

THE STONY BROOK PRESS

VOL XXXII ISSUE 13

BOA CONSTRICTORS ARE
MORE IMPORTANT THAN TERRORISM

MAY 4, 2011

MOIZ ATTACKS!

INSIDE:

WHY THE CONCERT FORMERLY
KNOWN AS BROOKFEST IS STILL
A STEP IN THE WRONG DIRECTION

BROOKHAVEN NATIONAL LAB

The Dark Side of the Universe

By Nick Statt

The expansion of the universe is accelerating, and scientists have no idea why. Gravity should be slowing this expansion over time, but billions of years ago it shifted from slowing down to speeding up.

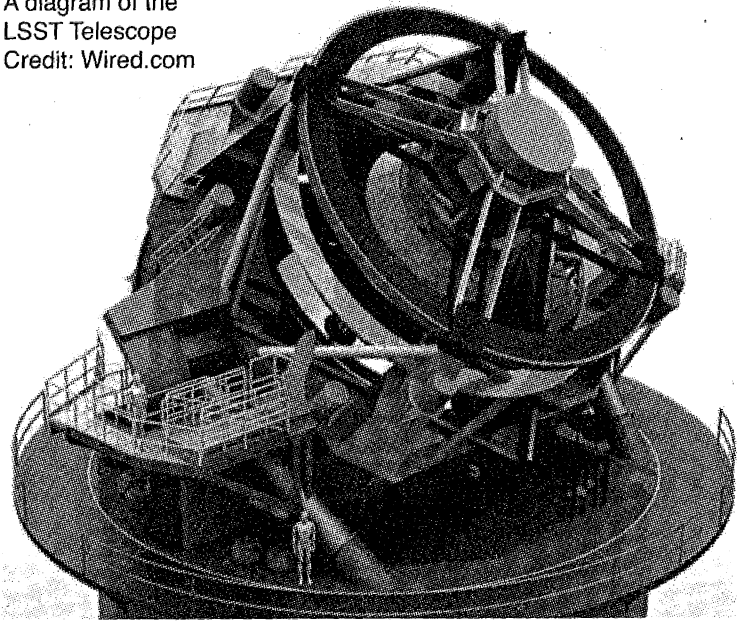
The cause is attributed to an unknown form of energy, and this energy makes up for nearly three fourths of the entire universe's mass. Its name in scientific circles is dark energy, yet that is simply a placeholder until the truth is discovered. At Brookhaven National Lab, cosmologists study dark energy, as well as its companion dark matter, and conduct experiments in the hope of breaking new ground on the origins and current nature of our expanding universe.

By the end of the decade, these scientists hope that a new tool, the Large Synoptic Survey Telescope, will allow them to plunge even deeper into the depths of the sky. The telescope will allow them to collect enormous amounts of data with the hope that in these troves of information lays the key to understanding what exactly dark energy and dark matter are.

"All we know about them is empirical. We don't really have any theoretical understanding of it," says Erin Sheldon, a Brookhaven astrophysicist and cosmologist who works with the Dark Energy Survey, an internationally collaborative study that will begin collecting and analyzing data related to the mystery this fall. They will be using a four-meter mirror telescope with the ability to survey an expansive amount of space.

Dark energy and dark matter are

A diagram of the LSST Telescope
Credit: Wired.com



two terms now commonly thrown around in academic circles, and even used by amateur physics and astronomy buffs, because of the alluring mystery they provide and the large amount of research being invested in the field of cosmology, or the study of the creation of the universe. But to the untrained mind, the two terms are easy to mix up.

Dark energy makes up for between 72 and 74 percent of the universe's mass-energy density, according to a number of reports from NASA and other organizations that are funded through the National Science Foundation. Its current and generalized definition is the unknown cause for the acceleration of the expansion of the universe.

Dark matter, on the other hand, constitutes for between 21 and 23 percent of the universe's mass-energy density and is known as an invisible form of matter that is causing a noticeable discrepancy between what is actually present in faraway objects, like galaxies in distant clusters, and what we're seeing

using our current methods. "The problem is that dark matter doesn't emit light, so we can only see its effect through gravity," explains Sheldon.

Dark energy is

by a wide margin the more complicated of the two. "Frankly, its vague to everybody, even us. There's lots of other kinds of theories, but none of them are even appealing," says Sheldon, explaining that the universe is thought to have ex-

panded after the Big Bang, and then pulled inward due to gravity.

"But instead of slowing down, it looks like the universe started to speed up a few billion years ago," he says. "This is a shock, and no one really has an explanation for it."

Unlike dark matter, which was discovered in an elementary form in 1934, dark energy arose from the very recent discovery in 1998 of the expansion of the universe. The study of Type 1a (one-A) supernovae by the High-z Supernova Search Team posited this shocking revelation, which was then confirmed by Supernova Cosmology Project in 1999 and then numerous other studies that used various techniques in the years that followed. The core of the discovery by the High-z team lies in the fact that the light emitted by supernovas was red shifted, which means that those celestial objects are moving away from us if you analyze a spectrograph that translates light into wavelengths, but at an accelerating rate.

"We know there is something that accelerates the universe. We have the simplest theory, and you put in by hand and it explains the data," says Anže Slosar, a cosmologist and astrophysicist who works alongside Sheldon at BNL, but in a separate project titled BOSS, or the Baryon Oscillation Spectroscopic Survey.

Slosar is referring to the fact that

dark energy is explainable, and only barely so, through the use of a sloppy mathematical constant thought up by Einstein decades ago. It is a term that, once inserted, helps coincide gravity with the obvious discrepancies in the mass-energy density of the universe that comes from its unexplainable acceleration and our lack of knowledge.

"In the late 1990s, people worked out that we need to put in the term in order to make everything work," says Slosar. "You take your Einstein equation, and it turns out you can put the term in there and you can describe everything."

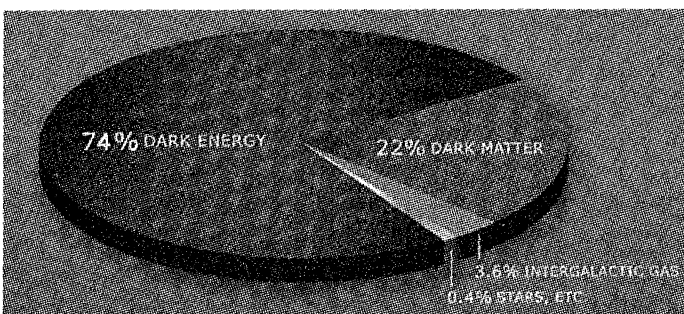
"It works mathematically, but it's not nice. We are hoping the real theory works more beautifully," he adds. So basically, the scientists can make everything make sense on paper, but very much in the way a lazy physics student could ace a lab by working backward from the right answers and tweaking all the math. The scientists know what's happening with dark energy, but not why or even where to look to find out.

The LSST telescope is projected to begin scanning the skies in 2019 after serious delays throughout the latter half of the last decade. Sheldon and Slosar will be some of the first scientists to analyze the data through their affiliation with BNL.

"Maybe with data, this breakthrough will happen," says Slosar. But he also entertains the idea that this is an unreachable goal, that unification, a theory of everything and dark energy are just fleeting utopias in a scientist's dreams. "It's also possible that we will never reach this," he says. "Then we are sort of screwed. If you don't have more than one clue, then you can't distinguish between the various ideas."

"The idea is to get more data. Get more detail about the universe to see how fast it was moving over time and see how it started to speed it up," says Sheldon.

"From our point of view, since we are experimenters, we're just going to go and look and measure the best we can and shed some light on it, get some kind of clue."



Celebrating the Death of bin Laden

By Adam Peck

Editors' Note: This article was previously published online by THINK Magazine Editor-In-Chief Adam Peck.

When Alex Gecewicz and Mike Ragonese heard the news that Osama bin Laden was killed in a US raid in Pakistan, they each grabbed a pair of shoes, a flag, and left Mendelsohn Quad on a mission: to celebrate and spread the news to their peers.

For two hours early on Monday morning, they toured the campus making sure that every passerby knew the fate of bin Laden and revel in hugs, high fives and chants of "USA! USA!"

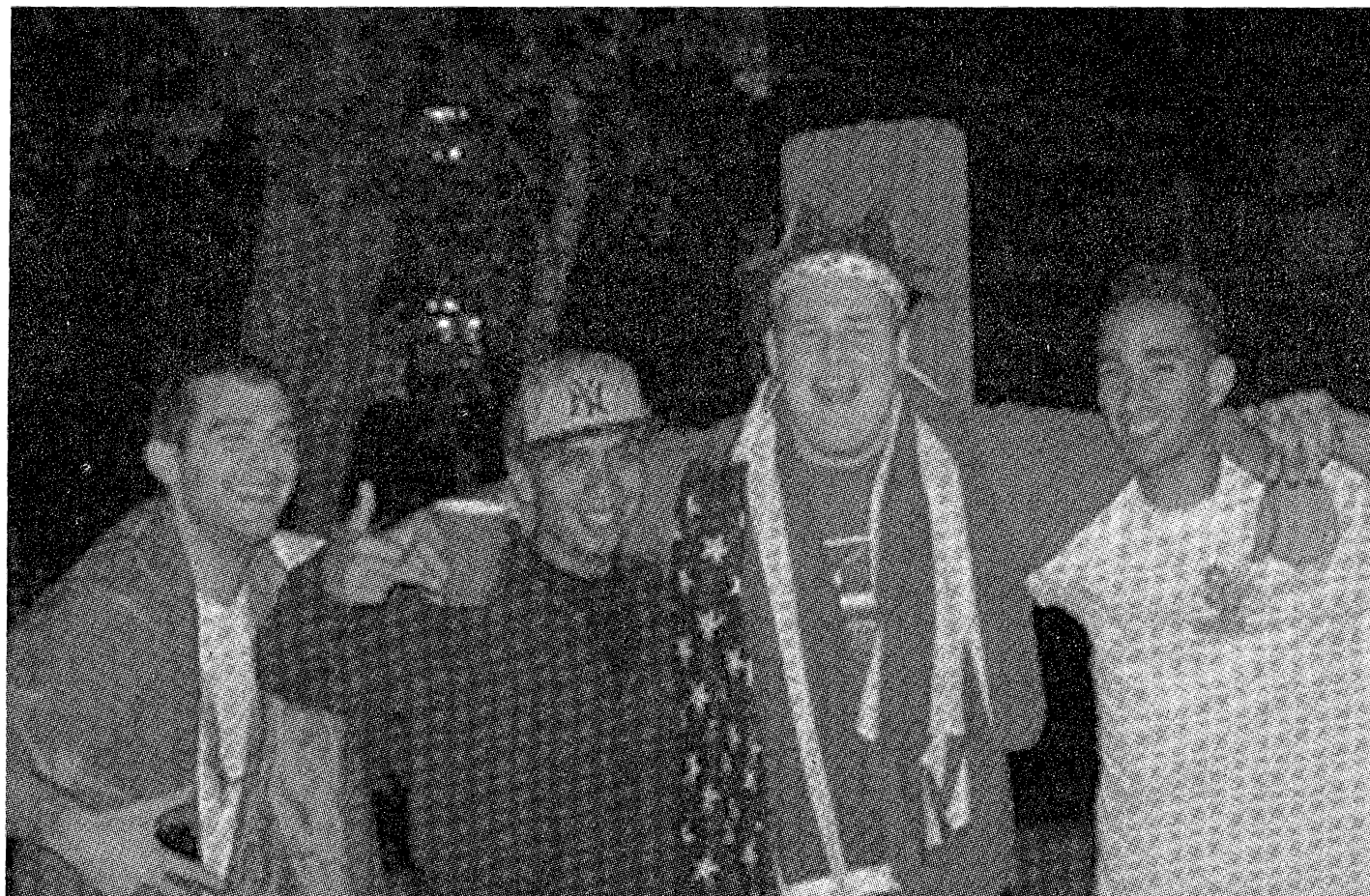
"You won't meet a prouder American," said Gecewicz of himself. "We're here to spread the beauty of freedom."

Gecewicz was decked out in an American flag, a red t-shirt, and skin-tight hunting pants. Between the two of them, Gecewicz was the more outgoing, luring anyone within eyesight into a conversation about the good news and, if they were willing, a photo op.

Ragonese was the more reserved accomplice, tagging along for motivational support. A sophomore living in the same hallway as Gecewicz in Amman, he is preparing for a summer trip to Virginia to attend the Marines' Officer Candidate course. He was sporting military-grade boots and a Marine Corp flag worn as a cape over his clothes.

The enthusiasm displayed by the duo rubbed off on just about everyone they came into contact with. A group of about 10 fraternity members leapt into a photo with Gecewicz, while two women accepted hugs on their way towards the Student Activities Center.

At the Kelly Dining Center, where CNN was being broadcast to the few



dozen students still out getting food, Gecewicz and Ragonese led an excited conversation about bin Laden's death with a few students sitting and eating.

The motivation for the roving celebration stemmed from a realization of the magnitude of what had just been announced by President Obama earlier in the evening, said Gecewicz.

"You can bet your bottom dollar that there isn't one firehouse in the city that isn't excited," he said. "If there's one mother who can say 'my son didn't die in vein,' it's huge. Tonight shows what we can do as a country."

For Gecewicz, who goes by Jiz ("It's a long story," he explains), Sunday night's news represented a moment of triumph for the country and for the community of servicemen and women that he himself had hoped to be a part of.

The Albany native attended the

Christian Brothers Academy, a military school where he rose to a JROTC platoon leader, before enrolling at Stony Brook, and is the first member of his immediate family to attend college. Medical conditions ("shoulder issues, a seizure and some other stuff") rendered him ineligible for military service, so he took up football and was a redshirted freshman last fall.

Listening to him speak for just a few minutes and it's clear that Gecewicz still cares deeply about the military and has tremendous respect for everyone who serves in it.

"You can bet that those guys who did this are not college educated, never spent a day in a college classroom," he said. "I wanted to serve because I really realized how unbelievable this country is." Unbridled patriotism is not uncommon in times of national tragedy or, in the case of today, national revelry. But

to listen to Gecewicz and Ragonese speak about it makes you wonder if maybe, just maybe, we can put aside differences—politically, culturally—just long enough to make some progress as a nation.

"I have a writing teacher who's very far left," explained Gecewicz, who identified himself as a registered Democrat. "She's made some comments that I might have disagreed with, but that's the beauty of it; everybody has their own opinions. There's no race on this flag. I really think people should sit back and unite."

If you're on campus Monday, keep an eye out for Ragonese and Gecewicz. They plan on continuing their celebration another day.

"I will definitely be wearing this flag tomorrow," said Gecewicz. "I might be wearing pants this time."

Do you want to know how
I got these scars?

By joining **THE PRESS**

UNION 060 WEDNESDAYS DURING CAMPUS LIFETIME



Editorial Board

Executive Editor
Najib Aminy

Managing Editor
Nick Statt

Associate Editor
Evan Goldaper

Business Manager
Kenny Mahoney

Production Manager
Carol Moran

News Editors
Bobby Holt
Alyssa Melillo

Features Editor
Vincent Barone

Arts Editor
Alexa Rubinstein

Photo Editor
Carolina Hidalgo

Copy Editor
Zach Knowlton

Sports Editor
Mark Greek

Social Media Editor
Kenny Mahoney

Ombudsman
Tia Mansouri

Layout Design by
Jowy Romano

Staff

Sam Aldenton
Michelle Bylicky
Siobhan Cassidy
Lionel Chan
Natalie Crnosija
Mike Cusanelli
Eric DiGiovanni
Brett Donnelly
Amanda Douville
Lauren DuBois
Sarah Evins
Andrew Fraley
Mark Greek
Colleen Harrington
Samuel Katz
Nicole Kohn
Iris Lin
Andi Liao
Erica Mengouchian
Frank Myles
Howie Newsberkman
Vanessa Ogle
Carlos Parreno
Gabriel Panadero
Jessica Rybak
Emily Torkel
Matt Willemain

About Us

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

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

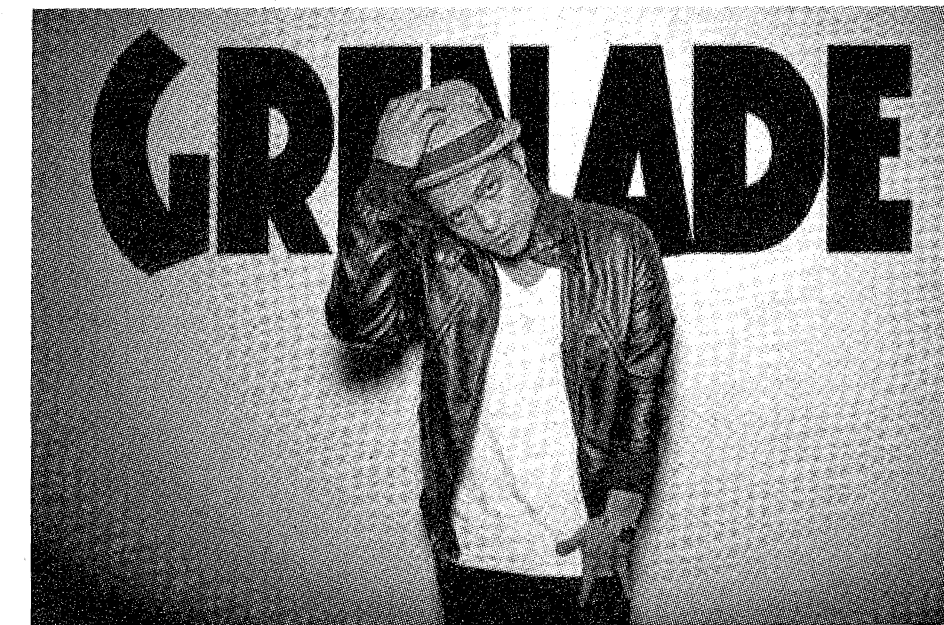
USG Drops a Grenade!

It has become an unfortunate pattern here at Stony Brook that our end-of-the-year event is poorly attended and caters to misguided music tastes and the personal interests of USG members with event planning aspirations. It's supposed to be an all-out festival in the spirit of the campus that once featured Jimi Hendrix and The Who, but somewhere along the way it turned a distasteful melting pot of self-interest and ignorance, and the students are the ones paying the price.

Despite the name Brookfest having been laid to rest as of last year, this year's event, scheduled for this Friday, May 6, will not be a step in the right direction. It will seem new, refreshed from years of mishandled Brookfests, and attendance very well may hit an all time high. But it is still undoubtedly another series of missteps for two distinct reasons – its musical guests do not in any way cater to a wide college audience and students must for some reason still pay to attend.

To compare, let's take a look at a fellow state university - SUNY Purchase. The school's major Spring semester event is called Culture Shock, a hugely successful two-day concert featuring dozens of bands from both on-campus and off. This year's festival had 42 bands on the initial bill, cost only slightly more than \$90,000 and was able to cater to an enormous variety of music tastes. On top of that, Purchase opens up the Culture Shock festival for free to both students and off-campus attendees. They even have a well-organized guest pass system that allows Purchase students to bring up to four off-campus students into the event.

The Stony Brook Concerts series on the other hand is bringing only three artists, costing roughly \$105,000 before factoring in the cost of the security, staging, advertising and the multitude of other factors that contribute to the cost of such a large event. The complete estimated cost is expected to exceed \$200,000, and specifics on that figure



cannot be confirmed because USG was not able to provide a full budget for the 2010-2011 year. They are charging not only a whopping \$25 for off-campus students, but \$5 for SBU students as well. This seems reasonable, but when compared to the fact that Purchase's Culture Shock can pull off their event and make it absolutely free, it seems unfair and illogical that students must pay for something bankrolled by our Student Activity Fee, which funds all of USG (as well as organizations like the Press).

And the two headlining artists – Bruno Mars and Janelle Monáe, while very popular in mainstream music circles, are not what any self-respecting college student would consider a college act. They are simply big names that will decorate the organizers' résumés and make a big enough splash so as to ensure a criticism-free turnout. But despite the potential and probable large crowd, that fact doesn't make the ideologies behind the organization and our concert series' obviously stale and misguided future any more satisfying.

All it takes is a simple observation of the acts that play at our well attended Rock Yo Face Case event or the increas-

ingly successful Stony Brooklyn to see that there is a huge discrepancy between USG's mindset and those of students who actually understand college music scenes. In fact, Stony Brooklyn featured the band Beach Fossils earlier this semester, and they went on in the following weeks to play a successful set at this year's Culture Shock.

You can argue that Culture Shock, as well as Stony Brooklyn and Rock Yo Face Case, caters to indie rock bands, and that may be true. However, with the amount of money being put towards the concert this Friday and the track record that has been built this semester from low-budget acts, like Best Coast (\$5,000) and Immortal Technique (\$9,500), there is no reason why USG is still confining itself and ruining such a golden opportunity. They could have booked dozens upon dozens of bands, like Culture Shock does, and represented innumerable music tastes in the process, and yet they chose not to. It's about time that the planners handling the hundreds of thousands of dollars of student money either open their eyes and wise up to reality, or put the mic down and get off our stage.

Write for The Press!

Meetings Every Wednesday at 1PM, Union Building 060

Hate what you see? E-mail your letters to editors@sbpress.com

Mission Accomplished!



By Vincent Barone

letters!

To the Editor,

As a representative of the dietary supplement industry, I am writing to correct an inaccuracy regarding our organization that appeared in the March 16, 2011 article "The Muscle Market." By stating our position using only one line, out of context, from a 42-page document, the reporter misrepresented our organization's position on government regulation of advertising claims for dietary supplements, and as a result, mischaracterized the philosophy of our organization. At no time prior to writing the story did anyone from the paper try to contact us to get our perspective on what is a complex and confusing topic. In fact, after the article ran, we offered to make a member of our scientific team available to the reporter to explain our position, but this request was ignored. Finally, after a month of trying to get the newspaper to run a simple correction, we were stonewalled until finally we were told that we should instead write a letter to the editor.

The decision not to run a correction and not to engage in a dialogue leads us to the conclusion that either all parties con-

tacted at the paper failed to re-read the 42-page document in its entirety—or failed to understand it.

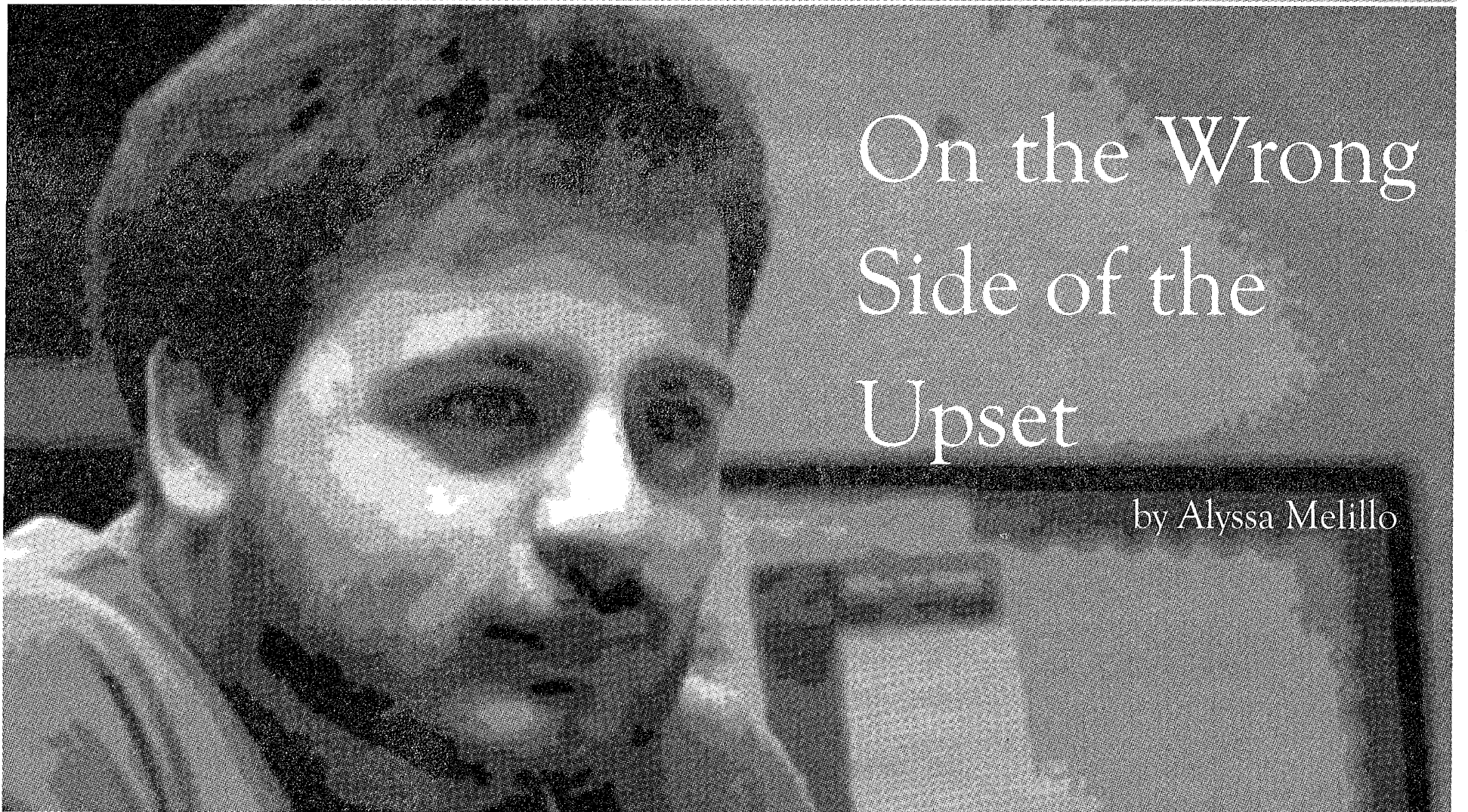
So, to be clear, since 1973, the Council for Responsible Nutrition (CRN) has been the leading voice of the supplement industry. CRN advocates for the high quality manufacturing and responsible marketing of dietary supplements and we have consistently provided support for responsible industry actions coupled with reasonable industry regulation.

As much as we believe the supplement industry has an obligation to self-regulate as well as abide by government regulations, we believe that this newspaper has a journalistic responsibility to accurately portray an organization's position. We hope in the future you'll be mindful of accuracy in your stories.

Sincerely,

Trainor Walsh
Council for Responsible Nutrition

Editors' Note: The Press stands by Mr. Katz's article. Mr. Walsh was put in communication with the author after his initial response.



On the Wrong Side of the Upset

by Alyssa Melillo

There once was a time when tight-knit cliques mainly ran the Student Activities Board, and some members of the Undergraduate Student Government (USG), were more concerned about their résumé than on improving student life on campus, at least those were those main criticisms.

In the past few years, however, these organizations went through big transformations that shaped them into what students know them as today. While many students played a role in these changes, one in particular saw these transformations first hand, and played a leading role in one of them.

History major Moiz Khan first became involved with USG when he was a freshman in the fall of '08. Khan said he became interested in the organization after he had to communicate with it when he was starting up a club, and he eventually took on a position as a senator in the spring of '09.

"When I started, [USG] was in a transition mode, I guess," Khan said. "You could tell some people were only there for their resumes."

Khan was appointed treasurer in the fall of '09, and it was then that he got his first glimpse of how the concert-booker Student Activities Board (SAB) operated. "When I became treasurer...I sort of had to oversee how [the SAB] spent [its] money," he said. After noticing the SAB spending its money on small, weekly events rather than bigger

events more students could attend, Khan said he immediately knew that something within the SAB needed to change. "The current structure [at the time had] been in place for the last 30 years and it [wasn't] working for the last 20," he said.

Stony Brook students saw a change in campus events in the fall of 2010. That semester, under direction of Khan, the new SAB brought big names to campus such as big time comedian Christian Finnegan and indie band Best Coast. This spring, comedian Aziz Ansari, rapper Immortal Technique and consumer advocate Ralph Nader all put on events that almost reached full capacity.

"I think the philosophy was different," Khan said, referring to the old SAB's approach, for example bringing names such as Fabolous and Kerri Hilson to campus for last year's Brookfest concert. Khan said the old SAB did ask for student input, but not enough to make a decision that represented the student body as a whole.

For this year's concert, which takes place Friday, the SAB is bringing Grammy-winning artist Bruno Mars and singer Janelle Monáe. While Khan has been subject to the very same criticism for not listening to students and other SAB members when making decisions on campus events, he had a different perspective when it was he was making the decisions. He said trying to

talk to a student body of over 20,000 is hard when everyone, for the most part, is thinking of themselves.

"I don't sit in my room and listen to Bruno Mars," he said. "The current events help make the decisions rather than the students. I haven't really talked to a lot of students, but I think we've done a lot of events where the artist chooses itself."

"I think the bigger criticism is that I don't delegate enough," he added.

While working on changing the structure and leadership of the SAB,

"From the very beginning, we decided not to talk about 'if Mark wins' but rather 'when Mark wins.'

Khan remained involved with USG, but planned on taking his role to the next level. This semester he ran for USG president and represented the Student Polity Party, but surprisingly lost to the less experienced Mark Maloof, of the United Students Party.

"I wanted to [fill] a position where I felt I could help the organization the

most," Khan said of his decision to run. "[But] everyone who won is pretty good. I thought it was a good group."

If he had been elected, Khan also said he had planned to focus on preventing tuition hikes and fee increases while also cutting back USG spending to free up money to create more clubs and activities. Khan said he believes that students should generally be against raising tuition, especially because most do not know how fees really work.

"I think a lot of student governments are out-of-tune with students," he said of other SUNY student leaders who support tuition raises. "You should always be extra skeptical towards a position where students and administration can agree on something."

Khan is the founder and chair of the Student Polity Party. While the party did see some wins in the past USG election, Khan said he thinks it is unfortunate that more Student Polity party members did not win.

Khan took on many other roles within USG other than senator and treasurer, but he said that after this election, he plans on minimal involvement with the organization. This is not because of his loss, but because of the new faces and views that make up the future USG. "My time in USG as a pro-active person is done," he said. "I don't like to have to constantly compromise [my views.]"

Although USG will be made up of

entirely new members, there is one incumbent. Deborah Machalow, Executive Vice President, is the only member of the new USG who has worked with Khan within the organization.

"No one is going to deny that Moiz has made some positive contributions to the USG," Machalow said. "[But] the organization currently stands on a solid foundation, and regardless of his level of involvement, its officers will serve the student body faithfully and will continue to work towards increased openness and improved communication with their constituents."

During campaigning, some thought Khan's experience made him the favorite to win the presidency. However, Machalow said that she had no doubt that Maloof would win. "While clearly Mark was the underdog in the race, the campaign collectively decided to stick with positivity," she wrote. "From the very beginning, we decided not to talk about 'if Mark wins' but rather 'when Mark wins.' Mark's overwhelming warmth, his positive persona and genuine concern for SBU made it obvious to me that he would be the victor."

Maloof said that while Khan's influence on USG will set a precedent for people to follow, he hopes that the new USG could bring together the ideas of all student parties. "I would like USG to take a look at everyone's point of view," he wrote. "Both campaigns had merit in their basis for running and I would like everyone in the student government to be aware of that...It is only by pooling all of these opinions that we can be a successful government; otherwise we don't know the direction in which the student body wants us to take them."

"I don't want to let myself get too arrogant, but I would like to think just highly enough of myself to believe that I can do a good job in this position," he added.

While his plans for taking his role within USG to the next level did not end successfully, Khan, now a junior, said he intends to be more involved with the Faculty Student Association, which he joined in the Fall 2010 semester.

Now the secretary of FSA, Khan said he has been a part of many different projects ranging from choosing what type of plastic to use on campus to expanding the hours of campus dining halls. He said he also played a part in launching FSA's WeCar and My Laundry Station services.

"It's a good opportunity for me to learn about business directly," Khan said. "[And] it's another good venue to help out on campus."

As for future projects, Khan said he



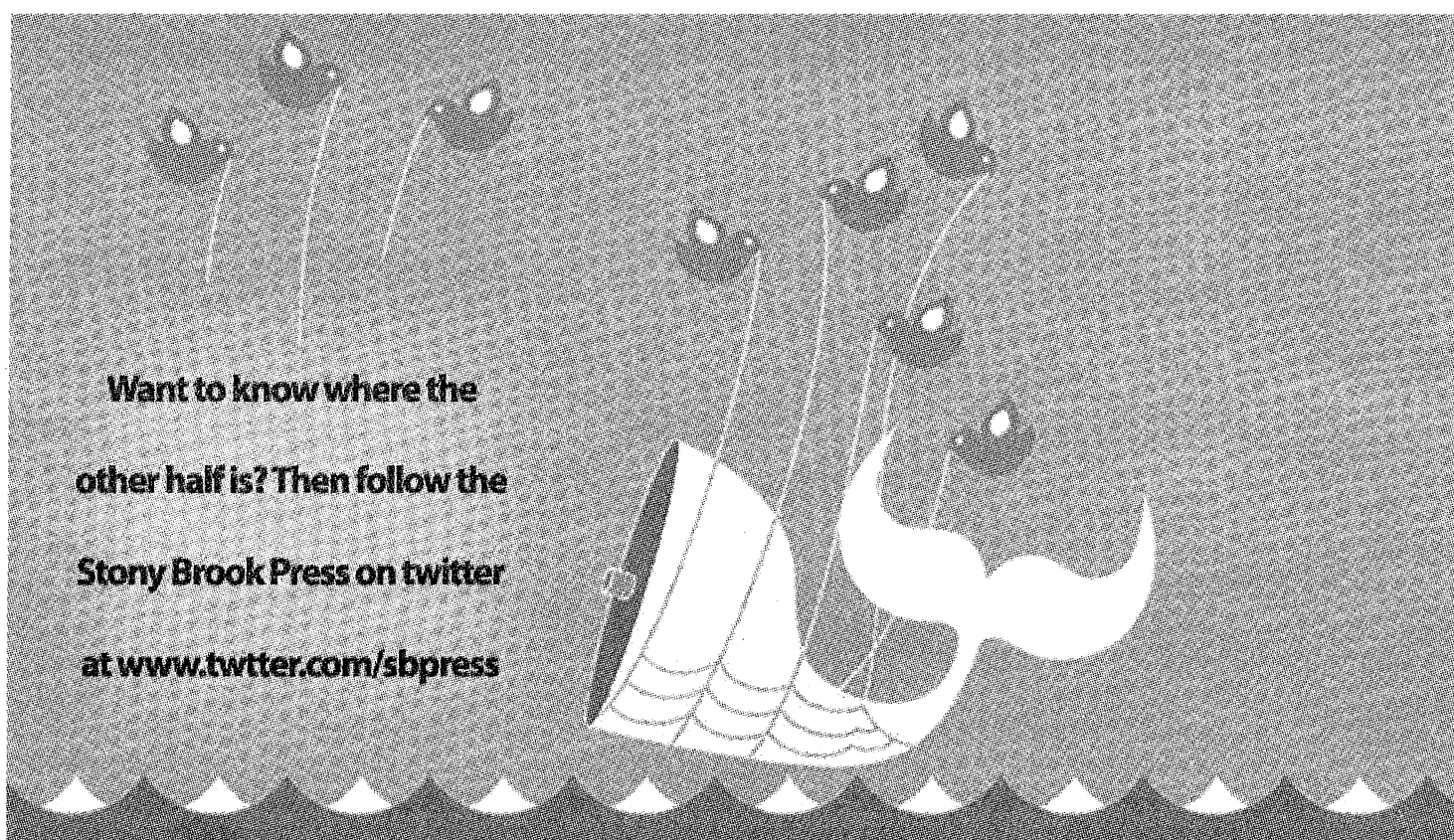
hopes to be a part of making FSA more transparent, revamping its website and increasing dining hours at the Union. A project that is in the works, he said, is a plan to renovate the Student Activities Center dining hall so it will be less crowded.

Outside of improving student life, Khan said he hopes to pursue more writing projects as he prepares for graduate school.

Because Stony Brook is one of the

largest universities in the state, some students may feel that making a difference on campus can be almost impossible to do. Khan, however, has proved that just one student can bring big changes to many different organizations.

"If you want to do something...you can get it done," he said. "If you put in the effort, you can pretty much change anything [on campus.]"



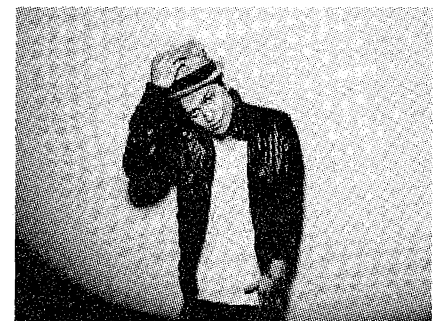
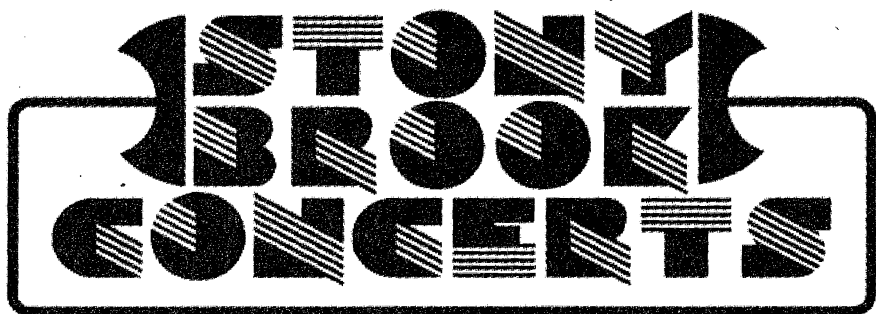
This is a breakdown of SUNY Stony Brook's 2011 end of the year concert put in comparison with SUNY Purchase's 2011 end of the year music festival.

COST: >\$200,000

ADMISSION:

\$5 FOR SBU STUDENTS

\$25 FOR OFF-CAMPUS



PERKS

Rentry

Food & Drink

Outdoor Stages

* Cost is an estimate from within USG. Complete budget was not available at the time of print.

Janelle Monáe

Bruno Mars



3 artists

Plan B

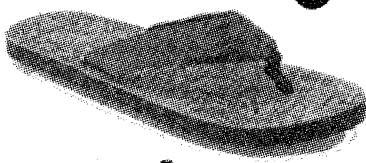


BREAKDOWN:

COST: \$105,000 FOR ALL ARTISTS



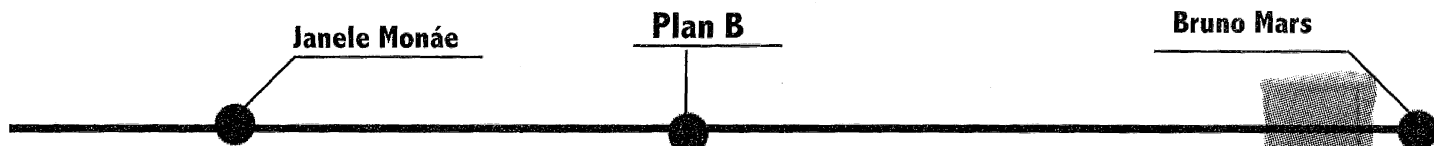
hipster



bro



tweens





Purchase College
STATE UNIVERSITY OF NEW YORK

CULTURE SHOCK

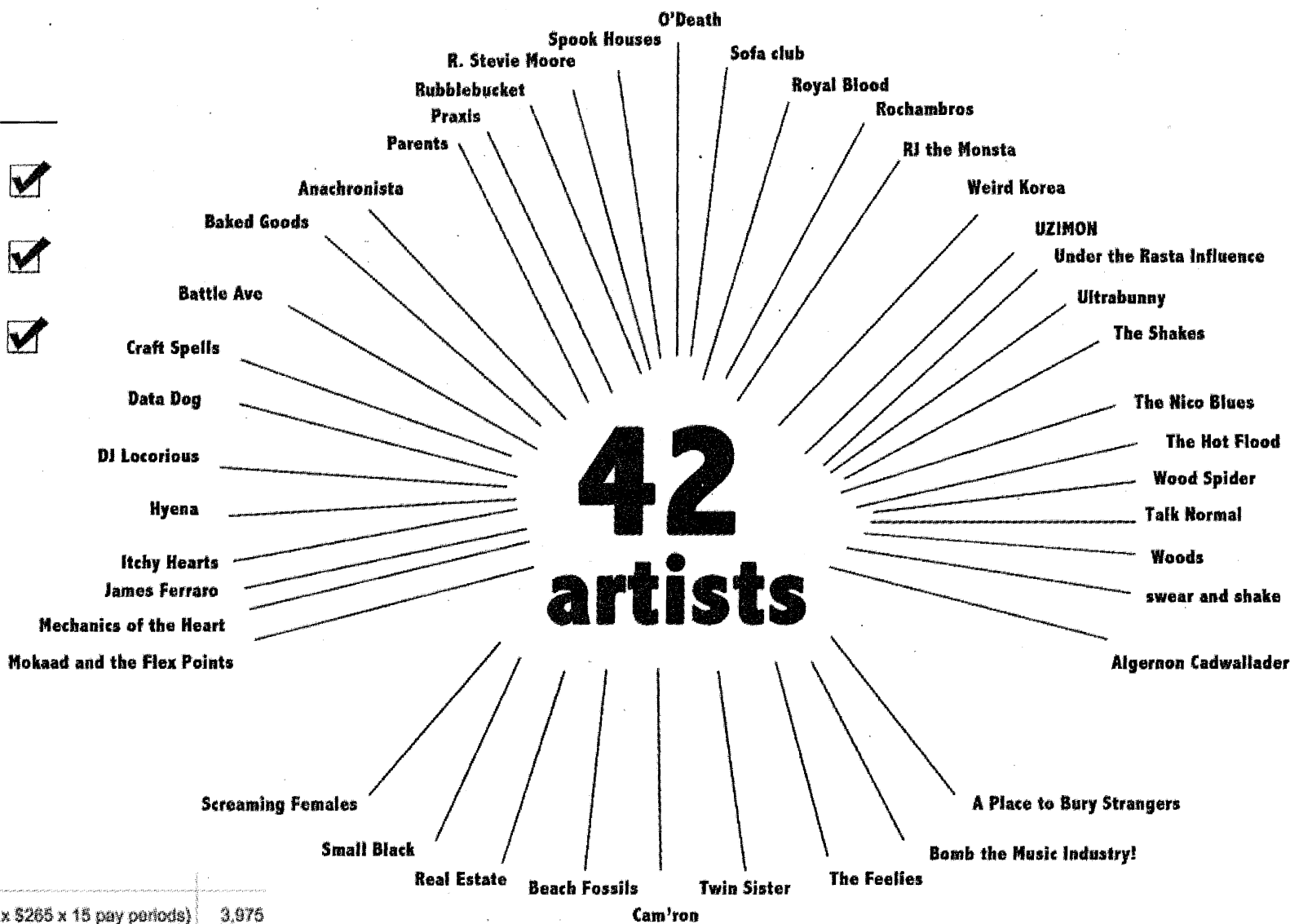
COST: \$93,975

ADMISSION: FREE FOR STUDENTS FREE FOR OFF-CAMPUS

PERKS

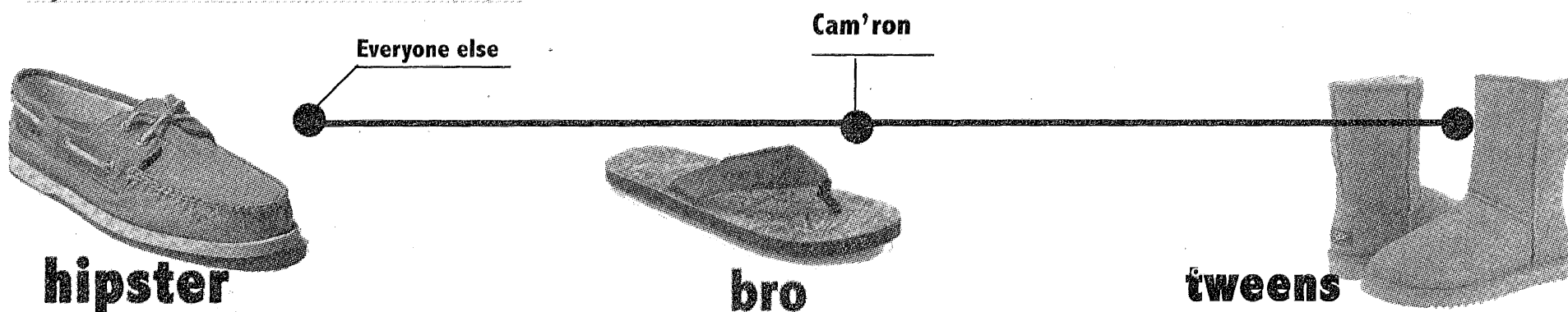
- Rentry
- Food & Drink
- Outdoor Stages

*Note: Table breakdown consolidated portions of the budget into one chart.



BREAKDOWN:

Major Events	
Major Events Coordinator (1 x \$285 x 15 pay periods)	3,975
Spring Event Talent	40,000
Spring Event Hospitality	2,000
Spring Event Maintenance Security & Staging	40,000
Major Programming Emergency Fund	4,000
WPSR Events/Promotions	4,000
Major Events Subtotal	93,975





Searching for a Home Away From Home

By Jo Eun Lee

It's 2 a.m. in the commuter lounge and a young man is sleeping with a peaceful expression, snoring faintly. His arms and legs are sprawled about in such a way that one would think he was in his own bed. At 5 in the morning, he is still sleeping. The next day, around 1 a.m., he is again in the library's commuter lounge, trying to unfold his body into a comfortable position to sleep, just as he had the night before. His big black backpack is his only company, sitting beside his head as if to keep guard while he dreams. Around 7 a.m., he wanders out of the bathroom of the commuter lounge in a new blue shirt, his backpack slung across his back. The next day he will be there again, as he has been for more than three years.

"I think he lives in the commuter lounge," says Youjin Park. "He never disappoints me. Of course I know him. You don't even know Andre? He is the very 'Legend of Commuter Lounge'."

Andre Younne: Commuter lounge guy.

"I know some people believe I live here, yeah, I know," he says. "So....?" I let him continue. I expected him to be defensive about those rumors — who wants to be known as the guy living in the commuter lounge? Unless you are obsessed with studying for 24-hour periods, people would probably think

you're homeless.

But he brushed off the rumors without hesitation. "So what...?" As long as the 600 or so friends he has made in the commuter lounge know that he is not, in fact, living there, what does it matter?

"Whatever..." he says a little cynically. He works for the sushi section in

"You can't measure the mutual affection of two human beings by the number of words they exchange."

Jasmine early in the morning. He would rather use the commuter lounge as a temporary habitat at night than travel home. He says he feels more excited and happy in the commuter lounge than in his own house. "There is nothing else to do in my house other than sleep."

At first glance, his Asian phenotype is obvious — Andre is Korean, as recognized by my own Korean eyes. I try to speak to him in Korean. "*Annyueo-inghaseiyo*" I say — 'hi' in Korean. He

clumsily tosses a bit of Korean language back at me. "*Na, keundae Hankook saram aniyaeyo.*" Nah, but I am not Korean.

I don't believe him. He has the Korean fashion sense and sentiment; he knows how to bow like a Korean when meeting people for the first time, rather than hugging or shaking hands to say hello. But his parents moved to Brazil from Korea after their marriage and he was born in Sao Paulo. He moved to America in 2007. He is an international student at Stony Brook, but he is incredibly different from other international students.

He seems to have absorbed the American language, slang and culture. No trouble in English speaking conversations, no translating first from the mother-tongue to the second language, English, which kills most international students and makes them want to go back to their own country.

In a weird, or beautifully hybrid way, Andre's 'guests' in the commuter lounge hang out with him, overcoming any nationality barriers — language or cultural. I would even dare to say he is a bridge between the American students and international students, English speakers and non-English speakers, and Asian Americans and original Asians.

People rambling around the com-

muter lounge cut off our conversation almost every minute to talk to him about things like last weekend's party, plans for the next party. To make jokes and just to say hello. Ranging from Chinese-American, American, Korean, Korean-American, German to Ethiopian, the scene is a reflection of the dream of American multiculturalism.

But a sad thought enters my mind. Is this dream only possible after language barriers are broken down? His non-stop texting and chatting on Facebook occurs in at least four languages: Portuguese, Korean, English and Spanish. At all times, his computer screen displays Google's translator to take him from Greek to English, from Portuguese to Korean, from Spanish to Chinese. As an active Wikipedia user, he is fascinated by its multi-language translating function. His wallet is designed after an 'international express-mail envelope,' with transatlantic stamps and red and blue slashes. Just like him, it is transcultural.

Andre tells me he may be falling in love with the author of *The Unbearable Lightness of Being*, Milan Kundera, who wrote, "You can't measure the mutual affection of two human beings by the number of words they exchange."

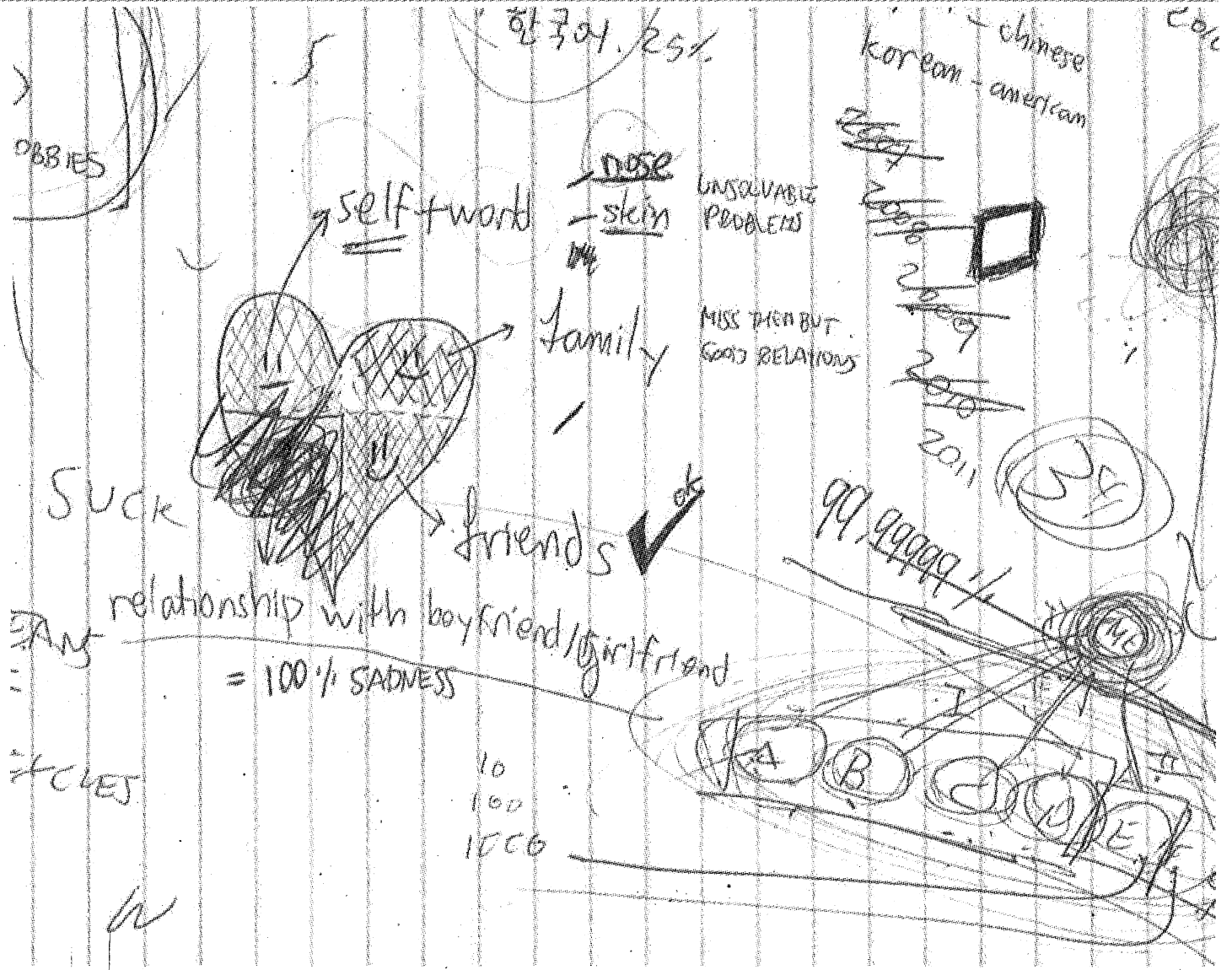
Despite the 600 or so friends he may have, which he documents with his

Canon camera, they don't seem to contribute to his happiness. Rather, the numerous but disposable relationships he has made in the lounge make him fall even further into the hollowness.

He confesses his sadness. "I am a Brazilian, but a Korean. No, but I can't fully speak in Korean, so I am a Brazilian. Yet, my heart inclines more toward Korea and Korean. Even in Sao Paulo, my birthplace, I do not feel I am fully absorbing Brazilian. My home people still treat me as a Korean," he says, with a deep sigh. He knows almost every Korean international student and Korean-American, but it is still hard to be part of their group.

"Koreans treat me as a non-Korean, an alien." He seems unsettled all the time. "But, then, would you say I am an American? I would be more likely to be a Brazilian-American just because of the fact that I can fully speak in English." That categorization and his Korean sentiment are sadly unbalanced.

His multi-ethnicity adds to his obscure identity and he ends up being discontent at times. He draws his heart on a lined pad of paper to illustrate what dominates his mind. "This is all about Andre, me," he says, as he scribbles words on the paper. "My self and world



"This is all about Andre, me," he says, as he scribbles words on the paper. "My self and world consist of the unsolvable problems of my nose and skin."

consist of the unsolvable problems of my nose and skin," he says, referring to his breathing problems and skin condition. "I cannot overcome my sickness, which is frustrating."

Second comes his family, who he

says he misses but has a good relationship with. "Next, I have my commuter lounge guests and commuter lounge mates," he says. He draws a smiley face on those three components of his life, and sighs.

"The last part is 'relationship,' the boyfriend and girlfriend stuff many people have but I have never had, which is '100 percent SADNESS,'" he says. For this sadness he blames his nationality and identity.

"That SUCKS," he writes on the paper. He then sorts through a number of different girls.

"Girl 'A' was a Brazilian but she did not like me because I am a Korean-Brazilian. Girl 'B' was an American. We still had cultural and national gaps. Girl

'C' was a Korean I really liked because I think I am a Korean-Brazilian. But she just treated me as a foreigner, which was depressing me." He pauses and sighs before continuing.

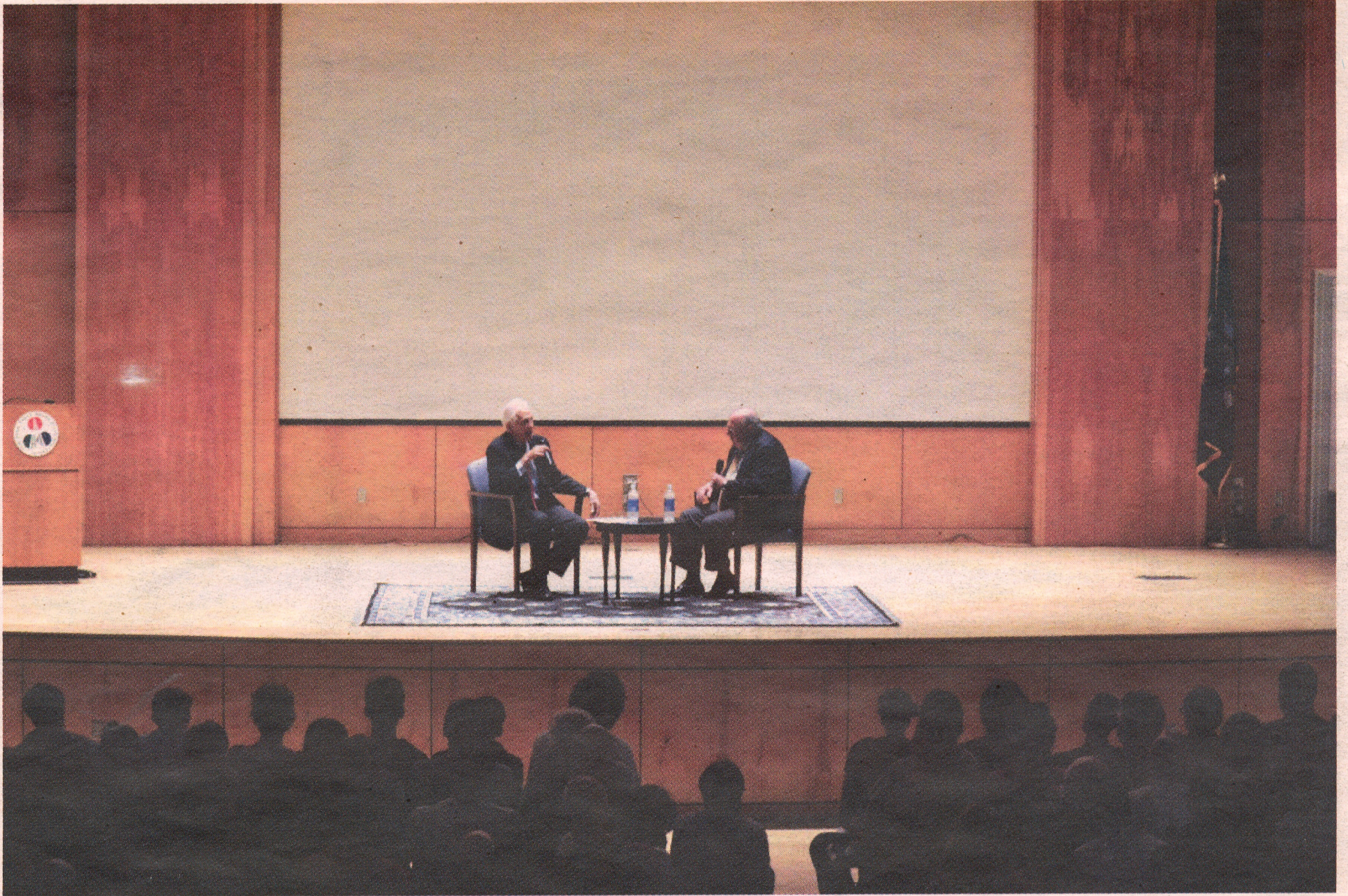
"Girl 'D'. She was also a Korean but she could not speak in my languages, Portuguese nor English. Girl 'E' who I liked very much. But she just did not like me." His memories seem to frustrate him as he talks about these tough affairs. "Girl 'F' I liked, but she had a boyfriend, UGH! And there is the last girl 'G' who liked me. Unfortunately, she was not my type."

He pauses again, and seems to shake off his sadness. "Yet, I decided just to live it up with music and my bicycle."

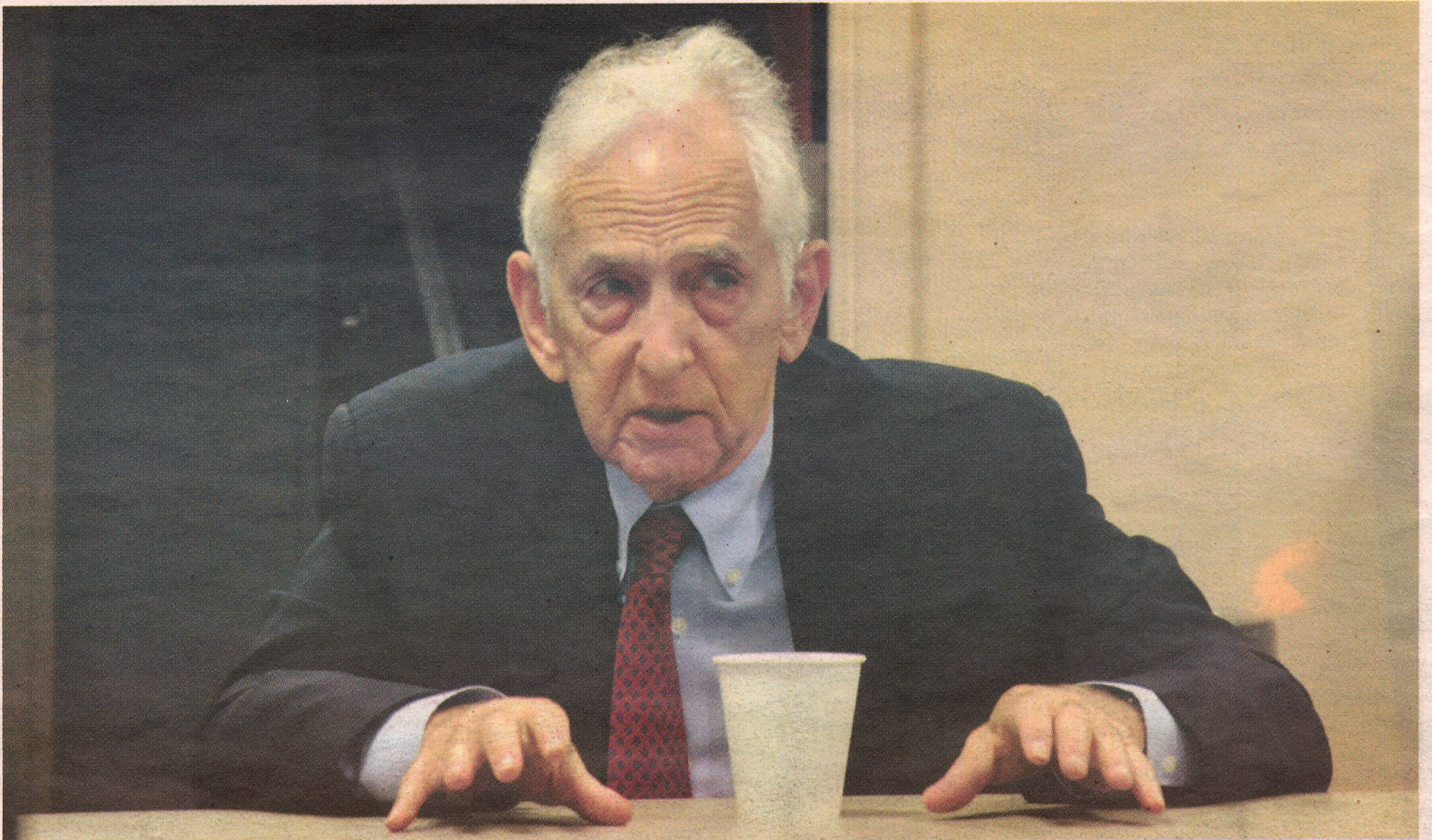
His Facebook profile reads, "My two favorite things in life are libraries and bicycles. They both move people forward without wasting anything. The perfect day: Riding a bike to the library."

After a long pause, he ends our conversation, returning back to his commuter lounge throne.

Today, diverse groups of people travel around campus: Chinese, Chinese-American, Korean, Korean-American, Spanish, Hispanic, African-American, Indian-American — every nationality you can imagine. And Andre disappears, blending into those groups, though not really belonging to a single one, heading for the commuter lounge.



Daniel Ellsberg on Tuesday, April 26 with Professor James Klurfeld (top) seen prior talking to a small of group of faculty and staff before his lecture on the parallels between the Pentagon Papers and WikiLeaks (below). Photos Ula Gradowska





Scenes from the second student-run art exhibit, Modern Art by Modern Artists, on Monday, May 2, 2011. Photos by Carolina Hidalgo



arts&entertainment



Art Is Not Just For Class

By Alexa Rubinstein

The smell of fresh popcorn hung in the air. Muffled music coming through the walls from RockYourFace Case at UCafe provided background music. Upon entering, students were greeted by a large table turned on its side with MAMA in large red letters, and the words "POST NO BILLS" in white repeatedly, as if it were a city wall with brightly colored flyers promoting music in New York City. More than 200 guests circled the Union Ballroom, munching on free pizza and taking in students' artwork at the Undergraduate Student Government/Fine Arts Organization's 2nd MAMA Art Show on Monday night.

Unlike most of the art exhibits around campus (at the art gallery in the library, the TAC), this show had an edge. Faux-scaffolding and white, rusted iron gates were built and set up around the room, providing makeshift, rustic displays for small photos and prints. The FAO was going for an urban theme, and it was accomplished successfully. One section of the show displayed detailed photographs of New York City, including Times Square, the Empire State Building, a construction worker in a blue hard hat, sitting on a high beam, and an orange wall vandalized by graffiti.

Arthur Kozlovski, president of the FOA and one of the main organizers of the show, was more than pleased and thankful for how the show came out, considering the FAO had only started planning the event the week before spring break. He wants to continue adding variety and different themes to give the MAMA art show a different ambience every time. "We are willing to hire entertainers and stuff, make it

"Next semester we were talking about some kind of circus theme, maybe hire people that are involved with that entertainment business."

like a real, blown out classy event," he said. "Next semester we were talking about some kind of circus theme, maybe hire people that are involved with that entertainment business." Kozlovski also added that collaborating with RYFC helped draw people to the show, and mentioned that the FAO



Jeremy Dennis

It's an unsuspecting piece of art from far away: a large, black and white charcoal drawing on a white background. Come a little closer, and it appears to be a charcoal depiction of Da Vinci's *The Last Supper*. But up close, it's a pinnacle of satire. It has all the makings of *The Last Supper*, except for the characters. The angels and saints are paparazzi, with pig heads and their hands clutching cameras. And Jesus? Charlie Sheen, of course, gazing back to the viewers.

People who passed by the large piece at the MAMA Art Show just had to laugh as they walked by.

The piece was done by junior Jeremy Dennis, a studio art major,

from Southampton. Dennis had a total of four pieces in the show, all untitled, including the Charlie Sheen charcoal. A big focus of his is photography, he explained as a camera dangled from his neck.

"I want to do manipulation with art, so I thought this was the perfect opportunity," he said about the piece. "I did something recently with Photoshop involving the Dos Equis guy."

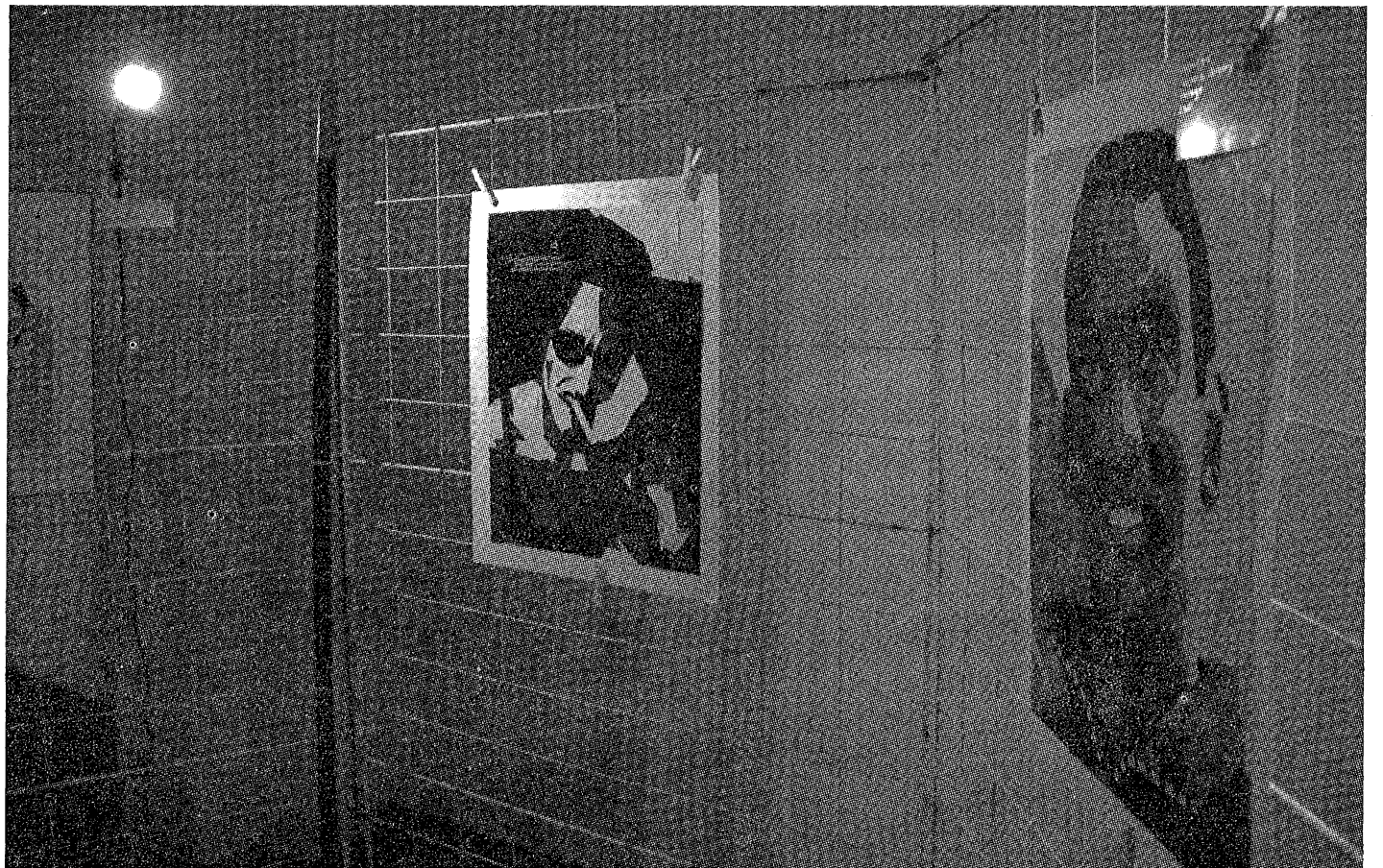
The other pieces he had in the show were collages that, according to Dennis, were made to look like his friends, and each took a little more than one day to finish. One collage, of his friend Chris, was predominantly red, white and brown, and the small pieces of paper were placed together so perfectly, it looked like it could have been a painting from a distance. The small pieces of paper he gathered were all from magazines, and he said the hardest part was finding pages and pictures that were consistent with his color schemes.

Dennis' ultimate goal is to make a "casual living" from his art, but is reluctant to give his pieces away since he has only been creating art for a few years.

could possibly collaborate with the U Cafe for future shows so that there is live music at the actual event.

The creators of the show were only seen for a split second every once and a while, trying to navigate themselves around the crowded room without damaging any of the fragile displays or works of art, such as several unprotected ceramic or plaster pieces. One of these delicate pieces was made out of

“Events like this where people get to meet new people and make new friends and see art...it’s essential, and there’s just not enough of them. Once a year is not enough.”



plaster and called “Curious Bear,” which showed a brown bear ripping open its belly. The bear’s ribcage was exposed and its insides poured out in a swirl of pink and red paint. One guest who saw the piece walked by with a confused face and shouted “That’s gruesome” to her friend.

The showstopper was constructed

by Sabrina Cacciatore: a large, black wooden box sitting on a high table, with the words “FEATURE PRESENTATION” printed on it in white. Students lined up to look inside through a cutout jutting from one of the sides, as if it were a short motion picture at a Nickelodeon in the 1930s. Inside the box was a neon orange and green picture of a young woman with a frightened look

on her face, and her hands up to her chest. Fingers and hands ominously tried to grab her. The only words inside read “Everything is going to be ok.” When guests pressed down on the wooden flap at the bottom of the box, the orange and green picture changed to purple, as though someone had shone a black light on it, and the message changed to “Everything is NOT going to be ok.” Students had a wide range of reactions to the piece, but most seemed surprised to read the contrasting messages. One student, almost disappointedly, mentioned “the second part is not so happy” as he walked away from the box. Many students seemed impressed that such an interesting and different piece was put together.

The show itself was a work of art, as Kozlovski explained. Although he did not have any pieces in the show, the work of putting it together and the final product, done with the help of senior Roman Belopolsky, founder of the

and that people in the Stony Brook community don’t neglect the arts, and Kozlovski feels the same way. “I think an event like this is essential to culture and student life here at Stony Brook,” Belopolsky said. “Events like this where people get to meet new people and make new friends and see art...it’s essential, and there’s just not enough of them. Once a year is not enough.”

These two leaders of the show are glad to give this opportunity to students who are not necessarily art majors. “It wasn’t like I was saying, ‘Hey artists, come show your work.’ It was like, ‘Hey, anybody that makes art and expresses themselves, be involved in this,’” Belopolsky said. “This isn’t like an uptight gallery thing where you have to be an artist.” Belopolsky and Kozlovski are interested in integrating the sciences into art, whether it is through getting science majors to showcase art that they do, or interesting lectures about how art influences science, or vice-versa.

As far as the art scene on campus is concerned, Belopolsky feels that the humanities institution gets neglected. “They don’t have enough money to provide more classes in the humanities, but they built brand new fuckin’ basketball courts in Tabler,” he said. But I spend maybe \$1,500 on this whole event, and look at the magnitude of it.” He wants USG and the administration to see that students are, in fact, interested in art, even if it was created by their fellow students. Instead, Stony Brook is taking your tuition money and spending it on scientific speakers, and really, who’s going to those?

Shamuel Yagudayev

Even though graduate student Shamuel Yagudayev had only one piece at the MAMA Art Show on Monday night, it was an attention getter, and that is probably because it portrayed a recognizable character among some of the more modern and abstract art. His piece was entitled “Scrat, 24,000 y. later,” and it was a dark gray, almost skeletal depiction of Scrat from the *Ice Age* movies, made out of steel and perched on top of a stump of oak, which he polished down himself.

Yagudayev said that not only is Scrat his favorite character from *Ice Age*, but that he can also identify with the character. He explained that Scrat is naturally persistent about doing what he wants to do, yet he sometimes has hardships and he is unable to achieve his goals.

After coming to the United States from Moscow in August, 2000, the first person in his family to live in America, he found himself confused and struggling at a challenging school like Stony Brook. He was on academic probation after his first semester when he began to work toward a degree in medicine. “I knew with the competition at Stony Brook, I wasn’t going to do [medicine] anymore,” he said. “But that’s when I had my first shot of vodka and I pretty much decided to stay with what I want and no matter what I would have it, and next year I’m going to medical school.” He believes that, like



Scrat, his determination is helping him take steps toward accomplishing what he really wants out of life.

However, his art displays are not going to stop with the MAMA Art Show or next year when he attends medical school in the Caribbean. Yagudayev dreams of having his own studio.

Yagudayev took an art class at Stony Brook, which he said changed his life and inspired him to continue pursuing art. Even though he was always interested in art, he had never had the opportunity to consistently construct it like he did in the class he took in 2008, when he constructed “Scrat, 24,000 y. later.” He said his teacher, Athena Latocha, helped him “look at the world in a more colorful and special way.” Although he won’t be able to continue his artistic pursuits when he goes to medical school in the Caribbean, the art classes he took at Stony Brook have helped him shape his unique take on art.

“This isn’t like an uptight gallery thing where you have to be an artist.”

MAMA Art Show, was art in its own right. After Belopolsky graduates, he strongly hopes that through the efforts of USG, the FAO and students like Kozlovski, the show will continue to be a large part of Stony Brook’s student life,

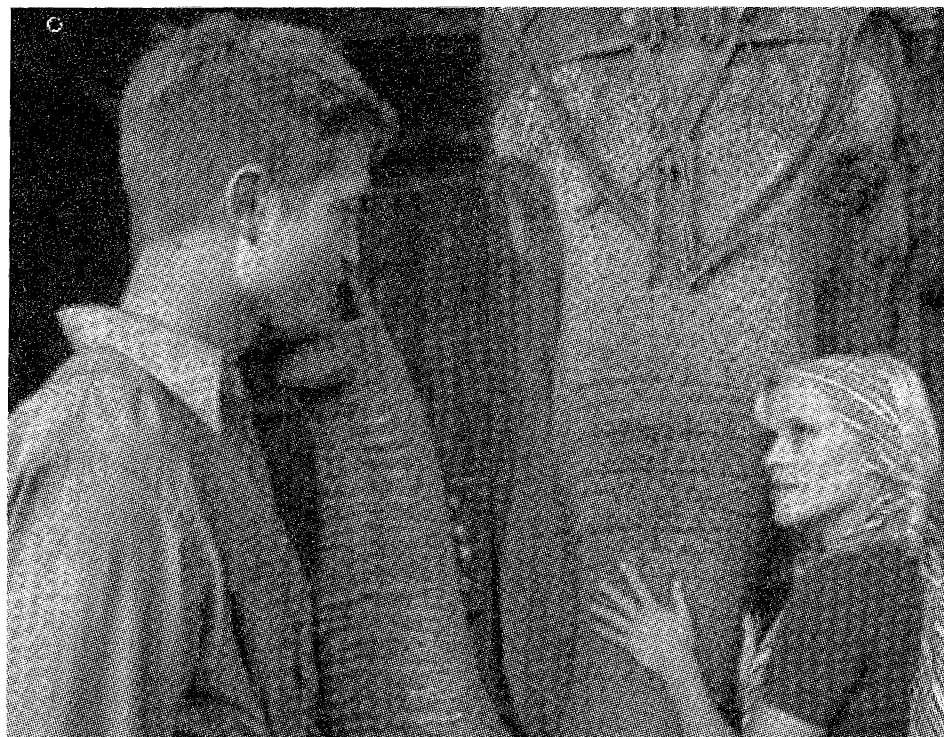
The Giant Elephant On the Screen

By Lauren DuBois

You're definitely never too old to run away and join the circus.

In *Water for Elephants*, the new film based off the best-selling Sara Gruen novel, Jacob (Robert Pattinson) is a Cornell veterinary science student in the Great Depression era whose world comes crumbling down around him after his parents are killed in a car crash. Now homeless and penniless, he hops on a passing train, one that happens to house the Benzini Brothers Traveling Circus, and he embarks on the greatest journey of his life.

After he is offered a job as chief vet to the circus animals by the somewhat maniacal, self-absorbed dictator, boss, and ringmaster August (Christoph Waltz), Jacob earns a place in his inner circle, as well as the man's wife and star-attraction, Marlena's (Reese Witherspoon) heart. As August struggles to keep the circus from going belly up and tries to get out of the shadow of Ringling Brothers, Marlena and Jacob begin to develop true feelings for each other, which doesn't bode well for them after August gets wind of what's going on.



The film overall is visually captivating, with colorful sets and props and beautiful cinematography. Richard LaGravenese's screenplay remains fairly true to the novel from which it is adapted, while still allowing some room for a fresh, newly creative vision. However, the true winner in this film is the acting.

Water for Elephants has an all-star

cast, made up of two recent Oscar winners in Witherspoon and Waltz, and an attention-getting heartthrob in Pattinson. Witherspoon proves once again that she has what it takes to play more than a ditz blonde or a romantic comedy lead, but a leading woman in a drama, a role that allows her to emulate her portrayal of June Carter Cash in *Walk the Line*, the very role that won

her Oscar. Waltz similarly gets to play off the inner villain character that won him his Oscar last year for *Inglorious Basterds*. However, the true breakthrough is surprisingly Pattinson. Though he still broods a bit, much like his *Twilight* vampire heartthrob, there's actually something about his performance that makes the audience stop and concentrate on what he's actually doing on screen to make him believable as a love-struck vet who wants the boss's wife. This role actually helps him turn a corner and transform himself quite possibly into a genuine Hollywood leading man.

The only flaw the movie seems to have is the unfortunate lack of chemistry between Pattinson and Witherspoon. While there is something there between them, the spark that makes a burning love story so great isn't quite there. Their friendship however is much more believable.

Some scenes are a bit difficult to watch, but overall the film is worth watching. If not for the all-star cast or beautifully composed shots, then see it for Rosie, the 9,000-lb. elephant who manages to steal the scenes she's in. If nothing else, she'll make anyone a fan.

Still Fast and Still Furious

By Nicole Kohn

There's an undeniable formula to the *Fast & Furious* series: hot cars, hot women and... that's pretty much it. The latest entry, *Fast Five*, has a ludicrous story line, with some of the worst dialogue of the *F&F* films. The acting especially from Vin Diesel is not that impressive either. But what prevents this movie from crashing and burning are its absurdly intense, totally outrageous action scenes. *Fast Five's* final chase involving a stolen vault is, hands down, the finest action sequence of the entire series.

It picks up where *Fast And Furious* left off, with ex-cop Brian O'Conner (Paul Walker) and his buddies freeing Dominic Toretto (Diesel) from a prison bus and going on the lam to Rio de Janeiro. Unable to resist the temptation, Brian, Dom and Dom's sister Mia (Jordana Brewster) take a job stealing cars

from a train, which lands them in the crosshairs of Brazilian crimelord Reyes (Joaquim de Almeida) as well as some

American agents led by Dwayne "No Longer The Rock" Johnson.

Where *F5* gets interesting is when it



effectively becomes an *Oceans* film, executing the heist genre to a T. By bringing together a who's who of the previous four films, facing them off against two sets of antagonists, and throwing in a bank job unlike any you've ever seen before, the film-makers have found a way to speed up the series while giving it a new paint job.

The film also had help from a substantial cast—well except for Diesel who seemed to slow the movie down more than anything. Besides Diesel trying to hard to be like Dwayne Johnson, the film was a foot-to-floor adrenaline rush—and succeeds with burning rubber. The final heist is out of this world, the opening car-vs-train scene is beyond fresh and the scenes of Rio prove it to be the perfect setting for some racing and drifting.

It's loud, fast and sometimes over-the-top. But it works better than ever before, making it the sweetest ride so far.

Gears of War Beta: From A Loyal Fan

By Nick Statt

As an avid player of the multiplayer campaigns of both *Gears of War 1* and *2*, I can shed a little light on what components of the online experience are actually seeing substantial changes and what has mostly been left alone. In a broad sense, *Gears of War 3* will not showcase anywhere near the leap we saw from the first game to the second (unless the beta is only a fraction of what will actually be in the final version, which is still unlikely).

What we're actually getting from Cliff Blizinsky and the crew at Epic Games are a few new weapons and a faster-paced and more consistently action-packed match design. A lot of the changes in the above mentioned areas were done with what appears to be small tinkering and a tightening of bolts. However, it does keep it fresh enough to bring gamers back into the franchise and keep the gore-heavy spirit alive.

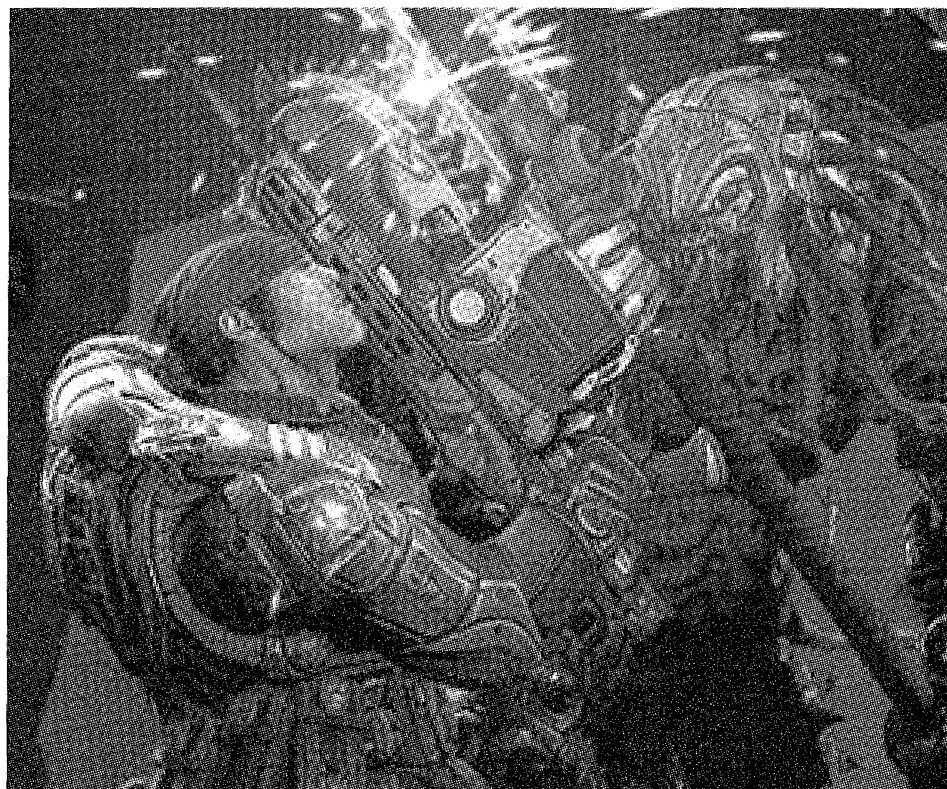
The new weapons aren't exactly groundbreaking, but they're not just for show either. The Retro Lancer is a great alternative to the rookie pick that the chainsaw-enabled Lancer became in *Gears 2*. It's equipped with a bayonet, which, despite being very hard to actually use, is still a pretty awesome feature (by holding a certain button, you can charge at your enemy and impale them for an instant kill). The One Shot is an incredibly cool new weapon that, as the name implies, takes people out in one

hit. It's much like those enormous Barrett sniper rifles we have in real military operations that must be fastened down with a tripod-like device. You can use it from a distance, but time between shots is long and you are left very vulnerable while aiming.

The other new weapons, like the underground explosive Digger, do add some unique gameplay elements, but are by large not going to replace the use of the main automatic and, of course, the Gnasher shotgun...with the exception of the new variety - the sawed-off shotgun.

The sawed-off variety of the hallmark *Gears* exterminator is outrageously powerful - it can practically liquefy an enemy without the need of an active reload. The active reload is exactly how Epic Games aims to balance the sawn-off's power. The bar that typically moves at a steady pace for the other weapons' active reloads is erratic for the sawn-off. It starts off slow, then speeds up, making it much harder to put an overpowered sawn-off in your hands. It also only comes with a tiny clip of four bullets compared with the Gnashers double-digit one.

As for gameplay, the biggest changes you'll see are in the speeding up of the movement, which Epic Games did to increase the chaotic atmosphere, and elimination of one-life-per-round deathmatch. Team deathmatch, the trademark game mode, is now only two rounds and each team has a collective respawn amount of 15 lives. This is going to be the make-or-break feature of *Gears of War 3*, because it attempts to



address the game's largest problems - the enormously steep learning curve that kept inexperienced players from getting better because they kept dying and were forced to sit out the rest of the round, and the fact that the slow pace of 5-round play was aggravating gamers in the hyper-paced respawn world of *Call of Duty* and *Halo*. It works in some ways, but fails in others. It keeps the game moving a lot faster with the introduction of respawns, but it still means that bad players are hurting your team and running the risk of not getting any better when they waste all of their respawns and tank your team in the process.

So far, it's hard to tell whether these

changes will have significant impacts on the overall experience come time for the official release this fall. The beta is in its second week of four, and these are the only strong shifts we're seeing. As a player of the previous two games in the series, I can say that I was expecting more out of the beta, like indications that *GOW 3* will achieve what Bungie was able to do with the jump from *Halo 3/ODST* to *Halo Reach*. Maybe there's more up their sleeve, but right now the changes are small and the timeframe of the beta is too narrow to see if these small changes will reverberate far enough to overhaul the experience and make *GOW 3* really meet its expectations.

Gears of War Beta: A New Perspective

By Kenny Mahoney

I don't play *Gears of War* multiplayer by choice - I played through the first two campaigns and loved it. I would have loved to have spent time online chainsawing people in half in the previous iterations of *Gears*, but I couldn't. I couldn't even get into a game. While network issues plagued the first two games in the series, the beta has proven to be solid as a rock. While I would previously wait upwards of 10 minutes to enter a match, I now join almost instantaneously. Aside from that,



the guts of combat feel essentially the same to me, with a few new tools thrown in. Chest-high walls still litter the landscape of every map, but the environments change enough to keep it interesting. Blowing players apart in the isles of the 'Checkout' map or charging down the field of 'Thrashball' and

spearing unsuspecting players with the new 'retro lancer' have a distinct charm. Of the four included maps currently in the beta, each has a markedly different feel to it, with different choke points and hold-out spots to make every round change feel fresh.

These improvements don't excuse *GOW3* from some other glaring issues, however. For one, the game's shotguns - the returning 'Gnasher' and the new 'Sawed-off' - feel far too powerful. It seems like as soon as we spawn, everyone switches from their primary weapon to their secondary shotgun. As I heard someone put it, there's a picture of a Lancer on the cover of this game,

not a shotgun. Not only does it turn the game into a close-quarters shotgun orgy, it also prevents me from using other weapons because I know they're not as effective.

Lastly, I don't feel as in control of my character as I'd like. I understand that as a third-person game, I can't play it like a first-person shooter. Regardless, the cover mechanics feel clunky, and I feel like I'm getting stuck in animations for too long. Deep down I hope that these complaints may simply be manifest because I'm still a novice, but I don't think I'm the only player who feels this way.

Take Care, Take Care, Take Care

By Gabriel Panadero

In 2003 the Texas-based instrumental band Explosions in the Sky released *The Earth Is Not A Cold Dead Place*, one of the best post-rock albums of all time. This was the same year that the Canadian group Godspeed You! Black Emperor went on an indefinite hiatus, and since then Explosions has enjoyed almost sole reign of the instrumental rock kingdom, thanks in no small part to their awe-inspiring live performances. So it's a big deal when they release a new album, especially now that GY!BE is touring again, and post-rock has become a major part of the musical landscape.

Explosions' latest effort, released on April 18, 2011, and entitled *Take Care, Take Care, Take Care*, suffers from the same fate as their 2005 and 2007 releases: it is not *The Earth Is Not A Cold Dead Place*. That is not to say *Take Care* is a bad album. Stylistically it doesn't depart much from previous efforts, featuring all the chiming guitars and surging crescendos that the band is known for. Album-opener "Last Known Surroundings" begins with a quiet ambient drone, finally broken by sprawling distorted guitars and pounding drums. The track highlights what does set this album apart from its predecessors. Con-

tinuing in the direction of 2007's *All Of A Sudden I Miss Everyone*, Explosions creates here a more expansive, atmospheric sound than on their earlier albums. The use of sampling on several of the tracks, as well as ubiquitous use of an E-bow, adds to this effect.

"Trembling Hands" shows the greatest departure from the band's core sound, with ambient vocal sampling and a steadier compositional dynamic



than most of their songs employ. Although it does hint at a new direction for the band, it is unclear if this is the direction the band *should* move in, or even if the members of the band think so. Either way, the song feels too repetitive, even for its uncharacteristically short runtime of 3:30, and it fails to conjure the same dramatic emotional in-

tensity that Explosions are usually so good at accomplishing.

Despite its shortcomings, the album is saved from being a disappointment by the last two songs. The penultimate track, entitled "Postcard From 1952", is arguably the best song this band has written since "Your Hand In Mine" back in 2003. "Postcard" is classic Explosions, starting out quietly with the faint familiar ringing of guitars, and then slowly

last it's okay to just let loose and rock out. Explosions' songs work best when they involve the listener in this way, when you get caught up in the roller coaster ride of the song's progression, when you *have* to let it carry you to its end. "Postcard" does this brilliantly.

"Let Me Back In," the last and longest song on the album, serves as an appropriate come down from the explosive culmination of "Postcard." It's dark and kind of creepy and gives you the sense at first that you've settled at the bottom of a waterfall. It has its crescendos too, but they sort of sink back into the quiet gentle flow that eventually carries the song, and the album, to its end. "Let Me Back In" expertly recalls the sense of dislocation and numbness that often follows an intensely emotional experience. Playing the album straight through gives you a better sense of how the songs work within themselves and of how they relate to each other. Of course, the best way to appreciate the music of Explosions In The Sky is to see them live; it is an entirely different experience. Although *Take Care* doesn't come close to surpassing *The Earth Is Not A Cold Dead Place*, it does make a legitimate claim for the continued existence of music that, if nothing more, makes staring at your feet at a train station incredibly epic.

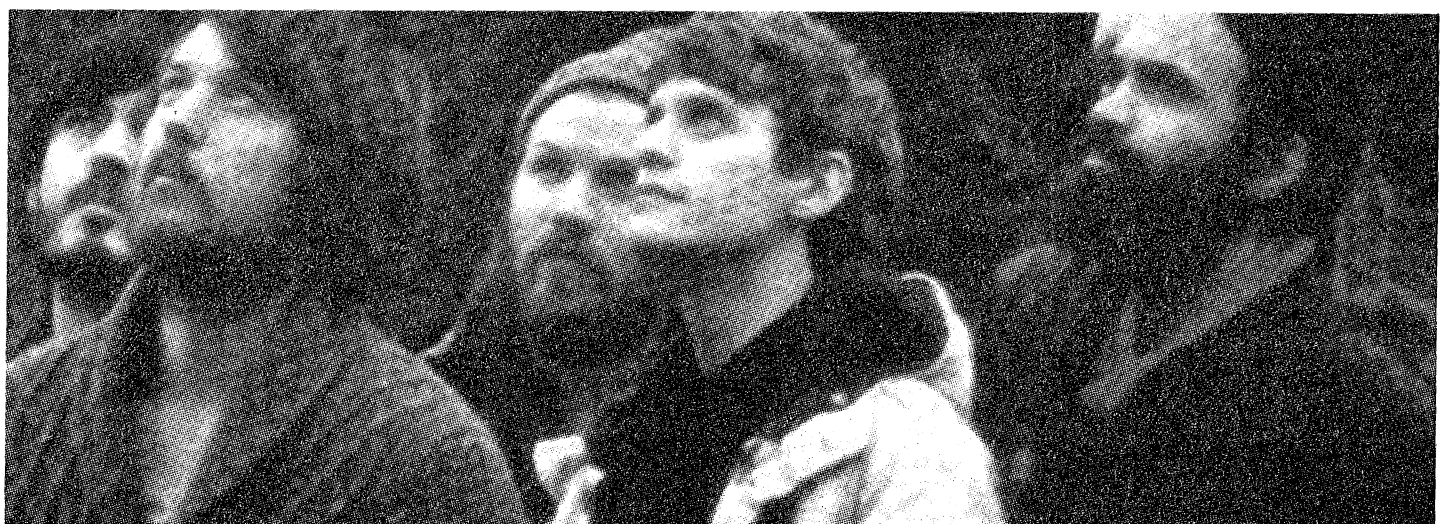
building in intensity volume, at times almost reluctantly. The band's masterful use of tension is at its best here; as the drums come rolling in and guitar riffs start cascading over one another, you get the sense of being pulled along in a racing current. When the song finally erupts into its bombastic climax, there is a palpable sense of relief, as if at

"Helplessness Blues"

By Nick Post

The mood is darker on Seattle quintet Fleet Foxes' new LP, "Helplessness Blues", released May 3rd on Sub Pop, than on their previous releases. Singer Robin Pecknold and his merry band of harmonizers deliver the bright, soaring vocals that characterize the group's folk pop sound—but now do so while exploring more complex themes of insecurity, success and one's place in the world.

It makes sense considering the troubles the relatively young band faced when recording the album. Songs were written, then cut, then rewritten, then cut again and in Dec. 2009 Pecknold told Pitchfork Media, "The last year has been a really trying creative process



where I've not been knowing what to write or how to write."

In the end, his turmoil resulted in a remarkably rich album that is personal and introspective, but never cheesy or sentimental. Acoustic sounds and fingerpicked guitars allow the nearly exist-

tential lyrics to shine, but at the same time, the group appears to be more secure in their musicianship. Guitarist Skyler Skjelse explore grooves more fully (Montezuma, The Shrine/An Argument) and Pecknold allows the natural cracks in his voice to add emotional

depth to his well-crafted words (Bedouin Dress).

Fans expecting the bright, flowing folk of Fleet Foxes won't be disappointed but *Helplessness Blues* introduces us to the more pensive and complex side of the group.

The GaGa Revolution

By Eileen Quaranto

Stefani Germanotta, better known as Lady Gaga or “Mother Monster,” may be the missing link in the endless quest for peaceful coexistence and harmonious living. With the upcoming release of Gaga’s second studio album *Born This Way*, due to drop on May 23rd, the pop icon has been making appearances left and right. Last week’s “Born This Way” episode of *Glee* and her subsequent appearance on *Ellen* on April 28th are just two examples of Gaga’s growing presence in the media as a driving force in the fight for gay rights.

Gaga praised *Glee*’s rendition of “Born This Way” for its excellent portrayal of the song’s theme: being comfortable with one’s own identity. The performers were each dressed in a white t-shirt that publicized some unique or flawed aspect of themselves that they proudly displayed: “Likes Boys,” “Brown Eyes,” “Bad Attitude,” “Can’t Sing,” and “Lucy Caboosey,” to name a few. This theme of self-confidence and pride in one’s identity has become intrinsic with Gaga’s music and image. Once known only as a gay rights activist, Gaga is now becoming an *everyone’s* rights activist, encouraging her fans to be comfortable with who they are and take pride in their individuality. During her interview with Ellen DeGeneres, Gaga talked about her own experience coming to terms with celebrating her own identity. “Love yourself!” she says.

On April 23rd I was privileged enough to have in my pocket one of the coveted tickets to Lady Gaga’s Monster Ball, where I found myself surrounded by thousands of familiar strangers chanting “GaGa! GaGa! GaGa!” Lady Gaga emerged to greet the thundering crowd at the Nassau Coliseum with “I love you all so much,” and “Please, call me Mother Monster.” Welcome to the Monster Ball, where anything is possible. Here, anyone can be a star if they’re willing to put in the effort. A costume made up with just balloons or Caution tape is perfectly acceptable. The Little Monsters who seem to have put in the most effort are either dressed as sluts or skeletons. Some have dyed their hair pink or painted their face to look like the comedic dancing skeleton from the “Born This Way” video, and some took the time to find the most dazzling, most revealing piece of underwear in the mall



and wear simply this one item while the rest of their body is covered in makeup and spray-on glitter.

At the Monster Ball it doesn’t matter what you wear or how sparkly you are because we are all Little Monsters and we all share two things—a love of GaGa and a love of our own identity. It is precisely GaGa’s dream to create a world in which there is no hatred and no animosity, but only “boundless freedom,” as she says in the “Born This Way” video.

Although GaGa gave a plethora of little inspirational speeches during the show—including one little tid-bit about her experience being left in a garbage can in high school when some dude was told to “take out the trash”—the best of


these speeches was about her fans. “You guys are so powerful as a fan base, and together we can do anything... We can change the world.”

I left the Monster Ball as a different person, and I’m sure I’m not the only one who felt this way. The Coliseum—a place that had originally been an “every man for himself” kind of environment where you had to literally fight for a spot near the stage—became a place where everyone was one and the same, together in the quest for human understanding. This became evident as soon as Gaga’s show finished. The curtain went up, “Judas” came on the house speakers and a balding middle-aged man wearing nothing but hot pink booty shorts and go-go boots strutted

on up to the front of the room and danced like I’ve never seen anyone dance before. What could once have potentially been an “EW” moment became a mesmerizing moment, as people began forming a circle around this man and cheering him on, comfortable in his own skin.

We Little Monsters, who entered the Coliseum on our own, emerged from the monster ball together. We were singing in unison the entire way out the door, which is really an amazing sight to see: the hundreds of people on the way up the endless winding concrete staircase all singing the same song, all knowing the words by heart, all on the way to start a revolution.


EVAN G's
 "THE BORING
 ROCKS"
 presents
 B.O.B.'s "AIRPLANES!"
 throughout history



I still think this is
 a bad idea.

ONLY ONE YEAR
 PAST RELEVANCE!

Can we pretend airplanes
 in the night sky are like
 shooting stars? I
 could really use a
 mass global extinction
 right now.



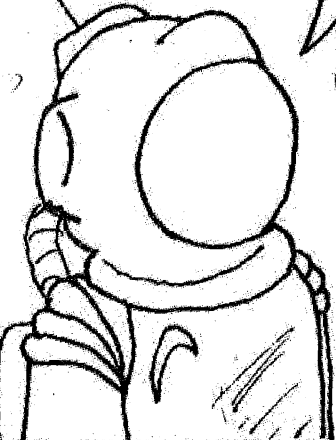
Airplanes?

I say. Sometimes, I pretend
 shooting stars in the night
 sky are like aeronautic
 devices...



Don't fret,
 Reginald. We'll
 crack the
 mystery of
 flight soon!

It sure is convenient that the
 space ships in the night sky
 are constructed of shooting
 stars! Very energy-efficient!




♡☆!?

Sportz

By Mark Greek

Hey man, the weather's
 beautiful. You wanna go
 outside, maybe have a
 catch?

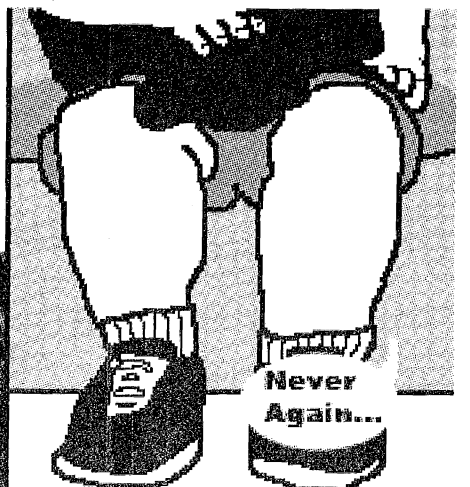
I don't
 know... I
 guess...




See what
 we've been
 missing?

All cooped up in
 the house...

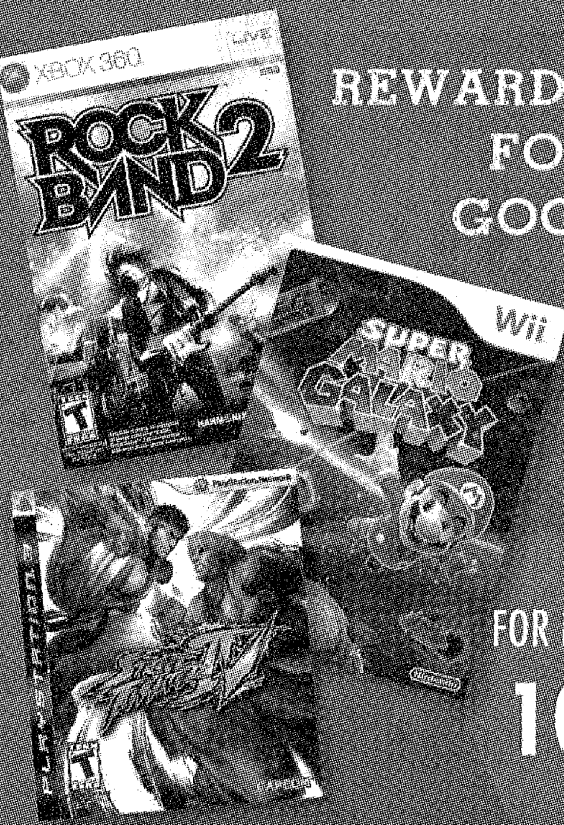
You know
 what? I'm
 loving this.



Never
 Again...

GAMES FOR

GRADES



REWARD YOURSELF FOR GETTING GOOD GRADES

FOR EVERY "A" YOU GET

10% OFF

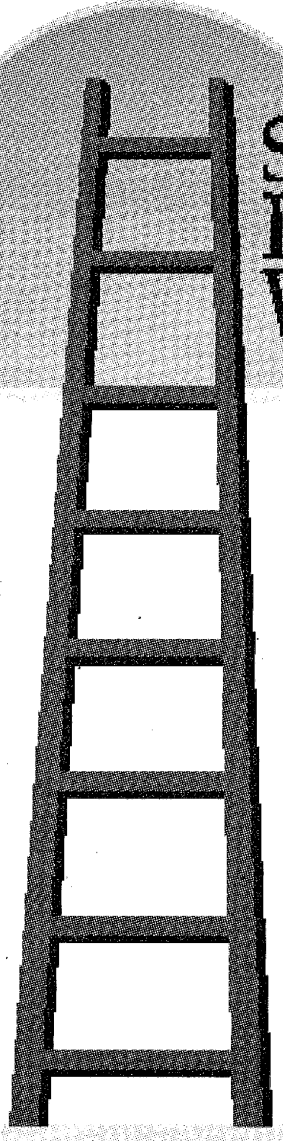
ANY USED GAME OR ACCESSORY

VISIT US AT WWW.FACEBOOK.COM/PIESMITHTOWN

PLAY N TRADE
VIDEO GAMES

32 E MAIN STREET
SMITHTOWN, NY 11787
631.406.6199 | PLAYNTRADE.COM/SMITHTOWN

*FOR EACH "A" YOU GET ONE USED GAME AT A 10% DISCOUNT. ALL ELIGIBLE "A"'S NEED TO BE USED TO PURCHASE USED GAMES AT THE SAME TIME. THERE IS A LIMIT OF FIVE 10% DISCOUNTS PER GRADING PERIOD. THIS PROMOTION DOES NOT APPLY TO NEW CONSOLES, NEW GAMES OR NEW ACCESSORIES. PRINTED TRANSCRIPT MUST BE PRESENT TO TAKE ADVANTAGE OF THE DISCOUNT. THE OFFER IS APPLICABLE TO ALL STUDENTS REGARDLESS OF AGE. THIS OFFER CANNOT BE COMBINED WITH OTHER OFFERS. VALID SCHOOL OR OTHER PICTURE ID MAY BE REQUIRED TO ESTABLISH VALIDITY. OFFER AVAILABLE AT PARTICIPATING LOCATIONS. RESTRICTIONS APPLY. PLEASE SEE STORE FOR DETAILS.



STONY BROOK PSYCHOTHERAPY & WELLNESS

Individual & Group Therapy

~


Couples & Family Therapy

~

Meditation & More...

(631) 941-2210
sbpwellness@gmail.com
www.sbpwellness.com


Within Walking Distance of the Stony Brook University Campus



DON'T BELIEVE THE HEADSTONE?

GOOD! WE DON'T EITHER. IT'S ALL PROPAGANDA AND LIES!

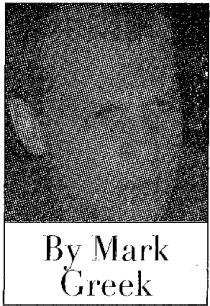
ADVERTISE WITH THE STONY BROOK PRESS. IT WORKS.



EDITORS@SBPRESS.COM

Opinion

Trumping the Criticism



By Mark
Greek

In hindsight, President Obama's speech at the annual White House Correspondent's Dinner might go down as one of the most badass appetizers of total domination in history.

Even at the time, Obama's (speechwriters) thoroughly put Donald Trump in his place, (an unapologetically racist place, but more on that in a little bit.) But if Obama's knowing smile revealed anything, it was that he had something even bigger in the works than the Lion King opening he facetiously claimed to be his birth video.

He didn't have that same smile almost 24 hours later, but no one would have blamed him for grinning while announcing that U.S. forces had killed the most wanted man in the world, the mastermind behind the 9-11 terrorist attacks, Osama bin Laden. Acting directly under the President's orders, a team of Navy SEALs launched a coordinated strike on a compound near Abbottabad, Pakistan where intelligence located the infamous terrorist. It had taken almost 10 years; bin Laden had evaded capture and death during President George W. Bush's entire term, but an Obama-sanctioned military operation finally brought a semblance of closure to America's greatest tragedy.

Whether we should celebrate the death of another human being with chanting crowds is another matter altogether; it might be understandable considering the reaction that the original 9-11 attacks elicited in certain areas of the Middle East, when radical Islamist sympathizers were dancing in the street. The real problem here is the reaction to his death in social media, and Trump's original stance on Obama's presidential

eligibility that fueled the decidedly racist "Birther Movement."

News of bin Laden's death spread like wildfire on the Internet, with sites like Facebook and Twitter receiving



3,000 updates a second. For every "We got him!" status, there was a frightening number of "We got that t**l h**d bastard," and "Burn in Hell sand n****," reactions as well. Not only are some of these terms incredibly offensive, way too many people are guilty of associat-

ing one man with over a billion people. Osama may have been the face of an awful organization, one that encourages strong anti-American sentiments, but that doesn't grant educated citizens the

that really wasn't warranted in the first place. With a possible run at the Republican presidential nomination coming in 2012, Trump has been riding a wave of underlying racism in recent weeks. As a champion of the "Birther Movement," he took credit for the recent release of Obama's long form birth certificate.

In a recent poll, 41 percent of Republicans aren't sure that Obama wasn't born in this country. Twenty-five percent of all Americans in that same study weren't positive either. Aside from Hawaii being the 50th state, and very, very far from the continental U.S., it's difficult to see where this perception could have come from, other than blatant and perhaps obvious racism.

Barack Obama is African American. Half-African to be exact, and his exotic name certainly doesn't encourage the average citizen to instantly believe he was born in this country. Maybe it's that lingering feeling that the government has been lying to us about everything. We never landed on the Moon, JFK was an inside job, and chewing gum after dinner does not prevent cavities. Maybe certain Republicans are still bristling at the notion that Obama won the election on a platform of "Change," both fundamentally and racially, and it frightens them.

Obama should be able to parlay this huge moral victory into some good-will for the foreseeable future. His approval rating has instantly risen, and rightfully so. Who knows if this will sway the 2012 election, or how he'll deal with possible retribution from al-Qaeda. It is too soon to fully understand the long-term implications of bin Laden's political assassination in hostile Pakistan, but whatever happens in the next 6 years, it might just become another problem for Obama to solve.

right to use racial slurs.

With Obama's surprise press conference coming right as Trump's Celebrity Apprentice was reaching its boardroom climax, Obama and his camp put the finishing touches on a thorough beat down in an argument

HEY!
IF THE PRESS WERE MADE FROM
BARBECUE SPARE RIBS, WOULD
YOU JOIN IT?

IT'S A SIMPLE QUESTION, WOULD YOU
COVER THE NEWS IF YOU COULD EAT
IT?

JOIN THE PRESS...CUBS
WIN, CUBS WIN!

MEETINGS EVERY WED @ 1 P.M. STUDENT UNION ROOM 2060 + 061 631-632-6451 2BPRESSNEWS@GMAIL.COM

My Five Borough Bike Tour

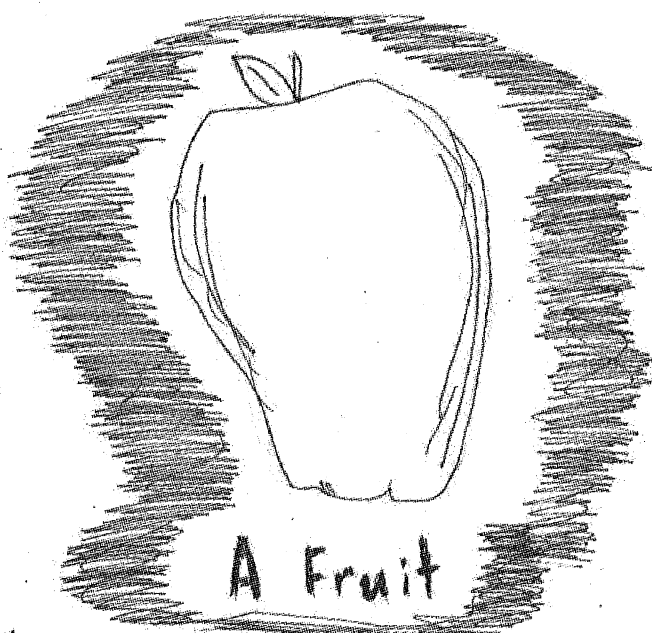
By Vincent Barone

Chances are, if you were trying to commute through New York City on Sunday, May 1, you probably had one of the worst traveling experiences in your metropolitan life – worse than the time that homeless man sang his Tecante-inspired rendition of Bon Jovi's "It's My Life" over and over again on the 4 train. Man, Bon Jovi is the worst.

Anyway, you can blame your dud commute on me, 32,000 other cyclers and Mayor Michael Bloomberg, who closed down more than 250 miles of roads for Bike New York's annual, 42 mile Five Boro Bike Tour, which has become the largest recreational cycling event in the United States.

This was my second year in a row participating and also my second year in a row worrying that my preparation (which consisted of a strict, non-exercising, Taco Bell diet) would lead me to combust on mile 20, during my climb of the BQE, and regurgitate a year's worth of semi-digested refried beans all over the left lane.

I think somewhere in between each term paper, or one of our several "mid-terms", we forget that we are in the prime of our lives. We can all ride 42 miles on a whim. Even you, Asian chemistry major. Even you, guy who plays Magic the Gathering in the SAC everyday. And you too, mallcore girl



who owns knee-high Converse.

We should be milking our good health now, before we are all 40 years old, with a 42-inch waist and a half-time metabolism. Though there were a ton of those guys chugging along, too.

Sorry if I got too preachy there, back to the actual event.

The ride itself is a superlative, cathartic experience. The 32,000 bikers flooding Church Street is quite a sight to see. And although riding through each borough and over five major bridges makes for some sublime cycling, it's the intricacies of the tour that kept me entertained during the whole trek.

For instance, there were thousands of bikes and bikers that came in all shapes and sizes, from all over the world. There were your riders on road and mountain bikes, natch, but there were some brave souls riding fixed gears, and even a sizeable BMX constituent. But out of all the cy-

clists, my favorite was the chap that I spotted on the Fort Hamilton parkway riding a penny-farthing. He even passed me on it, which is a testament to his pluck or my poor fitness.

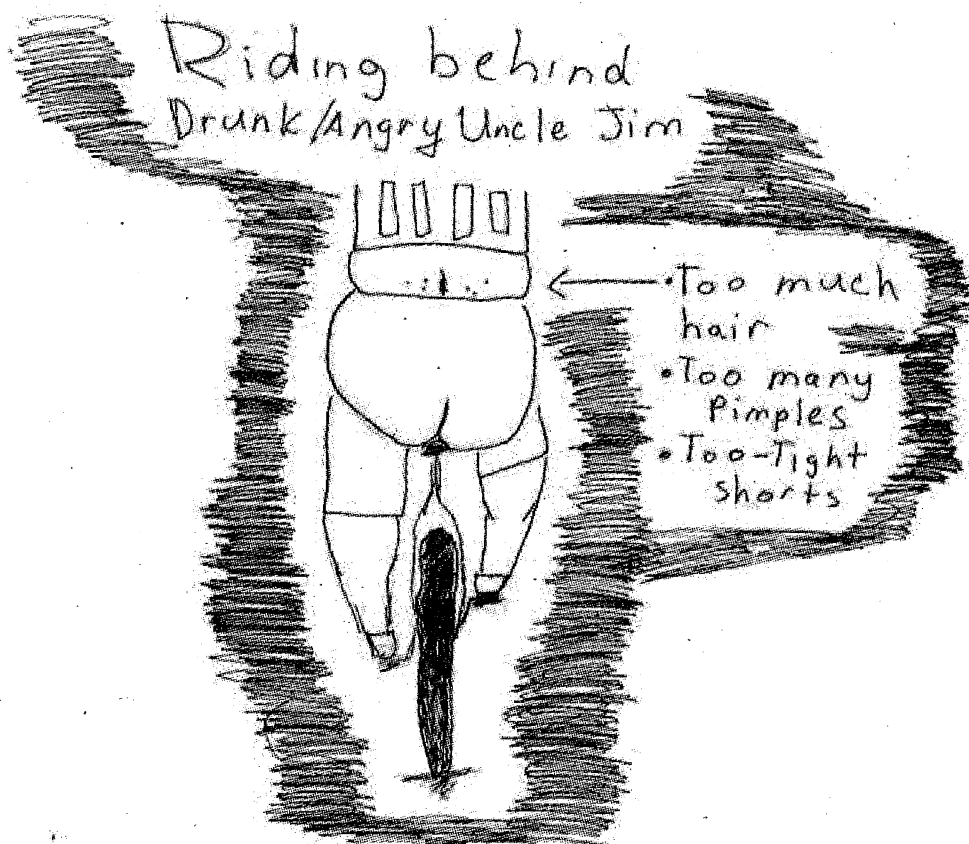
At one point, an older couple from England riding next to me (I knew this because they both were adorned with giant English flags as capes, not to mention their wanker accents) remarked on a group of girls riding ahead of us with skirts that had the phrase "Not everything in Iowa is flat" written on their bums, visible just above their saddles.

The couple, needless to say, knew little about the American Heartland and didn't pick up on the blatant trashiness on display. So after asking me about the geography of Iowa I had to explain to a 50 year old woman that the girls were referring to the suppleness of their derrières.

"Ah," they said, in revelation and the man took out a point-and-shoot camera, snapping a photo to store in their album titled "America."

At one point a kid that I recognized from my history class rode up to me. He asked me if I was from Stony Brook and then asked how he thought I would do on our Korean War test the next day. I had completely forgotten about the exam. I said, "Okay, I guess," not really sure what he was talking about. We rode for a bit through Brooklyn and I thought about how bizarre the exchange was as I continued on Kent Avenue. I think I at least swung a B on the test.

The support from drivers who



honked as they drove in the opposite direction on the Gowanus Expressway was refreshing. If only they were always that supportive. The same drivers will be yelling and beeping from their SUVs for me to get on the sidewalk tomorrow.

It wasn't all roses, though. I know the event is open to all riders, but there were some true amateurs taking part. Some seemed like they hadn't been on a bicycle in ages, which caused several near crashes, as they just swerved about in congested areas. Imagine if your angry Uncle Jim and your ill-bred 17-year-old cousin took part in a NASCAR race. It was kind of like how that would be, only they didn't have side view mirrors.

It was hard to tell who was sporting the more eccentric garb: the hardcore bros dressed to the nines in their Brooklyn cycling outfits, which, in some cases, left too little to the imagination (think of your angry Uncle Jim again, with his Sam Adams gut in a slim cycling shirt and then think about riding behind his sweaty, pimply keister cleavage for two miles), or the gang dressed up in Sesame street costumes.

In these days after, I'm not as sore as I expected. These young bones made out okay. Though, I've been opting for the elevator to get to the fourth floor of the library, instead of taking the stairs, as per usual.

With the proper training, I could be great. I think I can win it all next year. I'll just have to tweak my habits. Maybe I should eat more fruit.



**LITERARY
SUPPLEMENT**

SUBMIT

**ART & LIT
BY MAY 11th
editors@sbpress.com**