campus are issued for a number of different drug violations and can result in a number of different disciplinary consequences, ranging from a slap-on-the-wrist warning, parental notification, rehab or removal from campus residence. Multiple

referrals can result in arrest, suspension or expulsion, according to university policy.

Stony Brook University is not alone in the jump in drug related violations, either: A review of the annual crime reports from SUNY schools at Binghamton, Albany and Buffalo show that drug incidents have climbed at all of SUNY's four university centers. From 2007 to 2009, Binghamton's incidence of drug discipline increased from 74 to 105, and jumped at Buffalo as well, from 150 to 249 over the same time span. Crime data for Albany was only available dating back to 2008, but a 20% increase in drug incidents was reported there as well.

Stony Brook saw the highest percent increase in drug violations, and it saw the biggest climb in liquor violations on campus as well. The amount of people slapped with alcohol referrals has more than doubled, from 226 in 2007 up to 463 in 2009.

While Stony Brook has seen the largest percent increase in liquor incidents, SBU's numbers pale in comparison to the statistics that the University at Buffalo reported, even though UB's



liquor statistics slightly decreased. It seems our peers up north have drunk us under the table, or just tend to get caught more: 860 liquor violations were reported in 2009, down by about 10% from the 948 incidents in 2007.

The amount of on-campus liquor incidents varied at Binghamton and Albany. Binghamton saw a jump from 191 in 2007 to 314 last year, while Albany reported a 34% decrease, from 305 in 2008 down to 200 in 2009.

The bit of good news in the univer-

sity crime reports: less burglaries were reported at three out of the four SUNY university centers in 2009. Burglary incidents at Stony Brook dropped, from 212 reported in 2007 down to 134 in 2009. Over the same period, Binghamton burglaries dropped from 50 to 11, and Buffalo's numbers were down from 123 to 66. Albany was the only school to report that burglaries had increased: There were 38 reported in 2007, while twice as many, 76, were reported last year.

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\$400,000 In The Bank, But Where's the Fun?

By Najib Aminy

Aziz Ansari, Louis C.K., Snoop Dogg and Ralph Nader are just some of the names being thrown around to come next semester to Stony Brook. That's in part due to more than \$100,000 injected into the new Student Activities Board (SAB) budget.

Since the Establishment of Student Life Act was passed last spring semester, the new SAB has been operating on a budget of \$404,000; a budget that is 40 percent larger than the previous administration. The act, which was created to remedy a growing concern that SAB events had been catering to specific minority fraternities and sororities, aimed to centralize the way event programming would take place.

Problems had occurred during the transition between old and new SAB. The 2010 spring semester Brookfest concert, the first big event after the change was dismally attended, selling only 540 tickets for an event that hosted rap-artist Wale and indie-rock twosome Matt and Kim. The poorly attended end-of-the-year event highlighted a rift between former SAB members and USG's new direction in event hosting.

Now, more than halfway through the semester, Stony Brook has been host to Christian Finnegan, the Upright Citizens Brigade Touring Company and the mentalist known as Banachek. Between these events, new SAB has also coordinated the Modern Art by Modern Artists exhibit held last week, a well-attended trivia event, the fortnightly Rock Yo Face Case concerts and Humans vs. Zombies.

But even within the halls of the Undergraduate Student Government, there has been an acknowledgement that SAB's relevance on campus has stayed the same.



Students taking in Christian Finnegan's performance earlier this year.

"I wasn't expecting year one was going to be the best thing in the world," said Alex Dimitriyadi, Executive Vice President and author of the act. "But it's remained the status quo. It just shows you how ineffective the previous years have been."

When compared to the old SAB, where there was at least one event or program hosted once per week, the current regime hosts far fewer. It's something that Student Programming Agency Director Moiz Khan said was done intentionally.

Khan said he saw a problem with how events were being run in previous years and how they were usually catered to a small niche on campus. He said he wanted to focus on events that focused on quality and attracted wide audiences.

"Even though there [haven't] been many events on campus this semester, each event that has happened, at the very least, has been diverse. There has been no clear clique," said Khan, who oversees USG student event program-

ming on campus.

But with the recent string of budget cuts that has affected Stony Brook, the USG, specifically the SAB, has a growing role compensating for programming cuts in the Dean of Student's office.

"We are being more conservative because we don't know what's down the road," said Jerrod Stein, Dean of Students. "Relying on the student activity fee is more profound now than it's ever been," said Stein.

That's why part of the 40 percent increase in the new SAB budget is due in part to the SAB formally taking responsibility for big events like Homecoming Weekend, Roth Regatta and Senior Week.

"We feel that we should offer some sort of support to make sure these traditions continue to happen," Dimitriyadi said. "Ultimately we are responsible for student life on campus."

Khan is hopeful that the SAB receives more money from the USG, on

top of a recent \$20,000—funds redirected from the discontinued LIRR ticket program, ALIRRT.

Dimitriyadi and Khan are proposing to increase the student activities fee to \$100 from the current \$94.25. Khan hopes that the additional money will go towards SAB to fund big name artists and events for next semester. Students will get to vote in favor or against the activity fee raise, however. Khan says the fee hike would go to a good cause.

"The big thing obviously is that we can't just do four events and the scale of the event has to be bigger," said Khan, reflecting on the events new SAB has hosted this semester. "We are still looking for more money to do bigger events for next semester."

The Press sought comment from former SAB members concerning the change of power and this year's effort to liven the campus, but no one responded to our inquires.

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FIRE!

Blaze relocates 100, guts room

Stony Brook Was Once Red Hot

By Lauren Dubinsky

Fires plagued the West Campus of Stony Brook University in the 1990s but that has become a problem of the past. A Stony Brook *Statesman* article from February 27, 1992, "Fire!" states that 100 students were relocated and two were injured after an electrical fire at Dreiser College. The article claims the room that was ignited contained blackened, mangled bed frames and mattresses laying burnt and dispersed across the floor. In 2010, a room charred after a major fire is foreign to many students.

The 2010 Stony Brook University Annual Security and Fire Report states that nine residence hall fires took place in 2009. The fires were small incidents that only caused minor property damage. The university has come a long way from a massive electrical fire in Dreiser College to the minor fires that occur today.

Articles in the *Statesman* dating from 1994 to 1999 report of fires on campus. An article published in the *Statesman* on March 10, 1997, "Fire Breaks Out in Ammann College," describes a fire that charred the apartment door of the building's Residence Hall Director. Another *Statesman* article

published on January 22, 1996, "Fire Breaks Out in Langmuir," describes a fire that was sparked by an electrical outlet and left one student injured. In 1995 a fire broke out in Hamilton and engulfed all of the furniture in a suite, damaged the bathroom and all three bedrooms.

On January 19, 2000 a devastating

"Educating our students, staff and faculty about the dangers of fire and how to prevent them directly links to the decrease in the number of fires we have had over the years."

fire tore through the a dorm at Seton Hall University in South Orange, New Jersey and killed three students and left four others critically injured. That fire caused Stony Brook University to crack down. In 2000, the university began to ensure that fire safety regulations were improved to prevent a catastrophe like the one at Seton Hall.

Before the university renovated the residence halls at the end of the Spring 2000 semester, many of the buildings did not meet fire safety codes and regu-

lations. An article published in the *Statesman* on February 7, 2000, "Igniting Safety Concerns," said "Out of 98 buildings at Stony Brook, 13 are partially equipped with sprinklers and 10 are partially protected." In 2010, all of the residence halls have fire extinguishers, fire alarm systems, manual pull stations and either partial or full sprinklers.

"We have increased our fire prevention activities from years past," said John Gallo, the manager of fire safety. "Educating our students, staff and faculty about the dangers of fire and how to prevent them directly links to the decrease in the number of fires we have had over the years." The university and the Fire Marshals' office work together to educate the campus community about the dangers of fires and how to prevent them from occurring.

At the beginning of each semester, Fire Marshals and the director of Residential Risk Management provide fire safety training for residence hall staff. "We go through training and they give us a PowerPoint presentation and a lecture," said Emily Shan, a RA in Sanger College. "They show us outdoors how to use a fire extinguisher and ways to prevent a fire from happening."

A minimum of two mandatory fire drills are conducted each semester in every residence hall. "The drills are ex-

tremely successful as it gives our students a chance to practice evacuating their buildings," said Gallo. "It is always good practice for everyone to know at least two ways out, in case your primary exit is blocked by fire." During the drills, Fire Marshals, RHD's and RA's inspect the halls to make sure all of the students have evacuated. They use that opportunity to remind students where fire extinguishers, fire alarm pull stations and assembly areas are located.

The NYS Office of Fire Prevention and Control annually inspects the university's buildings and issues certificates of compliance, notices of violations and orders to comply based on what they find. "Through the combined efforts of many departments across campus we continue to be in compliance [with the policies], which is an excellent accomplishment," said Gallo.

Fire Marshals, firefighters and students gather in the Academic Mall every September for National Campus Fire Safety Month. At the event, Fire Marshals supervise students as they put out simulation grease fires. The students are also taught the importance of Underwriters Laboratories stickers on hair dryers and other electronic devices. These stickers ensure that the devices were properly inspected. There have been cases of hair dryers igniting on fire because the appliances did not have UL

stickers.

"The event did show me a glimpse of what happens when you use an uncertified blow dryer and how to use a fire extinguisher," said George Wan, a resident student who attended the event.

"The Fire Marshals are constantly out in our campus community promoting fire safety by conducting classes on various topics such as cooking safety, candles, proper use of a fire extinguisher and other fire safety measures," said Gallo. The students get the opportunity to sit in a parked trailer as it fills with smoke to demonstrate what they should do in the event of a fire. Volunteer firefighters inform the students not to stand up in a smoke filled room because the temperature can go up to 1800 degrees Fahrenheit. They emphasize the importance of safe cooking practices by telling students to never leave food that is cooking unattended.

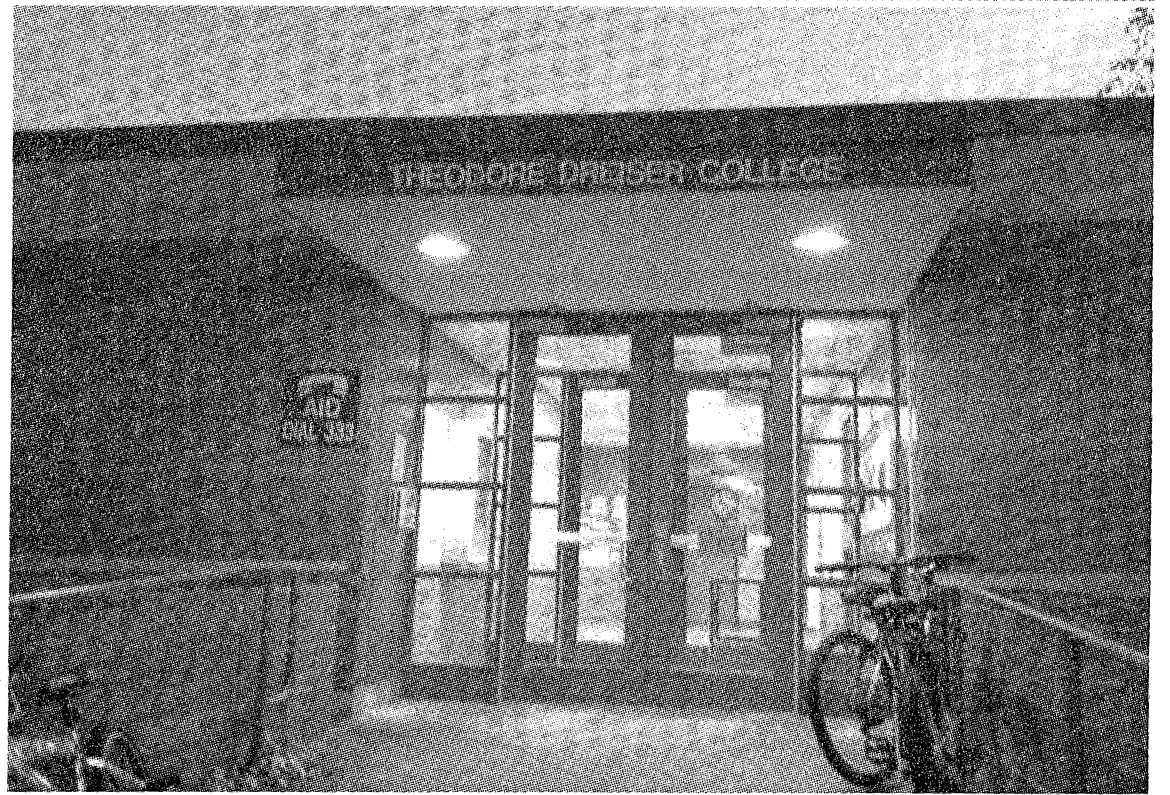
In 2009, 26 states declared that September is National Campus Fire Safety Month. Ed Comeau who started the program in 2005 was the former chief fire investigator for the National Fire Protection Association and began publishing an electronic newsletter about fire safety called Campus Firewatch in 2000. His small newsletter started to evolve into something much larger when he developed the program.

The University Police Department is made aware of a potential fire when an individual calls 911 or through fire alarm or sprinkler activations that are

received by the dispatchers. "When there is a report of a fire, university dispatchers send a patrol car and also notify the university Fire Marshals who also respond," said Robert Lenahan, the chief of university police. The dispatchers then alert the local volunteer fire departments that initiate the proper response.

"Response times for both university Fire Marshals and university police averages around two minutes and that is a contributing factor in fires remaining minor in nature," said Lenahan. The nine residence hall fires that occurred in 2009 were small and only caused minor property damage. The police officers and fire marshals were able to get to the scene in an average of two minutes and quell the fires before they got any larger.

"I am in contact with other fire safety professionals at other universities and we routinely discuss what we are doing on campus and what our best and most effective practices are," said Gallo. Other SUNY schools are successful in educating students about fire safety and



effectively prevent fires from happening. The 2009 Annual Security and Fire Report for Buffalo University says that they experienced five minor fires. The 2009 Campus Fire Safety Annual Compliance Report for Albany University states that they had 11 minor fires.

Massive fires are not a problem for Stony Brook University anymore, but at any time that could turn around. "The fire alarm systems are also being upgraded with state of the art fire detection, which leads to very quick notification of a fire or smoke condition," said Gallo. The division of cam-

pus residences are going to put single-point detection features on all of the fire alarm systems this year. Those systems will allow UPD dispatchers to communicate with a single building or all of the buildings in the event of an emergency.

The university makes note of its success but does not stop improving itself and searching for new ways to prevent fires. "Stony Brook University takes fire safety very seriously and we work extremely hard at educating our students and preventing fires from occurring," said Gallo.

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WHEEL in Dallas

PLACES YOU SHOULD GO

The Silent Flood

By Najib Aminy

Walking through the double glass doors, a wave of fundraisers, religious awareness and club promotion crashes with each student that happens to wade through the lobby of the Student Union.

On this particular day, there are a group of students, mostly from the Muslim Student Association, that interrupt the lobby-chatter with pleas asking for donations to aid the relief effort for the victims of the flood that hit Pakistan late July.

The flood, caused by record-breaking monsoon rains, has since claimed more than 1,700 lives and has affected more than 20 million people, eclipsing the total number of people affected by the Indian Ocean tsunami, Hurricane Katrina and the Haitian earthquake combined.

But what makes this group of students soliciting aid for Pakistan unique is the lack of attention shed on the cause they are supporting. It's this problem that Stony Brook graduate student Sumreen Dar faced while trying to gain support when advertising her comedy relief event that took place on Nov. 3 in the Wang Center.

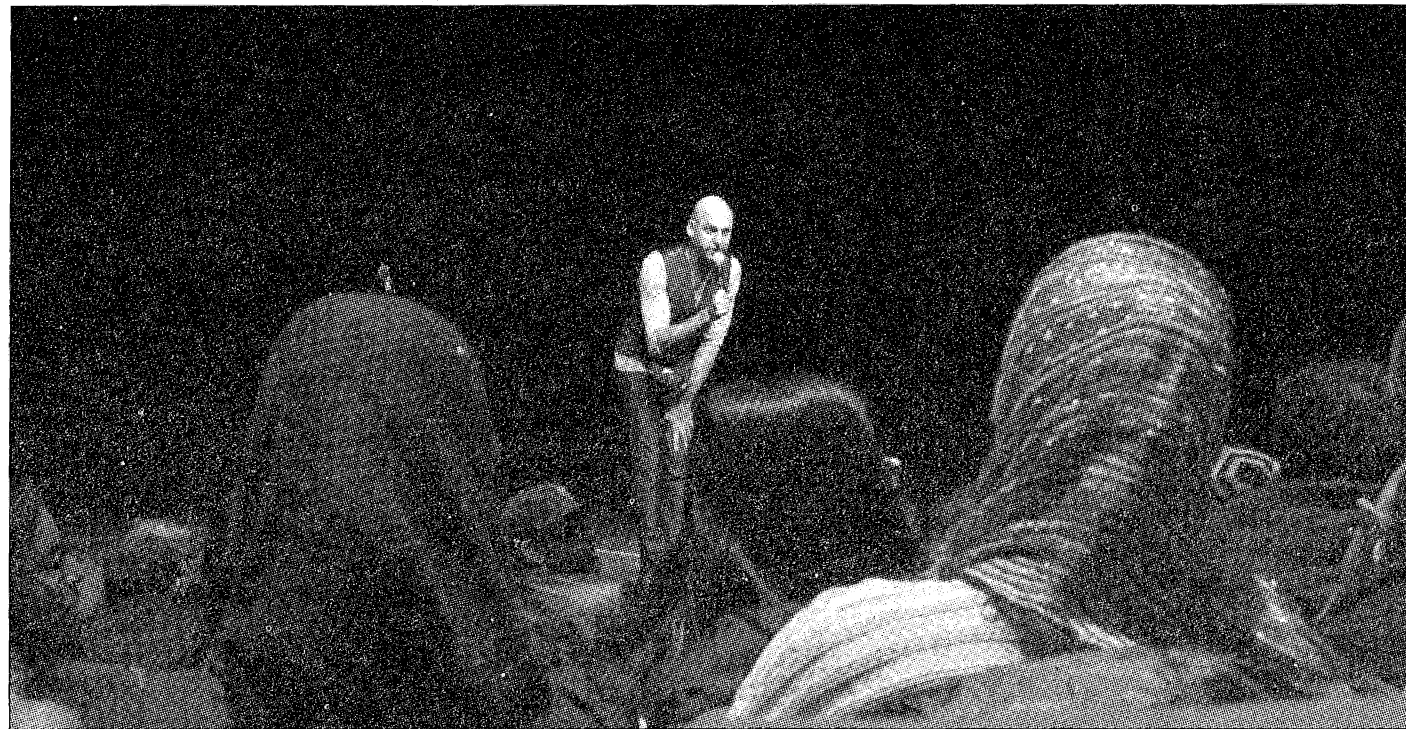
"Most of the clubs I spoke to didn't even know about the flood at all," said Dar, a graduate student in liberal studies. "It was harder to get people involved," she said.

This is largely in part, Dar said, to the amount of attention the Pakistan flood has garnered on U.S. media airwaves and in print headlines. And when you compare the flood to a more recent event like the earthquake in Haiti, where scores more were killed than in Pakistan, the difference in media coverage is stark.

In the wake of the Pakistan flood, there were 320 broadcast news stories and 730 print stories 10 days after the flooding began, according to the Brookings Institution, a liberal-leaning think-tank that conducts research in the social sciences. The combined number of stories totaled to 1,800 by day 20.

When you compare that to the coverage given to the Indian Ocean tsunami, Hurricane Katrina and Haiti, each natural disaster attracted a total of 3,000 stories both by day 10 and well over that number by day 20, according to the Institution.

"I think it's a direct reflection of the relationship between the two countries [US and Pakistan]," said Dean Miller, the director of the Center for News Lit-



Indian comic Vidur Kapur on-stage performing for a comedy benefit for Pakistani flood victims in the Wang Center on Nov. 3.

Najib Aminy

eracy, a program within Stony Brook's School of Journalism that aims to teach students to think critically about the news they consume. "There is enmity between the two."

Pakistan's involvement in the nine-year Afghan War, in which the fighting has spilled into Pakistan's border, has made it the target of US drone attacks. This is due to an increasing number of Afghan insurgency fighters who take shelter in Pakistan's Northern region. In the most recent Gallup poll, in 2008, almost three-quarters of the people polled viewed Pakistan as unfavorable, falling behind countries like Iran, North Korea and Afghanistan.

This wasn't to stop Dar. She had gotten together with a few friends and wanted to host a comedy show that would both entertain and enlighten her audience about the plight taking place in Pakistan. The comedy show, which raised more than \$5,000, featured four acts from the metropolitan area that catered to what predominantly was a South Asian audience.

And while most of the jokes touched on the stereotypes of having to get married at an early age or becoming a doctor or engineer, one comic stood out for another reason, in front of a crowd that included a rabbi, a priest and a chaplain. Vidur Kapur's act touched on social commentary that reflected his lifestyle. He is gay, Hindu and from India, the antithesis, if you will, to what anyone expected at a benefit for the largely Islamic country of Pakistan.

Coming back from a five-city tour

in the Middle East, Kapur calls himself living proof that the stereotypes casted over the Middle East are largely untrue. "There is this image that Pakistan or the Mideast is full of terrorists and very intolerant," said Kapur, who has had his seven-year relationship with his Jewish boyfriend tested with these trips. "But the reality is that it's not like that, not at all."

The past five years in Pakistan's history have continued the tradition of normalized crisis within the nation's 70-year history after gaining independence from Britain and India, with the flood surmounting to be the most challenging. Between a growing distrust of government, a poor economy and the growing Taliban regime in the North, the country has really seen better days. It's this subject that comic Saad Haroon satirized in his song "Pakistani Blues."

"I wanted to put humor behind the frustration that has affected Pakistan," said Haroon, who lives in Pakistan and lives south of the flooded areas. And while Saad does believe in the idea of donor fatigue affecting the response to the flood, he says a large part of it is rooted from the media. "Information will trickle down from the first-world countries before they get to other parts of the world," he said.

More than two weeks after the Haiti earthquake, U.S. charities raised \$644 million, and three weeks following Hurricane Katrina, they raised \$587 million, according to the Brookings Institution. Two weeks following the floods in Pakistan, U.S. charities raised only \$6 million.

"It hurts seeing the response to Haiti and looking at what's being done in Pakistan," said Bilal Raja, a sophomore political science major. "It kind of irritates me how the UN comes out with all these numbers and statistics, but nobody wants to help," said Dar.

The UN has released an emergency response plan for Pakistan that would cost more than \$2 billion. The UN has said it received only 40 percent of that number totaling \$775 million. About a fifth of the country has been submerged underwater, affecting three of the four provinces in Pakistan. Now more than 100 days after the initial flood, there is rising concern over the spread of water-borne diseases such as malaria amongst the millions displaced and a long-term concern over the nation's economic and political stability.

And as for the coverage, the news drivers that normally increase the chances of a story being run or published, as with other natural disasters, have worked against Pakistan. With the tsunami, Katrina and Haiti, there were images, accessibility and a large audience interest at home directly affected by all the events, said Miller.

For Pakistan, the strained relationship with the U.S., the lack of proximity and the absence of iconic images like a wave or a parliamentary building in shambles has hurt the relief effort.

"Pakistan is a bigger humanitarian crisis with more people displaced and affected," said Miller. "On that measure alone this really ought to be a bigger story and it's not."



ASIAN AMERICAN E-ZINE

WWW.AA2SBU.ORG/AAEZINE

A Rosy SBU Unattainable Without a Sweet Asian Studies Program

by Lunpeng Ma

In 1998, Prof. Ban Wang of SBU's Comparative Literature Department wrote a piece, "A Rose by Any Other Name Would Not Smell as Sweet", in SB's Asian American Journal (AAJ). It is now online on the AA E-Zine website (aa2sbu.org/aaezine). Prof Wang is currently William Haas Professor in Chinese Studies at Stanford University's Department of East Asian Languages and Cultures.

Prof. Wang ended with these words: "To be conscious about culturally loaded differences in language is a way to gain better cross-cultural understanding in a world of increasing diversity. A foreign language is not just "words, words, words." It can help us to better understand Hamlet's remark, as modified in a new multi-cultural context, "There are more things in heaven and earth, Horatio, than are dreamt of in your" language."

Lunpeng Ma, Adjunct Professor in Chinese Studies at SBU and a Ph.D. candidate in that same Comp Lit Department, uses Prof. Wang's piece as a backdrop to the threatened dismantling of AAAS.

Our disclaimer is plain and urgent: the Asian and Asian American Studies Department at Stony Brook should not be dismantled, nor can we divide Asian language teachings from cultural courses, nor should we reduce Asian language teachings at all.

While Prof. Ban Wang's proposal unfolds mainly from a linguistic, anecdotal, and subjective point of view with a satirical tone, I am addressing this threat from a cultural perspective through a close analysis of the current crisis among American universities, SBU's special circumstances, and the possible catastrophe for the world's current sole "superpower" if this shut-down becomes epidemic.

The fate of American universities, especially that of the public ones, is strongly tied to the annual accounting sheets of the federal and state governments. The recent recession in the U.S. economy, starting from the subprime lending crisis and culminating in the Wall Street collapse, negatively affected universities' budgets, causing devastating cuts within both public and private institutions of higher learning.

University of Michigan President Emeritus James Duderstadt, describing the changing nature of state universities, aptly remarked, "We used to be state-supported, then state-assisted, and now we are just state-located."

Now take a closer look at what is happening around us: SUNY at Albany has decided to eliminate their programs in French, Italian, Russian, Classics, and Theater; Frank Donoghue, Associate Professor of English at Ohio State and author of "The Last Professors: The Corporate University and the Fate of the Humanities", made a verdict in *The Chronicle of Higher Ed* - "the humanities simply don't have a place in the emergent curriculum of the 21st century"; Cornell University's President, David Skorton, arguing that the humanities are facing a crisis of funding and attention, is starting a national campaign to raise support and said that higher education leaders "need to be thinking broadly about all disciplines - not forgetting the humanities - and then using the bully pulpit on their behalf."

The bad news seems to come one by one. At SB it has surfaced with the possible closing down of the Asian and Asian American Studies Department, a proposal by the Dean of Arts and Sciences.

Against this bloody fiscal situation, reaction and resolution, rather than complaints, must be made. SBU packaged PHEEIA (Public Higher Education Empowerment and Innovation Act), which according to UUP would allow tuition to be raised 9% annually under the current formula), and alerted departments of its plans to "restructure" and cut several "minor, insignificant" programs, Asian and Asian American Studies included.

Any decision made by this school's administration, seated dominantly by Whites notwithstanding, it is imperative we face the special circumstance of SBU (which is also true at most American colleges): the steady increase in the ethnic distribution of undergraduates is international students (from 4% in 2000 to 8% in 2009), among whom Asians contribute the largest part and who are more willing to and capable of studying other Asian languages (and they do); and Asian and Asian American students are the second largest group at SBU (only outnumbered by Whites), who take courses offered by Asian Studies to "seek root" or know themselves better, either for a language purpose or a civilization goal.

Speaking from my own experience, even the 400-level Chinese literature course always reaches full capacity. I am not an essentialist, nor playing the partisan card. This is simply the truth, a fact that should prompt us to handle it via a down-to-earth way. It is a fact that carries in more cash flow to the university thanks to the differential tuition international students pay. And it is a fact that bespeaks the American "superpower" quandary vis-à-vis globalization, which I will now turn to.

Many Americans have mixed feelings about such watchwords as "China Century" and "Asian Age" widely circulated in English mass media and now used in daily conversation. Exaggeration or misnomer aside, these slogans betray the socio-cultural mentality of America towards its Pacific neighbors, and they imply an irresistibly increasing interaction between the "superpower" and the new influence, as is clearly manifested in SBU's students' composition and change.

How should the U.S. tackle this? Well, that is too large for an adjunct professor to address within the confines of this space. But briefly, culturally speaking, the U. S. has always been in a tug of war between exceptionalism / isolationism and multiculturalism. One of the key reasons for the surging arrival of international students lies in America's energetic diversity, openness, tolerance, and fluidity. If the dismantling of the Asian and Asian American Studies Department becomes a fact at SBU and is followed suit by other universities, not only would the reputation of America higher education be ruined, but its entire cultural bedrock would tilt. That is a consequence no one can afford to take as we enter the "Asian Century."

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Excerpt of www.aa2sbu.org/aaezine in SB Press, November 2010

arts&entertainment



MODERN ART FOR MODERN ARTISTS

BY ALEXA RUBINSTEIN

Finally, something legit artists on campus had been waiting for: a serious, advertised art show where works from across all different mediums could be displayed for the Stony Brook community to see.

The Modern Art by Modern Artists (MaMa) Art Show, the first large-scale art show at Stony Brook University, drew in on-campus student artists, regardless of their majors, on November 1 in Stony Brook's Union Ballroom and University Café. There was also a small exhibit from up-and-coming Long Island artist Chris Mancuso. Dozens of abstract and colorful paintings, photos and drawings were mounted on large white boards and some were attached with clothespins to long pieces of twine that were strung across the room. One piece hanging from the twine was by Greta Alexandra Essig, called Stempydoll, a conceptual work of a small doll's head taped on top of the doll's leg, with both body parts removed from the rest of the doll.

The new deformed figure was then photographed, lying down or "standing" in different locations.

In the softly lit room both students and non-students perused the show, stopping to stare at intriguing works while sipping coffee and nibbling on different cheeses. Most of the artists themselves were present, proudly standing near their creations and explaining the significance and inspiration to curious viewers.

The MaMa Art Show was coordinated by Roman Belopolsky, the director of marketing for USG and the Fine Arts Organization on campus to coordinate this event, and would like this type of show to be a continuing trend at Stony Brook in the future, especially for the sake of the artists.

"Why don't you get all these people together, all these artists are communicating, and then the whole community in general gets to know the artists also... before this, it was just hard for

CHRIS MANCUSO

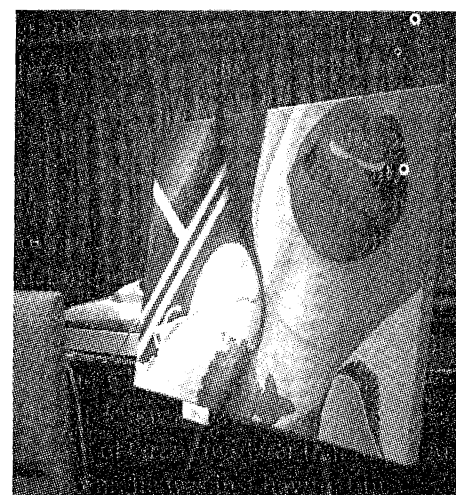
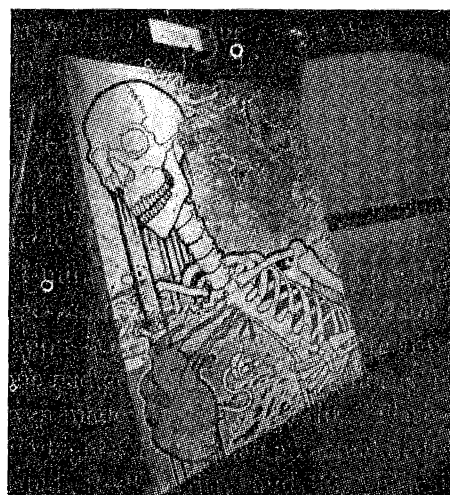
"You remember little snippets and you tie that to what happened any way you can."

Pieces at the Show: 5

Style: Vibrant paint colors, skewed angles, cropped pictures, and mixed images.

Inspiration: His life's mistakes and his rocky love life.

Fun Fact: He created his own label, CusoWorld, where he aims to combine his art and his business and he loves cropped pictures because they are not exactly perfect, paralleled to how human memories are not exactly perfect.





**SABRINA
CACCIATORE**

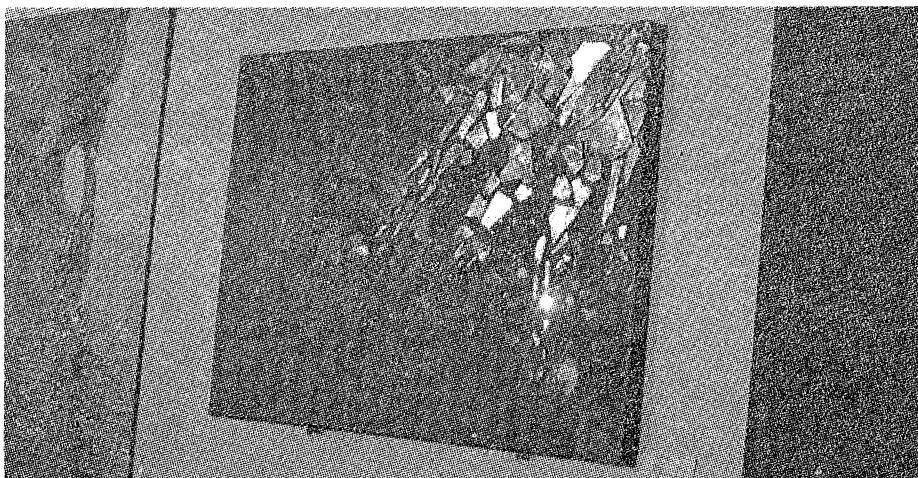
"My true passion is in more cartoony kinds of things. A lot of my stuff, even if I try and be realistic, still has that cartoon element."

Pieces at the Show: 11+

Style: Juxtaposed images, tons of colors, playful cartoon-like pictures, and the employment of items like broken mirrors and LED lights.

Inspiration: Cartoons, stylized drawings, and Tim Burton.

Fun Fact: She enjoys the hands-on aspect of creating a piece of artwork. Her mediums include photography, ink drawings, painting, and printmaking.

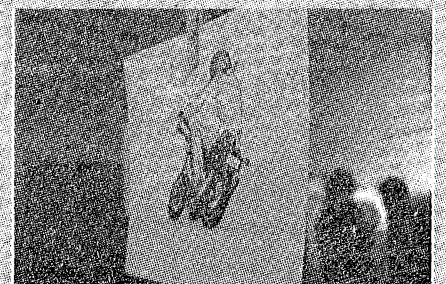


artists to really think anybody cared." He wants the on-campus artists he has seen to be able to reach out to the community, and believes they have been able to successfully start doing that through his efforts in creating the event.

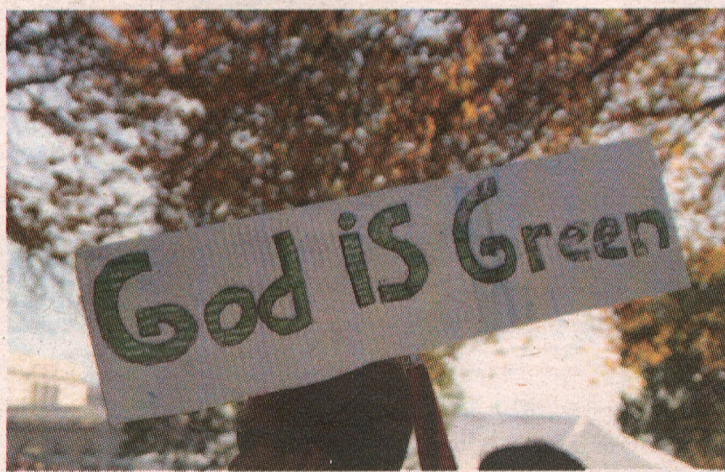
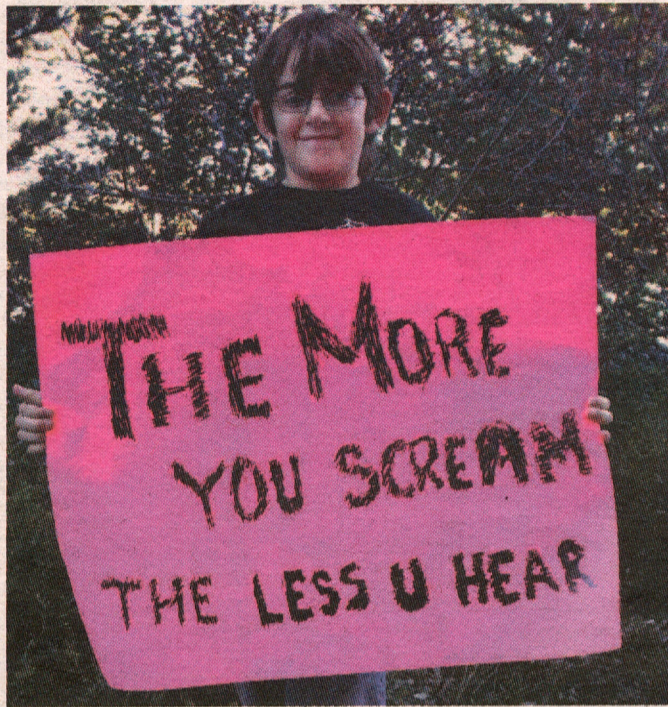
One of these artists, who had many guests supporting her at the show, was senior biology major Shraddha Rajesh Desai. She had three very large works on display, including a still life, a three-part painting entitled Love and Separation, and a third piece simply called Abstract, a large framed collage with painting and drawing, which she explained was actually three works overlapping each other. The creation was an explosion of lines and color, seemingly chaotic but actually organized in a very careful way like a jigsaw puzzle. In this work, she included the flag of India, where her family is from, and incorporated several elements of Indian folk art. She also included small pieces of representational paintings from other artists she draws inspiration

from. "I was representing myself and my art... with other artists that I like," she explained. Desai, along with many of the artists at the show, do have dreams of having their own show or gallery in the future.

Sophomore Katerina Miras had many of her works displayed in the show as well, mostly small, simple, one-color realistic depictions of people or moments in time. Her art was greatly inspired by the European lifestyle. The titles of her works tell that these people or events actually came from Europe, such as Venetian Man. One of her larger works was a self-portrait painting entitled A Blueberry Muffin, which showed Miras from the shoulders up. Her tan skin and brown hair were more subdued against the pop of bright blue that burst from the room she was sitting in.



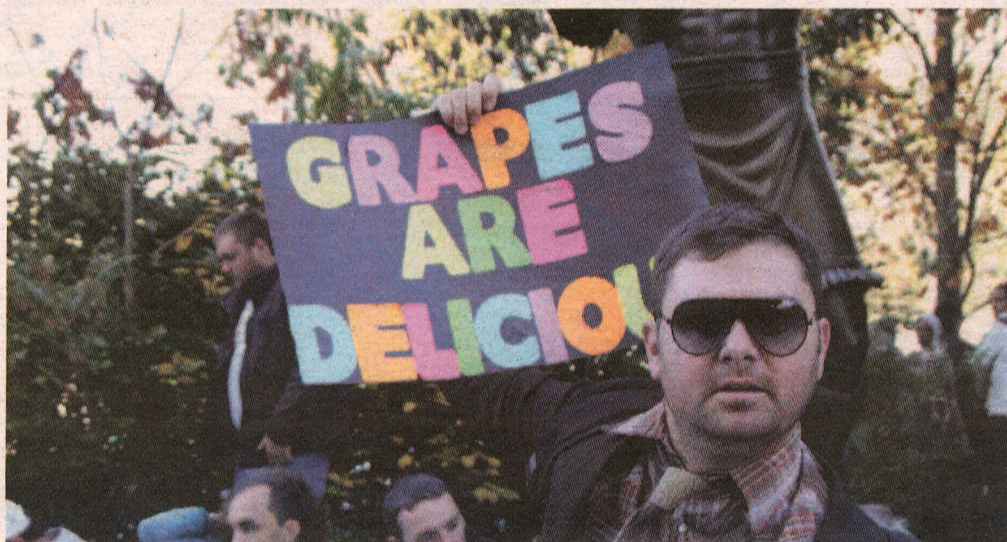
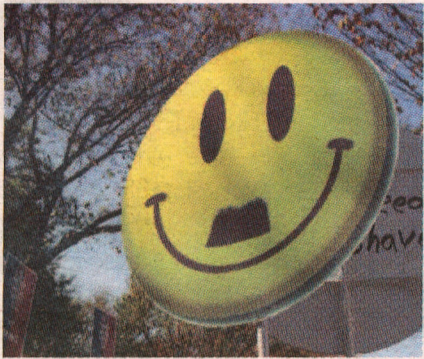
Sign Fest 2010 (In Case you Forgot)



photos by nick statt



Sign Fest 2010 (In Case you Forgot)



photos by nick statt



Matt and Kim Take it to the Streets

By Zach Knowlton

I won't leave you in suspense. The new Matt & Kim album, *Sidewalks*, is amazing. Just in case you were worried the dance-punk darlings had strayed from their fun, upbeat roots, I'm here to tell you that their latest release is every-

thing a Matt & Kim fan could want: catchy synth lines, hard, danceable drum beats, lyrics that make your heart smile, along with some progression in their sound, proving they aren't sticking in a rut for their fans' sake either.

Matt & Kim are the infectious duo that beam sunshine at live shows and create a wall of rocking sound with just a couple of synth keyboards and a

three-piece drum kit. They're incredible, and their first two full lengths, *Matt & Kim* and *Grand*, brought them to the national indie conscience. Simply put, they are just a fun, happy band that wants nothing more than to make you dance with them.

When the first single off of *Sidewalks* came out a few months ago, I was mildly concerned for what the rest of the album was going to sound like. "Cameras" is a heavy number, not lyrically, but its beat has the thump of a top 40 rap song. It's catchy, but much slower than a lot of their previous material, and I was concerned the rest of the album would follow this pattern. Fortunately, there are a number of fast paced dance tracks to compliment "Cameras" and the songs like it.

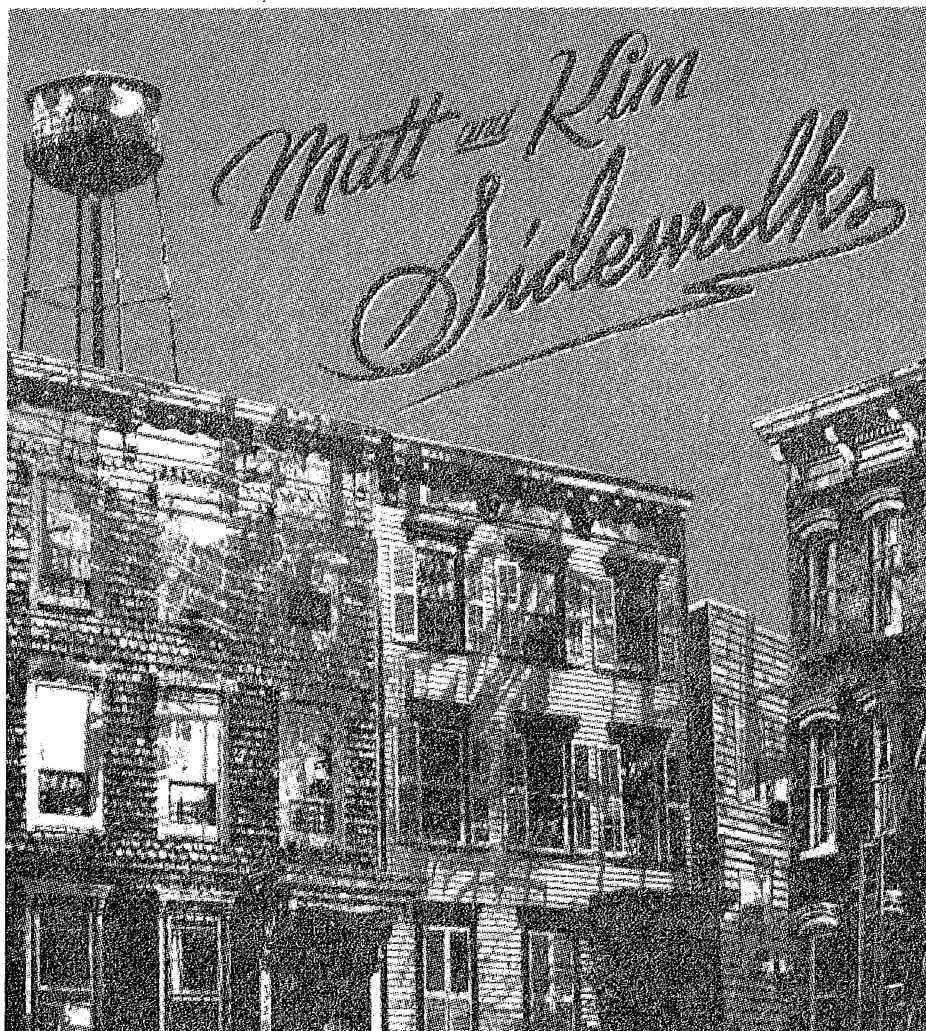
One new influence that seems to be showing on this album is of chip music, essentially stuff that sounds like a cracked out NES game. Crystal Castles and You Love Her Coz She's Dead, among others, have perfected this sound over the past couple of years, and it seems to have wormed its way into Matt & Kim's music. It's a nice progression to see because it doesn't become overpowering in their sound. "Red Paint" is probably the song most influenced by this relatively new genre; it takes chip music's intensity and cuts it with a much softer ocarina or flute (I can't tell) sample. It's genius. Chip music is harsh and definitely not for everyone, but Matt & Kim have made it palatable for a much wider audience.

There are also plenty of songs that sound like cuts off their last two albums.

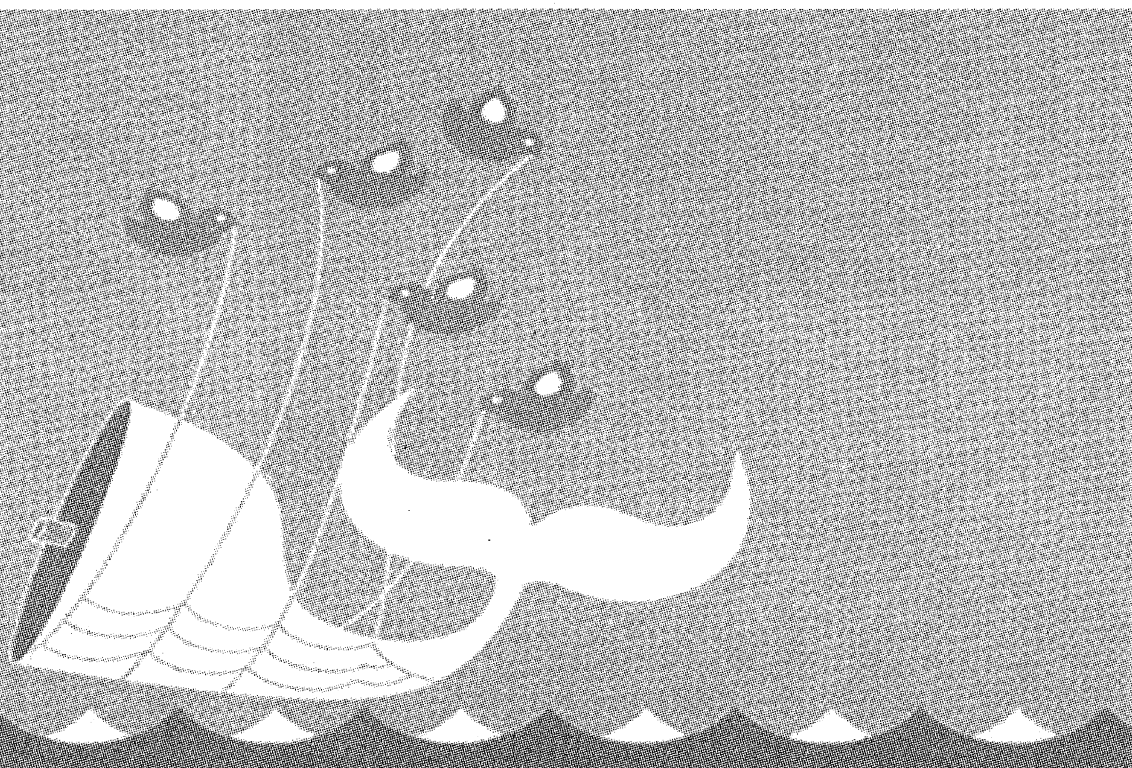
"Wires" is full of handclaps, a snare driven beat, and chorus saturated gang vocals with a glockenspiel patch placed right over top, a nice twist on what could become a predictable formula. "Silver Ties" is huge with sweeping synth sounds overlaid with techno inspired arpeggio lines. Their music exudes likability, and you can picture these two playing the songs live. And I can't wait to see them again to see the new tracks in action.

Lyricaly, not much has changed. The songs are slightly simplistic, but there is absolutely no reason to be overly complex when they can say what they want in fewer words. They capture living as a twenty-something, whether or not said twenty-something happens to be in a fairly successful indie band. The lyrics are snippets of life that almost everyone has experienced at least once. Like from "Cameras," where Matt Johnson sings, "No need for cameras/We'll use our eyes instead/No time for cameras/We'll be gone when we're dead," describing those moments that need to be lived and not wasted trying to capture. You might feel a little goofy for liking them so much, but there is no need to feel ashamed in enjoying Matt & Kim.

Sidewalks is an excellent addition to Matt & Kim's discography. It builds on their sound without being alienating, featuring all that has come to be loved by fans, but also putting in some new touches to mix things up and perhaps covert a few new followers. If you're even remotely interested in listening to it, I recommend purchasing it. I don't think you can go wrong.



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The Death of Kanye West

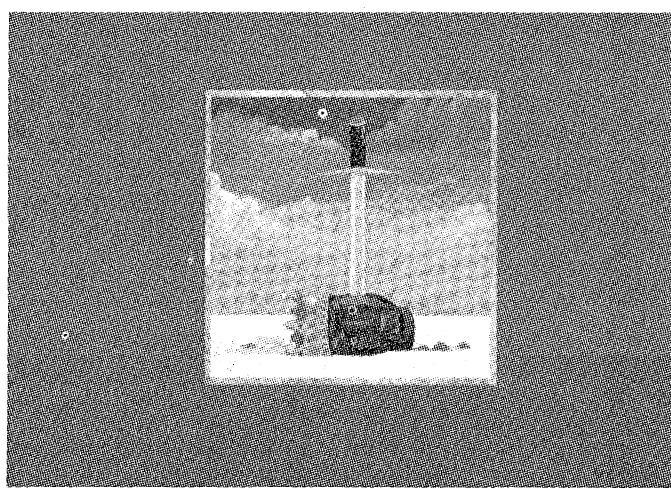
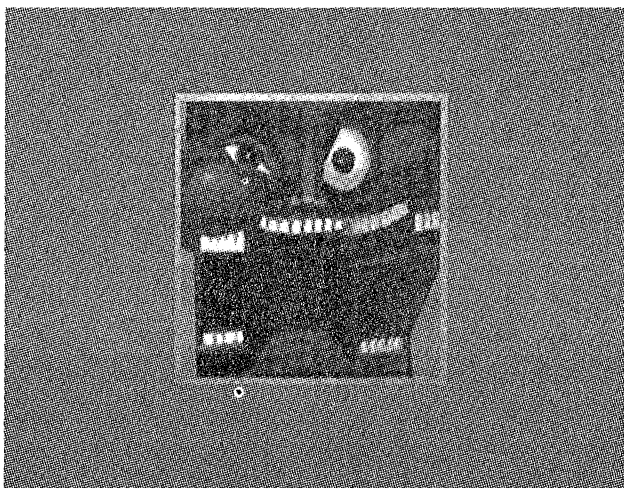
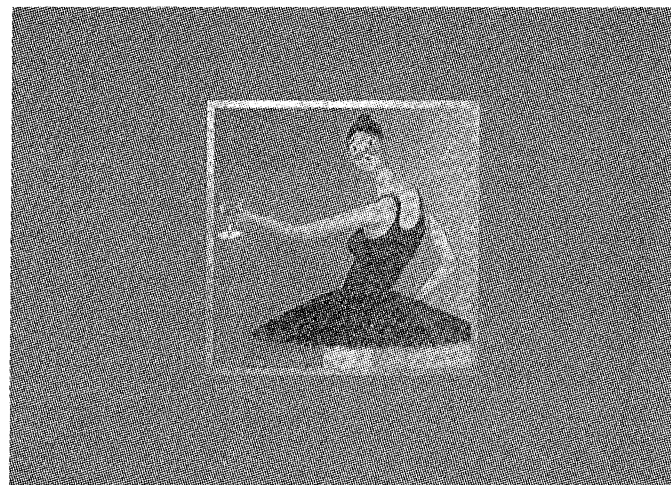
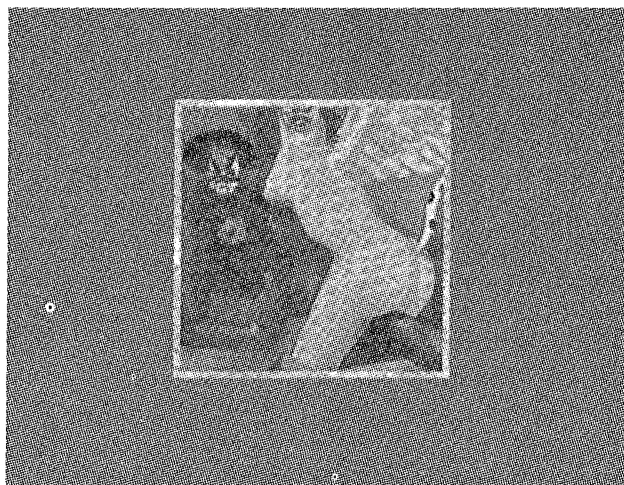
By Nick Statt

After four Platinum albums, 12 Grammy Awards, two public mentions by United States presidents and a hand in the biggest hip-hop shift of the last decade, Kanye West as we know him is officially dead. When *My Beautiful Dark Twisted Fantasy*, Mr. West's fifth album, drops on November 22, everyone will have to settle with the fact that all the components that propelled Kanye West to the top of his game have been ripped out. In their place lies a more mature and artistic product but one that's devoid of all the textbook Kanye style. At a time when he could have gone back to his roots and produced something in line with the *College Dropout* series, he went the opposite direction, sealing his future as an artist.

My Beautiful Dark Twisted Fantasy isn't bad by any means. It's in fact very varied and unique, words usually thrown around to describe Kanye West's style and torch-carrying attitude. But where the lyrics are in line with Kanye's unmatched quality and still manage to go above and beyond some of his previous efforts, the overall style and direction of the album prove that the chapter that defined him from 2004 to 2008 is not coming back.

The opening track, "Dark Fantasy," wraps up a disarming beat with rough verses but a melodically sung chorus. The album has a handful of other strong, impressive and surprisingly listenable tracks, the mark of any solid album. "Gorgeous," which features the ease-laden flow of Kid Cudi, employs a catchy distorted guitar hook, while "Power," one of the early singles, is Kanye West pulling out his raw rapping from the earlier days over a pulsing group chant. It makes the track more a source of nostalgia considering it's one of the few tracks that has retained this style.

"All the Lights" is a powerhouse song so catchy and pure that it was probably written and produced with the sole intention of becoming overplayed in the first week of release. It features a chorus from Rihanna, one that could arguably stand against Alicia Keys' section of "Empire State of Mind" by Jay-Z, and a few amazing lyrical gems from the man himself. It's the only song on the album that seems to sound like it



My Beautiful Dark Twisted Fantasy has not one, but five album covers. Guess which one's our favorite? Wrong, we love all of them!

could have come off something pre-*808s & Heartbreak*, and therein lays the main problem with Kanye West these days.

With his unfettered ego and without the millions of media microscopes dissecting his every move, Kanye West used to be a king. Nobody told him what to do or how to act, dress or speak in public. He wrote, produced and delivered his music on his terms. He didn't set out to simply change the game—he wanted to invent a new one. Even to his harshest critics, he was still an iconic hip-hop musician who was more influential than they gave him credit for.

My Beautiful Dark Twisted Fantasy has none of the true Kanye West soul flowing through it. It's completely devoid of the energy and the passion and the gut-wrenching pull that had him up in your face screaming, "I dare you to tell me I'm not the best." That was what made "Last Call" of *College Dropout* a 14-minute epic with mind-blowing lines, and made his Jamie Foxx collaboration "Gold Digger" a hit before anyone had gotten past the first chorus. It even made his slow songs, like "Flashing Lights," better than an actual dedicated R&B artist, and his lyrical

heavyweights, like "All Falls Down," brutally honest.

He was a rap artist whose trademark image was a teddy bear and no one had a word of criticism. That's how raw and respected his music, his themes and the direction he was taking hip-hop in was for the four year period that he dominated.

I sit and stare at what Kanye does now, wishing I could re-live the first moment I saw the "Jesus Walks" video where he donned a crown of thorns while a flame-engulfed KKK member tumbled down a cliff. Where are those aggressive, envelope-pushing moves towards something greater, like his album art collaboration with Japanese-surrealist Takashi Murakami and his *Akira*-themed music video for "Stronger"?

When he stood in front of the 2008 Grammy crowd with a pyramid of red light at his back to perform that Daft Punk-infused track, you had to shake your head and laugh. Because while his custom Alain Mikli sunglasses shined with light-beacon LEDs and his electronic vest flashed with blue lights, you and the whole world and even Kanye himself knew he was taking home a handful of Grammys later that night. At that point, he was just having fun.

Critics said his head was so big it had to explode, and sure enough it eventually did. He stupidly broke from a Hurricane Katrina benefit script to say that the standing president didn't care about a whole race of people, and his ego was starting to take armor-piercing hits. While his image was catching flames, he was still making music. But when *808s and Heartbreaks* dropped in 2008, Kanye, for the first time in his career, had to accept a "love-it-or-hate-it" response from his entire fan base. It was the birth of the coffin, but the nails came down when he drunkenly grabbed that mic from a giddy 19-year-old pop phenomenon.

Maybe Kanye West, after all has fallen to pieces, has matured. Maybe *Graduation* was the conclusion to one of the most beloved album series in American music history and the *College* series will stay a trilogy. Maybe *808s & Heartbreak* wasn't the exception but the first of a new direction. He's sure to go down in music history and nothing, no matter how controversial, can undo what he's created. But here's the sad part – maybe no one, myself included, will find much interest in the grown-up Kanye West.

The Modern Day Piano Man, But With Jokes

By Joe Wofford

"My show is a little bit silly and a little bit pretentious, like Shakespeare's willy or Noam Chomsky wearing a strap on. It's also a little bit gay and a little bit offensive, like Thanksgiving Day or Noam Chomsky wearing a strap on."

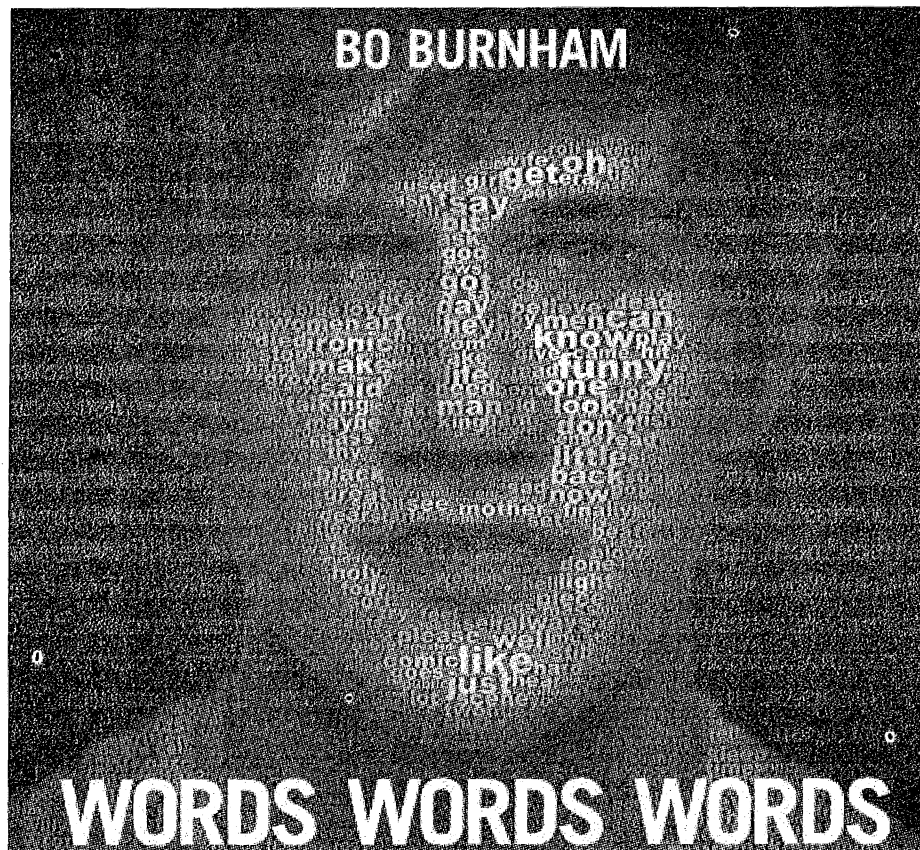
This is the opening joke from Bo Burnham's new album *Words Words Words*. If you're unfamiliar with Bo Burnham he's a musical comic who got his start making YouTube videos. The highlights of his songs are the excellent lyrics, either sung or rapped. Bo also plays the piano and the guitar.

His early material covered a wide variety of themes including self-deprecating humor and satirical songs about love. For his new album Bo's material has matured but his style has remained the same. And on this new live album he shows how he has grown into this style.

While talking to the audience he says he doesn't do comedy shows, he does one-man shows. This is very accurate as he's transformed as an artist from someone who writes funny songs, to a comedian who has an entire act to go with his new material. His last album lacked the talking and banter with the crowd that the new album has.

Words Words Words has a much stronger focus on traditional stand up comedy and we can see that Bo really excels in areas of comedy other than song writing. The album has seven songs that range from "What's Funny," an introduction to the album that has to do with humor itself, to "Rant," a rap that skewers the Catholic church. He uses comic misdirection in a way few comics can, making you think a certain joke is coming and then flipping it on its head.

In "What's Funny," he describes how to be a musical comic with this line, "If you're a musical comic, just give



'em a little weird voice inflection. Then take a Viagra and slap 'em with a rock hard misdirection." His jokes are layered and it will take you more than one listen to appreciate everything Bo does. For a comic he has a great concept of flow and will often deliver lines that will blow your mind. At the start of "Words Words Words," the title track from the album, he begins "I'm a feminine Eminem, a slim shady lady, but nice 'cause I texted Haiti," a line that's not only funny but sounds awesome.

Now a slight disclaimer about Bo's material: there's no doubt that all of Bo's comedy is very offensive. He's perfect for a college aged crowd and we are his target audience. There are many, lines that I can't quote in this review but suffice it to say that if you're the type to be easily offended then this album and Bo Burnham in general are not for you.

However, if you like your comedy to be a bit provocative you will love this album. The best song on the album is

called "Art Is Dead." Bo starts the song by saying, "Honestly this song is not funny at all, but it helps me sleep at night." He then proceeds to sing about how artists are not role models but instead are attention starved and immature. He sings, "Have you ever been to a birthday party for children, and one of the children won't stop screaming, cause he's just a little attention attractor, when he grows up to be a comic or actor, he'll be rewarded for never maturing, for never understanding or learning, that every day can't be about him, there's other people, you selfish asshole."

This song is brilliant for a few reasons. The lyrics are at the highest standard and musically Bo has written a great piano melody to accompany the song that swells with Bo's anger. It's insightful and very true. He talks about how art isn't about expressing yourself any more, "Some people think you're funny? How do we get those people's

money?" He pleads with his audience, "I am an artist, please don't respect me. I am an artist, feel free to correct me." Bo has always been clever and insightful, but when it's applied to a somewhat serious topic it really shows just how brilliant he is.

Clever is the adjective I would use to best describe Bo as a whole. Everything from his lyrics, to his standup, to the way he uses his music to make his comedy better (instead of relying on his music to make up for lackluster comedy) are all done in an way that no other comic comes close to. His jokes are most similar in style to Daniel Tosh but because he sings and performs, his jokes are usually on different topics than Tosh's brand of extremely offensive humor.

Bo's banter with the crowd at his live shows is great. I watched a video of him performing and the way he makes fun of anyone in the audience trying to take attention away from him is amazing. In the middle of a song, he pauses for dramatic effect and someone in the audience calls out the next line. Bo slams his hands on the piano and yells, "I know the words to my own ***** songs!" Unfortunately, on the album you don't get the same experience as you would at a live show. Also, Bo is a performer and many of the things he physically does that add to his comedy can't be experience by just listening to him.

This new material is extremely funny and Bo Burnham has started to grow up as a comic. Everything is handled with more maturity than in the past and that's saying something for an artist who has songs entitled "Theoretical Dick Jokes" and "How Do We Fix Africa." As a performer Bo has reached a new level and is one of the best comics of this generation. Don't think that just because he's a musical comic he's relying on a gimmick. It's not true, in fact as a comic Bo is at the head of his field and he's only 20-years-old.

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**Submission Deadline:
November 29**

THE COMICS SECTION

The **SCARLET SEAWOLF**
By: Frank Myles

One day...
man, what a great day for flying kites

umm... is that a bear?

I say, dear boy!!

I seem to have lost my way, can you help an old bear?

Oh sure!! let me just reel in my kite...

Kite

Kite -thud-

GRRRR!!

Looks like you've learned Mr Bear's dark secret, citizen

He hates kites

GRAB!!

Put me down, I say!!

Lift!!

Throw!!

Mr. Bear shouldn't bother you anymore, citizen, I sent him somewhere where there are no kites...

the moon

Oh dear...

Sim?

THE BORING ROCKS a comic strip adventure by Evan "SG" Goldaper

As you know, November is National Novel Writing Month, the time when all your hipster friends will be trying to write their masterworks.

I'm writing a tale of political intrigue in 1860s England!

I'm writing an intensely epic tale of space ninja!

Mind you, those results are not typical.

I had time to write three haikus and a grocery list.

I wrote 700 words of a Doctor Who/Stargate Crossover fic.

...THESE ARE.

THE COMICS SECTION



FIN

LATE TO THE PARTY

Metro 2033:

In Soviet Russia, Paranormal-Monster-Apocalypse-Train Rides You

By Kenny Mahoney

Living this close to New York City, there's a fairly good chance you've ridden on the NYC subway. There's also a fairly good chance you've been viciously assaulted by bloodthirsty mutants that happen to be the next level in human evolution (affectionately known as "the homeless") in those dark, irradiated hell-tunnels. If so, you'll feel right at home in THQ and 4A Games' *Metro 2033*, a hybrid first-person-shooter / survival-horror game set in post-apocalyptic Russian subway tunnels. The game is based on a popular series of Russian novels of the same name by Dmitry Glukhovsky, who won the Encouragement Award of the European Science Fiction Society for the books in 2007, and who may be in talks with Hollywood to take *Metro 2033* to the silver screen.

I had been interested in checking out *Metro 2033* for quite some time now, as it resembles two titles I hold near and dear to my heart – *Fallout 3* and the games of the *S.T.A.L.K.E.R.* series. However, due to a lukewarm reception from critics and no friends to borrow it from, I wasn't able to play it upon its March 2010 release. Patience does pay off, though, as I was able to snag the title on PC for a measly \$13 this past week during yet another sale from Steam, the popular direct-download service for PC and Mac.

Seeing that the game is based on an award-winning series of novels, I thought I'd find the true strength of this title in its story; this could not be further from the case. While the monster-infested tunnels of the Russian Metro system absolutely ooze cool, the lack of coherence in the story will leave you disappointed.

The story puts you in the shoes of the young rookie, Artyom, who must travel through the Metro system to an-



other station in order to gather help to defend his home station from the invading monsters. Along the way, we discover that Artyom has gotten himself in deeper than he ever thought possible. The bizarre happenings in the tunnels seem to affect him differently from the other mercenaries, bandits, and monsters that inhabit these tunnels, and of course, he has to save the world.

While not an entirely original storyline – unlikely hero who through difficult situations finds out things about himself while trying to save the world – it's a tried and true game storyline, and there isn't anything wrong with that. The problem here is explanation and execution. I'm not sure if the guys over at 4A Games are to blame, but the flow between story sequences is lacking both in connection and coherence. I'm not presented with any reasons why I should care about these characters other than the fact that they exist. Characters are introduced and killed at the drop of

a hat, with little to no information about who they are, what they've done, or why I should be interested in them. Also, I often found myself unsure of how or why I just made it to my next objective, and who this new person was barking at me to perform it.

Not only that, but the game presents you with the illusion of choice, leading you to believe that your individual actions can affect something. Without treading too far into spoiler territory, certain aspects of the story seem to present you with the idea that you can shape the way in which you will affect the world. This is eventually boiled down to either choosing to do, or not to do, a particular action at the end of the game. One choice leads to an ending, and the other leads to a "restart from previous checkpoint" screen. What little intrigue I had in the story was obliterated and I felt betrayed after spending eight hours trying to reach the end.

While the storyline may not be there, the gameplay and aesthetics certainly are. Running the game on its highest settings with NVIDIA's advanced PhysX turned on makes even my newly-renovated rig chug in certain spots, but even on normal settings the apocalypse never looked so good. Despite the dreary interior of the tunnels and the occasional trip to the bombed-out surface, the environments and level design still manage to remain varied and interesting.

Controls are effective without being anything special; if you point at it, you'll probably hit it. That "probably" rests on the effectiveness of your weapon and ammo, as *Metro 2033* offers you an interesting array of weapons to take on your trip through the subway tunnels. For example, you'll only get one pistol, but you can find them with extended barrels, scopes and even rifle stocks for added stability,

Continued on next page

FABLE III :

START A FAMILY OR SALUGHTER VILLAGERS

By Bobby Holt

The kingdom can be all yours, but are you willing to make the sacrifices necessary to reach the top and claim the throne?

Fable III, an XBOX 360 exclusive, starts approximately 50-60 years after *Fable II*, with you taking control as the Hero's son. Your father, the last real Hero, has passed away, and for the past ten years the kingdom has been under the control of your harsh, ruthless and borderline evil king, Logan. And did I mention he's your brother?

You are faced with an incredibly difficult decision almost immediately after starting the game: do you save the life of one or dozens? After finding out that your brother is a real jerkface, you, with some help from your father's faithful friend Sir Walter Beck, flee the warmth and comfort of the castle with the intention of overthrowing King Logan.

Being the smart guy that Walter is, he realizes that you and three of your companions aren't going to be strong enough to lead the rebellion alone. Without getting into anymore spoilers, I will say one thing.

Heads will roll, people will die and *shit goes down*.

The controls are, well, simple. You have three different types of attacks, all of which correspond to a button. "A" button is melee attack, swords and hammers, that sort of thing. The "B" button is magic. There are eight different spells and at one point, you can combine two of them. My favorite is mixing the fire



and ice spells because it's baffling how fire and ice can mix. Finally, the "Y" button controls your guns: there are rifles and pistols. Rifles taking longer to shoot, but are more powerful, and the pistols are the opposite. Like the previous games, you can use all three attacks in succession to unleash some super sweet combos, and the attacks can be upgraded to become more powerful.

There's nothing like lighting a guy on fire then shooting him in the face, all while cutting him to pieces.

A major part of the *Fable* series has been the emphasis on morality and the ability to interact with anyone in the various villages and towns. *Fable III* uses both concepts and improves them. You will be faced with more moral decisions, such as keeping promises or

blowing them off. I won't judge. You now have the ability to hold hands with any villager. Nothing is more exhilarating. You can "OG" a villager, go on dates, marry her, do the naughty-naughty, and have a child. Or you can just divorce her and mack some game on some new hotties. The possibilities are endless.

The graphics are not exactly pretty, but they are well-done for an open world game. There is still pop-in and sometimes massive lag, to the point where I thought my XBOX froze. This happened about ten times, which doesn't sound like a lot, but the game's main story is only about eight hours long. Of course, even after the main story is complete, all the side quests and towns are still open to be explored.

Now, onto difficulty. The game is so easy that I didn't die once throughout my adventures. Seriously, you could play with your eyes closed pushing buttons, and probably have similar results. Even when you do die, nothing happens.

Anyway, the game is a lot fun, despite those flaws. The lag is almost game-breaking when it does occur, but luckily it doesn't happen very often. If you have ever wanted to lead a rebellion and potentially become king, then this is the game for you. Unfortunately, the game is pretty short. I had a lot of fun but I can't justify the \$60 price tag when the replay value just isn't there. You should play the game, but it's probably suited for a bargain bin or scrubbing it off of a friend.

Metro 2033 cont.

...which you can scavenge from your fallen enemies or find for sale in the occasional market in a Metro station. Standard currency has been replaced with high-grade military bullets, which you can trade in for various items including weapons, other types of ammo, grenades, med-kits, and air filters for your gas mask. What, you thought you could just waltz out into a nuclear wasteland without a gas mask? The weapon design is truly fascinating. You really get a sense of how these

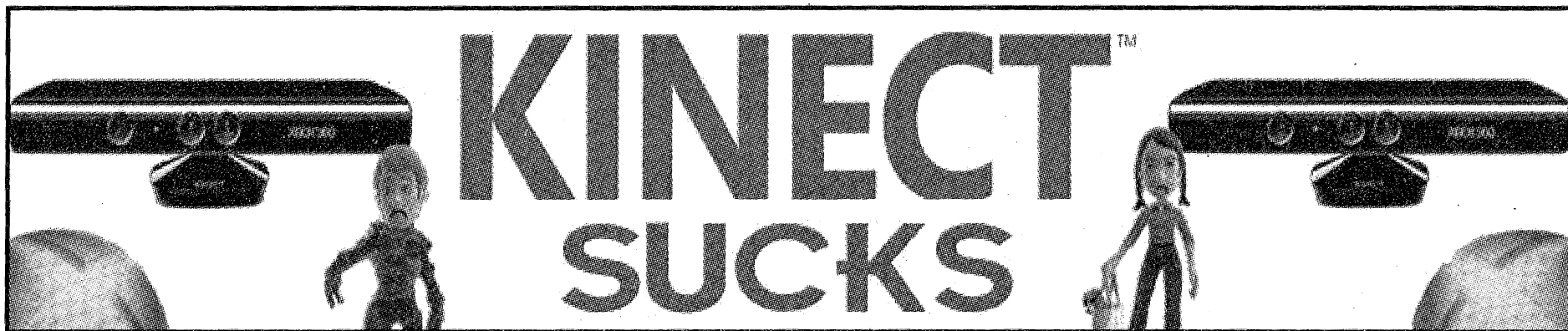
homemade weapons came to be – such as a pneumatic sniper-rifle that shoots ball bearings, or a makeshift shotgun that looks like it was put together by a disgruntled Home Depot employee.

The only downside to this scavenging system is its ineffectiveness. The game wants you to believe you're struggling for survival, replacing your air filters and frantically searching corpses for bullets, but I never truly felt that I was at risk. Not once did I run out of filters for my gas mask, or attributed my

death to lack of med-kits. Even on the rare occasions that I *did* run out of ammo for a particular gun, walking 15 feet in one direction usually solved the problem, as someone surely just happened to drop what I was looking for. Even on the "hardcore" difficulty, which promises even less ammo and amped-up damage, I have yet to fall victim to one or the other.

You'll either love *Metro 2033* or hate it. If you're not willing to put up with poor storytelling or a passable first-per-

son-shooter experience, skip this one. If you're like me and imagine yourself waist-deep in nuclear muck while fighting off horrid beasts to save the human race when the world eventually hits the shitter, then there's a lot to love here. If you'd like to take a look into the dank underground of the Russian Metro for yourself, then the best place to pick up *Metro 2033* for PC is on Amazon.com for \$22.12, and for Xbox 360 you can get it \$34.99 used at GameStop.



"Your Body is the Controller" is the sexually suggestive tagline for Microsoft's newest technological advancement in interactive game play, Kinect. With the Kinect you can play sports, dance and take care of graphically designed animals from the comfort of your very own living room using only your body! Sounds a lot like real life, don't it? Well, after a thorough investigation into this highly-anticipated product, it has been concluded that all of the things you can do on Kinect, you can do in reality, and for free. So before you spend your hard-earned pennies on this game system, allow The Stony Brook Press to put these games into perspective for you, and help you save 400 bones. (Based purely on advertisements and no actual gameplay)

Sonic Free Riders

Desperate for some kooky animal snowboarding excitement, I also thought about buying *Adrenalin Misfits* for the Microsoft Kinect, but then I remembered that I have taste. So I thought about the new Microsoft Kinect game *Sonic Free Riders*, which seems to feature Sonic and his incredibly unlikable buddies racing around on flying snowboards. Then I remembered that I still wanted to have friends. So instead of making this expensive and potentially ostracizing purchase, I just grabbed my old Sonic video games and played a couple of rounds while shimmying back and forth like a drunken dashboard accessory. I'm not sure if it improved my experience; however, it did make such gems as *Tails Adventure* and *Sonic and the Secret Rings* even more convoluted and irritating. I'm certain this is the exact feeling I would've gotten if I'd bought the new game in the first place. Success!



Verdict: Kinect Still Sucks

Kinect Sports

Rare's new Kinect game, *Kinect Sports*, is totally not the same as *Wii Sports*. Its title features a different ridiculously lame made-up word before the word "Sports," and it includes more than just motion-controlled bowling, boxing, and tennis—it also has jogging. I considered going out and picking up *Kinect Sports*, but instead I just decided to go for a run around campus. Convinced I was enjoying myself too much, I just stood in my common room and jogged in place. This proved to be about as fulfilling as you could imagine. The weird glances I got from friends and neighbors alone merited my lack-of-purchase.

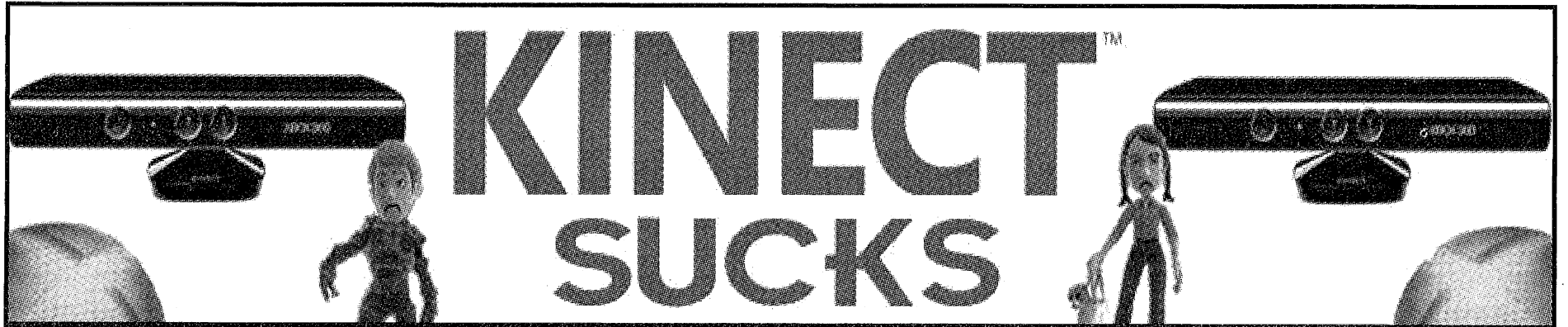
Ripped Apart by Evan Goldaper



Motion Sports

Ubisoft's new Kinect game, *Motion Sports*, is totally not the same as *Kinect Sports*. Its title features an actual word before the word "Sports," and includes more than just motion-controlled boxing (and no tennis or bowling)—it also has hang gliding. Hang gliding! I always wanted to go pretend-hang gliding, so I stole an umbrella from fellow *Press* writer Sarah Evins and stood in her common room waving it above my head while I looked at a picture of the sky. I want to say that was the dumbest thing I could've possibly done, but I didn't buy *Motion Sports*, so I guess it's not.





Harry Potter and the Deathly Hallows: Part One

Buying the Microsoft Kinect game for Harry Potter would introduce *all kinds* of redundancies into my life. Why *anyone* would need a video game to facilitate everyday wizardry practices is simply beyond me. I mean, while I enjoy waving my arms about just as much as Microsoft Kinect thinks I do, there's nothing quite as satisfying as a good old-fashioned round of wand-grabbing. From casting *Wingardium Leviosa* on Sharpies to destroying the lives of noseless megalomaniacs (I'm talking to you, Associate Editor Evan Goldaper), the real-life possibilities are simply endless, and easily accomplished without spending a single penny.

- Sarah Evins



The Biggest Loser Ultimate Workout

It's pretty easy to DIY the shit out of this. Turn on *The Biggest Loser* reruns or fire up YouTube clips of Jillian Michaels yelling at overweight people, and you bet your ass you'll be motivated. What I did was just put up a picture of Michaels screaming and I immediately hit the ground and did 20 push-ups due to sheer terror. That is not a lady you want to piss off. Not even a picture of her. Conversely, if you want a nicer experience, pull up a picture of trainer Bob Harper and let his warm, smiling face convince you that yeah, you probably should do some crunches maybe, if you feel like it. Or just say fuck it and eat ice cream and laugh at the poor bastards on the TV show. -Zach Knowlton



this game and dancing alone in my room in my pj's would have been.

- Ridiculed by Liz Kaempf

Verdict:

It really isn't that good...don't buy it

Kinectimals

Do you see that? Yes, that - that thing sitting in the corner of your living room that you begged your parents to buy you when you were seven years old and have since ignored, forcing all of the responsibility of feeding and taking care of it onto your mom. Take a closer look. Yes, it's your cat. *Kinectimals* allows you to play with and take care of your own virtual cat. But you already have a cat, don't you? And if you don't, I'm sure you can convince your parents/landlord that a cat will be less annoying and more cost-effective than you jumping up and down at all hours of the night yelling at your television and swinging your arms around like an asshole. - Kenny Mahoney



Dance Central

Know what's way more fun than going out with your super-cool friends and droppin' it like it's hot at the club? Standing in your living room with your lame family and dancing like a lip-syncing 80's pop star! I know what you're thinking; that doesn't sound fun at all. Well, you're right. It sounds much more like you're paying a lot of money for something that you can easily do in a dorm room, basement, or abandoned haunted hospital. So instead of buying this game, I got all dolled up and danced with real, non-computer-generated people, which was much more fun for me than driving to the store, buying

Dance Masters

I bet after learning about *Dance Central* you're trying to figure out what makes *Dance Masters* any different. Well, *Dance Masters* is more about beating other people at dancing in competition, much like its *successful* predecessor, *Dance Dance Revolution*. *Microsoft Kinect*, however, doesn't help you *kinect* with anybody but your inner lazy bones, so instead I took by butt to the streets and challenged my friends to a dance-off! It wasn't hard to win this game because I learned to dance like a ho from every Fergie Ferg music video I've ever seen. It's also a lot easier to humiliate your friends when you're not simultaneously humiliating yourself. Bonus points if you can quote *Step Up*, *Step Up 2: The Streets*, or *Step Up 3D* while you dance!

- Belittled by Liz Kaempf

Due Date Delivers, Sort of...

By Lauren DuBois

The Hangover it isn't.

Due Date, the latest male-centric road trip comedy to hit theaters, manages to make the audience laugh, but it doesn't quite live up to its predecessors.

Peter Highman (Robert Downey Jr.) is a Los Angeles architect coming home from an Atlanta business trip the week his wife is scheduled to give birth to their first child. At the airport, he meets Ethan Tremblay (Zach Galifianakis), an aspiring actor who is hoping to make his big break. Ethan winds up getting them both kicked off the plane and put on a "No Fly" list, and unfortunately for Peter, his luggage and wallet take off with the plane, forcing him to catch a ride in Ethan's rental car if he wants to get home in time for the birth. The rest of the movie follows what is supposed to be their hilarious road trip.

The movie definitely produces a few laughs, with some scenes that actually feel a little original (something that seems a little hard to find in most other movies today). Most of the movie falls a little flat though. Some of the jokes get repeated numerous times, taking away their original humorous aspects, and others just stopped being funny 50

movies ago. Having all of these "bro-mance" movies is great, but there needs to be less gag recycling and more plot-line creativity.

The pairing of Downey Jr. and Galifianakis is actually not as inspired as it could have been. There's just something missing in the chemistry, making it hard to believe that the two could ever become best friends (which works since they aren't), but it's also hard to believe they would become enemies either. Downey Jr. seems like he's just winging it and not even bothering to try to be funny at times, and Galifianakis almost seems like he's trying to recreate Alan Garner...which would be great, if this was *The Hangover 2*. The only time he's genuinely funny is when he resorts to his methods for falling asleep, and his dog joins in.

There are some really great cameos in the movie however. Jamie Foxx and Danny McBride are in the two funniest

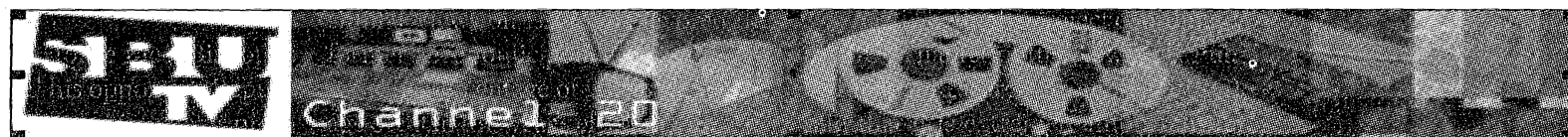


scenes, and help to revive the movie when it hits some of the low points. It's a pity they don't stick around for long.

The fact that the movie isn't as great as it could be is perhaps most disappointing because Todd Phillips, who directed Galifianakis in *The Hangover*, directed this as well. Granted, this had different writers, but there were parts of *The Hangover* that could easily have sucked if they weren't directed or acted so well. Phillips could have worked with this mediocre script a little bit more.

The movie might have been funnier if he had.

Overall, *Due Date* is not the worst movie. It does get the audience to laugh, which is its main purpose, but it isn't what it could be. It may just be time for Hollywood to put these plots involving road trips with the boys on the back burner for a while, saving them for a time when they truly feel original and completely funny again. Otherwise, the jokes are eventually going to stop making us laugh entirely.



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Please, No More Saw Movies

By Siobhan Cassidy

The past six *Saw* movies showed us how gory horror films can get, trapping innocent victims in real-life games and testing their limits to see how badly they want to live. But with the final *Saw* movie, *Saw 3D*, it's clear director Kevin Greuter saved the worst for last.

Saw 3D offers nothing amazing, and nothing to mourn. This movie, in 3D nonetheless, is just like all the others. It displays the classic flashbacks, plot holes and a not-so-surprising twist ending. A once unpredictable movie series is now too predictable. The *Saw* series should have stopped at its peak with *Saw III*, which grossed \$165 million. But no, they had to go and ruin the entire purpose of the gruesome movie series.

Since the death of Jigsaw, played by Tobin Bell, Detective Hoffman (Costas Mandylor) has been carrying out the notorious game of terror. *Saw 3D* picks off where *Saw VI* left off; Hoffman sur-

vived the trap Jigsaw's widow, Jill (Betsy Russell) put him in, and throughout the whole movie, Hoffman is on the hunt for Jill.

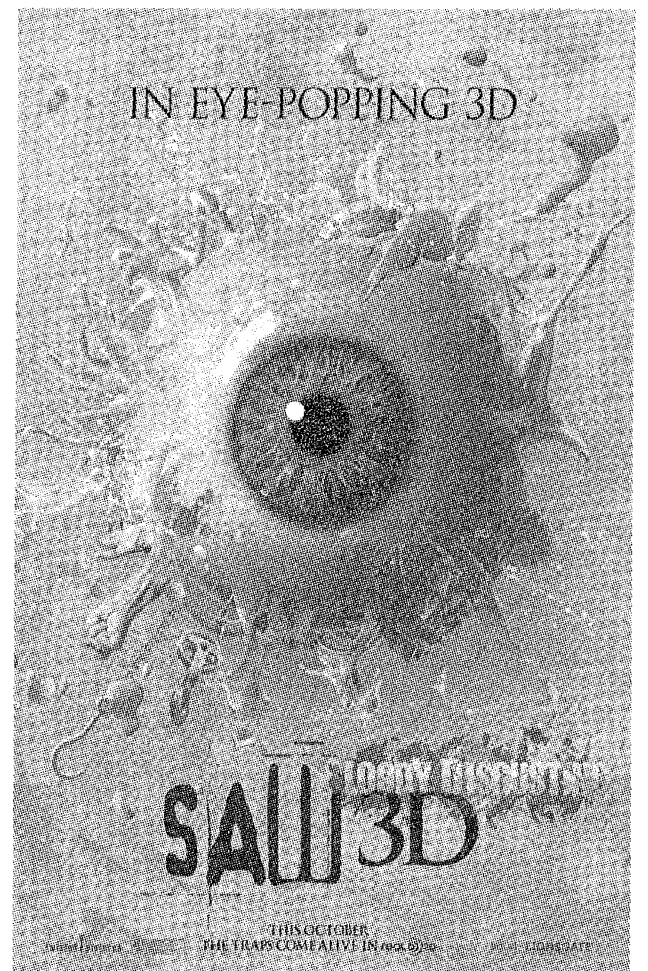
The stomach-churning killing scenes are not that gross this time around either. Since the movie is in 3D, the blood and guts appear to fly at you – big deal. But this could be because the acting was so mediocre, as it was not as realistic as in the original *Saw*. There are, of course, the scenes that are so gross and horrific you cannot help but think you are losing your leg, eyeball or large intestine along with the characters.

Bobby (Sean Patrick Flannery) claims to be a Jigsaw survivor-turned motivational-speaker, and novelist. He tours the country to promote his new book, which details his harrowing escape from Jigsaw. Little does he know, Jigsaw came to a book signing in the past. Take a wild guess as to what happens to Bobby next.

Something interesting was the return of Dr. Gordon, the main character from the original *Saw*. Dr. Gordon (Cary Elwes) was absent for the major-

ity of the movie and returns at the end – which was dramatically dragged out for far too long, revealing a turn of events that connect *Saw 3D* to the original.

I have only seen three out of the seven *Saw* films, but I still thought it was the same old storyline. Like before, I feel I could have spent my money on something more enjoyable. But it did seem the movie finished open-ended, even though the directors claimed this was the last *Saw*. Who knows, if they gross enough money, I can see a *Saw VIII* coming out – maybe the directors will finally explain how they think of all this sick stuff.



Not-So-Paranormal Formula Still Works

By Siobhan Cassidy

There has never been an entertaining horror movie sequel, ever. Usually a sequel is a decent horror movie turned into shit, but *Paranormal Activity 2* is an exception. It's a surprisingly good sequel to the low-budget horror surprise success of last year.

Paranormal Activity 2 is filmed in a similar style to the first movie, with a *Blair Witch Project* type of handcam recording. If you enjoyed the first *Paranormal Activity*, directed by Oren Peli, then you will be anticipating the horrifying events that take over this new household. And when it begins, be prepared for a terrifying experience.

This time around, the focus is on the haunting of Katie's (from the first film) sister, Kristi, her husband Daniel, his daughter Ali, their new born son Hunter and a dog, Abby. It begins in their new home in Southern California. There is an apparent break-in while the family is out and in response to this Daniel installs home security cameras. Similar to the original, these cameras are used to capture most of the film's ac-

tion. The high-angle views are also a nice touch. They give a sense of vulnerability to the characters and you can see what is happening behind them while they have no idea what's there. This perspective is an unconventional approach to a horror movie, but it works.

The sequel, directed by Tod Williams, perfectly incorporates the first film in a pleasing way that creeps up on you. Although Williams replaced Peli for the sequel, he keeps much of

Peli's original vision intact. The story of *Paranormal Activity 2* takes place prior to the story in the original so Katie and Micah are back. Through the use of dialogue between sisters Katie and Kristi, we begin to understand the original film a little more. This demon has been haunting this family for quite some time, of course returns.

For those who did not think the first *Paranormal* was scary, it's a different call this time around. The sequel

will make your nerves stand on end. The film chopped out everything that caused the original to fail. Williams and his crew of writers kept the film like the first one in order to not ruin what made it so creepy. It also had a larger budget this time, but it wasn't used for special effects that could have taken away from the home camera feel *Paranormal* is known for.

There are plenty of "jump-out" scenes that can make even the toughest guy in the audience scream. Williams included a few scenes where nothing exciting happened, but those were the times that built the most suspense, which made it even more frightening. Williams also includes some off-scene scares that leave everything up to your imagination.

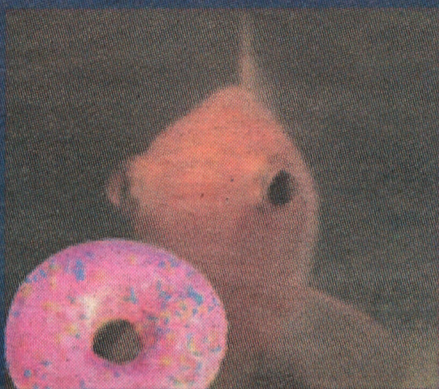
The last 20 minutes is thrilling, and you will have a death grip on your armrest until the very end. Overall, the movie successfully builds up a chilling mood, but does leave you with plenty of unanswered questions. Do I see a *Paranormal Activity 3* in the making? This is a date-night frightening movie that will keep you re-checking behind the door before you go to sleep.



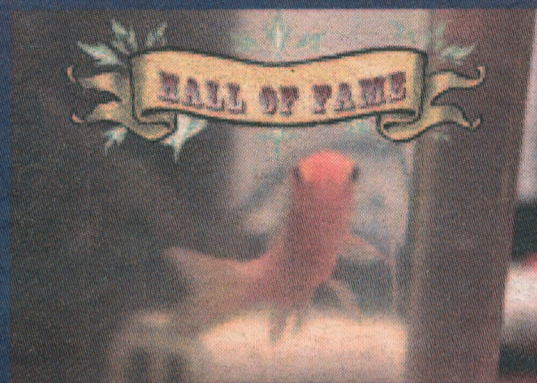
AFTER WATCHING LEBRON JAMES' NEW AD, THE PRESS' GOLDFISH GILGAMESH WANTS TO KNOW: WHAT SHOULD I DO?



SHOULD I ADMIT THAT I'VE MADE MISTAKES?



SHOULD I TELL YOU I AM NOT A ROLE MODEL?
(HI CHUCK)



SHOULD I REALLY BELIEVE I'VE RUINED MY LEGACY?

SHOULD I TELL YOU HOW MUCH FUN WE HAD?



SHOULD I HAVE MY TATTOO REMOVED?

WANNA SEE MY SHINY NEW SHOES?



SHOULD I ACCEPT MY ROLE AS A VILLAIN?



SHOULD I SWIM AROUND, DEFECATE, AND WAIT FOR THE EDITORS TO FEED ME?

COME DOWN TO THE PRESS, UNION 060, WEDNESDAYS AT 1 PM AND HELP GILGAMESH DECIDE!

MAYBE I SOULD JUST DISAPPEAR...