

THE STONY BROOK PRESS

VOL XXXII ISSUE 6

WE OVERCAME A LOT TO MAKE THIS ISSUE.
IT'S A TRUE GEORGE MASON CINDERELLA STORY. NOVEMBER 18, 2010

STANLEY'S AGENDA

- CLOSE SOUTHAMPTON
- OPEN HOTEL
- PRIVATIZE SBU

SBU'S TPS REPORT

1. OPERATIONAL EXCELLENCE
2. ACADEMIC GREATNESS
3. BUILDING FOR THE FUTURE

(THESE ARE REAL MISSION
NAMES FOR PROJECT 50)

WOLFIE'S AGENDA

- GO!
- FIGHT!
- WIN!?



Provost Is The New Minnesota Host

By Colleen Harrington

There will be an opening in the Stony Brook Provost's office come this July.

Stony Brook Provost Eric Kaler has been selected as the 16th President of the University of Minnesota.

"I'm ready," said Kaler to the board after being appointed, according to media reports.

The U of M is substantially larger than Stony Brook, serving more than 67,000 students at five campuses spread out over the state, making it the second largest university system in the Midwest. Founded in 1851, the university employs more than 4,000 faculty members.

"It's a big job, but I've been preparing for a long time to take on such a job," Kaler said, citing a long career in higher education including his work as a professor, chair, dean and provost. "I get it," he said before a public interview prior to being selected.

Kaler has been a top administrator at the university since 2007, before Stony Brook President Samuel Stanley was inaugurated. Stanley said in a statement he had mixed emotions about losing one of his top guys, but noted, "It would be difficult for anyone of his caliber to pass up such a remarkable opportunity."

Kaler visited the U of M's flagship Twin Cities school November 18 and 19

for a whirlwind of meetings with university leaders, who termed his visit a "final checkup" before formally announcing him as the next president.

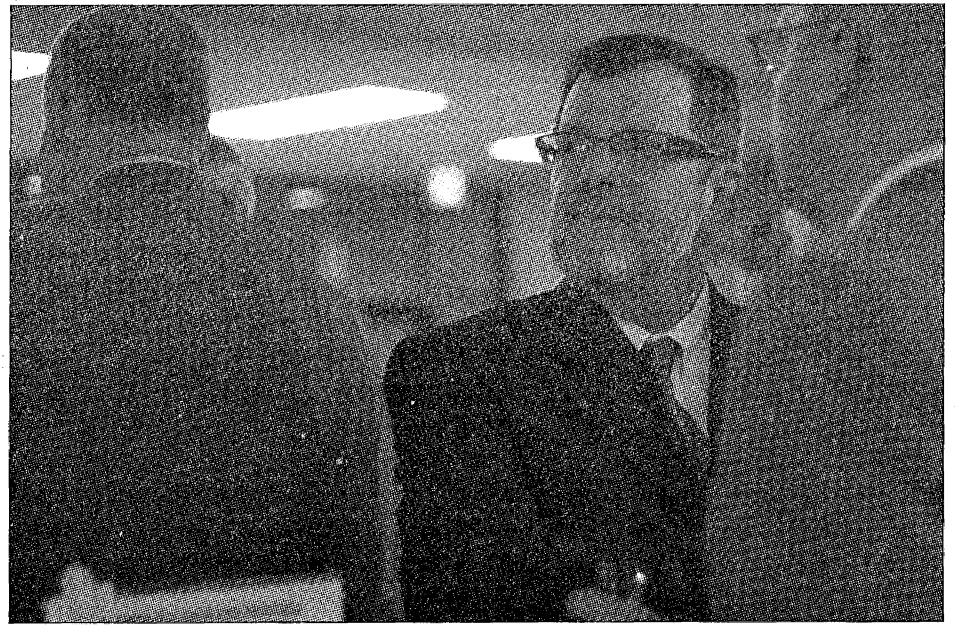
On November 17, the university held a public question-and-answer forum with Kaler, where a moderator grilled him for over an hour with lengthy policy questions submitted by community members. The session was held before a large crowd of campus community members, and was aired live on local TV and webcast on the university's website.

Kaler appeared at ease during the session, confidently tackling tough questions on budget cuts, tuition hikes and employee unionization, and he frequently spoke as though he were already confirmed as president. He said he hopes to be at Minnesota for the next ten years or more.

Kaler, who sported a tie with the U of M's maroon and gold colors for the forum, acknowledged the importance of athletics at the school, right from his very first statement. "Let me tell you what I am not," he said. "I cannot coach football. I'm here for the other job."

On the flipside: "Athletics are very important because they're a window through which a lot of people see the university and a door through which a lot of people walk through," he said, in a nod to the football fans watching, as the school is in the Big Ten Conference.

Several Minnesotans questioned Kaler's commitment to liberal arts,



Hope you like lakes, Provost Kaler

Carolina Hidalgo

seemingly taking issue with his research-based history in chemical engineering. But Kaler brushed off these questions, proclaiming he "remains committed" to liberal arts because it plays a central role in our society.

The sole stumbling point for Kaler seemed to be when he was asked to name a piece of art, music or dance that had moved him personally. Kaler paused in thought for a moment and seemed to rack his brain for the name of any work of art before responding that he found it hard not to be moved when walking through any big museum. He eventually mentioned the Statue of David.

There were also a couple softball questions, like who is Kaler's hero (his father), and Mac or PC (Mac, because "it's a higher life form.").

The U of M has confirmed Kaler, who was the sole finalist in the search for its new president.

Sweetening the deal for Kaler: Minnesota's current president ranks as one of the highest paid public university presidents in the country, reportedly taking home a compensation package of \$650,000 per year.

Cuckoo 4 Loko Puffs? The FDA Isn't

By Raina Bedford

It's official. The drink nicknamed "blackout in a can" is now officially banned in the United States. That's right no more Four Loko.

On Wednesday, the FDA mailed warning letters to the manufacturers of alcoholic energy drinks including the infamous Four Loko, which read that the caffeine added to their beverages is an "unsafe food additive." Other popular drinks such as Joose are also being targeted.

In response, Phusion Projects, the parent company of Four Loko, said in a press release that they will be removing the caffeine, taurine and guarana from their beverages. It is expected that Four

Loko will still be available on shelves in the future—just without the caffeine.

Four Loko has been targeted in recent weeks because the beverage has been blamed for a number of blackouts, hospitalizations and even deaths. Some health experts contend that the mix of caffeine and alcohol creates a state in which the drinker is too hyper to realize they are drunk. The result is that consumers drink toxic levels of alcohol and black out.

At least one death has been linked to the beverage. Courtney Spurry, 21 of Maryland, drank two cans of Four Loko before she crashed her vehicle in a single-car accident and died. Her parents blamed her death on the beverage, saying that the caffeine in the drink prevented her from realizing how impaired

she was.

One 23.5 ounce can of Four Loko has the alcohol content of drinking about 5 cans of beer, plus a strong caffeine kick. The drink only costs \$2.50 each, making it possibly the cheapest way to get intoxicated. The cans are colorful and resemble alcohol-free energy drinks, a fact which has led many parents to believe it could end up in the hands of minors accidentally. Four Loko also contains the ingredients guarana, taurine and caffeine, the same ingredients found in Redbull, which some health experts believe to be dangerous. Just one can of the drink can intoxicate the average consumer, and a popular myth among college students is that if you drink four cans of Four Loko, you die.

Given its high alcohol content, low price and wide availability, many states have banned the drink including Michigan, Washington and Connecticut. Several other states are considering similar measures. In New York, Governor-Elect Andrew Cuomo got Phusion Projects to stop shipping Four Loko to the state.

Colleges are banning Four Loko, too. New Jersey's Ramapo College was among the first to ban Four Loko. Peter Mercer, President of Ramapo College, made the decision after 23 Ramapo students required medical attention after blacking out drinking Four Loko. One of those students reportedly had an alcohol level of 0.4, which is five times the legal limit in the state of New Jersey.

"Students who consume it become very intoxicated very quickly," Mercer

Going Forward With Controversy

By Nick Statt

Now that Stony Brook is more than 50 years old, the University has begun planning for the next 50 years ahead. To go forth with the plan, Stony Brook has hired globally recognized management consultant firm, Bain & Company, to assist with the University's upcoming plan called Project 50 Forward.

The first mission of Project 50 Forward is called Operational Excellence, with the first focus being placed on a diagnosis of the University's performance. The names themselves exude ambiguity, but are in reality the cost-cutting pillars of Project 50 Forward. It is meant "to create a more effective and efficient organization to better serve Stony Brook University faculty and students" says the online mission statement.

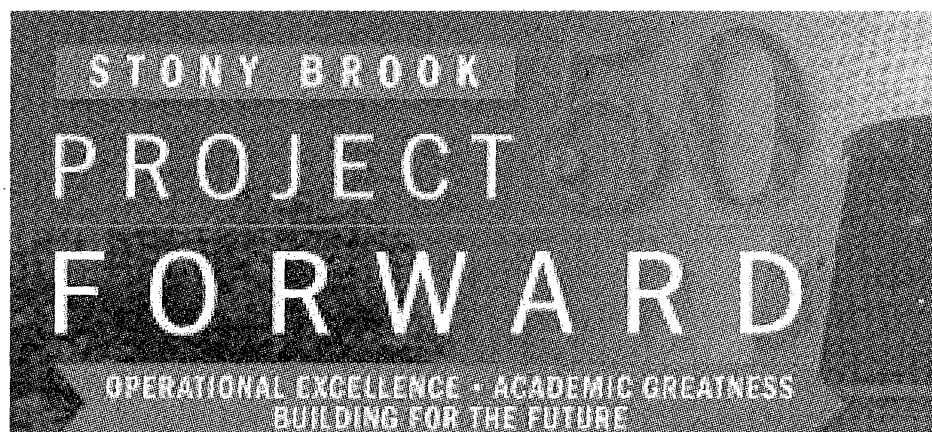
The first three to four months, the estimated length of the Diagnostic phase, have been underway since the beginning of the fall semester. However, the mission is estimated to take 18 months in its entirety, with another three to four months spent on the second phase and an undetermined amount of time to implement and deliver the changes depending on their complexity.

It is both clear and understandable that the Administration and the 17-person Steering Committee that it staffs are controlling the direction of the project. However, the implementation of student focus groups and how they are chosen and used is a source of uncertainty if one tries to sift through the data available on the project's website.

As of now, the Diagnostic phase of Operational Excellence has been devoid of student representation, while student

focus groups are currently being organized only for the second phase, called Design, in which detailed solutions will be developed to address the University's problem areas. For all other areas of the project, including the other two components and each of their underlying phases, student representation appears to be overwhelmingly absent.

When asked about the amount of student representation throughout all



phases during a recent WUSB radio interview, Stony Brook President Samuel Stanley insisted that students were being included or were in the process of being included in talks and meetings.

"I think we've had students in Phase I and we will continue [to have students] and that's through focus groups essentially that we've set up for areas that have to do with student life," said Stanley. "They [students] have been engaged and will be if they haven't in those areas," he said.

"The objective in identifying representatives was to have a good cross-section of the Undergraduate Student Body," said Lauren Sheprow, interim Director of Campus Media Relations, in an email message. "Presidents of the three major organizations—USG [Undergraduate Student Government],

Commuter Student Association and Residence Hall Association—were invited to participate or delegate a representative to participate in the focus group," she added. Student leaders from a number of other academic programs and organizations, like Americorp, Student Ambassadors and students in Health/Mental Health and Peer Education, are also to be included in the focus groups.

However, it's still uncertain as to how many focus groups have been set up and how often they have met and if the groups would just be geared on areas like student life.

"There is also a component of talking to people who receive services and that's where the student focus groups come in to understand what their needs are," said Stanley. "And that's just not about the living [on campus] issue, but it's about things like registrar, registering for courses, all the kinds of things we provide as administrative support."

This feedback, however, would be offered during the Design phase, the one area that has been publicly advertised as to when students could provide feedback.

Comparing other campuses like the University of Southern California and

the University of North Carolina that also employed Bain & Company, student participation was implemented through out all three phases, rather than just the second as at Stony Brook.

As for academics, the use of Operational Excellence to begin systematic cost cutting of academic programs is absolutely off-limits, according to University Senate President Fred Walters, who is also a member of President Stanley's 17-person Steering Committee. "My role as president is to raise a flag if they move too far away from administration and into academics," said Walters. "This [Operational Excellence] is not to address academic programs. They're looking at facilities, consolidating positions, making things more efficient."

Walters did express his opinion that student representation is necessary, but only to a certain degree. "There are no students on the Steering Committee, but I don't think that's appropriate," he said. The Steering Committee, which has its own page on the Project 50 Forward website, is staffed by Stony Brook administrators and professors who hold, or have held, positions on the University Senate.

Operational Excellence is only the first of three missions involved with Project 50 Forward. The other two missions are named in a similarly grandiose fashion—Academic Excellence and Building for the Future. As for the possible success of the program, President Stanley says that would be near impossible without the feedback from those important on campus.

"This is not going to be successful if we don't have involvement from everybody who is going to be concerned by this and that's students, staff and faculty."

FOUR LOKO continued from previous page

said in a statement. "We know it's been banned at other colleges so we didn't wait around for toxicology reports. We just banned it right away."

In a similar incident at Central Washington University, nine students were rushed to the hospital and more than fifty suffered less-serious illness after one particular house party.

Despite the reported hospitalizations and injuries, Phusion Projects contends that Four Loko is not unsafe.

"If it were unsafe, popular drinks like rum and colas or Irish coffees that have been consumed safely and re-

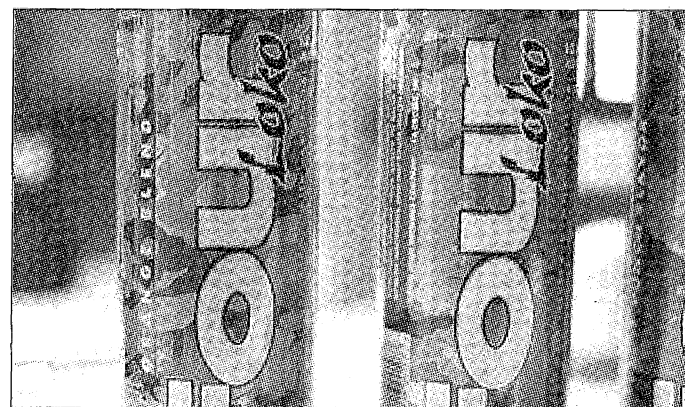
sponsibly for years would face the same scrutiny that our products have recently faced," the company said in a press release.

While Stony Brook President Samuel Stanley has yet to weigh in on this issue, he said he is unsupportive of policies that would lower the drinking age.

"I support the Red Watch initiative," he said, referring to an alcohol awareness and emergency response program taught at Stony Brook. "Our approach has been to educate students and of course peers about the dangers

of binge drinking and ways to deal with alcohol poisoning."

As late as November 17, Four Loko cans were still spotted on shelves in Long Island, in spite of their voluntary ban in New York as of November 15. They are likely left over stock from the very last shipments of Four Loko to



Our favorite flavor is red, or at least was.

New York. Soon they will be extinct or at least not as caffeine packed.

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editorials

Good Luck With Your Layoffs, Alright? I Hope Your Firings Go Really Well

The ideology behind Project 50 Forward is full of good intentions—like putting in the effort now to establish a foundation for the next 50 years. Stony Brook is swiftly climbing the ladder in terms of academic quality and prestige, all while the State's debt looms largely. However, Project 50 is using verbose terminology, like "Operational Excellence" and "Academic Greatness," and hope-filled mission statements to mask the fact that they are treating the progress of the University much like a corporation treats the ailments of a sinking ship. The film *Office Space* was the epitome of the corporate stereotype abusing its dependent and vulnerable employees, and Stony Brook's Administration is utilizing Project 50 in the same fashion.

With its minimal and expected selection of focus group participants, which are more mouthpieces of the Administration than legitimate representation, Project 50 is a prime symbol for how the Administration wants to handle the University's progress. Currently, the student focus groups are in the process of being formed and planned for use only in Operational Excellence, which is one of three missions of Project 50's entirety. To further minimize this representation, the focus groups are only planned for use in the second of the three phases of Operational Excellence.



The student focus groups, which are composed of student organizations, from USG to the Residence Hall Association, will not provide the primary or genuine input of the entire student body. The organizations are comprised of students who obtain their positions either through lack of competition or the vapid recommendation of a friend, and sought after simply for personal interests like a line on the resume.

This University has a student body of more than 20,000 students, including graduate students, and yet the majority of that enormous figure will have absolutely no voice in the 50-year plan. Therefore, this project's effectiveness and implementation hinges on the idea that the average Stony Brook student won't have the

know-how, experience or leverage to have any real say in the progression and re-formation of the administrative processes.

The irony of it all is that Bain & Company, the internationally recognized management consulting firm hired to assist with Operational Excellence, has been used in the past by other universities with full student participation.

As President Stanley said himself, "this is not going to be successful if we don't have involvement from everybody who is going to be concerned by this and that's students, staff and faculty."

Judging the success of Project 50 on President Stanley's standards, the launch has been a complete disaster.

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Point: Hands Off Our Loko

The opposition to Four Loko is unfounded. There are still many ways to consume alcohol and caffeine at the same time. A very popular option is mixing Redbull with vodka. In fact, the founder of Four Loko said he got the idea for the drink when he saw how popular Redbull and vodka was among college students. Additionally, many Americans mix drinks like Bailey's Irish Cream with coffee every day. Made liberally, these concoctions have a higher alcohol content than Four Loko, and yet there is no public outcry over these other cocktails.

The main argument against Four Loko is that it is simply not wise to mix an upper, caffeine, with a downer, alcohol. So if the FDA is going to ban drinks like Four Loko and Joose they should also target other companies and establishments who profit off of mixing caffeine with alcohol. If they do not, it will be an arbitrary enforcement of the law.

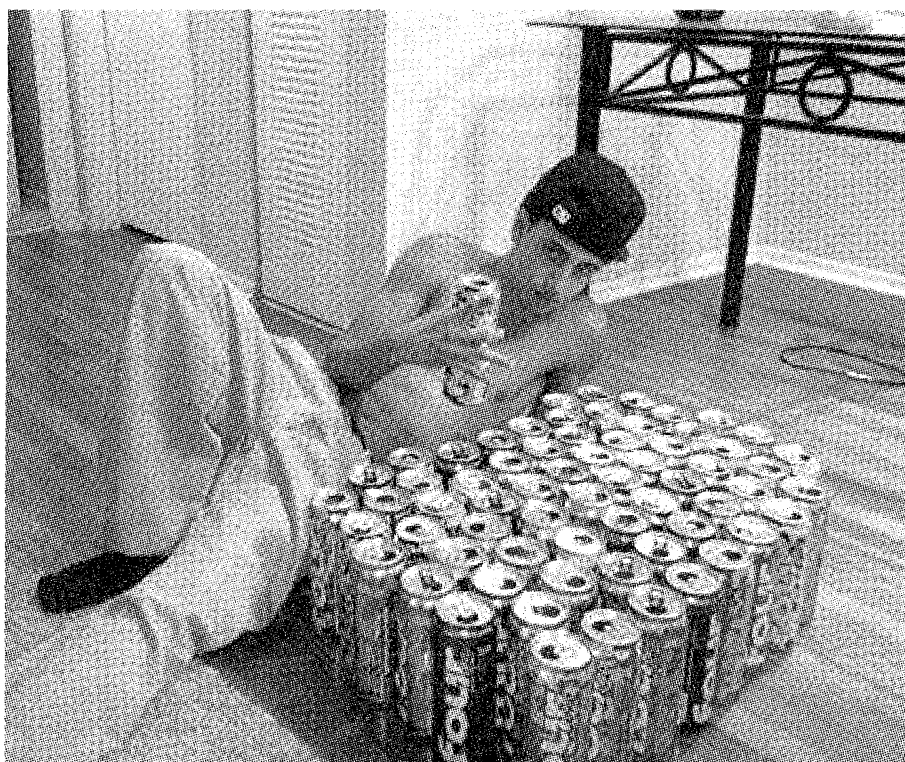
While it is true that a number of blackouts have been attributed to the consumption of Four Loko, it is also true that far more blackouts occur from consuming alcoholic beverages that aren't Four Loko. When 21-year-old Courtney Spurry died after drinking two cans of Four Loko and choosing to drive a car, no one mentioned the roughly 40,000 deaths that occur every year from drunk driving. Her parents blamed Four Loko and not her poor decision to get behind the wheel of a car while she was impaired. Hers is a tragic story, but the fact is that most drunk drivers were not drinking Four Loko when they crashed their cars. Banning one single beverage isn't going to solve the problem.

But wait, it contains caffeine! Doesn't that mean that you are too hyper to realize that you're drunk? Actually, not really. Before Spurry entered her vehicle, it was reported that her friends said that she was slurring her words and mixing up their names. Her friends said they tried to take her keys away but were unsuccessful. She was informed that she was very intoxicated and still made the decision to drive. It's obvious that people who drink Four Loko may become very impaired, but the majority of responsible alcohol drinkers should not be punished for the foolish actions of a few.

Some parental groups have expressed concerns that the colorful packaging of Four Loko makes it especially appealing to younger children. To these parents we say, if you are worried about your children getting their hands on Four Loko then you should probably watch them more. It is no more likely they could get their hands on Four Loko than beer because delis are supposed to I.D. everyone who purchases alcohol. It is probably easier for your children to find a

weed dealer and buy drugs because weed dealers don't ask for your identification—they just deal.

Just like marijuana prohibition has failed to stop Americans from smoking, the prohibition against beverages that contain alcohol and caffeine will fail from keeping Americans from consuming alcohol and caffeine at the same time. Simply banning these types of drinks won't stop people from drinking them, and may actually promote them by boosting their notoriety.



Counter Point: You Could Die!

The idea that the government can tell us what we can't drink, or what mixtures we can't make with legal ingredients, is indeed a manipulative gesture that seems to overstep a boundary. But Four Loko is one of the few exceptions where New York State intervened on behalf of what it felt was the good of the people when it "banned" the drink, to which an easy response is that they have no right to do so. But when you explore the true intention of Four Loko through the act of pure observance, you could argue that the banning of the caffeinated and alcoholic beverage is something good for the public, despite whether the college kids or high school binge drinkers know it yet.

Four Loko has the same alcohol-per-ounce equivalent of 4.7 12 oz. cans of beer, given that the cans of beer are five percent alcohol per volume. Combine that with the oft-repeated speculation that one can contains up to three cups of coffee and you have yourself a dangerous 23.5 oz. drink. Are there more dangerous mixtures out there? Of course. Are they available even to younger kids in high school? Yes. But none are so pervasively employed to make heavy drinking so easy, accessible and accepted. It's both the notion behind Four Loko and the blaring intention you give off whenever you decide to drink one, which makes it such an unwanted product.



Someone looking to reach the same level of inebriation could simply buy cheap liquor and drink an equivalent amount of alcohol, but therein lies the idea behind Four Loko's appeal. It's a roughly \$4 beverage that can (or used to) be found at any gas station, and it let's you bypass the strenuous process of drinking 50-plus ounces of beer or struggling through shot after shot of the equivalent of rubbing alcohol out of a plastic bottle.

It is essentially a binge drinker's dream concoction, and no avid Four Loko fan would tell you otherwise. Everything is mixed all into one easy to drink mixture, and even if it does taste horrendous, it has enough fruity flavor and the caffeine kick to keep you going. New York State may claim that the caffeine is misleading and urges youths, or those unaware of the effects, to keep drinking beyond their limit. But that's common sense and anyone stupid enough to not understand that does not deserve the right to responsibly drink. The real problem of Four Loko is the colorfulness of its can, the fruitiness of its taste and the generally accepted notion that for less than seven or eight bucks, you can drink to the point of blacking out and nobody will think twice. Because, well, that's Four Loko, right?

Bookstore to Bone Up on Books

By Alyssa Melillo

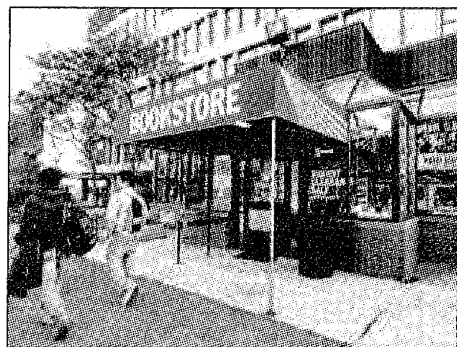
Buying cheap textbooks at Stony Brook is something students can tell their grandkids about, especially with the recent close of Stony Books.

With the close of that popular off-campus alternative for textbooks, students are left with few options. Although students may try to avoid the University Bookstore because of its reputation for expensive book prices, the store is making some changes for the future—however, adjusting textbook prices to meet those of Stony Books is not one of them.

Boon Teo, the general manager of the University Bookstore, said that the store has made an effort over the past few years to increase the amount of lower-priced books, as the costs of books are not determined by the store itself.

“Textbook pricing is contractually agreed upon with the university,” Teo

said in an email. “The University Bookstore’s textbook pricing conforms to industry standards for college bookstores nationwide.”



This semester, the store expanded the types of textbooks it offers. Teo said that in addition to new and used books, students can now opt for rentals, or they can choose the digital versions of over 400 different titles. The store also offers a “new and revolutionary” eReader, as well as a study application called NOOKstudy.

“We will continue to look for new ways to expand the products and serv-

ices we offer to students to make their college experience[s] as rich and rewarding as [they] can be,” Teo said.

Teo said that the best bet for students to save money on textbooks is through the bookstore’s Guaranteed Buyback Program. If a student purchases a used book from the program and sells it back to the store at the end of the semester, in the end he or she will only end up spending about 25 percent of the price of a new book.

While prices like those at Stony Books seem to be unlikely for the University Bookstore any time soon, the ideas of a bigger textbook supply and rearrangement of the store are more realistic.

Teo said that one of the changes the store is making is increasing the supply of textbooks to ensure that none will be sold out during back-to-school-rushes. To go along with that, Teo said more shelving in the textbook area is going to be added, and the store will be reconfigured to make room for pre-orders submitted online.

With one of its biggest competitors now out of the picture, business for the bookstore will probably increase. Teo said that it has already been increasing for the past five years because the choices the bookstore offers students are unlike those of its contenders. “We will continue to provide customers with the best experience possible,” Teo said.

Even though textbook prices at the University Bookstore do not look like they will change, overall textbook prices have been increasing for several years. According to research done by the U.S. Public Interest Research Group, students spend an average of \$900 per year on textbooks, which equals out to about 20 percent of an average university’s tuition, and about half of a community college’s. The same research found that since 1994, textbook prices have increased at four times the rate of inflation, and they continue to rise. With the rate textbook prices are increasing at now, who knows how much future Stony Brook students will have to pay to get their homework done.

Treehuggers WOOT, But Point Is Moot

By Desirée Keegan

Signs of green, yellow, brown, orange and red lay about the tables outside the SAC Plaza. Students rush over, sign in, grab signs and speakerphones, and man their positions.

The group of students lined up across the front of the plaza collectively holding a large sign that together read “Save Our Trees.” Other students followed them over to the plaza with signs that read: “Stop the Destruction Do Not Start Construction,” “We Speak for the Trees,” “What About the Salamanders?” “We Love Our Trees.” and “Preserve Our Trees.”

The students are part of the Stony Brook Conservation Collective, a subgroup of the Environmental Club. Andrew Greco, head of the Conservation Collective, created this event and titled it “Together for the Trees.” Their main point of protest on Wednesday, November 10, was against the cutting down of trees to build a hotel at the main entrance of Stony Brook University.

“We are here to confront the administration,” said Greco on the after-

noon of the event. The group marched from the SAC to the front of the administration building.

The protest comes in light of a lawsuit between the State University of New York and the Stony Brook Environmental Conservancy regarding the location of a planned hotel on the campus of SBU. Following the relocation of the suit from Manhattan to Suffolk County, a temporary restraining order, which prohibits any construction or altering of the site in question, was lifted, allowing the University to pursue construction. The change in venue was due to an issue of jurisdiction filed in an appeal by SUNY.

State Supreme Court Judge Ralph Gazzillo turned down a restraining order request, made by the plaintiff’s attorney, George Locker, due to insufficient evidence as to why the order should be upheld.

Plans for the construction of the hotel have it located across from the Administration parking lot, where there is currently a small forest of trees.

“I was confused at first to hear the proposal,” said Jimmy Deats, President of the Environmental Club, in discussing his initial reaction to the pro-

posal to build the hotel. “It is not that we are opposing the building of a hotel, just not on that piece of land.”

“There are endangered salamanders that reside on that patch of land,” said Nazma Niles, a member of the Conservation Collective. “Many students do studies there, and without that land, would not be able to do their tests. Besides, who wants to see an ugly hotel sign at the main entrance of the school?”

With their signs held high, the students marched towards the fountain in front of the administration building, shouting chants like “We pay the fees—don’t cut our trees,” “Our trees are well—no hotel,” and their most famous and widely-heard, “Greed and privatization have no place in education. It’s bullshit, get off it, your hotel is for profit.”

The University has yet to formally announce whether it will begin construction on the site while the case is being heard. However, SBU President



Read the sign, stupid!

Carolina Hidalgo

Samuel Stanley has indicated that while both the University and the developers are eager to get started, talks about construction during the suit have not taken place.

“We haven’t had a conversation with the developer about next steps on that,” said Stanley during a WUSB radio interview.

The protest lasted a little over two hours, and members of the administration building came outside to watch the protesters. Eventually, went back into the building having shown no response.

“We will continue to create these events to generate awareness,” Greco states. “Until either the trial decides the fate of the land, or the administration listens.”

The President's Portrait Painter

By Najib Aminy

Out of the hundreds of portraits Stony Brook alum Ying-He Liu has painted, one holds a special significance. In May 2009, Liu was contracted by the Stony Brook Foundation to paint the portrait of then departing President Shirley Strum Kenny. On November 12, the painting was unveiled before the University community, marking the end of just one of many projects for Liu.

"To paint the president of my alma-matter, it's really the ultimate honor," said Liu. "It's a great deal for me."

But more than just the brushstrokes went into the 46" by 42" portrait of the Texas native that will soon be hoisted in the lobby of the Melville Library. It was a life's work and respect for art that got Liu to paint President Kenny's portrait.

One of the most difficult times in Liu's life was living through the Chinese Cultural Revolution.

Liu was 16 when she, along with thousands of Chinese youth, were forced out of their homes and relocated to work in the fields of rural China as part of Chairman Mao's re-education program. She was subject to heavy labor, long hours and poor nutrition for the two years she spent working on a farm.

"That part of my life really left an indelible memory," said Liu, recalling the extreme poverty she endured. "The contrast in lifestyle couldn't be greater; it was like from the sky to the ground."

Early on, Liu lived a privileged childhood. Her parents were well-accomplished scientists in China and provided her a rich education in Shanghai. But when Mao came into power and

abruptly enforced communist rule, Liu's family was one of the first targeted, and so she left, forcibly, for the fields.

During those troubling times, what took Liu away from the farm was her deep interest in art. "It was my refuge," she said. "Without art, I could not think, I was lost. I couldn't live through that extreme hopeless and helpless life."

Because Liu's parents exposed her to different forms of fine art, from playing piano to training with profiled artists, she was recruited to work off of the farm and in a local theater. It was here that she taught herself English by reading books during the free time she had. The theater was nowhere near as labor intensive as the farm, she said.

Liu, along with her brother and sister wound up at Stony Brook with the help of their uncle, a professor at Harvard. Her mother, who had found work as a biochemist at the University of Massachusetts, could not afford to pay for all three of her children to go to a private college. So Liu and her two siblings came to Stony Brook because of its affordable price.

While her siblings pursued degrees in medicine and engineering, Liu wanted to become an artist. She was the only one out of her large family who did not pursue the science route.

"In China, the artists are actually among elite groups," said Liu. "You enjoy tremendous prestige and special treatment so you wanted to be an artist, but here I understand it's a different story."

During the early '80s, Liu's preferred genre, realism, was overshadowed by the growing styles of modernism and contemporary art. It was under the direction of former Stony Brook Fine Arts Director and current Professor Emeritus Mel Pekarsky that Liu was able to refine her craft before graduating in 1981. But even then, there was little refining to be done.

"Even back then, she was very talented," said Pekarsky. "She had a natural talent for art," he said.



Former SB President John Marburger, Shirley Strum Kenny and current SB President Samuel Stanley gather for the unveiling of Dr. Kenny's presidential portrait.

Carolina Hidalgo

After graduating from SBU in 1983, Liu spent a year taking classes in the School of Visual Arts before taking the next few years to compile a portfolio she planned to show to potential employers and exhibit in art galleries in the city. She acknowledged that none of this would've happened if it were not the support of her husband, Dr. John Hui, a former professor in the Department of Surgery who she met at Stony Brook. Liu would get her big break in 1986, where she landed a job in a gallery in New York; she had also become an American citizen.

Shortly after, Liu would devote her time to doing what she truly enjoyed, painting portraits. "Ever since I was a young child, I was always interested in drawing people and faces," said the 58-year-old Liu, who paints the majority of her portraits in the living room of her East Setauket home. Her supplies and projects mostly take up the rest of the house, her husband jokes.

Unfinished portraits of doctors, professors and children line up along her living room hall. Depending on the size of the portrait, age of the subject and amount of supplies used, the gallery published price of Liu's portraits can range from \$10,000 to as high as \$35,000. And despite the current economic downturn, her living room and studio on the second floor is evidence that her own personal business hasn't suffered.

For her portraits, Liu uses imported Belgian linen canvases and oil paints,

which is why some of her projects take her a few months to complete. "There is a lot of wait time when waiting for the paint to dry," she said. "It's why I work on so many at a time, it keeps me busy."

When Liu went to photograph Kenny for the portrait, the two were unhappy with a few minor details with the photo, specifically Kenny's hairstyle. It was after the second shoot, which took a little more than 45 minutes out of the president's schedule that they were happy with the result. Liu had gone one last time to the President's office to capture the one feature that makes Kenny's portrait different from most other traditional portrait paintings: the campus.

"She did so much for the university in transforming the overall look," said Liu, who recalled the unaesthetic campus she was used to when she was undergraduate. "The view from her office was great and we wanted to incorporate that," she said.

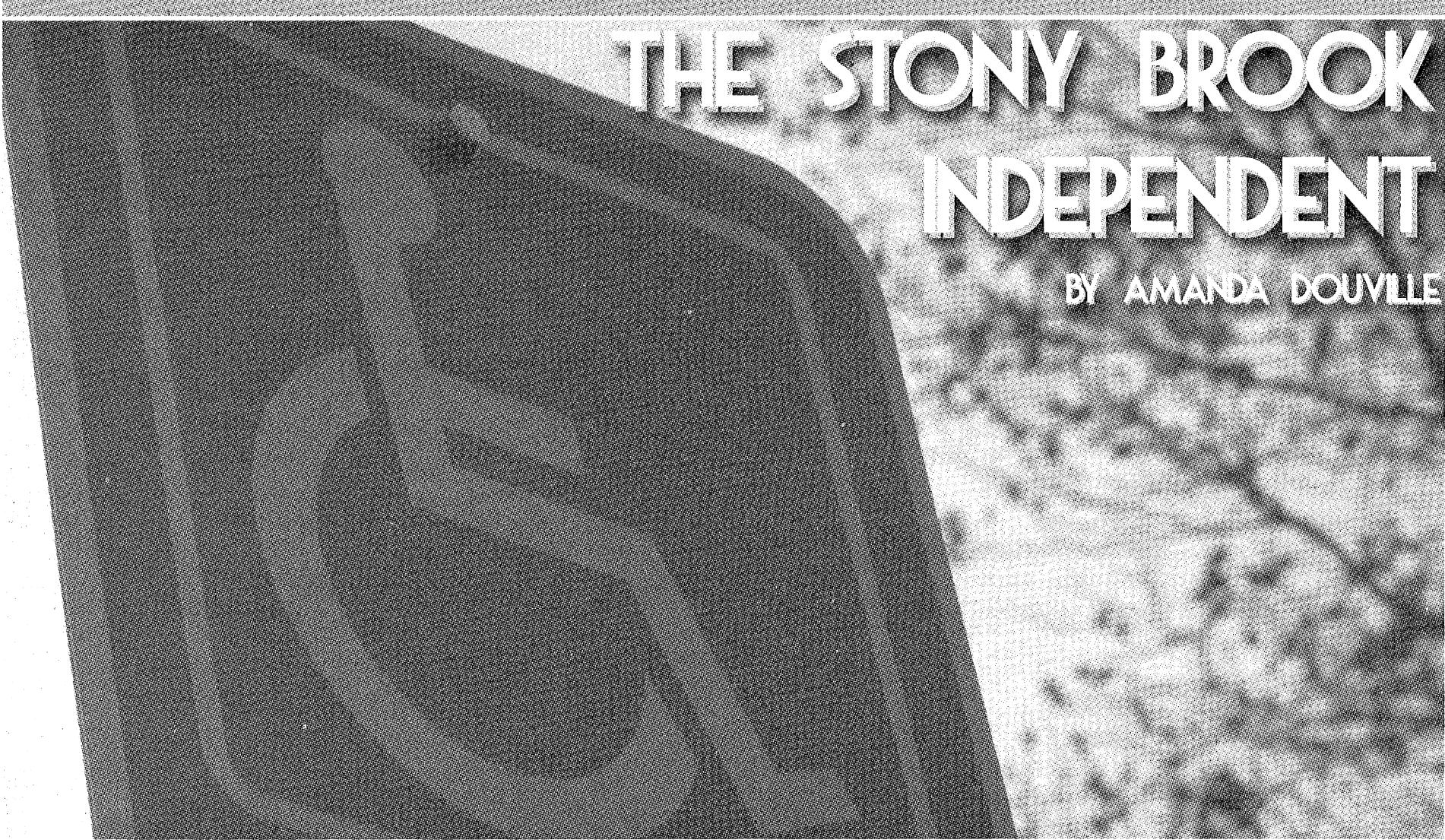
For Kenny, who spent 14 years as president of Stony Brook, seeing her completed portrait was the punctuation to her career. "It's very weird to have your portrait done," said Kenny. "I've worked all my life and then suddenly I'm retired."

Listening to state legislators, former University presidents and community members honor Kenny, Liu sat in the third row, as she put it, enjoying the moment. "Ninety-nine percent of my work is tedious and unattractive," she said. "This is the one percent that is glamorous."



Carolina Hidalgo

Ying-He Liu displays her portrait before President Kenny



THE STONY BROOK INDEPENDENT

BY AMANDA DOUVILLE

When October rolled around, freshman Eric Engoron, like many other Stony Brook students, was eager to participate in the Humans versus Zombies game on campus. Engoron was one of hundreds who attended the orientation, anxious to begin what would be the largest HvZ game yet, on campus. But things quickly took an unfortunate twist when Engoron was approached by an official who told him that he would not be able to participate in the game.

Unlike the rest of the students at the meeting, Engoron came equipped with a bright red motorized wheelchair, which an official deemed “illegal.” Crippled by the neurological disorder better known as cerebral palsy, Engoron had no other choice but to forfeit his opportunity to play.

Although the news brought Engoron much disappointment, it wasn’t anything that he hadn’t heard before. “I have this false sense of reality that I can do anything,” Engoron said. But it is setbacks like being denied game play that drive Engoron towards his goal of independence.

Engoron was born with cerebral palsy. The neurological disorder has left him with impaired movement control primarily in his legs. Since his legs are not strong enough to support him, Engoron has depended on walkers and scooters for his entire life.

Growing up and going to school in

the Long Island hamlet Roslyn Heights, NY, Engoron was never too far from home. “For the first 18 years of my life I used my walker,” said Engoron. Although the disease crippled his legs, Engoron has not needed the help of a wheelchair or scooter until now.

Engoron knew that being away from home at such a large university would be impossible to manage with a walker. “I needed a scooter,” Engoron said. The motorized wheelchair would allow Engoron to move freely and effortlessly without relying on the help of others. Although the red scooter was costly and not covered by insurance, there was not a way of surviving alone without it. Hanging on the front of Engoron’s scooter is a basket where he is able to place his books and other belongings when going to class. Engoron’s decision to choose Stony Brook, unlike for most students, wasn’t solely based on academics alone or his interest in computer science.

Towards the end of his senior year of high school, Engoron decided that he wanted to attend college away from home to challenge his independence. The major factor for choosing a college was the extent of its disability support services in comparison to the tuition. “I called the disability support services of every school and asked them about their services,” Engoron said.

After many phone calls and hours of research, Engoron decided that Stony

Brook University was the best choice for the price. “We work with the student to find out what specific things the student might need,” said Donna Molloy, the Interim Director of Disability Support Services. It’s this office that aims to make Stony Brook accessible and further the individual growth of every student, something Engoron had been looking for.

The university supplied Engoron

“I can tell you personally that I can do things that people could never dream I could do.”

with everything that he needed in order to manage a simple and independent life. His room is entirely handicapped enabled with automatic doors on both the building and his room, as well as an accessible shower, toilet, sink and closet. “There are more accessible dormitories every time we build a new dorm,” Molloy said. “A lot of attention is given to having the dorm be physically accessible to students with disabilities.”

But apart from having adequate living conditions, Engoron was faced with

the reality of being entirely alone for the first time in his life. Not having his family or friends around would mean finding an entirely new set of people to help him if ever needed.

“My dad was incredibly worried about me,” Engoron said. However, regardless of the thoughts both family members and friends had about his idea, Engoron moved into his new room in August.

The only question that was left in Engoron’s mind prior moving in was “will I be able to do everything on my own?” DSS placed Engoron in a suite where he lives with four suitemates.

“I wasn’t excited,” said Tom Corrao, a freshman. “I thought my college experience would be hindered.” Before getting to know Engoron, his suitemates thought that they would need to help him from place to place as well as within the suite. Quickly they found out that they were entirely incorrect.

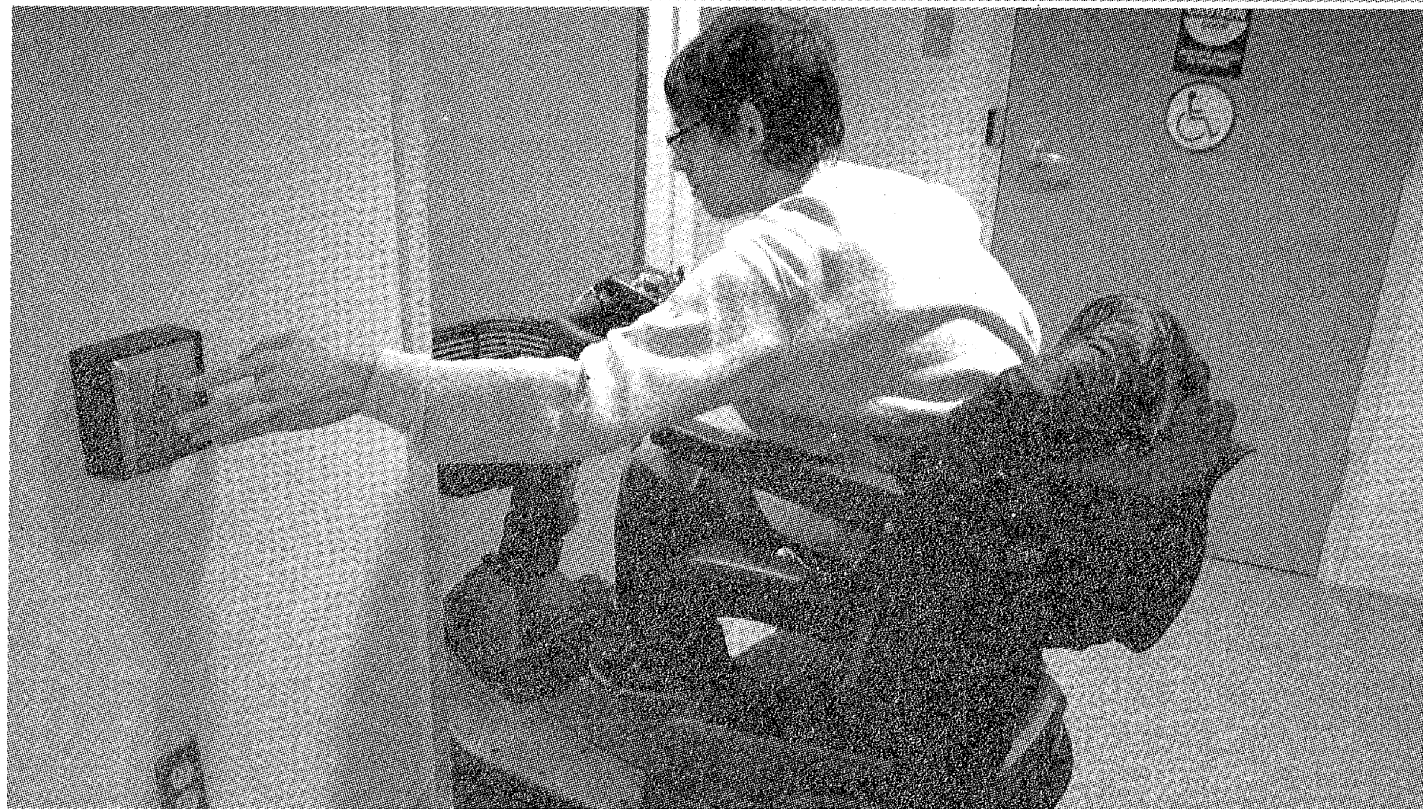
“Eric is a great guy,” said Dominik Wegiel, a freshman as well. “He’s trying to be as independent as he can.”

“It’s more fun living with him,” Corrao said. Without their help, Engoron brings himself to and from classes, meals, and anywhere else he needs to go. “He’s doing a great job,” Wegiel said about Engoron’s independence. Even after the discouraging setback of not being able to play HvZ, Engoron pushes on and does what no one thinks he can—he rock climbs.

"I can tell you personally that I can do things that people could never dream I could do," Engoron said. By solely using the upper body strength he has developed over time through utilizing his walker, Engoron is able to climb by using just his arms. "That's why I hate when people tell me I can't do things, because I'll find a way to do them," said Engoron.

"That's why I hate when people tell me I can't do things, because I'll find a way to do them."

Although Engoron has no control over how people react to his disability, he is still able to control his own future at Stony Brook. As a computer science major, Engoron hopes to one-day design machines to help the disabled. It's an issue that's more than just inde-



Stony Brook freshman Eric Engoron enters his room.

Amanda Douville

pendence for Engoron, who said that even being as independent as possible it is hard when people constantly go out of their way to help him.

Engoron talked about how people ask him if he needs help when he is simply trying to get by and how many move out of his way when they are

walking towards him when not even necessary. "I just want to be as normal as possible," Engoron said. "But people don't let me."

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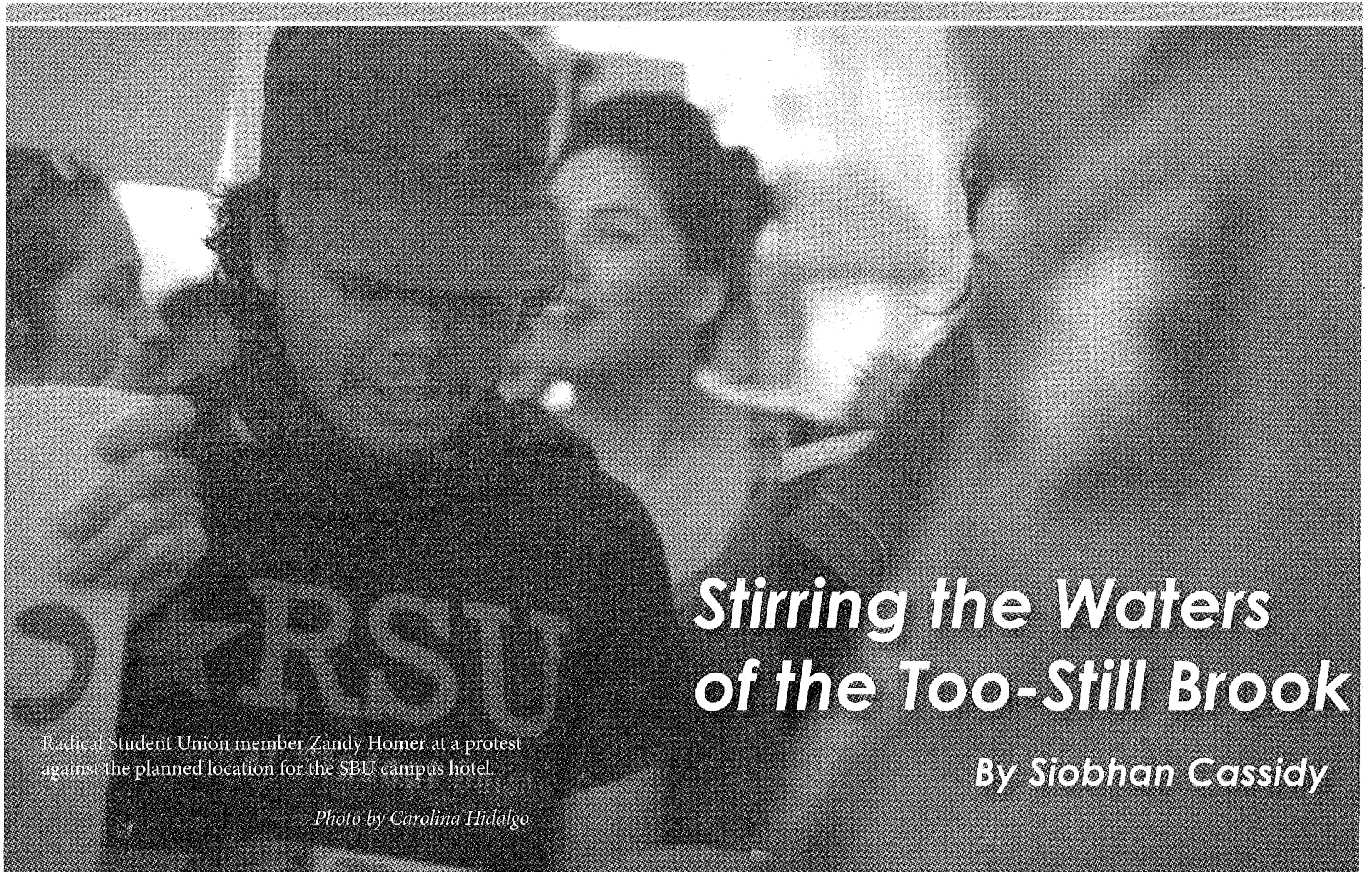
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Radical Student Union member Zandy Homer at a protest against the planned location for the SBU campus hotel.

Photo by Carolina Hidalgo

Stirring the Waters of the Too-Still Brook

By Siobhan Cassidy

"We pay tuition. Pick another location," chanted rally participants of the "Together for the Trees Rally." Radical Student Union (RSU), a new student organization that hopes to re-energize the campus with student activism, joined forces with the Environmental Club and Community Service Club to protest the location of a new hotel on November 10.

RSU said they are the students on campus who speak for those who complain. They resist the corporate, political and institutional violation of student rights, and seek to create a means of student power through direct action, according to their "Points of Unity" mission statement. RSU members clearly state what they want, and they know how to get it – or at least bring attention to it. RSU displayed this at the hotel rally by asking the administration to relocate the hotel and have the University own it. RSU is working to get those complaining students on board. They said it is their goal to build a coalition of progressive groups to help with their mission statement.

"[At the rally] there was a bunch of other organized groups, and it's the beginning of organized groups coming together," said Zandy Homer, RSU member. "We have to build up student

power to have each other's back," said Jessica Rybak, RSU member. At their most recent meeting, members said they hoped to burst the apathy bubble that surrounds the student body. But new members questioned if this was possible.

In the past, apathy was not among the majority of students at SBU. During the 1960s and '70s, students had frequent protests against the administration. Alumni and faculty have considered the University a radical place, and even had a slogan: "Let each become all he is capable of being." The progressive groups fought for students' rights and saw changes occur. "[The administration] was much more concerned with getting the buildings up and hiring faculty instead of giving students what they needed," said Norman Goodman, a sociology professor, who began working on campus in 1964.

Bill Camarda, alumnus of 1977, agreed. "SBU moved to Stony Brook in '62 and grew at a fast pace," said Camarda, who was the historian for the former student government, Polity. "It was chaotic because of the conditions. No heat, mud everywhere. And in '73 a freshman fell into a steam pipe and was scalded to death." That freshman was Sherman Raftenberg, and Camarda said

it was an unspeakable tragedy. A *Statesman* editorial said the University was to blame for the death of Raftenberg. "There is no way in which the Administration's responsibility for this tragedy can be denied," the editorial said.

Students were frustrated and advocated against the construction, living conditions and privacy rights—and they saw results. Camarda said the students created "Polity Hotline," a 24-hour phone service for students to send their complaints to, such as having no heat in their dorm. Students were paid a dollar an hour to answer calls in the hotline office. Camarda called it an "escalation process." A complaint would be received and the students would work their way up the authority ladder until they saw an improvement, "even if they had to call the president at three in the morning."

"RSU definitely did come out of a necessity. It's nice to remind people that students on this campus did do stuff like that at one time," said Rybak, an English and Art major. Members of RSU said they wanted to give apathetic students an avenue to get involved and fight for students' rights. Many students want to get involved but feel powerless or do not know how to voice their opinion. "If they see a group advocating for them,

the students, then they will know they do have a place to do so," said RSU member Mike Carley. During the "Together for the Trees Rally," random students did just that; they saw a protest and joined.

Goals of RSU are discussed during their weekly meetings in the Physics building basement. Members discussed issues related to SBU, what they are advocating against and how they will go about it. RSU is against any programs being cut by the administration. They believe the program departments, such as Korean Studies, should be involved in the decision. "Anytime they slice TAP or eliminate education, we will fight it," said Carley, a graduate student who believes public education should be free. "Education is a right and when tuition is raised, there are less Blacks and Latinos on campus. Is it related? I think it is."

RSU challenges the Administration to stop making decisions on behalf of the student body, without their consent. "When [they] make decisions, can they really be making decisions for us? I don't think they can. Which is why we need to oversee the public institutions," said Carley.

Homer said the group chooses not to be recognized by the Undergraduate Student Government (USG). This al-

lows the group to do more of what they want, and be free of the “leash the administration has on USG.” They have not applied for funding from USG, and work solely on donations and profits from RSU T-shirts.

“I think it’s good to have a strong group activism. It’s healthy,” said Matt Graham, president of USG. “It’s good to have debate with different ideas. To have different energized students on campus advocating for students’ rights.”

“[Student Government members] weren’t activists, but the major activists groups came outside [the student government]. The main energy came from these groups,” said Goodman, in reference to SBU during the 1970s. Red Balloon Collective (RBC), a progressive group created in 1969, is an activist group that stands out in his memory.

“We are only a handful of people, but we have influenced the minds and actions of tens of thousands,” said an article written by RBC member Mitchel Cohen in the *Statesman*. “Also present is the ritualized boredom, the sense of helplessness, the frustration. The enormity of that we seek to change.” RBC published their own radical student newspaper, “Red Balloon,” and sponsored music and community service events. They also sponsored rallies, speeches and conferences to “buildup” and “mobilize support” for issues the group advocated, according to the *Statesman*.



RSU member Jessica Rybak at the same protest

Carolina Hidalgo

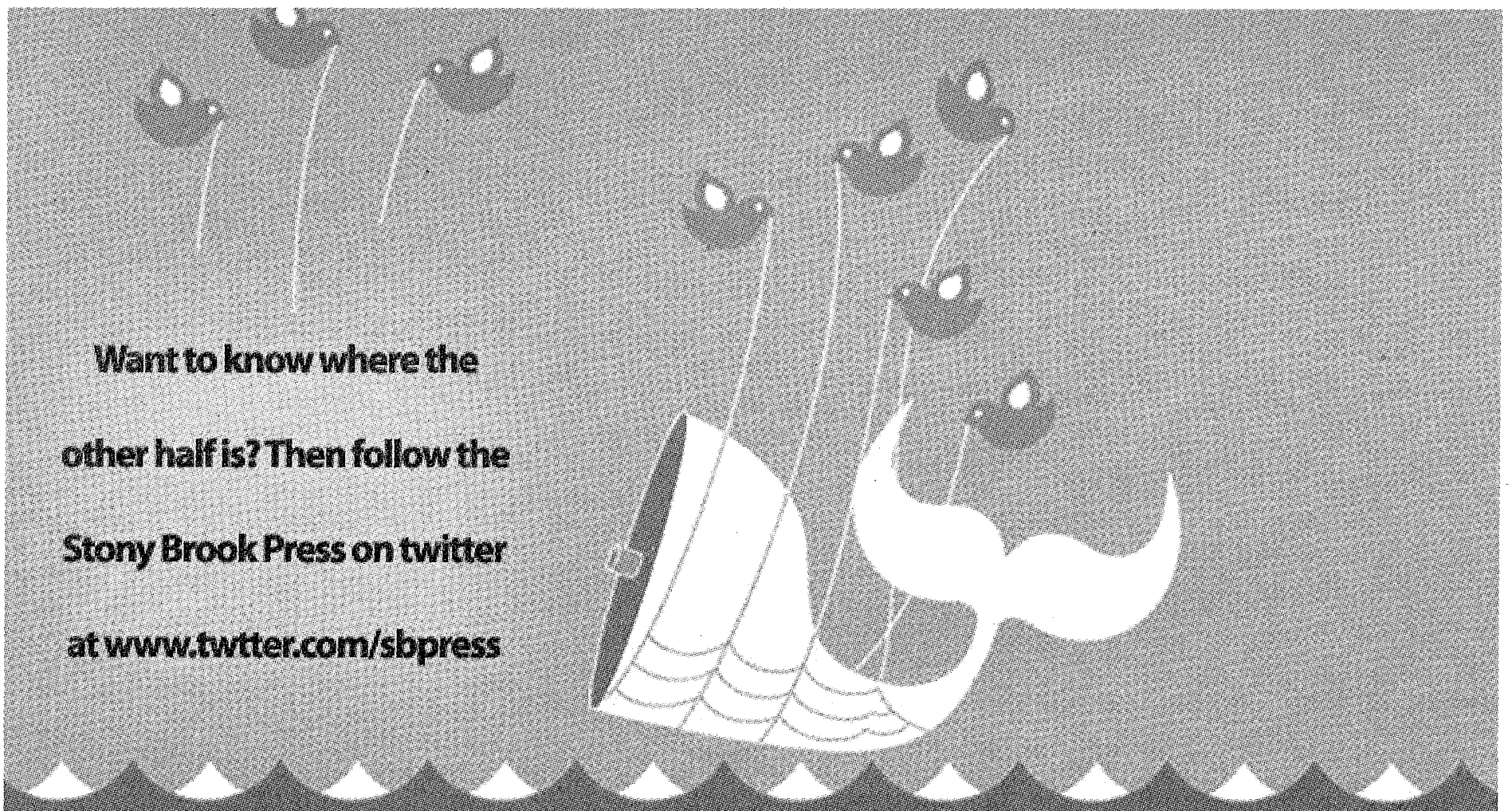
But Stony Brook student government has had its fair share of fighting for students’ rights in the past. Alumnus of 1979, Joel Peskoff, said the former student government took over the Faculty Student Association. “[The student government] was responsible for getting rid of the mandatory meal plan for freshmen,” he said. This meant it was in charge of the food service, bookstore and washing machines. “This is pretty unheard of,” said Camarda.

Tracy Edwards, alumnus of 1981, said by the time she graduated the rad-

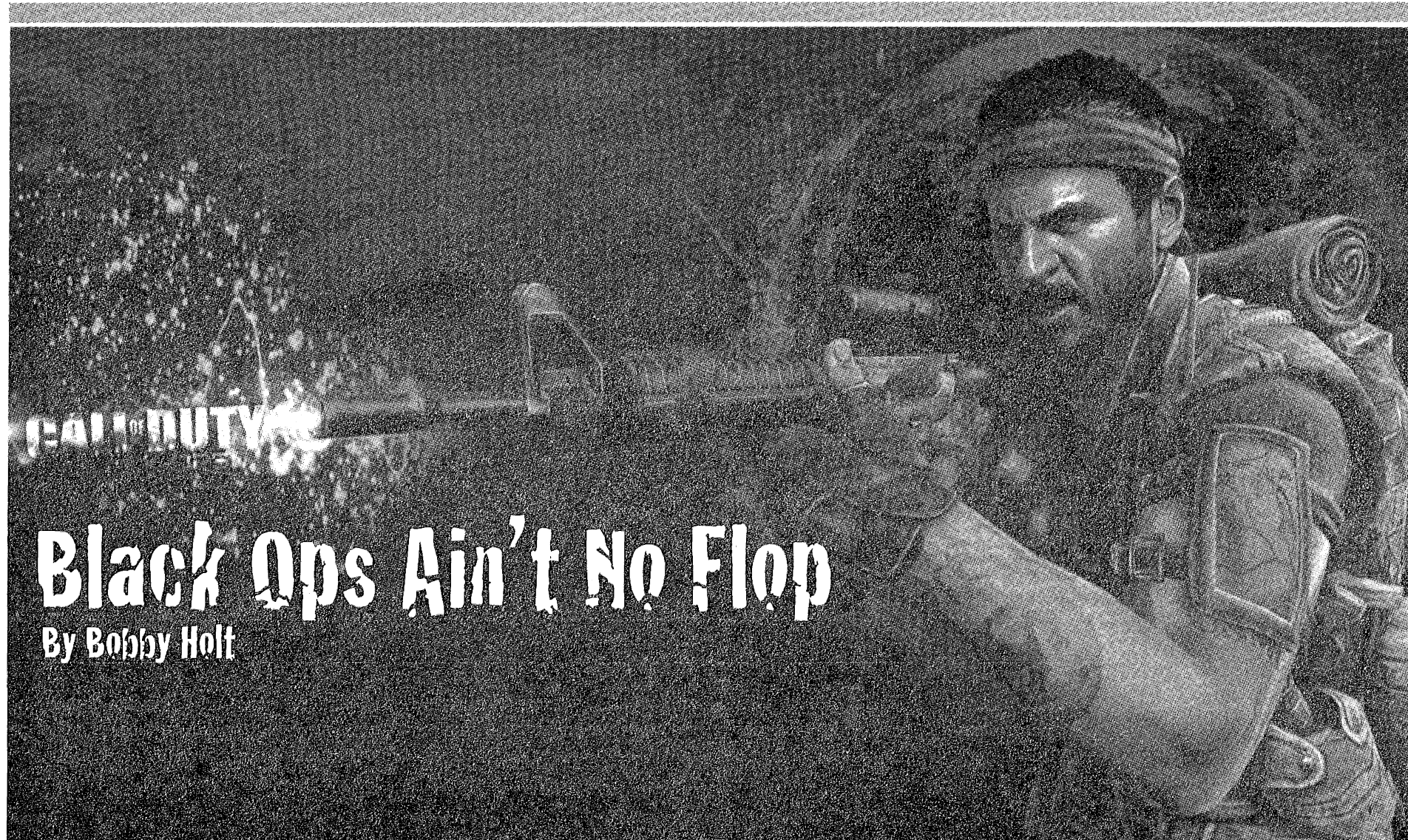
icalism on campus was scarce. “Then, as now, a lot of students were [academic] strivers who wanted to do well,” said the former Polity treasurer. “Some people were afraid of getting something on their record or would rather do something else. I don’t think the students cared, as much.” Edwards said many of the African-American students did fight for more representation on campus. They fought for funding of African-American clubs, fraternities and concerts. But during the time she was at SBU, they were unsuccessful, she

said.

Although apathy always threatens, there are opportunities for those students who wish to stand up and voice objections against the administration. RSU believes the student body is more powerful than some may think. The Administration has the right to say yes and no to decisions within the University, as do students. After all, students are the ones paying the administrators’ salaries, members said.



arts&entertainment



Black Ops Ain't No Flop

By Bobby Holt

Call of Duty: Black Ops is the seventh Call of Duty game and the second game developed by Treyarch in the last three years. Needless to say, there are a lot of COD games. After Infinity Ward, the maker of the Modern Warfare series, was dissolved due to leadership issues, Treyarch, the makers of COD3 and COD: World at War, took over the series. There are still a lot of similarities between Black Ops and Modern Warfare 2, but it is still pretty clear that this is not an IW made game.

Unlike, IW, Treyarch did a good job of listening to the community to see what they wanted in the game and to their credit, most of it is actually there. For those who played MW2, you would know that One Man Army, Danger Close and Noobtubes (Grenade Launchers) were a huge problem. And lucky for you, they're no longer in the game. To join the unpleasant perks that got canned was Commando. The ability to seemingly lunge olympic sized distances and stab a person, all while being able to withstand any fall damage, no matter the height of the ledge is finally gone, and good riddance.

Also gone from MW2 is that killstreaks no longer count towards other killstreaks. For example, you can no longer get a predator missile (5 kills), then get two more kills with it and get a harrier (7 kills). Also gone is the nuke (25 kills).

Finally, the most interesting perk left out of the game was Stopping Power. This perk has been the staple of every Call of Duty game since COD4. Since it's no longer in the game, damage is solely based on the gun's power. This requires the player to think more about recoil, clip size and fire rate. As of now, it seems to be a plus.

The perk system is back and the player still gets to choose three from each tier. Below are each perk and what they do.

Blue perk tier:

Ghost: Undetectable by enemy radar.

Scavenger: Replenish ammo from dead bodies, but does not resupply equipment or launchers.

Lightweight: Move faster.

Hardline: Get a killstreak one kill earlier.

Flak Jacket: Extra explosives resistance.

Red perk tier:

Hardened: Extra bullet penetration.

Scout: Hold breath longer.

Steady Aim: Extra accuracy when shooting from the hip.

Sleight of Hand: Faster reload.

Warlord: Two attachments on a primary weapon.

Green perk tier:

Marathon: Longer sprint.

Ninja: Move silently.

Second Chance: Pull out a pistol before dying.

Hacker: Detect enemy equipment and explosives.

Tactical Mask: Reduce the effect of Flash and Concussion Grenades.

As you can see, there are a lot of perks to choose from and finding your favorite class setup requires some tinkering with the perks.

Once again, killstreaks are back and with the change of killstreaks no longer adding towards others, it requires more skill to unlock the Chopper Gunner or Attack Dogs this time. Below is a list of killstreaks.

Spy Plane: 3 kills

RC-XD: 3 kills

Counter Spy Plane: 4 kills

SAM Turret: 4 kills

Care Package: 5 kills

Napalm Strike: 5 kills

Mortar Team: 6 kills

Sentry Gun: 6 kills

Attack Helicopter: 7 kills

Valkyrie Rockets: 7 kills

Blackbird: 8 kills

Rolling Thunder: 8 kills

Chopper Gunner: 9 kills

Attack Dogs: 11 kills

Gunship: 11 kills

There are well over 50 guns, all of which offer something different. New to the game is a crossbow with exploding bolts, a ballistic knife and much more. Each gun allows the user to customize to their hearts desire. Each gun has several attachments that allows the user to change the color of the sight, the sight shape as well as the reticle color of the sight. Gun camouflage is back, but something new to Black Ops is the ability to place your emblem or clan tag onto the weapon. This offers a level of customization never before seen in the COD franchise.

Finally, the last thing changed, non-gameplay wise, is the unlock system. No longer are players awarded weapons based solely on their rank, but now are required to



purchase the gun with COD points that are earned based on how well the player does in a game, how many contracts they complete and how they do in wager matches. This works well with each gun attachment. A player does not have to wait to get 75 kills with a weapon to unlock a silencer. Once a weapon is unlocked and purchased, they can choose their own attachments immediately, assuming they have the funds to purchase them.

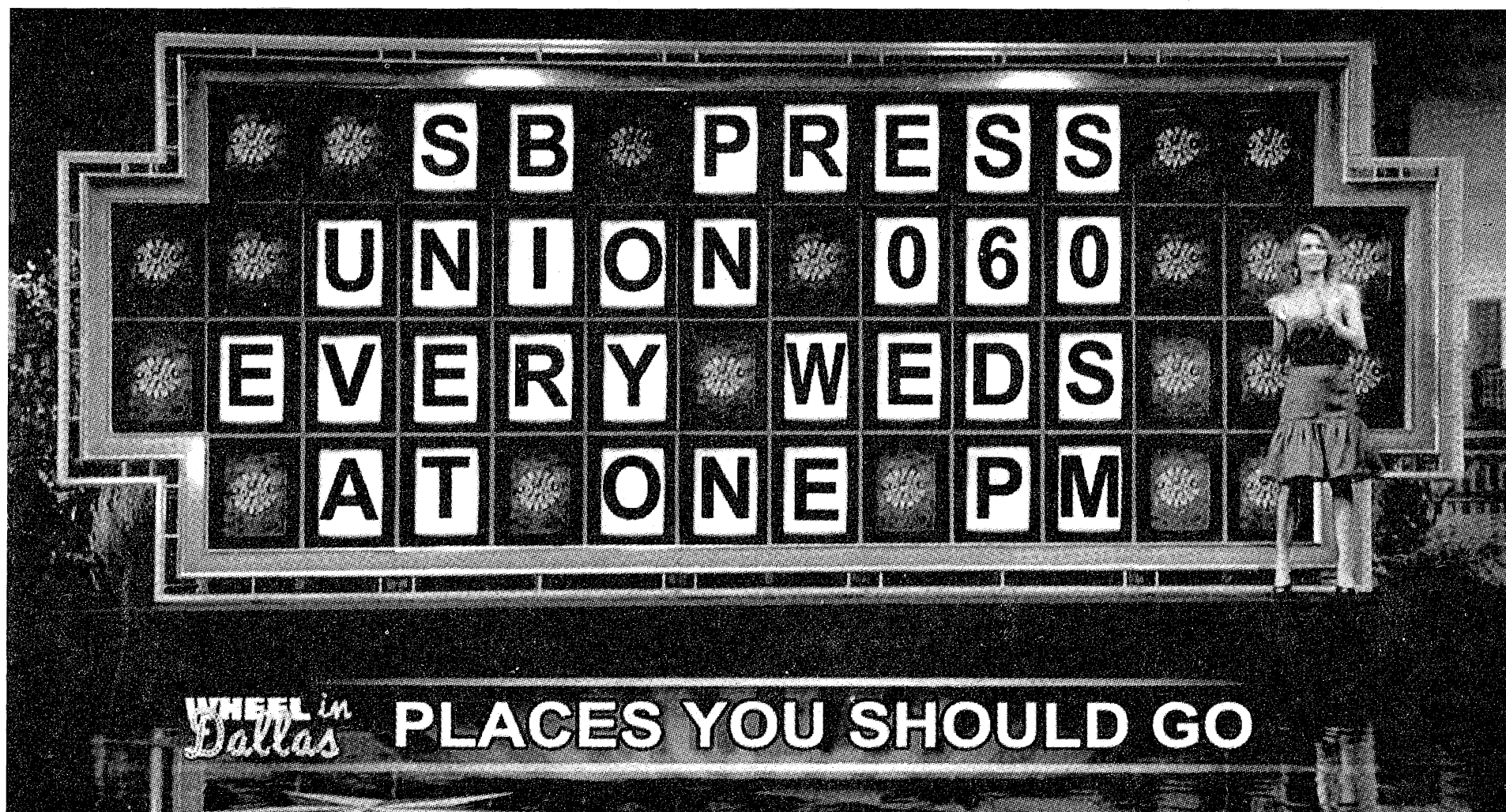
Now the talk about guns, perks and killstreaks is all fine and dandy, but the burning question on everyone's minds is, "How does it play?"

The answer – it's fun, really fun. Since the killstreaks have been toned down, it's no longer an explosive fest of shit blowing up everywhere. Noobtubes no longer reign supreme and skill is now highly emphasized. The game modes are all the same as before - Team Deathmatch, Domination and Capture the Flag are just a few. I'd recommend the game based on multiplayer alone, but before you think the game is perfect, it's not.

Lag and a broken matchmaking system is still a huge factor in Black Ops, but with any high profile game launch, it could just be the overloaded servers. I'll give Treyarch the benefit of the doubt on that one. The knifing lunge is still way too far, which results in a lot of frustrating deaths from people panic knifing. As does the people running around with knifing Marathon/Lightweight perks equipped. Some guns are far too inconsistent, which relates back to the latency. Sniping has been nerfed and is to the point where it is not worth it since any gun can pick you off in three bullets. The spawn system is seriously flawed, to the point where on one of the larger maps each team was spawning only mere feet from each other, resulting in a clusterfuck of bullets and death. Finally, half the people on your team will be terrible and make the most annoying sounds possible, especially when they're yelling racial epithets at the top of their lungs. But then again, that happens on most games.

Now, this may sound like a long list of complaints, but it's really not, especially with Treyarch vowing to patch everything relatively soon. Still, the game is a must buy if you like the Call of Duty series or are just a fan of shooting and blowing shit up.

Black Ops multiplayer gets a 9/10 as of now, but if they fix the problems it would get a 10/10.



Goldeneye Is Back!

By Nick Statt

Every video game player has grappled with the bittersweet embrace of nostalgia in one form or another. It doesn't matter how old you are, or how well versed in the medium you may be, because everyone has that one game that they like to return to. It's what makes us the true videogame generation.

But now that we '90s kids seen our favorite titles rise and fall, we have to face the facts—our nostalgia is not just real, but marketable as well. Everyone remembers *GoldenEye 007* for the Nintendo 64, and everyone loves it. So its Nintendo Wii re-release, a formulaic, stripped-down shooter with mediocre graphics, rides a nostalgia wave the likes of which you've never seen before. But it does it in the freshest way possible, with no sacrifices and no reservations. Coupling two major advances, the motion sensor control scheme and remarkably solid online play—something die-hard *GoldenEye* fans have been dreaming about for years—this Wii remake is as successful as it can be.

The most important thing to understand about *GoldenEye 007* for the Wii is that it's not simply the N64 classic pulled from the graveyard of time and thrown on your modern TV set. It's an absolute overhaul, from weapon choices and basic gameplay elements to storyline twists and even the eponymous protagonist's voice and appearance. Daniel Craig is now the GoldenEye Bond taking place for the 1990s Pierce Brosnan version of James Bond, and the story is altered in distinct ways to do justice to Craig's rendition of Bond. The shifts are ornamental, but they're enough to alter the way you perceive the classically convoluted plotline.

To a true N64 traditionalist, this sounds like heresy, but it's a truly aston-

ishing experience when you actually immerse yourself in the game. Yes, all the levels are redesigned and yes, the basic gameplay mechanics are almost all drastically changed (especially with the use of the Wii controller). But developer Eurocom, under powerhouse publisher Activision, managed to execute those changes within a very well thought out framework that holds the classic and the new in perfect harmony.

The Wii controller is an obvious change, (that can be completely ignored by just plugging in a classic controller)

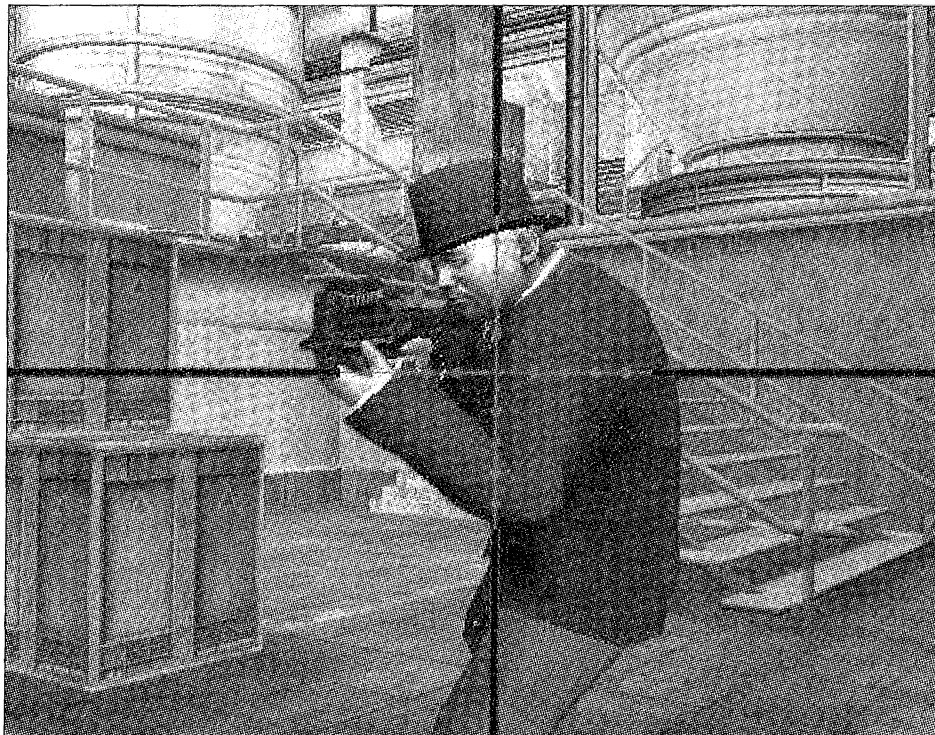
down to do some menial task like climb a ladder or turn a valve. Every Wii motion action has a necessary and well-placed function, from the thrust of your left hand to initiate a melee punch to the tilting of your hands that allow Bond to peak out from behind pillars. This dynamic allows the gameplay to make a quick leap from jarring and frustrating to seamless and wildly entertaining once you get the hang of the control scheme, which is also obsessively customizable.

The wholly redesigned single player

sions and the bank vault of cheats that are all still fully intact. In fact, it's more of an exhilarating experience for that group of players, considering this remake is a chance to see one of their favorite games in an entirely new light.

The online play is, hands down, the bread and butter of this remake. Ever since the original *GoldenEye* revolutionized split-screen multiplayer, fans have always wished they could somehow have a chance to perform on the world platform, the one now dominated by the *Halo* and *Call of Duty* juggernauts. So instead of trying to match the modern online-shooter, Eurocom kept the stripped-down and nostalgia-heavy feel of the single-player for the online campaign, making it the perfect throwback. With the exception of a few modern necessities, like customizable weapon sets and an experience-based leveling system, the online play feels like old-school *Counter Strike*. Everything is fast-paced, everyone is trigger-happy and every match is a wild toss-up. The mediocre graphics only add to the enjoyable feel; who really cares how much it looks like *Black Ops* or *Halo Reach* when it's a N64 re-make? People have online *GoldenEye*, and it's that sole fact that makes it worthwhile.

If you happen to own a Wii, buy this game. Even if you your only experience with the original was getting perpetually killed by cheaply placed proximity mines or constantly losing to that one friend who always chose Odd-job, it's a great throwback title with a lot to offer. And if you fork up an extra 20 bucks (bringing the price tag to \$69.99), you can ditch the Wii remote for online play and get your hands on a classic controller that makes it far easier. *GoldenEye* is so different from our modern online shooters, in that it's not about competition or getting your rank up. It's just fun.



Odd Job was and still is the cheapest player to choose. Jaws is the character of true champions!

but the motion sensitivity is the only true way to experience the re-vamped *GoldenEye*. Critics are hailing this release as the best shooter to have hit the Wii, and they're right.

Because the entire game hinges on the mechanics of the motion-controlled first-person-shooter, Eurocom saw no need to throw in those over-used and tacky motion actions, like moving your controller back and forth or up and

campaign of *GoldenEye* does in fact do the opposite of what many feared; it breathes fresh life into the classic 29 missions of the N64 version while keeping many of the critical storyline-oriented aspects alive. Players will never be completely unfamiliar with the levels despite their modern look and feel; the die-hard N64 players of old will have absolutely no problem recognizing the pivotal storyline moments, classic mis-

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Coco's New Show a Go, So Watch It Bro!

By Liz Kaempf

Have you ever wondered what your kids will be learning when they go to school? Well, mark the calendar and make sure you teach them about November 8, 2010 before they get there. The day will go down in the history books as the triumphant return of our fearless, red-headed, late-night comedic leader, Conan O'Brien.

After months of stowing yourself away in a dark corner crying into a carton of Rocky Road, you can finally open the curtains and let the light in because Conan O'Brien has come back, gracing cable television with his presence on the TBS network, where he will once again have a week-nightly show. The jilted comedian entitled the show *Conan* so he'd be "harder to replace," he said in his opening monologue Monday night.

Of course, Coco's "second annual first show" brought back to his supportive audience all the wonderful things expected of the Conan O'Brien experience, including loveable co-host, Andy Richter, who jokingly mistook the host for Kanye West. Clearly an easy mistake to make.

On TBS Conan also has some new back-up in the form of the lively Jimmy Vivino and the Basic Cable Band. Along with that comes a costly backdrop the length of the set, with a mobile full moon that glides over a deep blue sea complete with a family of humpback whales, giving the entire show a humble feeling that does not, in any way, show off the amount of money TBS has put into Coco's new show. The network allowed hours of inescapable promos to prove that.

But it must have worked, because in a hugely successful first night back, Conan reeled in roughly 4.2 million viewers, beating out other late-night hosts, David Letterman, Jon Stewart, Stephen Colbert, and his arch-nemesis,

Jay Leno. The ratings did not hold as high for the rest of the week, but that's all right because Conan knows that he is "number one in TBS' key demographic: people who can't afford HBO."

As his hair reached new heights on a new network, Conan made sure not to forget about the people that made him the man he is today. So of course, no night would have been complete without a couple of witty jabs and patronizing digs at NBC, Conan's former network and employer. However, it seems that NBC has struck again by stealing one of the red-head's most valu-

ably engaged, and soon to be cinematic superhero, Seth Rogan, recounted the story of proposing to his girlfriend while she was topless in the closet. There were also a couple of chicks that came on the show, but no one really knew who they were. (Um, what is *Glee* and why do I care?)

Oh, and in case you missed it, make sure you hit up YouTube to see the jam session and guitar solos Coco and Jimmy Vivino had with second first-ever musical guest, Jack White. Which band out of the 60 that White is lead in does he play with, you ask? None of

terms for penis for cable TV. were "super-soaker" and "manaconda," for breasts "bazongas," and sexual positions "taking grandma to Applebee's" and the "old Tokyo sand-blaster." He also found that a classic pair of ass-less chaps with four seconds of "butt time" is acceptable for the standards of TBS.

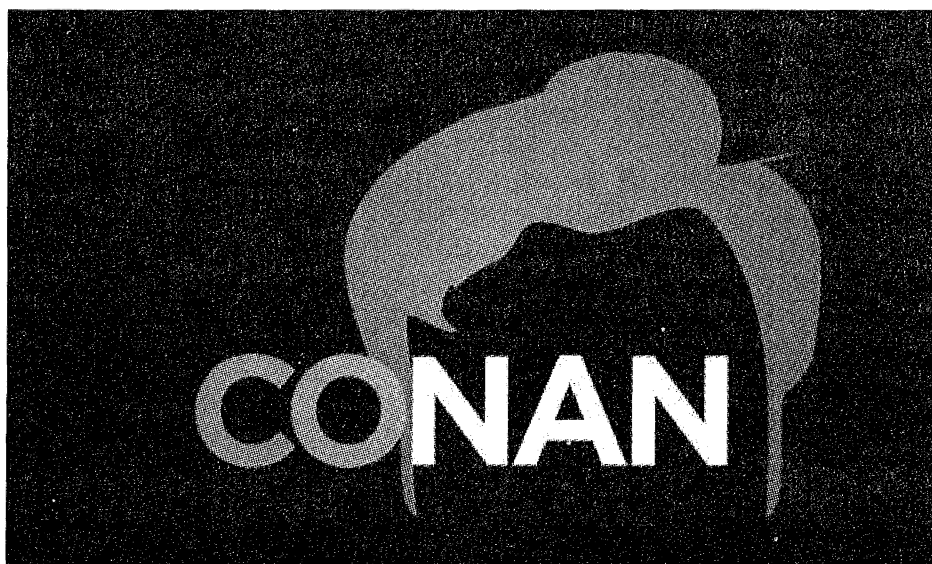
TBS' founder, the incomparable Ted Turner, came to visit Conan's show on Wednesday night, riding in on his stuffed buffalo, Teddy Jr. Mr. Turner, who was horrified and played by *Saturday Night Live's* Will Forte, berated the host with mocking new nicknames like, "rooster on stilts," "man-lady," and "wig stand" before riding back off into the proverbial sunset to rename Canada "Turner-anada."

Conan also brought a few fresh new faces to the show. His first guest was actually rigged Twitter Guest Poll winner, Arlene Wagner, curator of the Leavenworth Nutcracker Museum, and on Thursday night some of basic cable television's greatest stars, like the Alaskan King Crabs from *Deadliest Catch* and a hoarder, from A&E's *Hoarders*, came to welcome Conan to the new team. What a happy family!

Now, if you're worried that you might have to sacrifice one-goofy-but endearing host for one of the others (Stewart's *The Daily Show* and Colbert's *The Colbert Report* air at the same time as Conan), do not fret. *Conan* repeats at 1 a.m. after *The George Lopez Show*, and *The Daily Show* and *The Colbert Report* play at least three times in one day.

Someone also invented these crazy new things called "computers" a couple of years ago. I'm not sure how they work, but I am almost positive you can watch full episodes of any of these shows on something called the "world wide web." Computers! They're like the new radio!

But seriously people, get out from underneath your rock and join Team Coco! You'll be glad you did!



able characters from *Late Night*. Conan's beloved masturbating bear found a new gig helping the network draw the Mega Millions lottery numbers, pulling the balls out of, where else, his ball sack.

The premiere week of the new late night show brought in a number of A-list celebrities, such as Tom Hanks, who showed us his awe-inspiring power, not only as Woody from *Toy Story* and a whale expert, but also as the man responsible for the popularity of Conan's nickname (sometimes even his own children call him 'Coco') the equally loveable rising star, curly-haired nice guy, Michael Cera, told the audience what it feels like to be mistaken for Jesse Eisenberg on a daily basis, while re-

them!

An inexplicable blues/country/rock sound came out on Monday night, and Conan sang too! Was this the *best night ever* or what?!

On Tuesday night, Conan met with his censor, Jim Spann, the Manager of Original Productions for Standards and Practices for TBS. He soon realized he made a mistake by "taking a huge pay cut to come to cable with the understanding that [he] could pretty much do whatever [he] wanted." After being told by Spann that he had a book of restrictions, well, a two-inch binder, he went on to find out what exactly he could and could not do.

He found that some acceptable

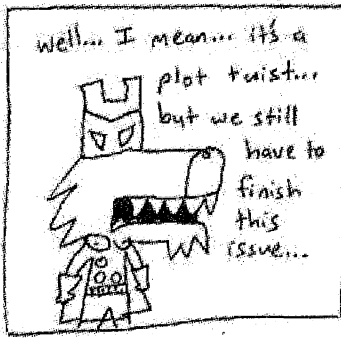
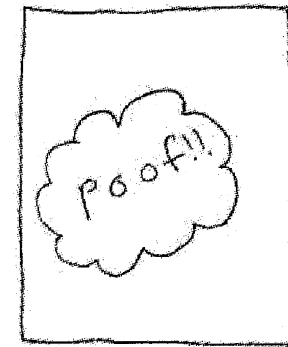
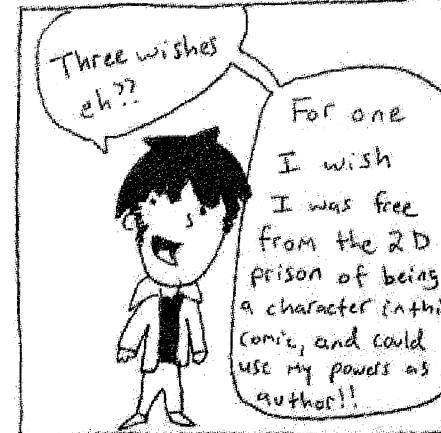
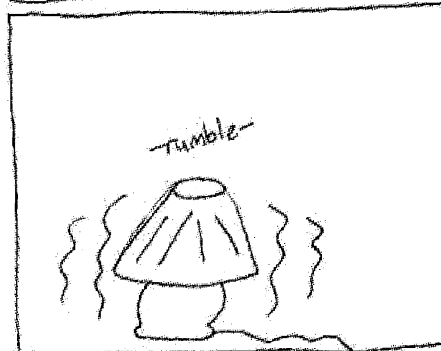
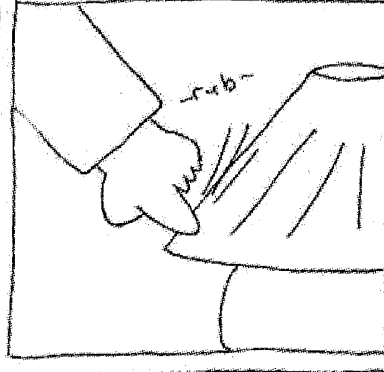
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The
SCARLET SEAWOLF
By: Frank Myles



The **SCARLET SEAWOLF** Activity Page!!

- 1) cut this picture out
- 2) attach photo of your face
- 3) scan to a computer
- 4) upload as your new Facebook Default!!

Now it looks like you and the Scarlet seawolf are best friends!!

color me?

cut out then tape to your shirt to have an official Scarlet Seawolf Button!!

For those of you who were not distracted by the Activity Page, you may notice the lack of plot to this issue...
You can fix that!!

write an email to thefrankmylesexperience@gmail.com and suggest a good plot for a future Scarlet Seawolf comic!!

BUT WAIT,
Send an email and receive a **SPECIAL COLLECTOR'S ITEM!!**
for real!!
good luck, citizens!!

fin?

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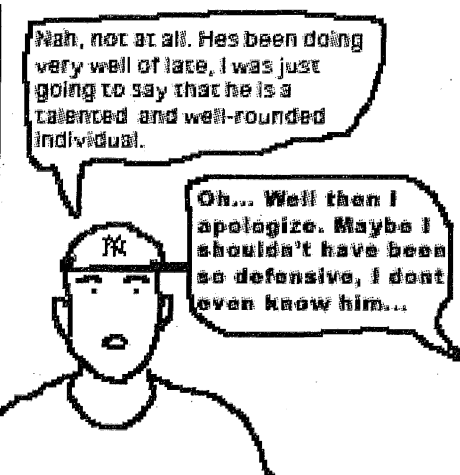
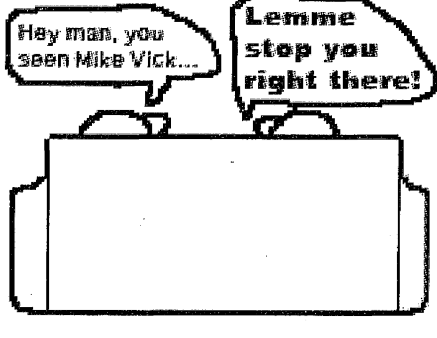
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THE BORING ROCKS a comic strip radventure by Evan "SG" Goldaper



Sportz

By Mark Greek



Oh, the Fragile Passion: Sufjan Sings On

By Joseph Wofford

At the beautiful Beacon Theatre in New York City Sufjan Stevens' most recent tour came to a close. It had been five years since Sufjan had released a new album, but his LP *The Age of Adz* garnered praise from many critics, including myself.

The album draws influence from the work of a schizophrenic artist named Prophet Royal Robertson. Between songs in the live performance Stevens, in his deadpan voice, told the story of a young black artist living in the South who made his living painting signs and created all kinds of art in his free time. The "prophet" in Robertson's title isn't just for show. He claims to have had visions where he talked to God and angels, and saw the future. These premonitions lead Robertson to believe that the end of the world was coming.

This was the inspiration for much of Robertson's work, and it drove him insane. He kicked his wife and children out of his house and lived the remainder of his life alone. He never stopped

painting pictures of his visions, which often included scenes of the apocalypse and spaceships. Stevens was inspired by this view on life and wanted to create an album that explored everything from the simple truths of life, to the end of the world.

Stevens uses a wide variety of instruments and sounds to create his music. He plays with a large band that consisted of a piano, flute, trombones, two drum-sets, guitars, bass, background singers and dancers. Even with such a large group, Stevens still has the precision needed to create all the intricacies of the music. He stood in the middle of the stage with his banjo, guitar and soundboard, where he personally created many of the effects featured in the songs. At times he would come to the front of the stage with his acoustic guitar and play a folk song, but most of the show focused on the booming electronic songs that are the meat of *Age of Adz*.

In his visual aids, Stevens featured the same trippy vibe that the album creates so well. A large screen at the back of the stage featured quickly changing pictures of dancers. The lights on stage



would pulse as the background images flashed and Stevens lapsed into his jerky dance moves. He didn't move gracefully on stage: in fact it's quite the contrary. His performance was that of a band-leader instead of an indie cult favorite. He drew attention because of his spot in the middle of the stage, but you can feel the connection he had with the other musicians he played with.

After playing most of the new album and some older songs, the show moved into its climax. The band played

all 25 minutes of "Impossible Soul," the closing song for *Age of Adz*. The song has many different stages and even an auto-tune portion. At first, played with energy and emotion; the song eventually wound down to its soft and reflective ending. It begins with "Boy, we can do so much together," words of hope and inspiration, and ends with "boy we made such a mess together". It was a great moment, and at the end of the song it felt as if everyone in the audience had completed a strange journey through Stevens' soul, dreams and his fears. After a couple minutes of applause he returned to play his hit "Chicago" for the now standing crowd.

The most amazing thing about this show was the way that it didn't lack any of the impact that the studio incarnations of the songs delivered. Each song is intricately crafted with many minor details, but the live performance wasn't missing anything. It taps into the same raw emotion that Stevens brings to all his music. His voice is truly amazing. He changes key with ease and he sounds exactly the same in person as he does on his albums: beautiful and delicate, but passionate and soulful.

This Ain't No Peace Train. It's Unstoppable!

By Lauren DuBois

It's almost enough to make you never want to board a train again.

In the newest Tony Scott action thriller, *Unstoppable*, the audience is saved from restlessness at just the right moment, which manages to save a movie that originally takes a little while to get going to its main part, but once it gets there, manages to live up to its name.

The movie, which was apparently inspired by true events, takes us to Pennsylvania, where one otherwise ordinary day at an ordinary rail yard, one idiotic engineer assigned to move a half-mile long cargo train pulling hazardous materials, steps out of the cab with the engine on full power and the brakes off. Before anyone realizes what's going on, the train is rolling away and picking up speed as it goes, heading towards one oncoming train of 150 school kids on a field trip to learn about rail safety, and one deadly curve of elevated



track in the town of Stanton.

Enter veteran engineer Frank Barnes (Denzel Washington) and newbie conductor Will Colson (Chris Pine), who are also headed towards the oncoming train. After they get word of several failed attempts to stop it, the two take matters into their own hands.

The movie takes its time to get to the part where the audience sees Frank and Will try to become heroes. A rather large part of it deals mostly with the

friction between Frank and Will, and alludes to their problematic personal lives. Granted, the runaway train begins its lonesome journey roughly within 20 minutes, but there isn't too much excitement at the outset.

At the point where Frank and Will decide to stop the "missile the size

of the Chrysler building," the movie begins to get much more exciting and thrilling. The action doesn't completely make the audience sit at the edges of their seats in anticipation, but it doesn't disappoint either, as it manages to keep them guessing about whether or not the two will succeed, or die trying.

The only plot element that disappoints concerns the train full of school kids. In the previews, the movie seemed to make it seem like the train was going

to head for the school kids the entire time, and that the ultimate goal was to stop it before it collided with them. While that might have gotten a bit stale by the end, it would have also upped the drama a little bit more, because the heroes wouldn't be the only ones whose lives were on the line.

The acting is mostly decent. Denzel Washington doesn't deviate from many of the characters he's played in the past, but that formula seems to work for him, as he certainly knows how to play it well. Chris Pine plays a pretty fair quiet guy who seems to carry the weight of the world on his shoulders. Rosario Dawson isn't overly convincing as Connie, the manager at the rail yard either as she relies mostly on pulling at her hair and frowning to convey her emotions.

Overall, *Unstoppable* is worth seeing. It's slow to start, but once it arrives at its destination, it firmly manages to grab attention and hold it until the very end. And at the end of the day, that's exactly what an action thriller is supposed to do.

Wolfie On Ice Would Be Twice As Nice

By David Schneider

The Stony Brook Hockey team has made Nationals for 11 years, the amount of time it has existed. In that span, the team has accumulated a record of 285 wins, 84 losses and 10 ties. But the accomplishments are all the more meaningful in light of what the team lacks: recognition and funding from the Stony Brook Athletics department.

The team is predominantly funded through the Undergraduate Student Government student activity fee with a budget of \$86,750, with some additional private donations here and there. And given the team's consistent success and its ability to draw in both crowds and recruitment, one would think the Athletics department would salivate towards this new market.

"I know hockey and I know the east; you can separate yourself by making Long Island's first Division I hockey team right here at Stony Brook," Head Coach and General Manager Chris Garofalo recalled as telling Athletics Director Jim Fiore about funding the team. "If you give me three years, you

will have a top team," said Garofalo to Fiore, as Garofalo recalled. He has yet to receive any help from Fiore or his department.

Garofalo says there are two major factors that are preventing his successful



club from becoming a National Collegiate Athletic Association division team: money and the Title XI requirement.

If the Athletics Departments decides to fund the Stony Brook Hockey team, which requires the team to be-

come a NCAA Division I sports team, an ice rink would have to be built on campus. A sufficient ice rink would cost about \$10 million, estimates Garofalo. "The funding is just not in the budget; the only way this would happen is if

someone would donate the money," said Garofalo, who has been head of the team since his graduation from Stony Brook in 1992. "There are many other things they [Stony Brook University] would rather spend the \$10 million on."

The other factor is the NCAA has a

policy called the Title XI requirement. Which states that there must be an equal opportunity among the sexes at the college level. This includes coaches, equipment, practice times and the variety of sports. Title XI requires that Stony Brook is 50 percent male and 50 percent female; there must be an equal number of male and female athletes. Having such a massive football team makes it hard to create new sports to counter the addition of the men's hockey team.

Since Stony Brook University is a Division I school, the hockey team would automatically need to be a Division I team, which means that they would require a bigger roster, making it harder to fulfill the Title XI requirement.

Not giving up their goal to reach Division I, the team has since created a petition, available online, where supporters can sign a pledge supporting the construction of a hockey arena and the inclusion of the Hockey Team under the Athletics department umbrella.

When asked to comment about the Hockey Team and its efforts for inclusion, the Athletics department declined to comment, saying they had no interest in talking about a non-varsity sport.

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