

# THE STONY BROOK PRESS

VOL XXXII ISSUE 10

"BE A JOURNALIST, EAT A BAGEL."  
#BAGELSQUAD

MARCH 15, 2011



**“We’ll continue.  
We always do.  
We always will.”**



# Fees Are Too Damn High...Get It?

By Alyssa Melillo

If students think tuition at Stony Brook University is already too high, they sure won't be happy after fees increase again for the 2011-2012 academic year.

The student Comprehensive Fees, which are made up of four individual broad-based fees, will increase by \$121 per semester for full-time undergraduate students, and by \$104.50 per semester for full-time graduate students, bringing the fees to \$831.50 and \$576, respectively, each semester. At a town hall-style meeting on March 2, representatives from technology, health, transportation and athletic services elaborated on where the fee increases will go.

The technology fee will increase the most, by \$77.50 per semester to \$277. Graham Glynn, the executive director of Teaching, Learning & Technology, said the increase would cover new library databases, hardware replacement, the rising costs of software and the increase in demand for more technological services. The fee increase will also go towards salaries.

Results of a survey put out by TLT in December show that of the students who participated, 70 percent said they used Blackboard daily, and 60 percent said they would like increased access to SINC sites. Glynn said that because of these results, the increased technology fee will help offer expensive software at SINC sites, and more content will be available on Blackboard in terms of class material, such as access to course syllabi before classes begin every semester.

Glynn said there is a need for more computer classrooms on campus, which will be partially taken care of with the renovation of Old Chemistry to a new

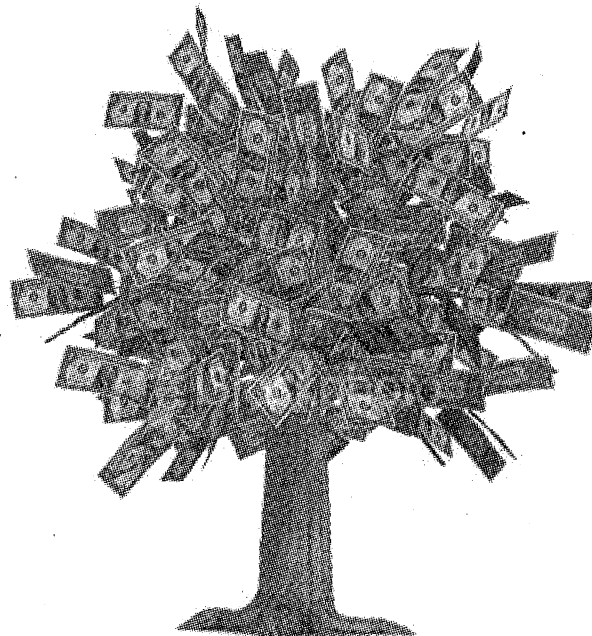
high-tech classroom building. The fee will also cover other services, such as the availability of iPods, iPads and Android devices to students, and the upgrading of wireless networks on campus, to name a few.

If that's enough to make the students who will not be using these new services cringe, then maybe the fact that SBU's current \$199.50-technology fee is the lowest of all the SUNY universities will ease the pain. To compare, according to a chart from the Bursar/Student Accounts website, University at Buffalo students pay approximately \$350 per semester.

The transportation fee will see the biggest increase - \$20 per semester, which will bring it to \$141. James O'Connor, director of Transportation and Parking Operations, said that the fee increase will go toward improvements to Wolfie's Hut at the South P lot, the launch of a GPS information system project that will allow students to find out where buses are on campus using their smartphones, the potential procurement of new fuel-efficient vehicles and a better relationship with Suffolk transit. The transportation fee also corresponds with rising gas prices, O'Connor said.

Undergraduates will also face an exclusive athletic fee increase of \$16.50, pushing it up to \$255.50. The increase will help fund Title IX compliance initiatives, operational contractual increases, grant-in-aid costs, transportation costs and university marketing.

Finally, the infirmary fee will increase by \$7, making it \$145. At the meeting, a representative from Student Health Services said the Student Health Advisory Committee presented a greater need for psychological services on campus, which the added \$7 will go towards. Along with that, it will support



contractual increases and fringe benefits, administrative and maintenance fees, laboratory supplies, pharmaceuticals and the improvement of health education.

A new student consultation process, based on recommendations developed by SUNY, allows students to comment on these fee increases by filling out a form that is available on the Bursar/Student Accounts website. The final Comprehensive Fees recommendations will be made by the end of the spring semester, after student consultation.

USG recently put out an online survey about the fee increases and SBU's budget issues, which sparked complaints from students regarding the questions being misleading. Some students say the questions imply that certain services will be cut if students don't pay higher tuition. An example of such a question would be about the issue of discontinuing majors, where answer options range from, "If this meant lower

tuition, then it is a good idea" to "I would be willing to pay any necessary increase to completely prevent this."

Matt Graham, USG president, said the purpose of the survey was to explain to students what could possibly happen as a result of SBU's budget cuts, and it was a way to get all of the information that is included in the survey out there to students.

David Mazza, vice president of communications for USG, said that certain questions were made to show students examples of the cuts other schools have made. Mazza referred to the cutting of Hofstra University's football team in 2009, saying that the point of the survey was to cover instances such as that to see if students were willing to pay higher tuition to keep certain services and programs.

"We [USG] didn't want to put [the questions] in a threatening way," Mazza said. "How else do you ask students, 'Do you want higher tuition?'"

*Do you want to know how  
I got these scars?*

By joining **THE PRESS**

**UNION 060 WEDNESDAYS DURING CAMPUS LIFETIME**





# Programs to Expand at Southampton

By Carol Moran

Michael Ruhnau, senior environmental studies major at Stony Brook, remembers exactly where he was when he found out his campus would be closing: in the Southampton library finishing homework the night before his twenty first birthday.

Ruhnau transferred to Stony Brook Southampton after spending a year at Stony Brook's main campus, when Southampton was only in its second year as a residential college. After two years there, Ruhnau finally felt like it was growing into a real, bustling college campus—just in time for President Stanley to announce that it would be closing and that there was nothing the students could do about it.

Now, almost a year after the university closed all residences and cut programs from Southampton, it has announced plans to expand programs that will bring students to the campus as early as this summer—and Ruhnau may be one of them.

The university plans to expand the MFA in Writing and Literature Program into a larger graduate creative arts program to be called, "Southampton Arts," which will include theater, film, and visual arts.

Next fall, the university plans to open dormitories to students as part of

"...I still firmly believe that it should be a four-year campus where students can live."

the "Semester by the Sea: Marine Sciences" program, that will give students from SUNY and outside colleges the ability to study at the eastern Long Island campus for a semester, much like a study abroad program. After that program is underway, the university plans to open a similar "Semester by the Sea: Creative Arts" program in the fall semester of 2012.

These programs will differ from the sustainability major that was moved to the main campus last year in that they

will be funded entirely by tuition and fees.

"We want to be sure to have programs that would be financially sustainable, and that have good intellectual content," Provost and Senior Vice President for Academic Affairs Eric W. Kaler said. "The sustainable programs were extremely expensive—they were full degree programs with a wide range of courses."

Kaler declined to comment on the possibility of the university reopening the four-year undergraduate residency programs. "That is the essence of a lawsuit," he said.

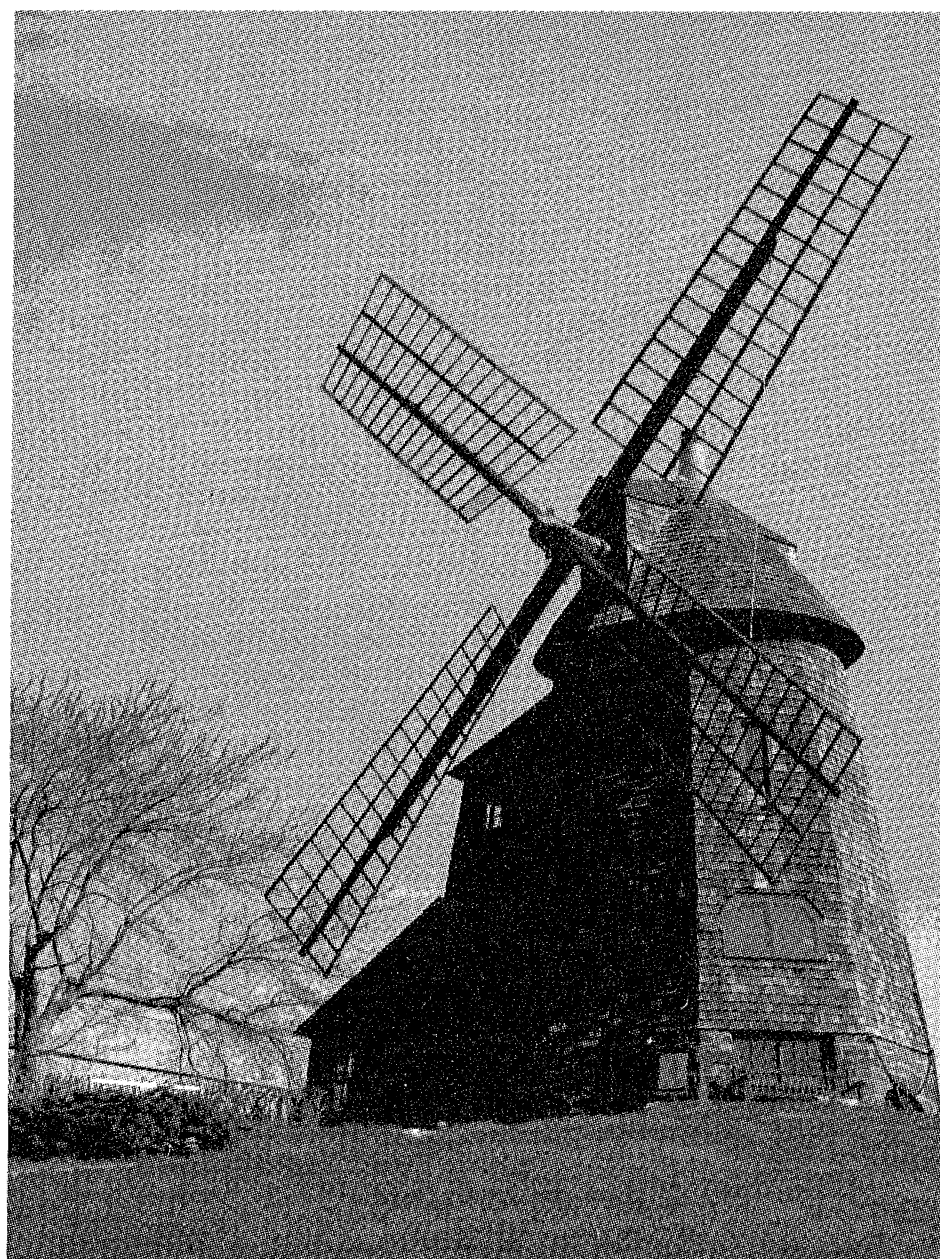
Several Southampton students brought the university to court on claims that the university cut programs and residencies at Southampton illegally by not first seeking approval from the Stony Brook University Council. On August 30, 2010, the State Supreme Court annulled the university's decision to close Southampton, according to a memo for a later NYS Assembly bill regarding Southampton. The SUNY Board of Trustees ratified the motion to close the campus on November 17, 2010.

In February, 2011, the students put a hold on all litigations while talks about the future of the campus move forward. Assemblyman Fred Thiele and State Senator Kenneth LaValle have sponsored legislation that would create a committee of 13 people to study the possibility of establishing Southampton as an independent SUNY campus.

While there have been no talks of reopening the four-year residencies or of moving the sustainability program back to Southampton, School of Marine and Atmospheric Sciences (SoMas) professor Kurt Bretsch, Ph.D., said it is a step forward.

"I don't think this is intended by anybody, SoMas or Stony Brook, as being the only thing offered down there," he said. "This certainly will not fill that beautiful campus—that wonderful asset that we have as Stony Brook and as taxpayers in New York that needs to be utilized, but it's a great start."

Undergraduate Programs Director Dr. Mary Scranton and Professor Chris Goble, Ph.D. are currently working on advertisements for the Semester by the Sea: Marine Sciences program that are to be released in the next couple of weeks, Bretsch said. The idea for the program originated a few years ago, but was set aside because Southampton was



growing, and there was no opportunity for it to be established. They expect to have about 20 students participate in the program next fall, but they hope that number will be increased to about 50 in the future. Due to time constraints, the first semester will consist of Stony Brook students, though they hope to attract students from across the country in future semesters, Bretsch said. The program will be open to juniors and seniors, as students will take upper division courses, and the campus will not have food or support services that were previously available.

Students will take three core courses: Coastal Culture Experience, Long Island Marine Habitats, and Maritime Traditions. Aside from those, students will have the opportunity to choose from a variety of electives

Dean of SoMAS Minghua Zhang, Ph.D. said the idea was proposed to university administrators who received it very enthusiastically. When asked if there was hope for the reestablishment of the four-year undergraduate residen-

cies, he responded with a curt "yes."

Both Zhang and Bretsch said they think the expansion of the arts programs at Southampton would bring positive attributes to the Southampton campus, where the MFA in writing and literature already thrives.

"It makes sense," Bretsch said. "The campus is gorgeous. It's conducive to the arts."

Here at Stony Brook, students, including Ruhnau, are excited about the possibility of returning to Southampton, even if only for a semester. But Ruhnau said he's not sure the program will offer the courses he needs to finish his minor in Marine Sciences, and he still wishes the university would bring back the four-year residences that allowed students to use Southampton's resources to their full potential

"I would hate to see the only residential part of that campus be for the Semester by the Sea program," Ruhnau said. "I still firmly believe that it should be a four-year campus where students can live."



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# editorials

## Half a World Away...

It's not too often that we comment on or extensively cover national and global issues. We try to avoid covering such grand topics that may have less of an impact on Stony Brook students than a possible tuition hike, or how reckless and nontransparent a University President's administration can be. After all, we are the community news and features paper of this beloved state-funded institution.

But the events that have unfolded over the past month and most noticeably this past weekend have put things into perspective—or at least they should have. Now more than ever, global events remind us to take one giant step back from our highly-important lives busied with exams, work and all of the other curveballs to realize that, at times, many of our menial concerns and stresses really don't matter.

Japan is suffering the world's fourth strongest earthquake since 1900, when such records began. The ensuing 30-foot waves crashed as far as six miles onto Japan's eastern coast. Traveling at excessive speeds, they washed away everything—cars, boats and houses, trailblazing a path of wreckage that left little room for mercy.

Now headlines have shifted from the destructive force of the earthquake to the fateful future of the cooling systems in reactor No. 1, 2, and 3 at the coastal

Fukushima Daiichi nuclear power plant. Since the 9.0 magnitude earthquake rocked the southeast Asian-island, explosions have occurred at the plant, sparking fear of a nuclear meltdown and the massive spread of radiation that is forcing thousands to evacuate.

As bodies continue to wash ashore on Japan's eastern coasts, complete villages are idle—left in ruin. It is estimated that more than 10,000 lives have been lost with thousands more missing.

But as news reports magnify the nuclear crisis, Japan's survivors are left scrounging for food, shelter and safety amidst a country grappling with an unspeakable tragedy.

Just a week prior, the Internet was buzzing with hash tags of Charlie Sheen, winning and tiger blood—distractions that far eclipsed the monumental protests taking place in the Middle East. American audiences were treated to interview after interview with Sheen, even as the chants of protesters in Wisconsin were muzzled while the state government stripped unions of their right to collectively bargain.

That it took a 9.0 magnitude earthquake to finally shut Charlie Sheen up speaks volumes about where we as Americans, news consumers and as people are today.

As undergraduate and graduate stu-

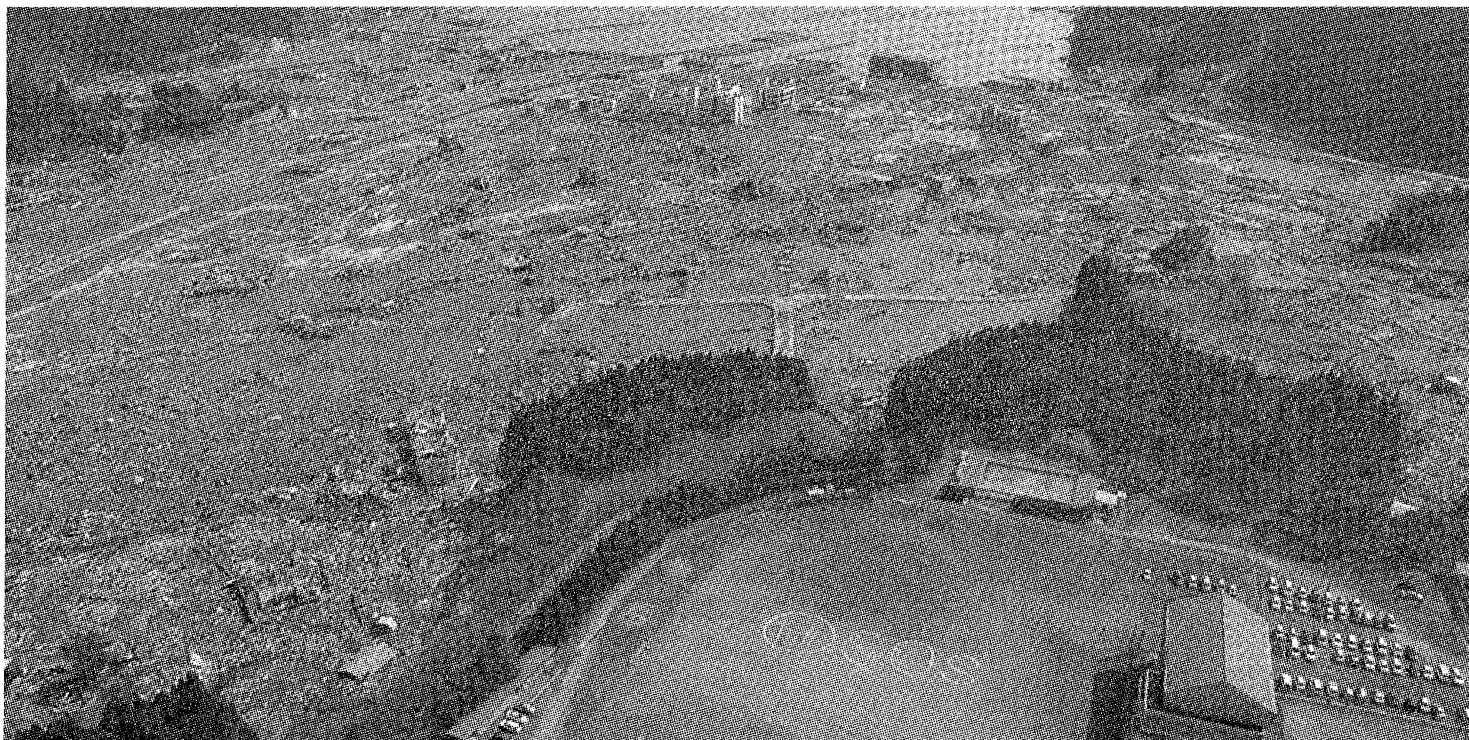
dents, we are preoccupied with concerns over a bleak economy. Amidst these state budget cuts and a University administration that seeks to relay the baton of burden to the students, we are concerned with value of the education we are paying for.

But that is giving ourselves too much credit. We complain about everything from bad-tasting coffee and long lines to busy work schedules. We live in a me-first generation where charity is scarce and generosity has become a low-supplied, high-valued commodity.

In the upcoming weeks, Japan will inevitably fall to the back of our minds. The Pakistani floods and Haiti's quake will soon find new company. Everything will go back to normal. And we'll go back to hash tagging the next celebrity steam-rolling his or her way to another rubber-necking train wreck.

In the interest of not sounding too preachy, let us leave it at that. Priorities are, after all, personal judgment calls. So it's up to you—show interest where your heart really lies, compassion when you feel it is true, and empathy when you can honestly label it pure and genuine.

The almost incomprehensible tragedy in Japan throws into stark relief so many things we take for granted, starting with the very ground under our feet.



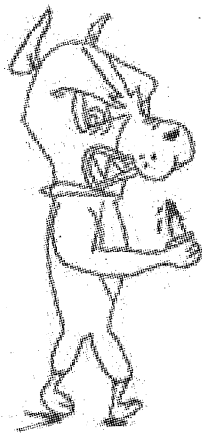
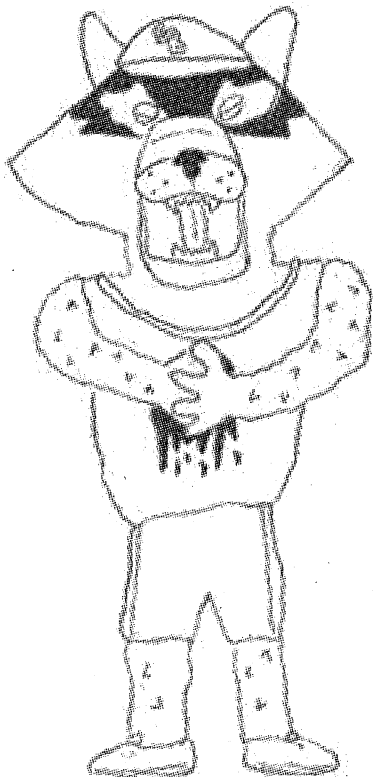
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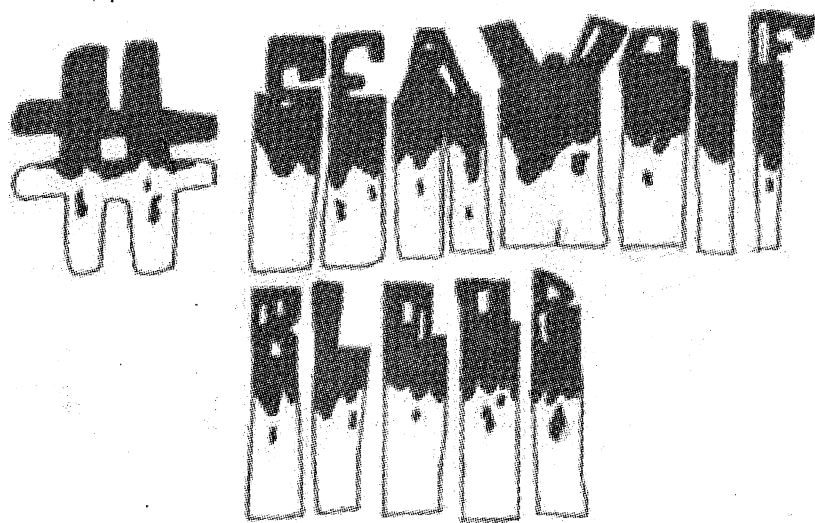


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## The Ides of March



It only takes  
2.4 seconds to  
GET STABBED



## Letters

The following letter is a response to an article written by Copy Editor Zach Knowlton titled, "If You Eat, I Probably Hate You," which can be found online at [www.sbpress.com](http://www.sbpress.com) and in Vol. 32, Issue 9 of The Stony Brook Press. It was a commentary piece on the kindness and etiquette received when serving food on campus, or lack thereof.

Dear Zach Knowlton and fellow Stony Brookers,

I, too work with Campus Dining and reading this article gave me blissful waves of relief. The night I read this article, I was leaving a workday that was more teeth-gritting and frustrating than usual. I don't know what the customer is doing when they treat the server or the cashier rudely... because most likely, *they will still be there when you come back*. For example, that night there was one particular obstinate customer who decided to criticize the manner in which I prepared his food and ordered me to re-do his order. So,

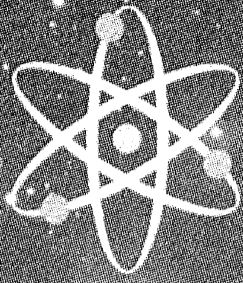
keeping my face blank and trashing my first attempt, I start over. Immediately, he begins to whine at how oily the food is, and how I "clearly have no idea what I am doing", and orders another employee – who, I must point out, does not even work with plating the food – to make his food instead.

His attitude stunned me. I have dealt with the occasional irate customer, who blamed me on the prices and quality of the food, but never in this outright crude and blatantly cruel manner. It shocked me even more to see him link hands with the girl next to him. How could someone be so discourteous and *still have a girlfriend*? Does she not notice how he treats those who he obviously thinks are "beneath him"?

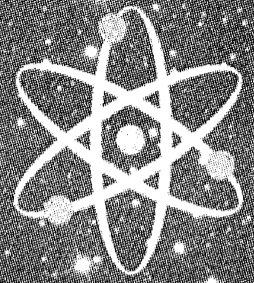
I think the most frustrating part that we workers share is the inability to vent. So I thank the *Press* for providing that outlet, where all you horrible people will read about what you do.

Next time I get another difficult customer, I'll just casually mention how they were personally featured in the *Press* and let them figure out the rest.





# BROOKHAVEN NATIONAL LAB



## Seeking the Heart of Sadness

By Nick Statt

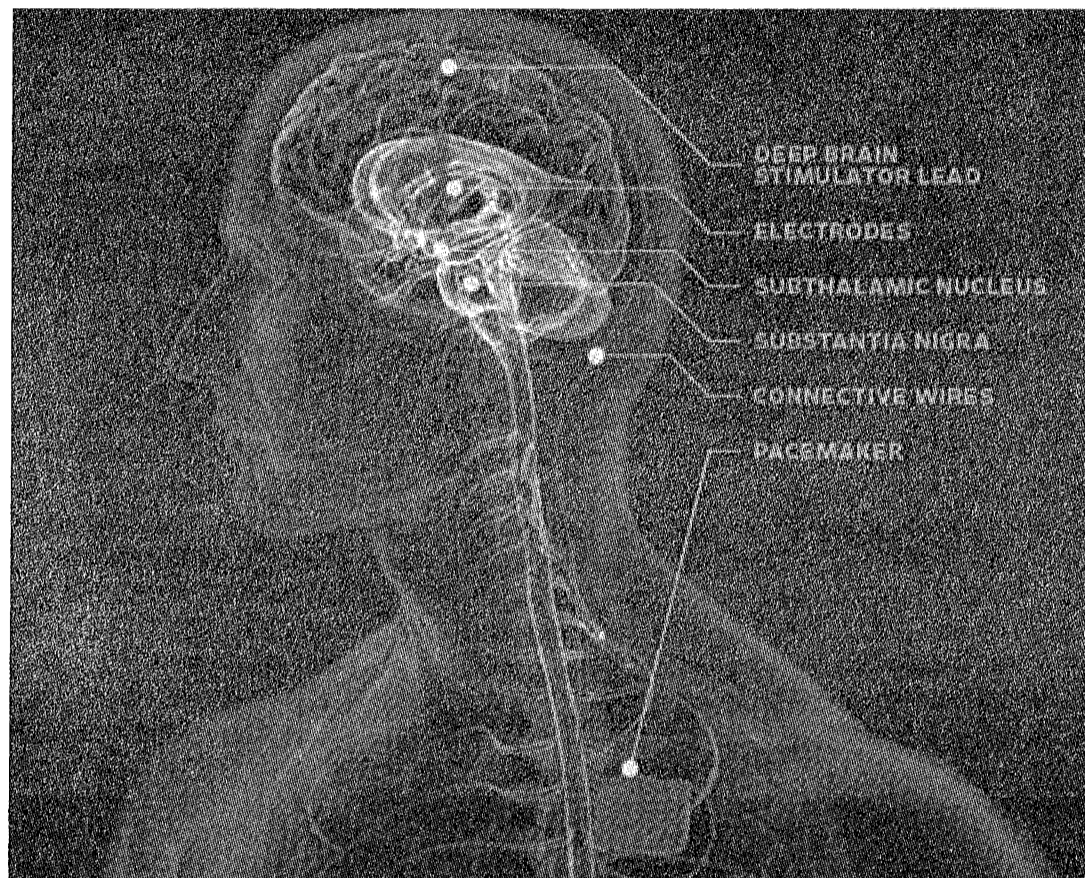
Some people suffer from depression so severe that therapy, medication and even standard brain surgery cannot help their condition. But a recent joint study between Brookhaven National Laboratory and Cold Spring Harbor Laboratory scientists has found a substantial link between certain brain cells and depression, furthering research in the field and paving the way for potentially revolutionary treatments in the future.

The key lies in the lateral habenula, a tiny structure of neurons within the brain. When it happens to be hyperactive, or in other words enhanced and operating at a higher level than usual, it contributes to higher levels of depression.

"Because we know this habenula neuron will send projections to the dopamine neuron, it will have a strong influence on depression," said Dr. Bo Li, a Cold Spring Harbor Lab researcher and co-author of the article alongside Dr. Fritz Henn of Brookhaven and Roberto Malinow of the University of California San Diego School of Medicine, among others. Li is referring to the brain's reward system, which fuels our dopamine levels and is substantially crippled by the hyperactivity of the lateral habenula.

The principle method of the study involved observing two kinds of specially bred rats – ones with "learned helplessness," a universal type of depression that bridges both animals and humans, and ones without that acted as the control of the experiment. Fritz Henn, a neurobiologist and psychiatrist, bred the rats to create this scenario and to study its effects on the habenula.

"The region that came out most significant in the study was the habenula," said Dr. Martine Marrione, a researcher at both BNL and CSHL, as well as a co-author of the study. "It was the helplessness



A graphic exhibiting the deep brain stimulation of the habenula that was used on a human patient in Germany

animal, the ones with the depressive-like phenotype, that showed the habenula activity."

So Henn, Li and the other researchers turned to deep brain stimulation, a modern, yet extremely dangerous, treatment that involves placing an electrode in the brain. Their aim was to see if they could reverse the helplessness behavior by electrically stimulating the hyperactive habenula. The result was a success.

The study is groundbreaking because it is a culmination of years of other researchers' foundational work that finally establishes and highlights the habenula as having a pivotal link with depression. Marrione stressed that the study would have been impossible without that foundation.

"All of these researchers that came before us helped drive our interest in studying the habenula and particularly in this animal model that we have with depression," she said. Previous studies

included ones in 1999 that first highlighted the potential importance of the habenula and then one in 2003 that observed the same learned helplessness animal strain as Henn would later do, but did not make the leap of studying the connection between it and the habenula.

As for implementing this treatment in human beings, only one such trial has been conducted. It was on a patient in Germany who suffered from long-standing, treatment-resistant depression. "They thought she would be a good candidate and she agreed, and in this single case there was a positive effect on a human," said Marrione.

For the unfortunate individuals that suffer from such severe depression, deep brain stimulation is a last resort, and neurobiologists are very aware of this during their research and the subsequent implementing of treatments.

"There's really a discussion about the ethics related to such a technique,"

said Dr. Daniela Schulz, a Brookhaven researcher and co-author of the study. "Obviously one has to be aware of the potential impacts of sticking an electrode into somebody's brain. Even if it works, the consequences of it, including long-term effects, are not known."

"We have to ask what are the consequences, the impact. You have to weigh this against potential cures and treatment possibilities," she added. "There are new chemicals and drugs...it's just that they don't work for everyone. We are always looking for new solutions."

Looking forward, a significant amount of research must still be conducted to fully understand how these depression models are operating in

the test animals used by Henn, Li and the others.

"Certainly, we need to do more basic research, trying to understand how these deep brain stimulation method is working in the animal model," said Marrione.

Li asserts that while they have found a link between the habenula and depression, they still do not understand what can trigger hyperactivity in that region of the brain. That is the plan right now. "We want to figure out the enhancement," he said.

"If we know that, maybe we can design some drugs to target specifically the habenula neuron that can reverse the enhanced activity," he added. That would effectively allow depressed patients to avoid the invasive and dangerous deep brain stimulation, and would mark a great breakthrough for clinical depression treatments down the line.



# Students Seethe and Simmer

By Vanessa Ogle

More than 150 students expressed their frustration at a rally that took place in the SAC plaza on March 2. Students addressed everything from department cuts to the Graduate Student Employees Union (GSEU) pay bill.

The Radical Student Union, a group that advocates for the organization of students and people in taking direct action against injustices, called on other campus and outside groups to support the rally.

"Our goal for this rally is to show students who are not involved that there is a way to be involved, that there is a way to achieve the things you think you need and deserve," Mike Carley, a founding member of the RSU, said. "We have to raise awareness of this because otherwise people will just go through-out their lives and say, 'It's not my fight. I can't do anything about it. It's not within the domain of possibility for me.' Yes it is. We're here to show that."

The RSU passed out brochures that outlined a main issue to be addressed at the rally: Governor Cuomo's Executive Budget proposal, which would cut funding to Stony Brook University and its hospital and includes legislation that would allow Stony Brook to enter into public-private partnerships. This would expand corporate control on campus, they say.

The crowd, though mainly students, included a few older adults and



even a couple of Stony Brook's faculty members. Through chants of "Education is our right; fight, fight, fight, fight" and slews of creative signs, the protestors stressed a need to save their SUNY.

The crowd's chants encouraged those who spoke at the rally. Alison Baxter, a senior anthropology major, was one of a handful of speakers who addressed issues that students face.

"Even though I'm leaving, I'm still concerned for future students...Are you listening Stanley?" she yelled. Students frequently addressed Stony Brook's President Samuel L. Stanley Jr. during the protest as a rhetorical attention grabber since he did not attend the rally.

Although the student turnout fell short of RSU's expectations, they have hopes that the numbers will increase for future events as students become more aware of the organization's purpose and efforts.

"Next time there'll be twice as many people here!" shouted one protester through the megaphone. "We should each bring one more person and the next time after that one more person, and we won't stop until we win together." Cheers erupted.

Entitled "Day of Action in Defense of Public Education," the pamphlets circulating amongst attendees also listed demands, chants, the rights granted to

citizens of New York State, budget information, general rally information, contact information for the Radical Student Union and information about future events, including a March 15 trip to Albany with the United University Professors and GSEU.

"The university is losing funding—it is just bleeding funding from the state, and it's taken for granted that that will happen—the state is going to cut our budget," Carley said. "Well, not if we don't let them. Not if we have the power to say to them you can't do that—or else."







# Shifting Land, Stable Nation

By James Laudano

Photo by Kyodo News/Associated Press

A word of warning: beware the barrage of numbers flying around. 9.0—the Richter scale measurement for the quake. 2,000—the number of bodies found so far in northern Honshu. 8 feet—the distance that the island shifted as a result of the earthquake. Tens of thousands left homeless. 15 trillion yen pumped in to aid the economy. I say “beware,” but, really, you can’t escape them.

It is easy to become desensitized when viewing the numbers in the aftermath of such a disaster. We’ve seen it before, of course—Hurricane Katrina, the 2004 Asian Tsunami, the terrorist attacks on September 11. This desensitization remark isn’t some groundbreaking thesis I’m spouting. However, it bears repeating again here, if for no other reason than to remind us that what we see on CNN or BBC or NHK doesn’t tell even a fraction of the story. So, with this in mind, I’m going to abandon any pretensions of sweeping journalistic or global commentary. Instead, I’m going to attempt to give you an intimate, although limited, insight into just what it felt like to live in Japan during one of the largest earthquakes in world history and how the Japanese are adjusting and reacting.

The islands of Japan lie atop some of the world’s most seismically active plates. There’s a Japanese word, “*unmei*”

which means fate or destiny, that is intrinsically tied to this fact. The Japanese know that earthquakes—devastating or not—are inevitable here. Elementary school students have “earthquake drills” every year and no town is without safety signs and instructions on trains and public areas. Sometimes, you’ll overhear a conversation about the next “big one” and where or when it might happen. You even can find signs of this relationship in traditional Japanese architecture; low houses and light building materials would help reduce the damage from potential earthquakes. Japan’s “*unmei*” is irrevocably tied to the mercy of nature.

I live in the city of Kobe, a prominent port center of about 1.5 million people in western Japan. Kobe itself is no stranger to earthquakes. In 1995 a devastating earthquake, now known as the Great Hanshin Earthquake, destroyed most of downtown Kobe, leaving over 6,000 dead and 300,000 homeless (there are those numbers again). As a result, anyone over the age of 18 here remembers the wholesale destruction vividly. Now, whenever a disaster strikes in the world—such as the recent earthquake in Christchurch, New Zealand—Kobe’s citizens are on the frontlines in Japan when it comes to volunteering and fund-raising. I’ve lived here for less than a year now, but this

mentality is contagious, even among expatriate foreigners like myself.

March 11 in Kobe, and most of Japan, is graduation day. I teach middle school here, so all of the third year middle school students and teachers were preparing for our school’s ceremony and celebrations afterwards. Japanese graduation ceremonies focus almost wholly on “the past” and “the ending”—a fact that added even more of a surreal feel to the events that would happen later in the afternoon. After the ceremony, the faculty relaxed in the staff room and exchanged stories and chatted about the past school year. The television, as it often is, was turned on, but was providing little more than background noise to the scene. We were all excited for the celebratory drinking party we would be going to downtown later in the evening.

Then we felt it. It wasn’t much, and some of the staff didn’t even notice it. Japan plays witness to over 1,500 earthquakes every year, most of them so small as to not elicit any reaction among the people. However, being a New Yorker, and wholly unused to the feel of any shifting in the ground, I noticed the tremor immediately. A few of the teachers confirmed it, but with absolutely no urgency or worry, as the shaking was minimal and incredibly short. “*Jishin dayo*,” An earthquake, they said, as if

they were remarking on the weather. A few teachers posited a guess as to where the quake was from. Wakayama, Kyoto, northern Hyogo, Osaka, we guessed—all of which are located just a short way from Kobe. We couldn’t have been more wrong.

We turned the volume up on the TV news to find out. There were reports coming in of a tremor off the coast of northern Honshu, not far from Miyagi prefecture. “That couldn’t be it,” a few commented. “Yeah, it’s too far for us to feel it,” I agreed. And, in truth, Kobe is a few hundred miles from Miyagi—certainly too far for us to feel an earthquake from there, I naively thought. We kept watching as images, video, and information came in from Tokyo. Located much closer to Miyagi, Tokyo was feeling the effects of this tremor. The videos of rattling supermarkets, shaking office buildings, and frightened workers were indeed striking. Then came word that this earthquake was somewhere near an 8.0 on the Richter scale (it would be upgraded to an 9.0 later on.) The unsettling realization that maybe the quake we just felt was this Miyagi one started to take hold.

Still, the news wasn’t reporting much in the way of death or casualties. A few injuries in Tokyo and a few deaths further north. It seemed that Japan—a nation born on the violent,



ever shifting borders of several tectonic plates—had dodged a bullet this time.

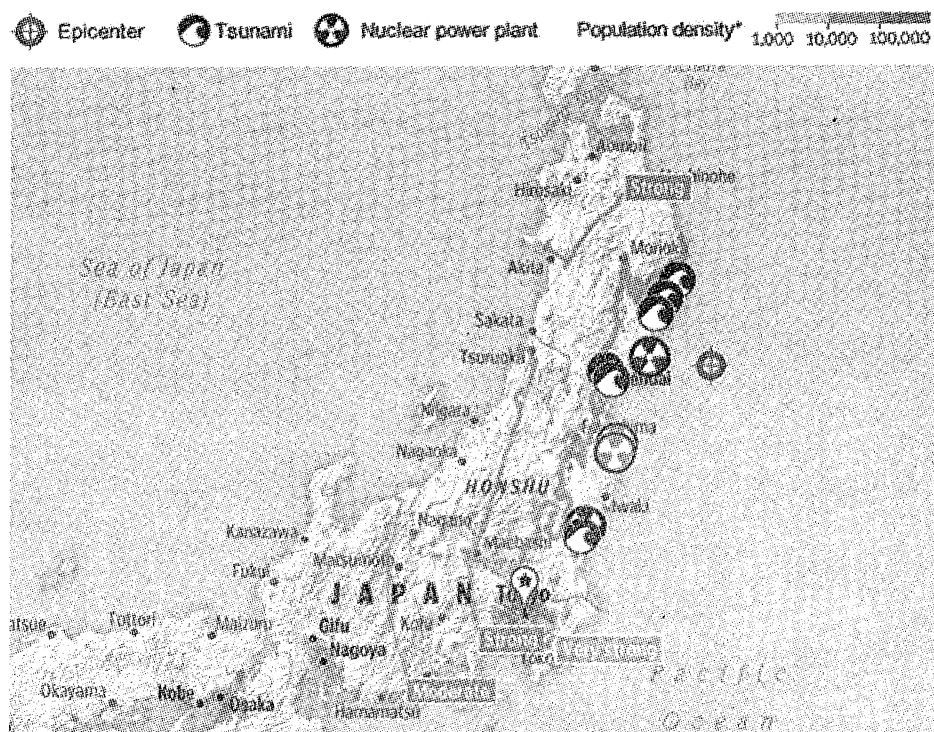
Then came the footage of the tsunami. Where the staff was calmly watching the news just moments before, now we were up close to the TV, eyes riveted to the screen in shock and awe. Constant remarks such as “*Kowai*” and “*Sugoi*”—“scary” and “wow”—filled the room. A solid, wide wall of water smashing through the coastal areas north of Tokyo, flinging cars and planes around like an angry child tosses toys. Now it was clear. Japan hadn’t dodged a bullet. Rather, that bullet was punching a hole right through the nation’s heart before our eyes.

We still had our party that night. All of us, trying to enjoy ourselves rather than think about the news, chatted away in our private room at the restaurant. We spoke of the previous school year, the coming one, the local baseball team’s chances, the upcoming travel plans we had—anything to avoid talking about what was happening up north. This self-deception lasted for about an hour and a half. Then, collectively, the room fell silently at once. It was one of those awkward silences that often occur at gatherings. We busied ourselves for a few moments, sipping our drinks or rearranging our chopsticks in no particular fashion. No one wanted to break the silence because we all knew that once we did, the conversation would shift to the earthquake.

The tension in the air was unbearable, and when one of us finally spoke up, talk did indeed inevitably turn to the news. One teacher said they felt bad for our students since they would also remember their graduation day alongside this tragedy. Another teacher responded by saying they felt worse for the people living up north. I only nodded. Usually the talkative type, this time I had nothing to add.

I mentioned earlier that Japan’s destiny is constantly at the mercy of nature. Yet, despite this, or perhaps *because* of it, you’ll rarely hear the Japanese complain about much of anything at all. Everyone here is quick to throw around phrases like “tough it out,” “stay strong,” or “give it your best try.” The Japanese know events like those of March 11 will happen. When they do finally occur they don’t complain or panic. They simply, for lack of a better term, shut up and get to work fixing it. We’re seeing that now, in action, first hand.

On the other hand, a sort of surreal silence can sometimes set in here during these times. Many people here want to pour out a lot of opinions, ideas or lamentations about the situation up



Courtesy of The Washington Post



Courtesy of Kyodo News/Associated Press



Courtesy of Kyodo News/Associated Press

north. However, instead, no one speaks out. It adds an initial tension to many morning meetings when you first see someone and simply say “It’s awful what’s happening up north,” pausing quietly for a moment, and then going about your work. An overarching feeling of both this and “toughing it out” pervades many aspects of life here.

Now, Japan looks to the rescue and rebuilding process. Fortunately, the Japanese are arguably the most communal society in the world. Over the past 100 years, whenever a disaster strikes Japan, the nation comes together in a way that, frankly, is embarrassing for the Western World. Not a single building or shop is looted. Everyone lines up at the supermarket to purchase what little food is left in an orderly fashion.

To use a rather famous example from the Kobe earthquake in 1995, even the local organized gangsters, the Yakuza, set up relief stations to help out. Nearly the entire nation is conserving and rationing electricity to help divert power to the affected regions. My students and I conducted our classes without any lights all day to help conserve power for the north. I watched as elderly women, perhaps in their 80s, casually stuffed wads of cash into Red Cross donation boxes. Charity and donation drives bloom *en masse* like the nation’s renowned cherry blossoms in spring.

It is with this in mind that Japan’s future doesn’t seem as shaky as the tectonic plates it sits on. The land’s foundation is chronically shifting and shaking, but the nation’s is just as reliably stable. The Japanese will mourn and they will struggle with this. However, in the end, when you view the Japanese in the wake of these tragedies, you get the overwhelming sense that they are completely assured of their communal unity, survival and recovery.

A few days after the quake, I asked one of my coworkers what he thought would happen in the coming days as the rebuilding began. He looked at me, thought for a few moments, and said in slow English, “We’ll continue. We always do. We always will. Earthquakes are our destiny — they can’t be stopped. But, because we are together, survival is also our destiny.”

*James Laudano is a former Executive Editor for The Stony Brook Press. He currently teaches English language in Kobe, Japan.*





# THE MUSCLE MARKET

BY SAMUEL KATZ

## Got Muscle?

Muscle Milk has no milk in it, and little science to support its claim of containing muscle. Still, Muscle Milk remains a popular item on our campus and across the country. The drink is marketed to “promote healthy sustained energy, lean muscle growth, and recovery from exercise with a milkshake-like taste” and is good for anyone that has the “desire to maintain lean muscle mass.” While there is some science to support the idea of increasing protein intake to build muscle, there is little science or logic in the preference of drinks like Muscle Milk over real foods with high protein content, like eggs, milk and chicken.

This 14 oz. muscle elixir is sold for \$4.92 at campus dining facilities. The beverage was originally introduced on campus due to popularity at other universities and demand for Muscle Milk has remained steady over the last two of years at Stony Brook, according to Angela Agnello, Director of Marketing and Communications for the Faculty Student Association at Stony Brook.

The sports-nutrition market, of which these drinks are a part of, now bring in more than \$2.7 billion dollars a year in revenue. Cytosport Inc., which distributes Muscle Milk, reportedly earned \$200 million in 2008 and re-

ceived the “Small Company of the Year Award” at the 16th annual Beverage Forum presented by Beverage World magazine and Beverage Marketing Corporation, for its “breakout success.”

Like most other business success stories, the story of Muscle Milk’s success is not the story of successful science or successful health, it’s the story of successful marketing. Protein supplement providers promote their products as being “athletic,” using images of muscular active men to create an association between their product and being muscular and lean, and consumers appear to have bought into this idea.

The FDA has little oversight over these manufacturers and their products, both as to the safety of these products and the validity of their claims. The only time the FDA has intervened in the supplement market was in the case of Hydroxycut (a fat burning supplement) after 23 health cases and one death were reported as related to the product. In the words of Jim Edwards, a drug market analyst formerly at Adweek, “Unlike with meat, eggs, spinach, tomatoes or Lipitor, the FDA is limited to waiting until people *actually die* before the law permits it to inspect and ban a product.”

Edwards says the “diet supplement industry [is] an official wild west of dubious claims and big profits.” There is

little regulation by the FDA to fact check the broad promises these products promote. There have been some lawsuits by the National Advertising Division and Nestle against Muscle Milk for their false marketing and these cases were referred to the Federal Trade Commission. Meanwhile, the supplement lobby, The Council for Responsible Nutrition, is lobbying for even leaner oversight over the claims made by manufacturers. Their official position as sighted in their report given to the FTC, is “an advertising claim that you don’t believe can’t hurt you.”

Yet, walk into the campus cafeteria

“... [the] diet supplement industry [is] an official wild west of dubious claims and big profits.”

and you see how many do believe these claims. The promises of easy muscle or “bulk” seem to work their trick. Campus Dining says they don’t track who consumes their products, but Muscle

Milk seems to be mostly popular with young men, eager to get that desired physique and willing to overpay for a bad tasting drink that promises it all.

The market and the demand are there, but the science isn’t. A closer look at the protein contained in Muscle Milk reveals that “milk” isn’t the only way they trick customers. The scam is in the muscle, and the idea that you need this drink, at \$4.92 a bottle, to get it.

## Muscle Math

Researchers Jay R. Hoffman and Michael J. Falvo from the Department of Health and Exercise Science at The College of New Jersey published an overview of protein intake and benefits in the *Journal of Sports Science and Medicine*. In their paper they address the different ways in which you can measure protein value and quality. There are two popular approaches, the Biological Value, which measures the amount of nitrogen absorbed from a protein source, and the Protein Digestibility Corrected Amino Acid Score (PDCAAS), which measure the amount of amino acids consumed compared to the amount needed by pre school age children (who have the highest nutrition requirement), the score is then corrected for digestibility.

The Food and Agriculture Organi-



zation and the World Health Organization now use the PDCAAS system to assess protein value. The trouble with the Biological Value system is that it measure protein potential, the amount of protein it could provide, instead of

Sitting with two eggs and two glasses of milk says little about you, but holding a bottle of Muscle Milk advertises you to all onlookers and to yourself as someone focused on his body and strength.

the amount of protein you digest when you eat it. Additionally, the Biological Value was based on animal tests of protein intake, not humans. The PDCAAS tries to correct that value by measuring the amount of protein humans need and including in its calculation the amount of protein excreted (there has been some debate about this method, since not all protein that isn't excreted is used for synthesis, see Schaafsma, 2000, *Journal of Nutrition*)

Protein supplement manufacturers like to quote the Biological Value of their product, since according to the Bi-

ological Value scale their products do better than natural products, such as milk and eggs. But if you use the more accurate PDCAAS scale, the products lose the superiority.

Whey protein, which Muscle Milk uses in their drinks, has a PDCAA score of 1.00, the highest score possible according to this rating system. But here's the secret, according to Hoffman and Falvo, so do eggs and milk. Eggs, milk and whey protein all have a PDCAA perfect score of 1.00, the first two are natural whole foods, the third has fructose and flavors added. The first two cost somewhere between one and two dollars, the third is almost five.

### Muscle Money

David VanDyke is the director of Speed, Strength and Conditioning here at Stony Brook. He and his team are responsible for the athletic development of Stony Brook's student athletes. Working with coaches and players VanDyke devises training plans for the teams as a whole and the athletes individually. At the end of each workout session at the Speed, Strength and Conditioning facility the athletes get a scoop of Muscle Milk Collegiate to consume after their workout.

VanDyke himself says he is skeptical of the protein supplement market, "it's buy and beware" he says. Muscle Milk suggests taking four scoops of

## 00201 14OZ. MUSCLE MILK CHOCOLATE

Nutrition Facts	
Serving Size 14 fl. oz. (414 mL)	
Servings per Container 1	
Amount Per Serving	
<b>Calories 240</b>	Calories from Fat 80
% Daily Value*	
<b>Total Fat 9g</b>	14%
Saturated Fat 1.5g	5%
Trans Fat 0g	
<b>Cholesterol 10mg</b>	3%
<b>Sodium 430mg</b>	18%
<b>Potassium 1090mg</b>	31%
<b>Total Carbohydrate 14g</b>	5%
Dietary Fiber 2g	8%
Sugars 3g	
<b>Protein 25g</b>	50%
Vitamin A 25%	Vitamin C 25%
Calcium 25%	Iron 25%
Vitamin D 25%	Vitamin E 25%
Thiamin 25%	Riboflavin 25%
Niacin 25%	Vitamin B6 25%
Folate 25%	Vitamin B12 25%
Biotin 25%	Pantothenic Acid 25%
Phosphorous 25%	Iodine 25%
Magnesium 25%	Zinc 25%
Copper 25%	Chromium 60%
*Percent Daily Values are based on a diet of 2,000 calories a day. Your daily values may be higher or lower depending on your calorie needs.	
Calories 2,000	
Total Fat	Less than 65g 80g
Saturated Fat	Less than 25g 25g
Cholesterol	Less than 300mg 300mg
Sodium	Less than 2,400mg 2,400mg
Potassium	Less than 3,600mg 3,600mg
Total Carbohydrate	300g 375g
Dietary Fiber	25g 30g
Calories over 2,000	
Fat 0 • Carbohydrate 4 • Protein 4	

**INGREDIENTS:** WATER, CALCIUM AND SODIUM CASEINATE, MILK PROTEIN ISOLATE, BLEND OF VEGETABLE OILS (SUNFLOWER AND CANOLA OIL), COCOA POWDER, MALTODEXTRIN, FRUCTOSE, NATURAL AND ARTIFICIAL FLAVOR, POTASSIUM CITRATE, WHEY, CELLULOSE GUM, VITAMIN MINERAL BLEND, SOY LECITHIN, MEDIUM CHAIN TRIGLYCERIDES, SODIUM HEXAMETAPHOSPHATE, MONOSODIUM PHOSPHATE, POTASSIUM CHLORIDE, ACESULFAME POTASSIUM, SALT, CARRAGEENAN, SUCRALOSE.

**VITAMIN MINERAL BLEND:** VITAMIN A PALMITATE, CHOLECALCIFEROL, VITAMIN E ACETATE, BIOTIN, NIACINAMIDE, D-CALCIUM PANTOTHENATE, THIAMINE MONONITRATE, CYANOCOBALAMIN, RIBOFLAVIN, PYRIDOXINE HYDROCHLORIDE, FOLIC ACID, ASCORBIC ACID, TRICALCIUM PHOSPHATE, CHROMIUM CHLORIDE, COPPER GLUCONATE, POTASSIUM IODIDE, FERRIC PYROPHOSPHATE, MAGNESIUM PHOSPHATE, ZINC OXIDE.

**ALLERGEN STATEMENT:** THIS PRODUCT CONTAINS INGREDIENTS DERIVED FROM MILK AND SOY. GLUTEN FREE.

powder, he only gives his athletes one. "They just want you to consume as much as possible," he explains. He insists that he and his team do not do diet plans, but they do discuss nutrition with their athletes. They evaluate their athletes and those that they assign as "hard gainers," individuals who naturally gain little weight they give extra supplements.

Ultimately the protein market comes down to convenience, explains VanDyke. "Many teens have never had a real breakfast" he says, "students ask me what's the best whey to get body mass and I say: tuna, eggs...I stress whole foods." But in the end, VanDyke says, students "lack the organization, skill and money to eat whole foods." In these cases protein supplements become an easy way to get the protein an athlete needs.

But using the supplements as meal replacements and not pairing it with a rigorous workout schedule is a waste according to VanDyke. The result you get from taking high amounts of protein supplements, he explains, is that "you get expensive urine."

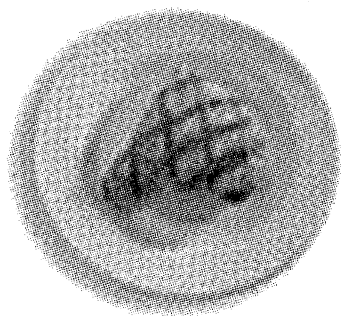
A \$4.92 bottle of bad tasting Muscle Milk has everything that it takes to be a successful product. It promises its buyer status. Sitting with two eggs and two glasses of milk says little about you, but holding a bottle of Muscle Milk advertises you to all onlookers and to yourself as someone focused on his

body and strength. Sure, you can get the same amount of protein for cheaper, but it won't feel that good or that manly. Its bad taste and ridiculous price are all part of the game, so when you drink it you feel like you are doing something inconvenient, like you are sacrificing something to improve your physique. But essentially all you did is over pay for a bottle of faux-milk that makes your urine more expensive than the guy pissing right next to you.

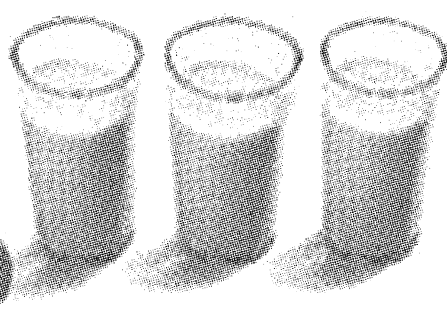
The allure of a five-dollar magic muscle drink is that it makes it seem easy. It makes getting fit and muscular seem like an easy process instead of the strenuous process of physical labor it actually requires. Instead of a commitment to work and sweat, it asks for a commitment to spend, and for consumers that's an easy choice to make.

Getting a fine physique and building muscle are both difficult and demanding processes. Nothing is really that easy. The only thing easy is mixing a drink and getting young men to pay five bucks for it. All you need is a few images of "ripped" guys, a name that suggests strength (that also sounds natural) and you have yourself a 200 million dollar company with a popular five-dollar drink.

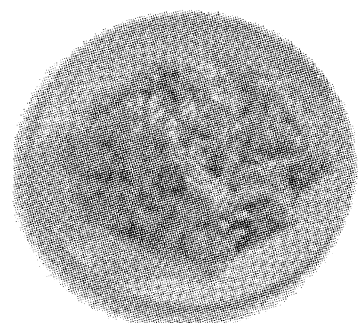
Apparently, that's the only thing that's easy, and that's the problem.



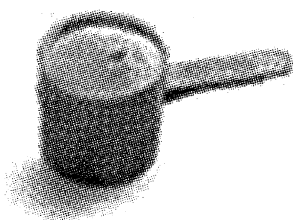
Half of a chicken breast  
27 grams of protein  
62 cents



Three 8-ounce glasses of milk  
23 grams of protein  
60 cents



Three scrambled eggs  
20 grams of protein  
46 cents



One scoop of Nitro-Tech  
25 grams of protein  
\$1.61



# Stork University: Babies and Books

By Alyssa Melillo

Seeing pregnant teenagers and teen mothers on television isn't unusual today—they're all over MTV on the popular show *16 & Pregnant*, and its spin-off series, *Teen Mom*.

*16 & Pregnant* documents the last few weeks of roughly ten girls' pregnancies each season. *Teen Mom* then extends four of the girls' stories, focusing on their struggles as young mothers after their babies are born.

But being on television doesn't mean their lives are anywhere near glamorous—just ask nineteen-year-old Kailyn Lowry, one of the stars of the show. To support herself and her 14-month-old son Isaac, Lowry, of Nazareth, Pa., works long shifts as a sales associate at her local Sports Authority almost everyday, and even worked a second job as a waitress at one point. At the same time, she's taking classes as a full-time student at Northampton Community College in Bethlehem, Pa.

"The last year and a half has probably been the toughest of my life," Lowry said in an interview. "It's like, time management, finances and emotional struggles. I kind of almost fight with myself about certain things because I have to do what's best for my son and for my-

self. It's really hard to explain. It's really tough."

Having a baby at 17 meant sacrifices and new struggles for the teen mom, who now lives on her own in an apartment with baby Isaac. Lowry not only sacrificed the rest of her teenage years when she had him, but her relationship with her then-boyfriend and

"It does get frustrating. Because of the show, I don't judge people the way I used to. I think twice about saying something or thinking something, you know?"

baby's father, Jonathan 'Jo' Rivera, 19, took a turn for the worst after she got pregnant and moved in with his family. She and Rivera split two and a half months after baby Isaac was born, and eventually she began dating her current boyfriend Jordan Wenner, 20. On *Teen Mom*, Lowry's storyline revolves around living in Rivera's parents' house, her troubled relationship with him and her

newly blossomed one with Wenner.

Even after a year and a half, though, Lowry said she still finds it hard to balance school, work, relationships and being a mother.

"I'm late for everything," she said. "Sometimes I have to schedule appointments that I don't do. What I plan for myself during the day, sometimes I don't get it done."

Lowry doesn't receive much support from her family. She has a fragile relationship with her mother, whom she said is an alcoholic, and she never met her father until a month before she gave birth to baby Isaac. Although the baby stays with Rivera on the weekends, Lowry, who has primary physical custody, said Rivera is appealing the child support she filed for. She pays for all of her expenses out-of-pocket, with no help from others, she said.

For Lowry, motherhood has its ups and downs, just like it does for women at any age. While she said getting no sleep is the worst part, she also said her friendships aren't the same anymore.

"Most of [my friends] went away to college," she said. "But I guess when you move away, even if you are facebooking them or texting them, you still grow apart, so that's kind of what happened.

And not only that, even if they were home, they don't really understand that I can't go out. Like, I even have my best friend Meg that stayed home to go to school and I still get calls from her in the morning like, 'You wanna go to breakfast?' And it's like, I have to take Isaac to daycare, and then go to school, you know what I mean?"

Being on *Teen Mom* also has its pros and cons. Lowry said she likes that her story can show young girls the struggles of being a teen mother, but being in the public eye adds a lot of stress. Because her storyline on the show revolves around her living with Rivera's family, many viewers criticize her on her Facebook and Twitter pages about being unappreciative after she began dating Wenner. They also pick on her for other things.

"The more and more that time goes on, they find the littlest things...like, someone criticized me for my purse," she said, holding up a purple Coach bag. "So, like, to me, I could be happily married to Jo, and someone would still find something to criticize. It does get frustrating. Because of the show, I don't judge people the way I used to. I think twice about saying something or thinking something, you know? I mean, I'm



always giving people the benefit of the doubt because you don't really know.

"I mean, it hurts," she added, referring back to the Coach bag. Because of the designer's reputation for expensive accessories, pictures of her holding the bag sparked an outrage of criticism from viewers. "It's not like it's a different Coach purse every time, or a different brand, it's the same one in every single picture. It was a gift. For all they know, it could be fake. I mean, it's not, but it could be. It just blows my mind, the things some people come up with. They get on me about my hair—" she gripped a portion of her thick, straight blonde hair "—or like, when I'm at the airport. Like, it's reality TV. Normal people go on plane, get off a plane without makeup on. I'm not getting ready for the red carpet, so it just blows my mind sometimes how ridiculous [people can be]."

From filming the show to taking care of baby Isaac and her other responsibilities, Lowry said things get overwhelming because she barely has time to herself.

"I try not to ask for people to watch Isaac, ever, because any time that I need time to myself, I try to do it when he goes to his dad's house," she said. "But there are times when I get overwhelmed and I just cry, but I don't like sending him off to anyone. Then I would feel bad about that."

Lowry said that having a baby at 17 completely changed her life. It forced her to grow up in just nine months, and added stresses and responsibilities that women usually don't see until their mid-twenties.

But Lowry and her co-stars are not the only girls in the country who face motherhood at a young age. According to the National Campaign to Prevent Teen and Unplanned Pregnancy, approximately 135,000 girls between the ages of 15 and 17 gave birth in 2008. However, 68 percent of all teen births in that year were to girls aged 18 and 19. Eighty-seven percent of all teen girls who gave birth that year were not married.

According to the National Campaign, the teen birth rate overall decreased 33 percent from 1991 to 2008, with minor fluctuations. In 1991 the rate was one of the highest ever at 61.8

of every 1,000 girls giving birth. In 2005, the rate was at an all-time low with every 40.5 of 1,000 girls giving birth.

At Stony Brook University, teen pregnancy is not very common. A representative from Student Health Services said the university does not keep records of its student mothers, but it does provide some help for those who become pregnant while they attend Stony Brook. The representative said Health Services lays out the students' options in terms of adoption, abortion and keeping the baby. They refer them to the University Medical Center and other off-campus services, but from there they are not involved any further, the representative said.

Like Lowry, who drops baby Isaac

10-hour-day child care for students who have children.

Debra Scarfogliero, the business manager at the Child Care Center, said about 15 percent of all parents who bring their children there are undergraduate students. She said all of them have some form of work in addition to attending school.

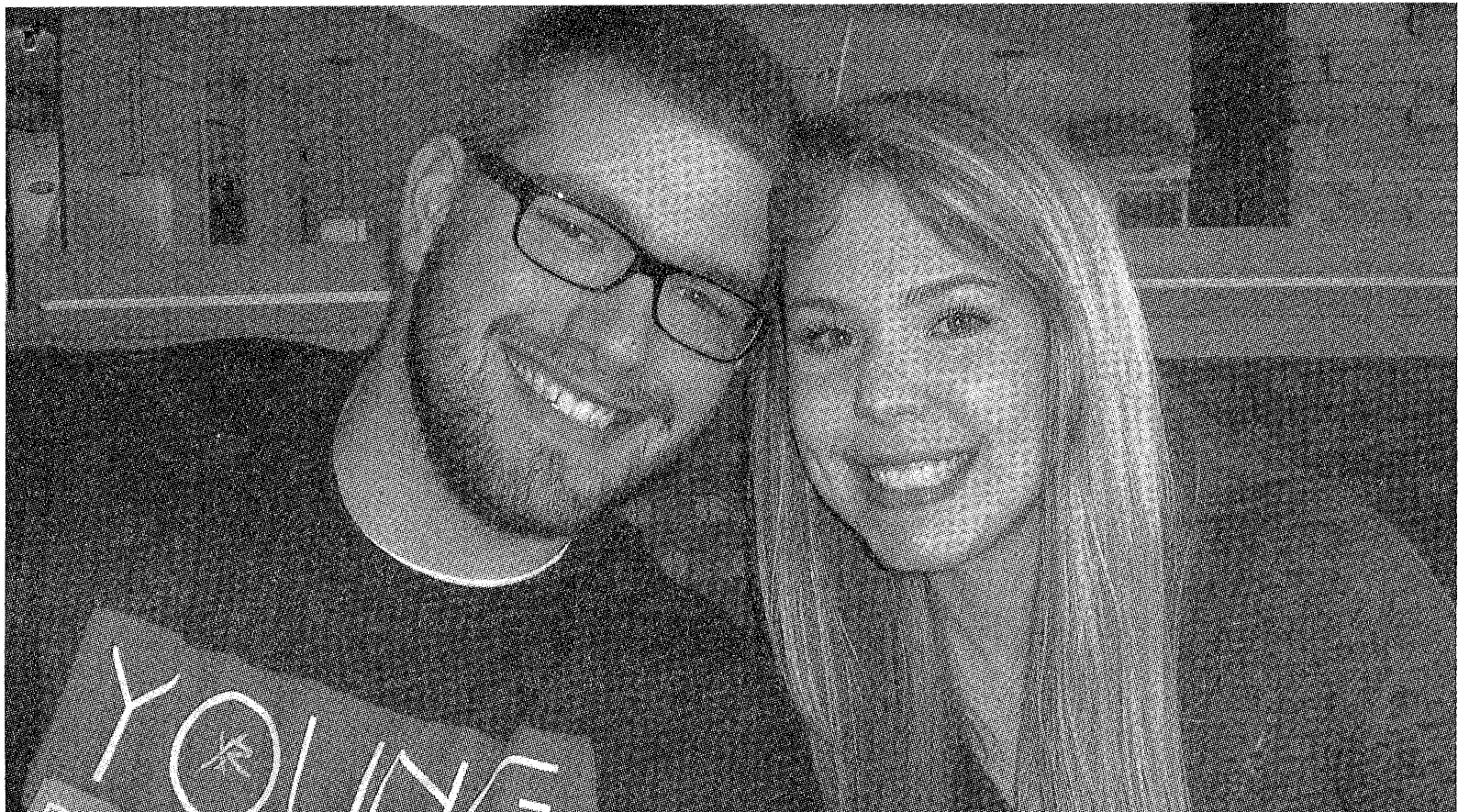
While finances are often an issue for teen mothers, students who bring their children to the Child Care Center usually don't have to worry about paying overly expensive tuition for their children. Zahibiya Zaveri, the director of the Infant-Toddler program at the center, said students with a household income under \$80,000 qualify for a tuition discount.

Zaveri said students usually drop

said she can remember a few instances 10 or 15 years ago where a student had her baby in high school, then enrolled the child at the center upon coming to Stony Brook.

Zaveri said she believes that young students who bring their children to the Child Care Center are ultimately satisfied with the services the staff provides. "In general, if you take a vote, people are really appreciative of the staff here," she said. "It's a home away from home [for the children]. I think families, regardless if you're a teen mom or not, are very grateful for [the staff]."

Despite the messages the girls on *Teen Mom* try to send out to viewers with their stories, Lowry said she still hears of girls saying they want to have children of their own after watching the



off at a daycare center at her school before she goes to class, young teen moms here at Stony Brook have a similar fa-

"All of us say to learn from the show, so why would they want to put themselves in the position where they're the ones telling other girls to watch the show?"

cility available to them. The Stony Brook Child Care Center, located across the street from the South P Lot at the edge of West Campus, offers full,

their children off between 7 and 10:30 am. Although staff members offer one-on-one emotional support, Zaveri said it is sometimes easy to see when students are stressed when they drop off their children. "Sometimes you can gauge their stress factor, depending on if it's finals week," she said.

The Child Care Center operates on a code of confidentiality, so the staff members do not know much about students' successes in school, "Obviously some families are more talkative than others," Zaveri said. "Some may go to their teachers more often [for support] because they're already there."

Although the majority of the young teen mothers who bring their children to the Child Care Center had their children after they started college, Zaveri

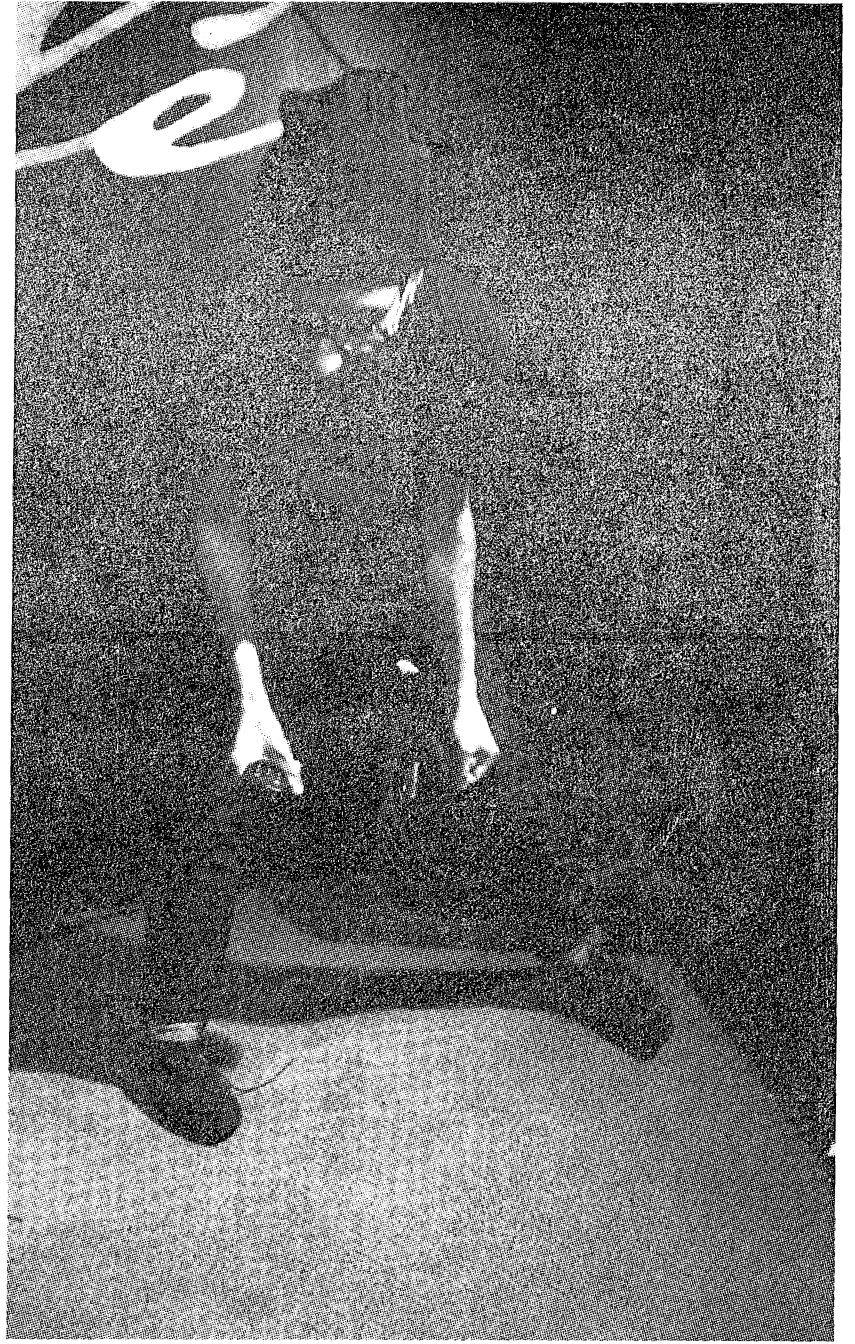
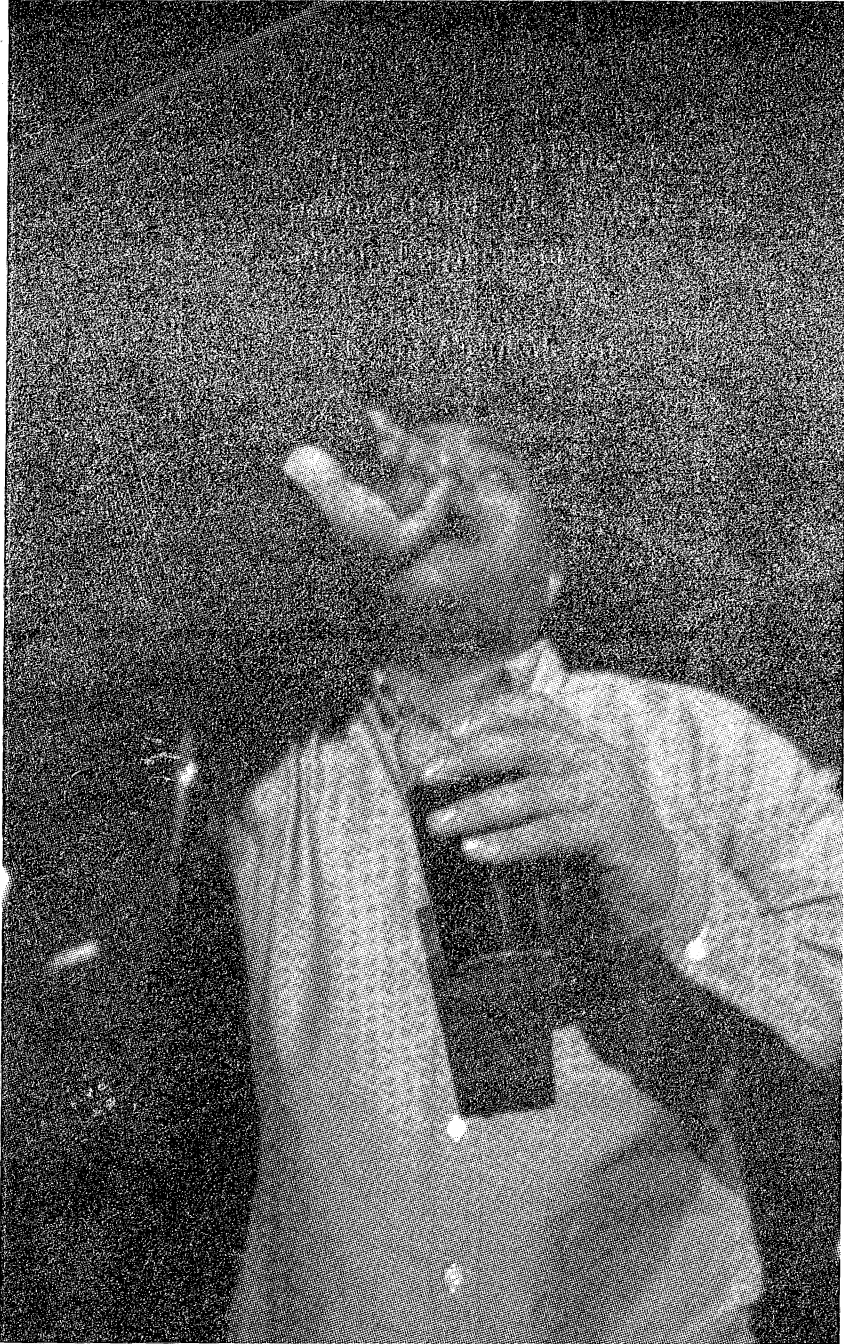
show. Lowry advises those girls to seriously think about it.

"Before I had Isaac, I didn't think of the littlest things, like baby food, diapers, or the fact that I wouldn't have support, or I would end up without Jo. So I think they really need to think about whether bringing a baby into the world is fair to the child. You're only young once. Even one day when you're older and your child is older and you can go out and do things for yourself, it's not the same because it's later on.

"I can't understand someone wanting to have a baby after seeing the show," she said. "All of us say to learn from the show, so why would they want to put themselves in the position where they're the ones telling other girls to watch the show?"



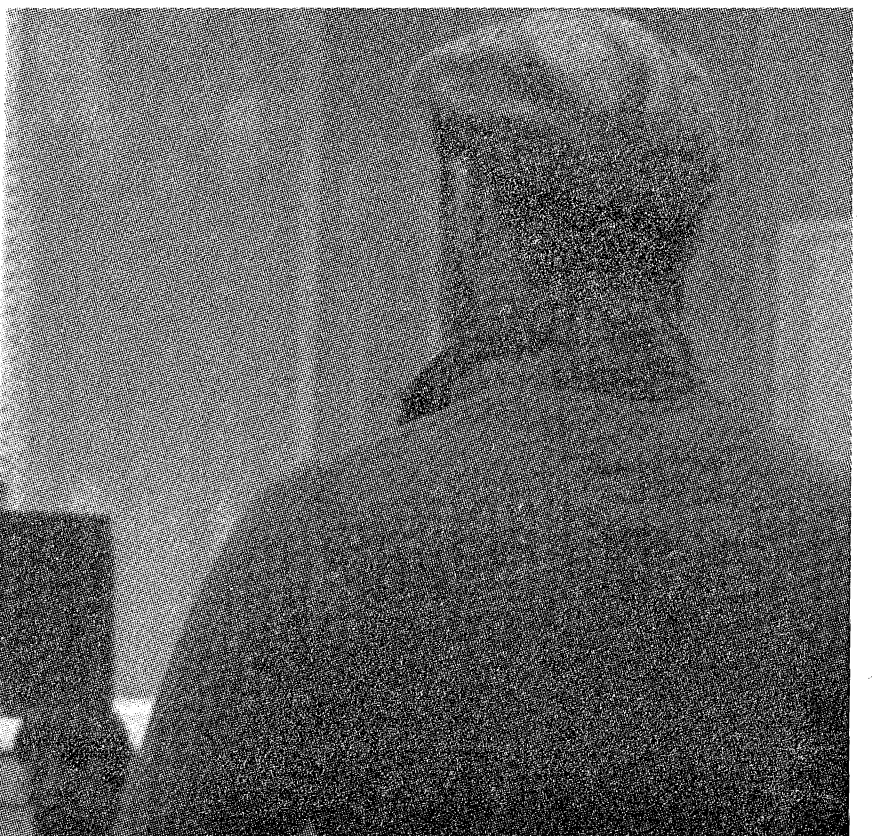
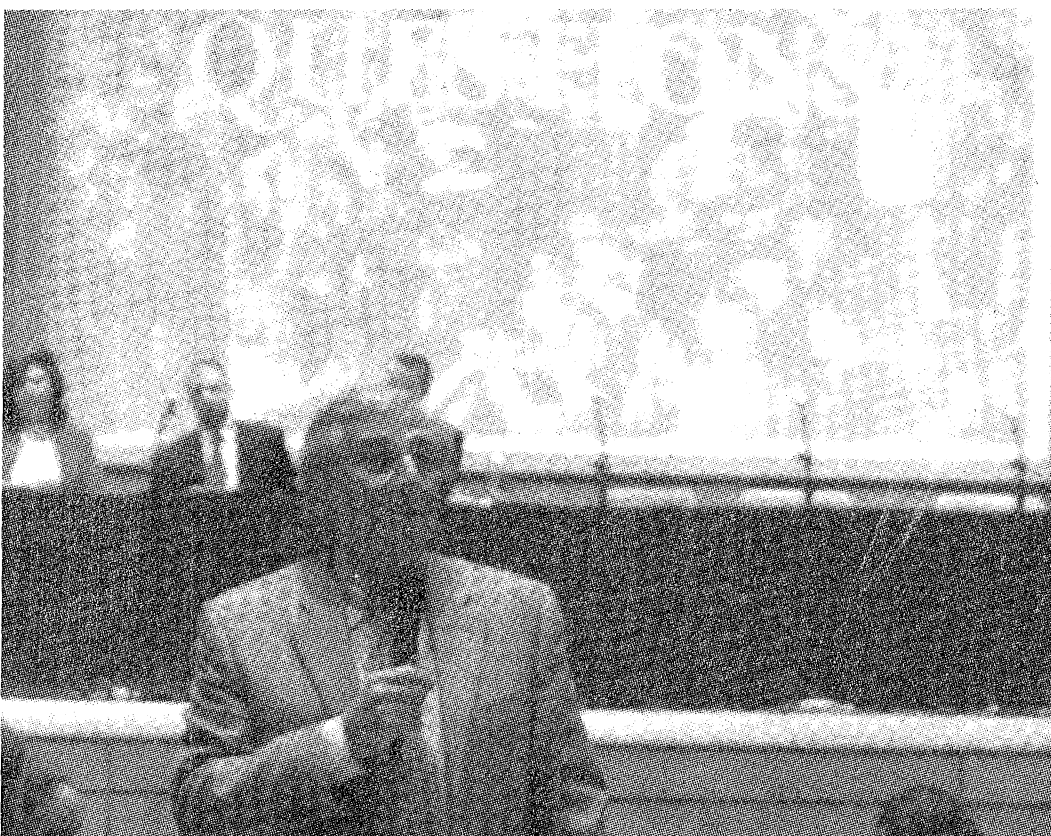
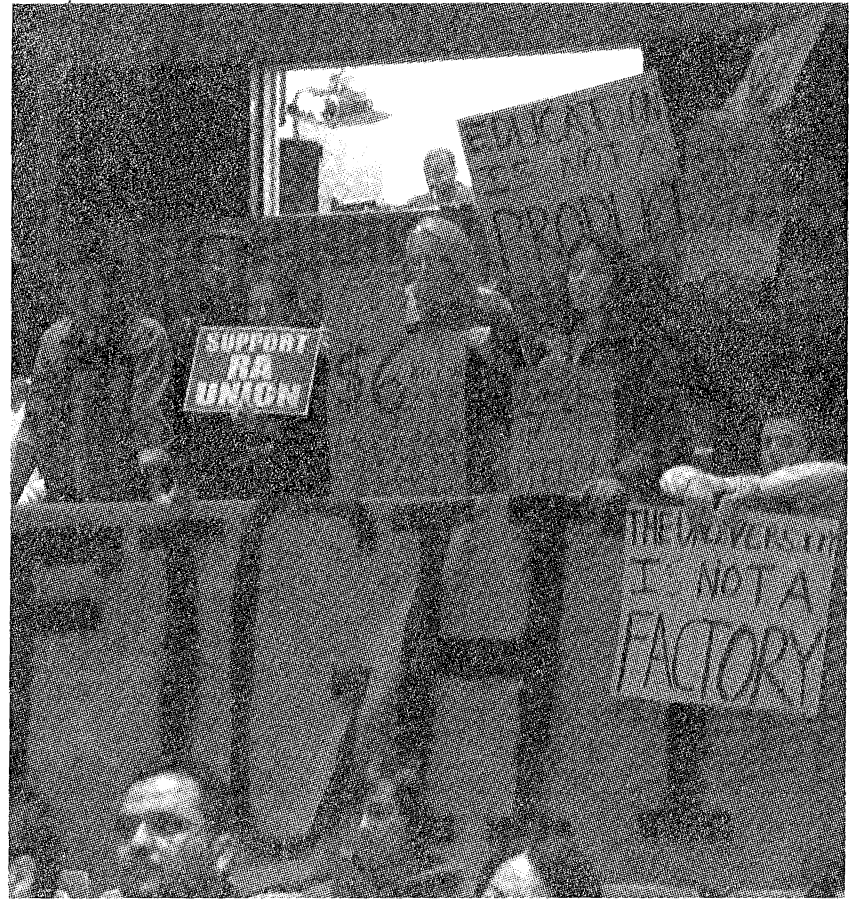
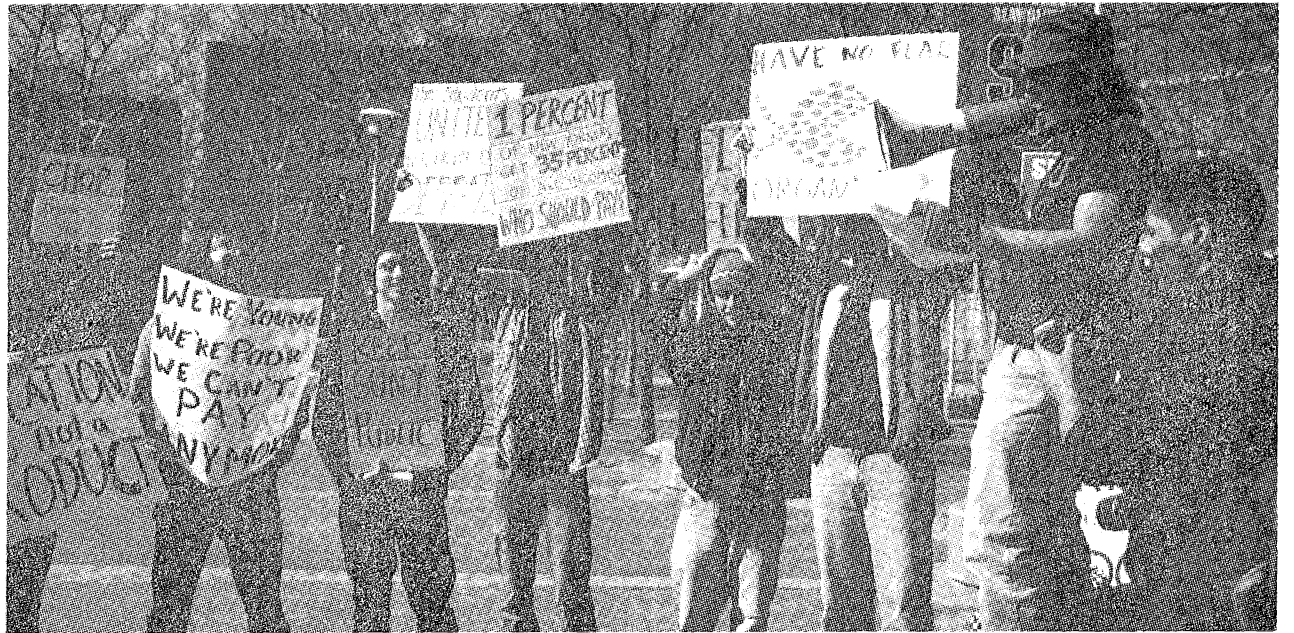
Das Racist performs at UCafe on Thursday, March 3, 2011. Photos by Vincent Barone





Student protests against proposed fee increases, University support of tuition hikes, department and state budget cuts amongst other issues.

Photos by Carol Moran







# ASIAN AMERICAN E-ZINE

WWW.AA2SBU.ORG/AAEZINE

## China Blue's 6th Annual Singing Contest 2011

by Ken Yu, March 3, 2011

Once again Stony Brook students got to hear the amazing vocal talent of their peers at the 6th annual singing contest sponsored by WUSB's China Blue. A member of the audience, John Wang, said "This was probably the best singing contest on campus. I've been to CLC's and CASB's singing contests and CCF's Karaoke, and this one is well organized and it's tri-lingual so everyone in the audience knows what's going on. This year's singers were really good."

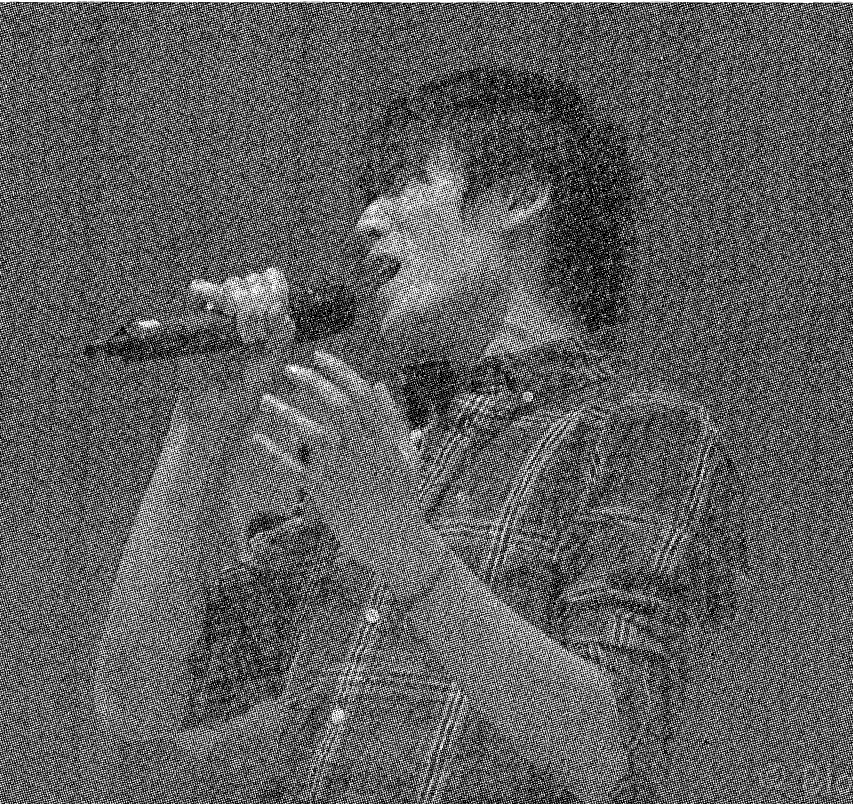
The winner, Gary Yadong Sun, sang *Wake Up Song*, (起床歌, 曹格), for Round 1, and then capped the challenge off with the passionate love song, *Lonely Gentleman* (寂寞先生, 曹格), in Round 2.

Thomas Su, China Blue's President, said he was not at all surprised that Gary won. An exchange student from Taiwan, last year Gary had been chosen for Taiwan's equivalent of American Idol. Although he hadn't won that, just getting chosen meant he had a chance.

And China Blue makes sure the contestants have a good chance of winning too, which creates a better listening experience. Unlike a karaoke open mic night, China Blue holds tryouts so that it is the best who are competing against each other. It makes for a great night of song, even if you don't speak Mandarin or Cantonese.

The evening began with a video spoof of American Idol created by the DV team leader Susie Moy. She used the contestants as actors with some singing really well but others intentionally out of tune and acting like buffoons.

Then came Round 1. One of the requirements of the contest is that at least one



1st Place Winner Gary Yadong Sun

Photo by Brian Loo

This year the organizers also added some glamour to each contestant, making up the women's eyes, some with glitter, and putting glitter in the male contestants hair. You can check them out in the photo album.

Judging was done by the audience and the three judges, Nemo Lin, TSA President and last years winner, Mike Chipp of High C, one of the campus a cappella groups, and Kyle Manley, a senior music major. Judges votes counted for 7 and audience for 1, which in essence gave the audience three of their favorites.

China Blue came up with a smart way to get the audience to vote while collecting their email contact info at the same time. Only those who voted by submitting a paper ballot got a goodie bag. While the judging was going on, the audience was entertained with piano solos by Emily Chuang and Jeremy Yong.

The winners of Round 1 aside from Gary were Stephanie, Lucy, Gwen and Elaine Shaoyi. Gary finished with *Lonely Gentleman* (寂寞先生, 曹格), Stephanie with *When You* (当你, 王心凌), Lucy did *Listen to the Ocean* (听海, 张惠妹), Gwen *Red Bean* (红豆, 王菲), and Elaine sang

*Invisible Wings* (隐形的翅膀, 张韶涵).

Another audience member, Ngoc Vu, agreed with the words used in the video that Elaine was "a cutie patootie." Ngoc explained that Elaine was "petite, swaying back and forth, and singing quirky songs."

The judges chose the finalists. Gary won 1st place and got a plaque and gift certificate for \$25 (max allowed by USG), Lucy Masu won 2nd place and a \$20 gift certificate, and Stephanie Tse won 3rd place and a \$10 gift certificate.

The only sour note of the night was AV. During the video and Round 1, the sound wasn't strong and it seemed as though not all of the speakers were on. Fortunately during intermission they corrected the problem so Round 2 was OK.

Once again, China Blue pulled off another successful event. Make sure you go to their next one - the China Blue Semi-formal in SAC Ballroom A on April 13th.

Photos of the singing contest are at the link below. Brian Loo, China Blue's Historian and Photographer, took all of these photos and the ones in the album except the group shot so he could be in it. Andrew from the audience took the group photo.

<http://aasquared.org/gallery/CBSingingContest2011>.

You can check out more about China Blue at

<http://www.aaezine.org/articles/vol25/25N2ChinaBlue.shtml>

And hopefully by the next issue, the video of the show will be online!



3rd Place Winner Stephanie Tse  
photo by Brian Loo



2nd Place Winner Lucy Masu  
photo by Brian Loo

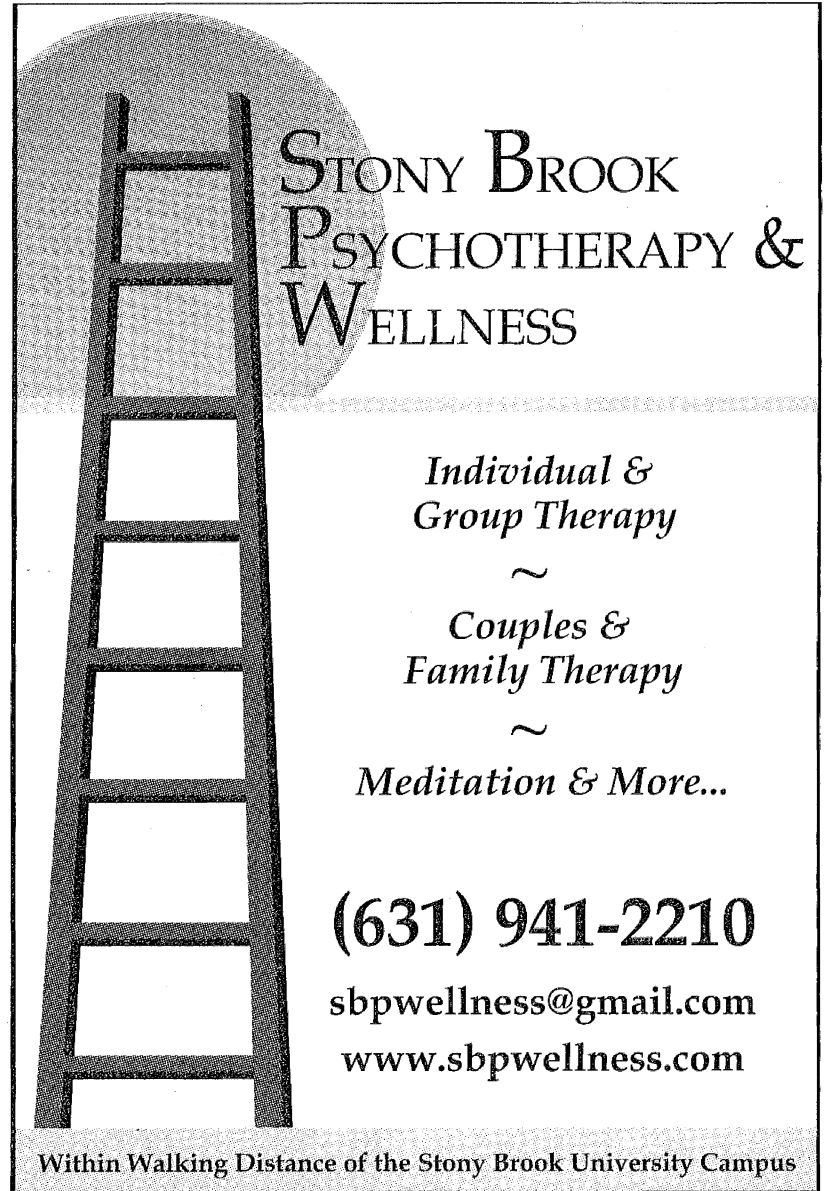
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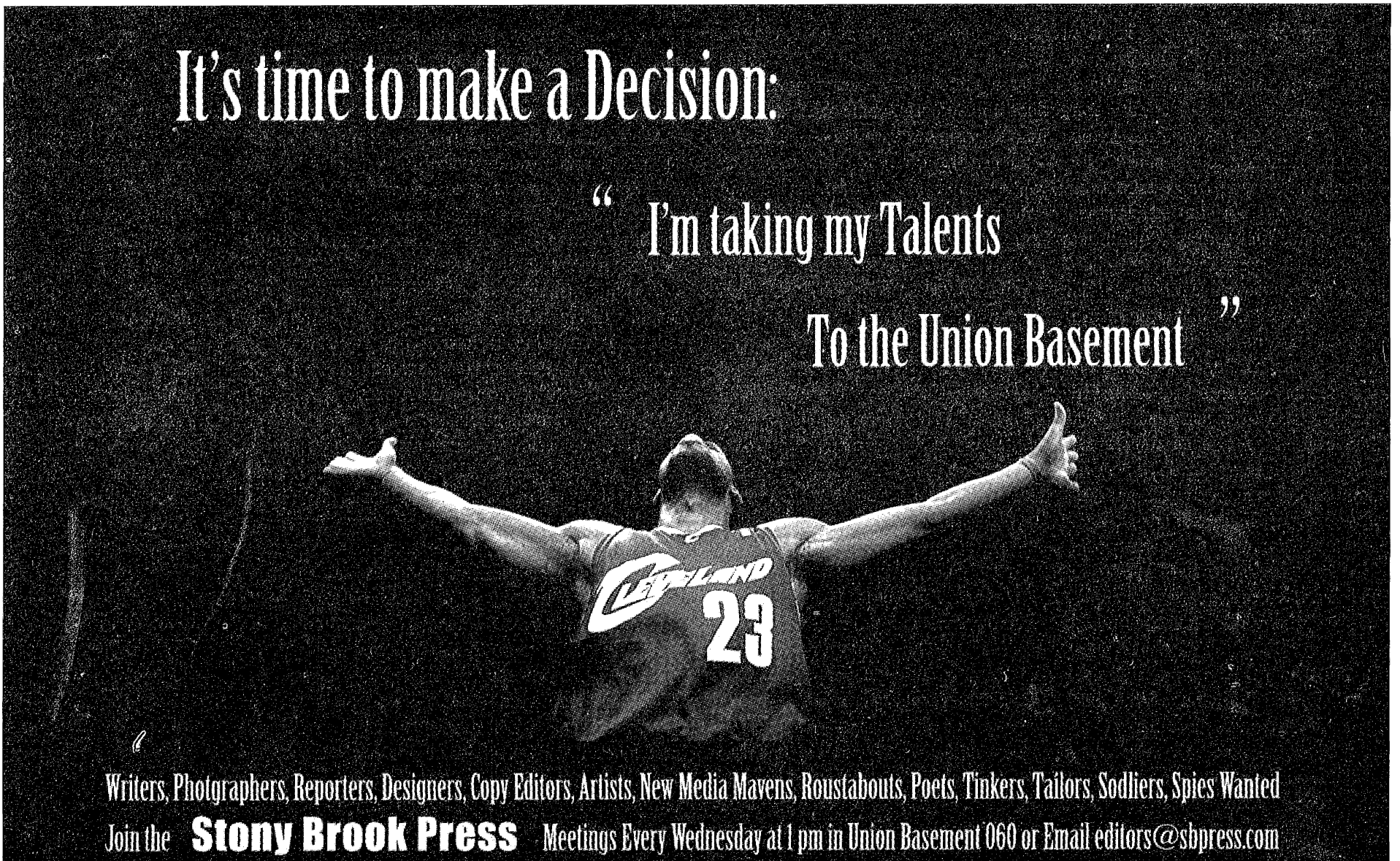


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## arts&amp;entertainment

At Stony Brook,  $E=mc$  (No Art)<sup>2</sup>

By Alexa Rubinstein

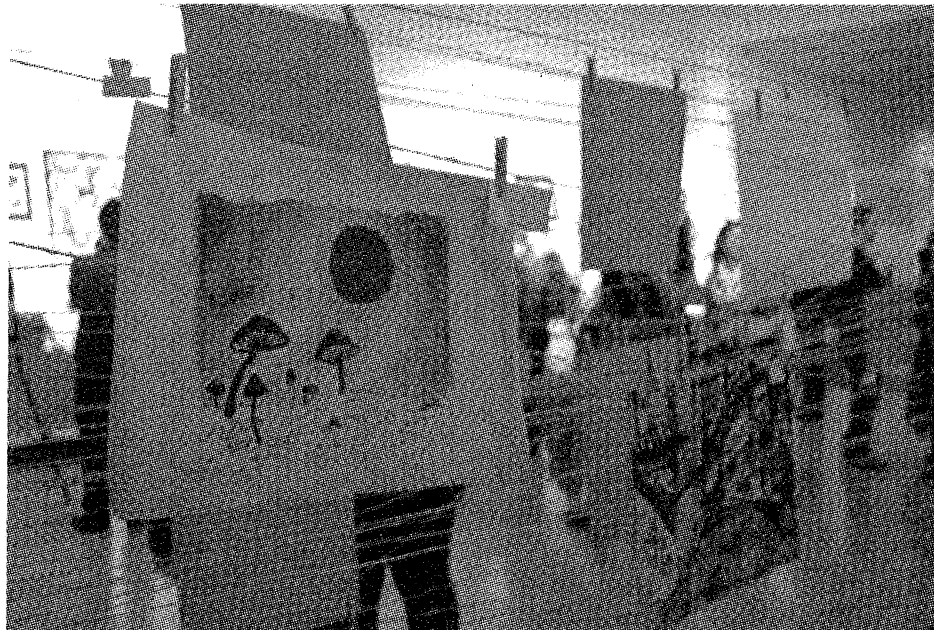
Spotted: a group of students at the large white board in the North Reading Room, drawing an incomprehensible reaction they learned in organic chemistry. Spotted: biology students scanning their textbooks, open to a page with pictures of muscles in the human body. It's no secret that Stony Brook puts the sciences at the top of its priority list, and it's difficult to find a student who's not a biology major, chemistry major, or (gasp!) both. But what about the students who opted for a paintbrush instead of a periodic table? Or a sculpture instead of scapula? (That's your shoulder blade).

Those students may feel underrepresented or intimidated at a "science" school. Sure, they can showcase their work at the Staller Center Art Gallery or Tabler Arts Center Gallery, or they can perform live music at UCafé. But, so many students are unaware of performances or art exhibits simply because there is a lack of advertising for those things. How can artists and musicians make a name for themselves if the university does not want to support them as much as they support science students?

A solution to the underrepresentation of the arts could be more funding, but, that is easier said than done. Stony Brook's budget has been cut by millions of dollars, and often times, art and music classes are the first things to go. In the past ten years, funding for the University Hospital has literally went up hundreds of millions of dollars. For the 2010-2011 year, total funding for the college of arts and science is around \$111,000,000. Last year, it was around \$113,000,000. Within the College of Arts and Sciences, the music department has seen a \$100,000 decrease. In the 2008-2009 year, the art department's funding was around \$2,100,000. Now, it is a little over \$1,800,000.

Meanwhile, funding for the sciences has steadily increased. For example, funding for pharmacology alone has shot up around two million dollars since last year. In 2006, funding for anatomical sciences was \$1,900,000. This year, it is almost \$3 million. The way things are going now, artists will continue their struggle to make themselves known at Stony Brook, while classes get cut right and left.

With all these oppositions staring them in the face, those involved in the arts and music scene on campus are pushing to get the word out. When the TAC has a night for slam poetry performances, science students are not swarming Tabler to watch their peers stand on the small stage with a lonely black microphone, spilling their feelings to the audience. When graduate students display their work in the university art gallery in the Staller Center, or the Lawrence Alloway Memorial Gallery on the first floor of the library, the majority of students stroll past without so much as a glance in that direc-



tion. Arthur Kozlovski, 20, president of the Fine Arts Organization, thinks that needs to change. His goal is to begin closing the gap between what he sees as an increasing rift between art students and science students. "The school has grown to be cliquey and isolated," he said. "We're segregated in the quads. What if I don't want to live with the people I see in class every day?" he asked, about the fact that Tabler quad is generally where arts/theater students live, and Mendelsohn is where many biology or pre-med students call home.

For Kozlovski, a psychology major, the next step for the Fine Arts Organization, and possibly the art department itself, is to significantly increase the university's "minor" focus on art, through a process he calls "art therapy."

That would include lectures or discussions about how science impacts art, and vice versa. Since Kozlovski has a perspective from both the arts and sciences, he believes that art therapy would be a step toward some type of unification between the arts and sciences on

this campus. He is also willing to take art promotion a step further, through art rallies, which he says many departments would be involved with. "The art department is trying to stay alive, and focusing on themselves," he said, indicating that FAO is receiving little feedback from the art department, and that the art department is focusing on their struggle to keep classes despite severe budget cuts.

Kozlovski is not the only one burdened by the fact that Stony Brook portrays itself as a "science school." Every other Monday, hair flies as headbangers rock out to bands playing at

bands. "I want to expose people to new music they haven't heard of," he said. "But every once in a while it's cool to bring out a band people have heard of." Wenzel said he did not want to pigeon-hole himself into a specific genre or into booking bands that have the same sound.

As far as advertising for Stony Brooklyn, it will pretty much never happen on Facebook. Wenzel said he hates it with a passion. Still, "there's a fine line between putting the word out there where people will find it... and being blatant about promoting," he said. He even explained that the advertising for Das Racist was one of the least advertised for Stony Brooklyn; the band already has its name out in the music universe.

Even though Wenzel himself doesn't value in-your-face promotions, he still thinks it is important that students at Stony Brook know that there are people who care about the arts here, and he wants students to know that art and music on a college campus are important.

Patrice Zapiti, 22, founder and host of RockYoFace Entertainment & Promotions, feels the same way. "There are now some amazing shows on campus, but a ton of students still don't know what RYFC is or what we do," she said.

She advocates for better advertising around campus, even though RockYoFace is becoming increasingly popular, mostly through word-of-mouth. One of RockYoFace's better advertising strategies, she explained, is having "interns dressing up in gorilla and banana suits chasing each other around while handing out fliers between classes." Everyone has seen them. Zapiti says that it's actually very effective.

The first RockYoFace show of the semester featured six bands, a stray from the three-act line up that it normally is. Since that show was very successful, Zapiti says that trend will continue. At the show on March 21<sup>st</sup>, for example, there will be four acts; one acoustic and three electric. Zapiti would like to see more students walking through the double doors of UCafé to see RockYoFace, and the best way to accomplish that is by increasing awareness and funding of the art/music scene on campus. Perhaps through the work of art advocates, the students who opt for that paintbrush can feel more welcome at Stony Brook, a school that's not so "sciencey."

RockYoFaceCase. Bill Wenzel, founder of Stony Brooklyn, brings both lesser-known and popular bands from New York City to perform. But still, too many students are unaware of the performances in the dark, comfy little space behind the Union ballroom.

However, Wenzel kind of likes it that way. He wants to translate the music scene of Brooklyn to Stony Brook, where he said not much was going on in terms of live music before Stony Brooklyn and RockYoFace. That's why the bands at Stony Brooklyn are not ones that are heard on the radio very often, if ever. Wenzel wants to keep Stony Brooklyn from becoming too commercialized. To do that, he invites bands that are more or less unknown to the general public to play Stony Brooklyn in the fall, such as Drink Up Buttercup. Then, he explained, he can invite a band that has more of a name for itself, such as Das Racist, in the spring semester in order to keep the balance between unknown, underground bands and more popular



# Das Awesome

By Andi Liao

Two weeks ago, the enigmatic hip-hop group Das Racist, hailing from Brooklyn, came to our very own University Café—and boy was it a performance to remember.

Now before this show, I was not a fan of Das Racist at all. The only song I had heard was their big 2008 hit, “Combination Pizza Hut and Taco Bell,” and to be honest, like many music fans and critics, I dismissed the group as nothing more than a joke act. I mean, our reasons weren’t completely unfounded. The lyrics merely repeat the title over and over again. It’s not anything revolutionary or groundbreaking in terms of songwriting and lyricism.

However, there was more, it seems,



to the band than what we had initially thought.

The trio capitalized on their seemingly overnight rise to stardom and subsequently released their critically acclaimed mixtape, *Shut Up, Dude*, in early 2010.

The album was well crafted and attempted to rewrite the meaning of popular hip-hop by removing all the posturing and seriousness that we have all come to associate with it. To put it simply, they wanted to have fun. And you know what, good for them. It’s about time that musicians started to take themselves less seriously, because at the end of the day, we all do what we do because we love to do it and want to have fun doing it.

The debut earned them a 7.8 rating on *Pitchfork Media*, which was no small feat for a new artist, let alone a new

artist that was previously considered to be nothing more than a joke. Taking advantage again of their critical acclaim, they released their second mixtape, *Sit Down, Man*, in the later portion of 2010 and like *Shut Up, Dude*, it was a free download on their website distributed through Mishka and their own label, Greedhead. This time, they garnered even more praise from critics, collaborating both with well-known producers like Diplo and Chairlift, as well as artists like EL-P and Despot, snatching up a “Best New Music” tag along with an 8.7 from *Pitchfork*.

Prior to this show, as I had stated, I had no idea what their music sounded like. But afterwards, I went out and downloaded their two mixtapes and



was extremely and pleasantly surprised by what I heard. What they lack in traditional hip-hop lyricism, wordplay and flow, things that they challenge in their music, they make up for with obscure references and just straight up swagger.

Most rappers do tend to either take themselves too seriously or not seriously at all. The members of Das Racist have found themselves a perfect middle ground. They play packed venues like Death by Audio and Glasslands for people who want to get down with their bad selves and have a great time.

If anyone has epitomized the party-rap scene at all, it’s definitely Das Racist. However, they do it right. They get the crowd pumped up with great beats and almost unrivaled energy. But instead of relying on corny party chants, they use their vast knowledge of quite literally everything as a reference point to hook listeners and dig deeper than most

other artists to keep us along for the ride.

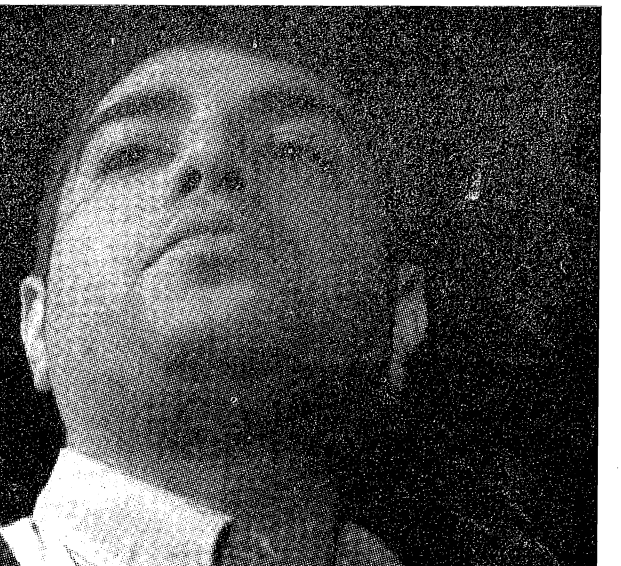
Before this show, I had absolutely zero interest in Das Racist’s music. I thought it to be childish, amateurish and just bad. I know I’m a bad music critic considering I live close to nearly all of the venues in NYC and had more than enough opportunities to see them live, but after finally seeing them at Stony Brook, I came away really digging their music. I was expecting to hear terribly mediocre music, but I was treated with some of the most interesting hip-hop I have heard in a long time.

They captured all the bravado and cool guy attitude without getting bogged down with false posturing and trying to be cooler than thou.

Go download their albums. You’ll thank me later.

Watch the  
exclusive interview at:

**SBPRESS.COM**





# Beach Fossils Are Not Going Extinct

By Nick Statt

Either the members of Beach Fossils locked themselves up in a room with just their instruments for months on end, or the Brooklyn-based indie group was seriously holding back on the debut album. The latter is more likely, and it shines through with an almost unbearable intensity on Beach Fossils' second release, *What a Pleasure*.

Despite being only an EP, this is one of the strongest sophomore efforts I have ever seen. Every single string of notes and burst of rhythm from the guitars, bass and drums is tighter, more sonically pleasing and just plain better than nearly every second of every track off the self-titled debut.

That's not to say this is a different sounding band; Beach Fossils, which started as the one-man band of Dustin Peyseur, sound very much like they did on their May release of last year. The only difference is that it seems Peyseur, who now writes songs and records with guitarist John Peña, decided to take everything—vocals, guitars, bass, drums, recording—and crank it up quite a number of notches.

While originally aiming for a stripped down, new wave feel, Peyseur managed to capture the essence of summer songs that were simple and short, with strong New Order and Real Estate influences sprinkled on top. But the Beach Fossils you hear on *What a Pleasure* manages to transcend the surf-pop party mix that characterized the debut album with a remarkably unique framework to carry them onward from here.

On the standout track of the EP, "Cayler," the guitars swell in with a riff catchier than any lyric Peyseur could hope to write, and that's probably the point. The guitars on *What a Pleasure* pilot the ship the entire time, the only exception being the occasional well-deserved lull for a high-end bass riff and



minimalist drumbeat to fill the empty room while the reverb-splashed vocals take the spotlight.

That might sound like a characteristic of a prog band or overly technical hardcore outfit, but with Beach Fossils it has quite the opposite effect. It's the first time I've ever heard an indie band so beautifully and masterfully compose uniform, yet unique, riffs across an entire release with unfettered consistency. On *What a Pleasure*, layers of spotlessly clean guitar work convalesce into one giant wave that easily sweeps you up until the ending of the two and a half minute song abruptly pulls you out, with each plucked note resounding with such a distinct crispness that you'll probably wish the track were twice its length.

But the improvements don't stop there. On Beach Fossils' first record, the drumbeats could have been played by a beginner using only half their limbs, while the bass sat on root notes to keep the rhythm section humble, yet pulsing.

It was clearly intentional; it effectively removed all the busy nonsense a fill-heavy drumbeat or complex bassline could do to the lo-fi vibe Beach Fossils was aiming for. But *What a Pleasure* shows off a bit more drum punch and bass flare with catchy, complimentary beats and earworm bass lines that intelligently build on the minimalist rhythm section of the debut while still keeping it confined in the all the right ways.

The most noticeable change in Beach Fossils' sound, for the instrumental tightening is more subtle and subdued to be the most visible, is the vocals. On their self-titled, Peyseur absolutely drenched his vocals in reverb, either to hide his lack of vocal talent or to put more emphasis on the overall package instead. Either way, it contributed to the overall relaxing vibe of the tracks and fans took to it without reservation. However, *What a Pleasure* has Peyseur's voice creeping right out front with less reverb and more emotion, edged back only by the swirling

guitar parts.

It's quite refreshing, and is yet another reason why this EP is such a standout release, especially now that Peyseur's main writing muses seem to be characterized more by sadness and memory than beaches and summer fun. "Everything feels different now here without you," he sings on "Out in the Way," alongside the first, and currently, only use of keyboards thus far. So, he may have lost a love or two in the last year, but at least it's showing in all the best places.

Unless you have a serious love affair with the first release, *What a Pleasure*'s eight tracks will make you forget Beach Fossils has ever released anything else. The group will be at Stony Brook University on April 7 as part of Stony Brook Brooklyn, so make sure to familiarize yourself with the band's two releases before then. You won't regret the decision, nor is it likely that *What a Pleasure* will stop cycling through your earbuds any time soon.



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# The Spacey Sounds of Cousin Brian

By Vin Barone

Rising out of dank Philadelphia apartments is the new sound of spacey, garage punkers Cousin Brian, an up-and-coming band quickly making a name for itself in the Philly music scene.

Their eponymous first EP, released as a 7" by Evil Weevil Records this past February, is four songs crammed with slick guitar, warbling vocals and tight drums—all wrapped together with 80's post punk nuances. They kind of sound like garage rock put through an acid filter, or maybe like if Ian Curtis just wanted to party and eat some pizza.

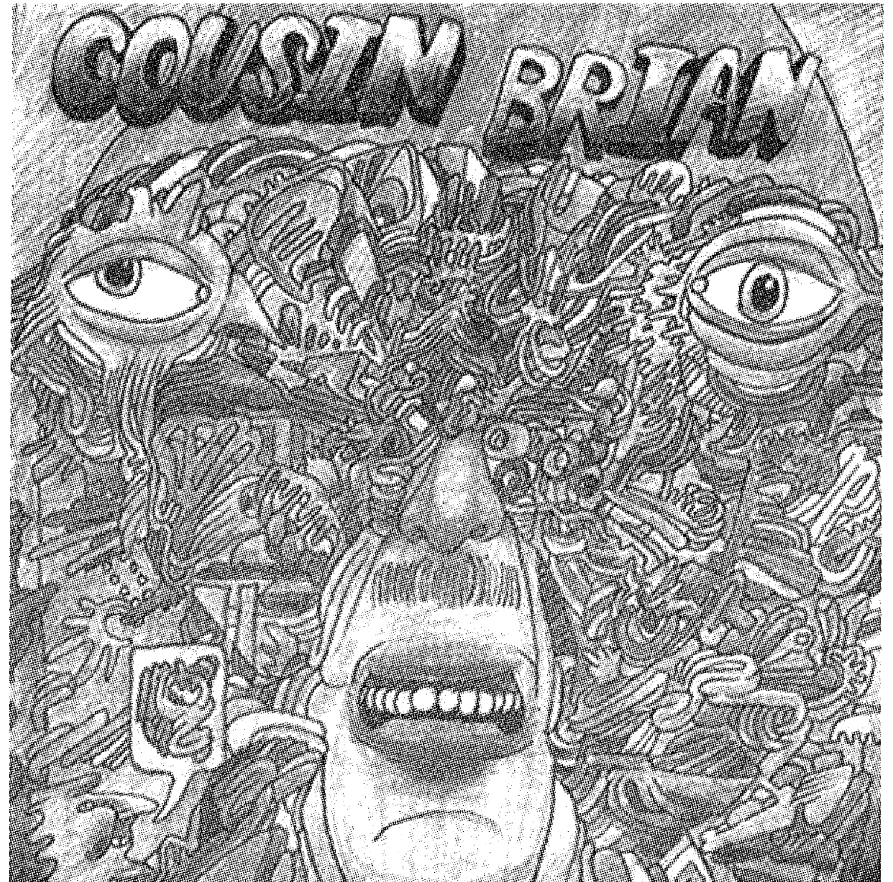
As with any good EP, *Cousin Brian* leaves you pining for more. After opening with "Wrong," a thrashy number laced with a loopy melody, the whole album concludes just eight minutes later. Nary a track reaches the two-and-a-half minute mark, but who's counting? This four-piece is one of those bands that are akin to pitchers like Phillies ace Cliff Lee; sometimes you just ignore the pitch count and enjoy the

show.

Probably what is most appealing about the group is their unique use of popular approaches. They have the reverbed vocals—except the effect is not being used to cover bad singing; they have the jangly, lo-fi guitar—except these guys certainly rip out some neat little riffs here and there.

Juxtaposed with the quick and boppy rhythms are frustrated and reflective, if esoteric, lyrics that are all shrill and strung out. From the disembodied croons on "Displaced" to the psychedelic touches on songs like "It's On Me," Cousin Brian has a refreshing style that has helped them make a splash in their local scene within a year of the band's inception.

If you live in or around Philadelphia, I suggest you go out and see these fledgling rockers post haste. They're sure to be playing a house show



this weekend. But if you're like me and you're stuck all the way out here in New York, you'll have to wait for them to

gain a little more success to warrant a tour, which should be in, like, two weeks.

Want to know where the  
other half is? Then follow the  
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# Marvel vs. Capcom vs. Fans

By Mark Greek

If you don't remember the Sega Dreamcast, shame on you. It was the dying breath of Sega as we knew it and the home of some of the best fighting games to ever grace a console. That gray little box gave birth to *Soul Calibur*, *Power Stone*, and of course, *Marvel Vs. Capcom 1* and *2*. *MvC2* was one of those rare games that replicated the fun of an arcade in your own home. It accomplished this in many ways, with its still ridiculous 52-character roster, a delightfully complex combo and 3-man tag system, and eventually (in its Xbox 360 and Playstation 3 iterations) online multiplayer.

When they announced that a long-overdue sequel was in development, the distinctively funky main menu theme began to play in my head non-stop. I recalled the nights of unprecedented joy, playing as every character against my brother and cousin, testing what worked and didn't and just having a genuinely good time. Magneto's cheap air-combo was rivaled only by Storm's equally obnoxious spirit-killer. The massive Sentinel unloading against a lowly Servbot brought a goofy grin to my face. And when they released the aforementioned 360 and PS3 versions, I considered it only a taste, a refresher, a portent of great things to come.

That is why it brings me immense pain to report that *Marvel Vs. Capcom 3* is a huge disappointment on every level. From its wildly underdeveloped story, to its lazy pre-match dialogue, I consider it a failure that deserves recognition, if only as a harbinger of the future of gaming. The graphics are the only positive thing to discuss, but after



awhile, the cel-shaded figures become lost behind huge comic book-esque attack splashes, and I miss the two-dimensional sprites of old.

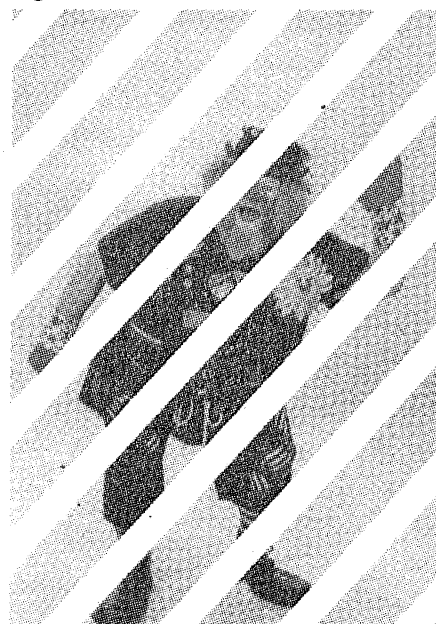
So many things upset me from the second it touched my system. It has a meager roster of 36 fighters, with 2 more as downloadable content. Characters that are ready to be included in-game and require either DLC or Collector's Edition boxes to purchase are a huge problem and may contribute to my attitude towards purchasing games in the future. It takes balls to ask me to spend \$60 on a fighting game—don't rub it in with Marvel's Shuma Gorath and Capcom's Jil Valentine. While we're on the subject of characters, fans of *MvC2* will notice a couple huge omissions from the get go. Zero replaces staples like Mega Man and Venom spiritually and well...there's no replacing

Venom. There are enough new characters to entertain for a solid five-minutes, but the novelty of playing as *Devil May Cry's* Dante and newly appreciated/eerily similar comic anti-hero Deadpool wears off pretty quickly. Unwise additions like Marvel villains Super-Skrull, Dormammu, and the comical M.O.D.O.K. are lost on any player without a substantial knowledge of the universe. They are particularly shallow and one-dimensional, and if their inclusion contributed to the loss of my beloved Mega Man, then shame on whatever Marvel exec insisted on their appearance.

As a franchise that prides itself on fan-service, the insane lack of beloved characters could be forgotten, as long as the rest of the game was polished enough to make us forget. Unfortunately, the game lost its heart along with

my respect. The simplified 3-button attack system makes every move a powerful, inherently cheap attack. Resident Evil's second-most-popular hero Chris Redfield has a wide assortment of guns that makes anyone who knows the classic Street Fighter down-diagonal-right slide move a badass.

If all of these industry terms and references have you feeling nostalgic, do yourself a favor. Take all the excitement you feel about playing a brand new *MvC* game and put it right back into the old one. Hop on the excellent re-release of last year and play strangers on Xbox Live and Playstation Network who have the same right idea: that it's easier to relive the old excitement of a forgotten era by holding onto it for dear life. Or, if you're lucky, dust off the old Dreamcast, call a couple friends and enjoy the finest point in a dead franchise.



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# I Still Want to Catch 'Em All!

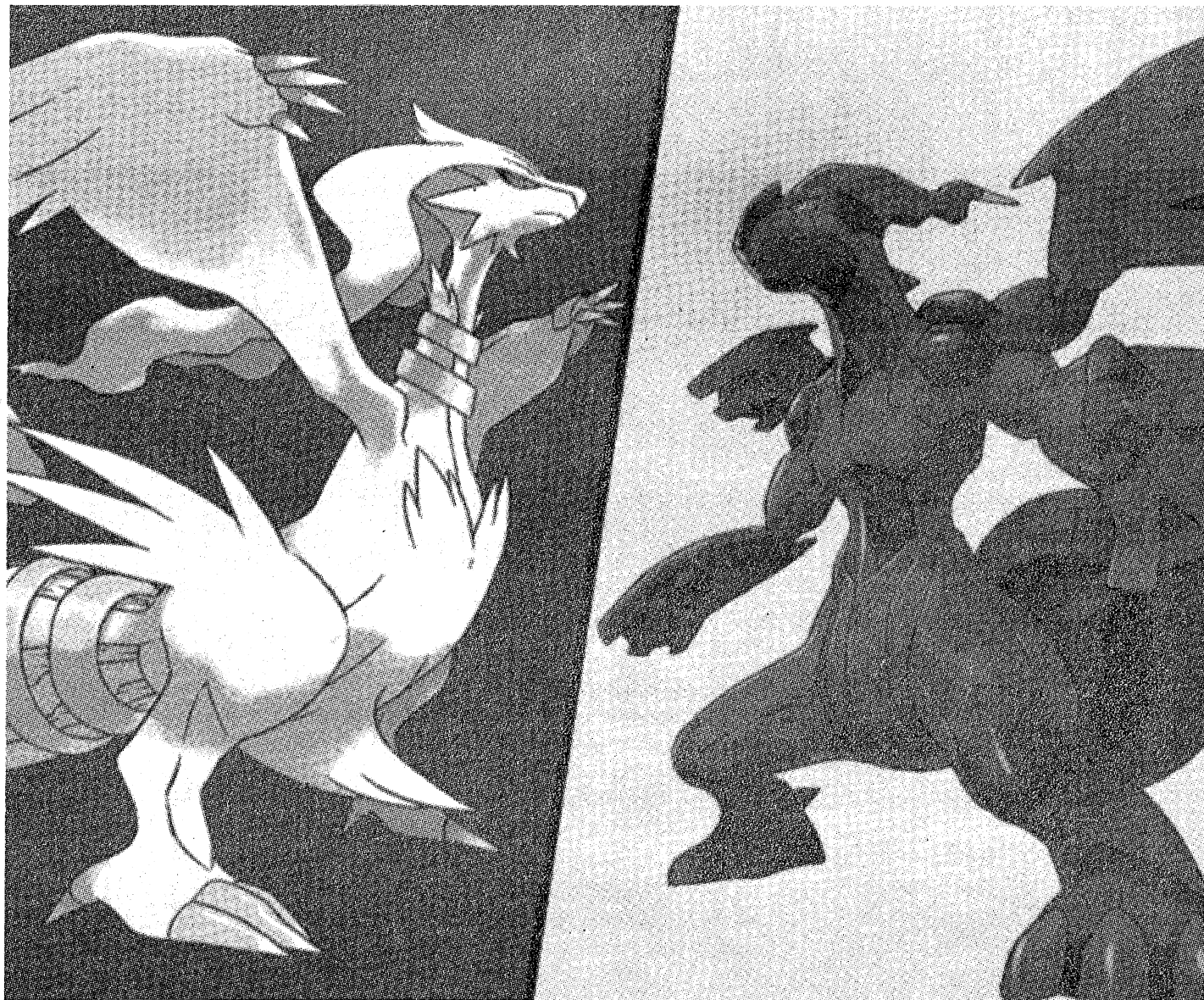
By Evan Goldaper

I have a dark, frightening confession to make. Maybe you were aware already, but it's become a real problem. I, Evan Goldaper, Associate Editor of the *Stony Brook Press*, am a Pokémaniac. There. I said it. Perhaps you've heard the rumors about me. They're all true. Yes, I do have a giant Pikachu on my desk, a limited-edition Dialga and Palkia DS, and the lyrics to the Pokérap memorized. Yes, I have been wearing gym badges on my coat lapel for weeks now. Yes, I fostered a sequel to Ash Wednesday called Brock Thursday. And yes, I have been standing in line at Roth playing Pokémon games on my DS while everyone else is socializing. It's all true, and man, it feels good to get it off my chest.

So suffice it to say that very little has made me more excited than the recent release of the fifth duo of Pokémon titles, *Pokémon Black* and *Pokémon White*. After rushing to the mall and lining up behind all the super-cool third graders and anti-establishment Japanophile goths (collectively known as my esteemed colleagues), I managed to acquire a copy without attracting too much attention.

Let me tell you: returning to my dorm with a brand-new Pokémon title was like Chanukah and my birthday rolled into one, except with more adorable animals that have elemental powers. Actually, I take that back. I definitely got some Pokémon merchandise for Chanukah last year. But I digress.

Even if you wouldn't know a wild Swanna from Natalie Portman, *Black* is a lot of fun. Sure, it's simple, and not a whole lot has changed. You're still some random kid from a small town who has to catch 150 some-odd critters and become a Pokémon master, and if you can remember the same basic battle strategies that got you by back when you were



one of those wide-eyed third-graders, you're set. If you're looking for exciting new innovations in RPG, pick up something else.

That's not to say, however, that there aren't differences. For one thing, no old Pokémon make appearances until after you've cleared the main storyline. What this means is that for the first time, I found myself having to experiment with an entire party of new characters rather than just rely on old standbys like Gyarados and Alakazam. Of course, this isn't all good. There are plenty of problems with some of the new characters—I promise you that

Roggenrola and Trubbish are as dumb-looking as their names imply—but as a whole, the new guys are pretty clever. Toss in an unprecedented amount of animation and some interesting new locations, and you've got a game that will make anyone who fondly remembers the franchise smile.

Still, being a Pokémon fan of my level means that I can't play this game without noticing *some* problems. The game is incredibly slow to introduce new characters, resulting in an exceedingly boring beginning. Though the game eventually acquires momentum, there are definitely parts with a lot more

repetition than I'd like. And let's be honest, the vanilla ice cream Pokémon was not really necessary. But at the end of the day, there's definitely a bizarre charm to Pokémon games that I can't quite describe. There's something that makes us all occasionally feel like using BubbleBeam on the bad guys now and then, and *Black* and *White* definitely performs that job nicely. Will they make you a Pokémon fan? I can't say. But don't pass them by just because you're older than nine. Play for a little bit, and you might find yourself hooked. And at that point, my user name's Pippin, and I'll be accepting challenges online.

## HEY!

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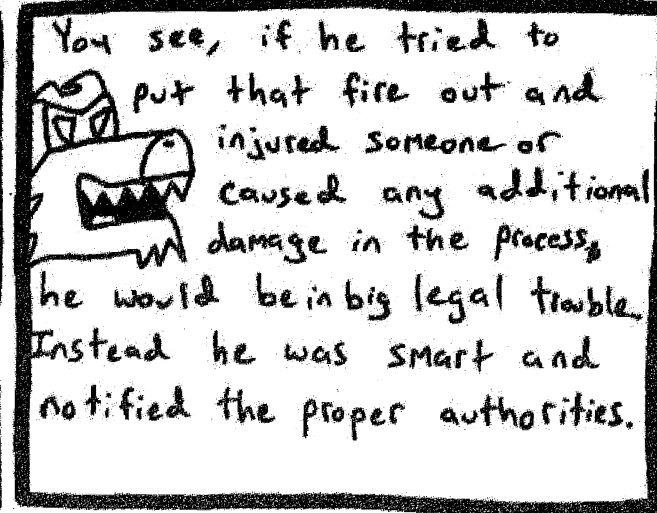
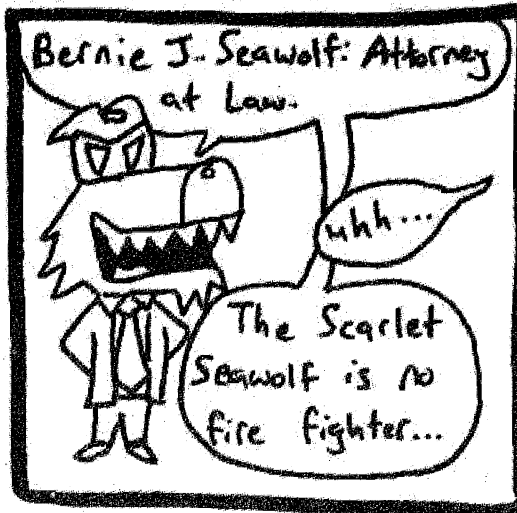
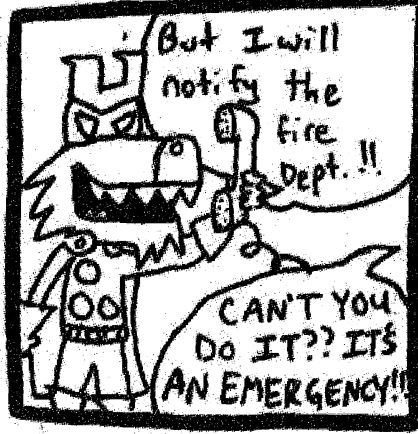
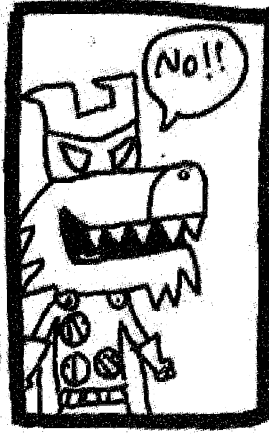
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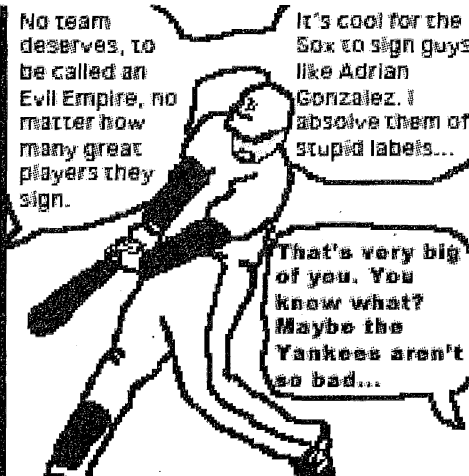
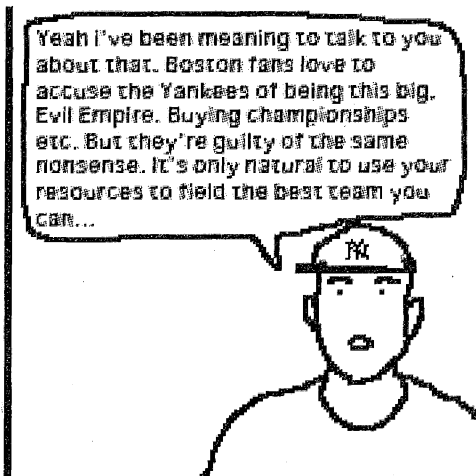
The  
**SCARLET SEAWOLF**  
By: Frank Myles



**Sportz**  
By: Mark Greek

Hey man, Baseball  
is back. You excited  
for your Sawks?

Oh yeah, some  
new players too.







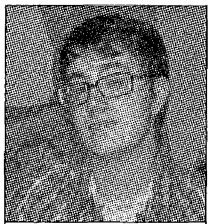
Went on  
Spring Break.

By  
Vincent  
Barone

went on Spring Break.  
Sorry Bros!



# Wherefore Art Thou, Ghoul-A-Go-Go?



Zach Knowlton

Since USG's rather sudden takeover of SBU-TV a few weeks ago, many have noted (including *The Press*) what a complete dick move that was.

Even members of USG themselves have kinda sorta admitted that they probably didn't go about things in exactly the way they should have. But it was all for the best, right? They'll bring SBU-TV into *the future*, make it relevant again and stop wasting student money on a media outlet that no one even paid attention to, right? Well, I for one actually watched SBU-TV with a regularity I'm sure the members of the station itself even didn't, and there is one specific reason for that: *Ghoul-A-Go-Go*. How the fuck am I supposed to watch my beloved *Ghoul-A-Go-Go* now?

For those of you unfamiliar with this brilliant little show, let me describe its majesty to you. *Ghoul-A-Go-Go* is a public access show unlike no other. Produced in nearby Hauppauge, it's a kid's show that I'm fairly certain no actual child watches. Hosted by vampire Vlad Tsepis and his monstrous friends Creighton and The Invisibleman, *Ghoul-A-Go-Go* plays clips of old 50's and 60's educational films and advertisements, with a decent chunk of the show dedicated to live music from local and more well known bands. The 5, 6, 7, 8's, that awesome all-girl Japanese rockabilly band (featured in the first *Kill Bill* movie) performed there once, many years ago. There are also random segments of kids dancing to weird 60's pop songs. In other words, it's absolutely brilliant.

Without *Ghoul-A-Go-Go*, I never would have learned about how incredibly vital paper is. Thanks to the short educational film "Paper and I," I truly understand wood pulp's importance. Or I would have never learned how two



women, who may or may not be secret lesbian lovers, should never go camping alone because they're useless and will just start forest fires. I never would have seen advertisements for house cleaning robots that actually were ads for kitchen appliances, but thanks to *Ghoul-A-Go-Go*, I did.

In all seriousness (well, at least as serious as one can be when writing

about a public access show that features grown men pretending to be vampires and other sorts of Universal monsters), *Ghoul-A-Go-Go* is perhaps the perfect show for college students. It requires no brain power, it's absolutely absurd, there's neat music and you get to make fun of stupid little kids dancing in ridiculous ways. Sadly, it's not online, and it plays on very few stations. I'm al-

ready going through withdrawals. It was the best thing about SBU-TV, perhaps even one of the best things about living on campus, and I really am saddened to no longer see it on my television. Excuse me while I go listen to its guitar-twangarific theme song and weep.



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# Can the Mets "Amaze" Again?

By Vincent Barone

Even the most casual of Mets fans know that the ballclub is in shambles. When I saw my baby cousin of just 14 months in a Mets onesie the other day, I asked her what she thought about the health of Johan Santana, Jason Bay's swing and Luis Castillo's range at second. She drooled a bit, mumbled, and rolled over. "Yeah," I said. "Things aren't looking too good."

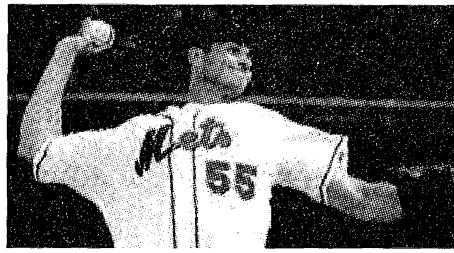
When your team's Spring Training headlines read something like: 'Wright Swears He Won't Bail,' 'Reyes Can't Name All Previous Teammates Who Have Played Second Base,' 'Santana Promises That His Health is Not Getting Worse,' and 'New York Sports Fan Forgets the Mets Existence,' it's tough to go in to the regular season with even a modicum of hope.

But, hey, nobody could have envisioned the Texas Rangers success last year, so I *guess* you can't *completely* rule the Mets out.

## The Good

Um...uh...Lucas Duda looks prom-

ising. The brawny corner outfielder has had the hot swing of the spring. Yes, I know, Spring Training isn't indicative of anything, really, but Duda's pre-season success could translate into serious playing time if Carlos Beltran's glass knee poses a problem, which, considering that Beltran barely made it through one Grapefruit League game before hav-



ing to be sidelined, is very possible.

Mets pitching has been surprisingly competent this March. Newcomer Chris Young has looked as superb as he could in his nine innings of work, compiling five strikeouts and with just two runs surrendered. And, if the injury-prone right-hander stays healthy, Young could be a solid four or five man at the end of the rotation. Francisco Rodriguez looks like he will be the veritable ninth inning threat that the Mets need him to be.

## The Bad

David Wright looks absolutely lost at the plate. Not Even Carlos Beltran himself knows when he'll be ready to play. And we most likely won't see Johan Santana at all this season due to his shoulder woes. This is all bad news for the Mets, who are trying desperately to put Injuryfest 2010 behind them.

What is going on in the quagmire that is second base? Luis Castillo is not professional-grade talent any more; he hasn't been for a while now. Castillo's Mo Vaughnesque range, coupled with his offensive ineptitude, will kill the Mets in 2011. And his understudies, Daniel Murphy and Brad Emaus, aren't much better. Murphy might be the best of the lowly trifecta. He might be a hole in the lineup, but at least he's young and has a bit of an upside.

## How the Mets Could Win

Well, with the talent in the National League East, so much has to go wrong for the Mets to come out all right in 2011. Firstly, a successful season hinges on the heart of the Met lineup. The three-four-five hitters—Bay, Beltran and Ike Davis—

will have to be able to stay healthy and get at least 500 plate appearances a piece. I expect maybe a 25-homer/80 RBI season from the first baseman, which would be nice from the six hole in the lineup.

Even if healthy, it's not likely that Bay will put up the numbers like he did in Boston, but he can still produce. Beltran, on the other hand, is just a giant question mark.

As far as the rotation is concerned, R.A. Dickey's success is paramount. He came into his own last year with the Mets, but it remains to be seen if last year was just a matter of serendipity. Both new starters, Young and Chris Capuano, need to stay healthy and give at least a B effort as well.

You can forget about winning the division. The Phillies already have that in the bag. Even in the best-case scenario, the Mets will need to depend on colossal breakdowns on the parts of the Braves and Marlins. After *that*, maybe they could notch the Wild Card spot if—eh, you know what, maybe just wait till 2012.

# "Yankees Are Sick, Bro!"

By Mark Greek

It's that time of year again. Veteran players get disrespected as they inch closer to retirement. The Steinbrenner brothers make declarative statements, and any good will the Yankees might have gained over the last few successful seasons instantly turns into a bulls-eye to adorn their pinstriped backs for the next 162+ games. A World Series championship only a season ago becomes a memory, lost somewhere between Cameron Diaz feeding A-Rod popcorn, and Jeter's new \$7.7 million mansion.

When examining the leagues highest paid team, it's important to gauge success not in games won, but how far they make it into the postseason. With a stacked lineup of perennial All-Star's, and (debatably) the best infield in baseball, Cashman and the gang consider

every season that doesn't end in late October as a massive failure. The last time the Yankees didn't make the playoffs, Girardi's first season in '08, they threw half a billion dollars at three men the very next offseason. Only one third of whom has provided anything concrete in the postseason.

As any real fan knows, the problem is not the offense. The reigning Runs Scored leaders have nothing to worry about offensively, especially considering Jorge Posada's move from Catcher to Designated Hitter, allowing new addition Russell Martin, or highly-touted prospect Jesus Montero, to soak up some at bats and actually throw out baserunners. The real problem? The pitchers that compose the Yankees' starting rotation. All three of them.

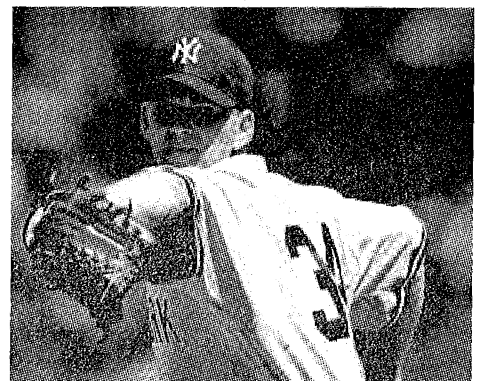
C.C. Sabathia, A.J. Burnett and Phil Hughes can't start every game for the Yankees this year. Enter Bartolo Colon,

Freddy Garcia, Ivan Nova and Sergio Mitre. No combination of these men inspire the same amount of fear that the Yankees' rotation has in the past. Andy Pettitte's absence leaves a gaping hole that the snub from fresh Philadelphia Philly Cliff Lee only deepened.

Do not despair though, as anyone whose been watching any Spring Training games can tell you, there are big pitching prospects on the way. The last names of which all seem to begin with the letter "B." Lefty Manny Banuelos, and hard throwing righties Dellin Betances and Andrew Brackman could help the Yankees this season, but Cashman seems hesitant to break camp with any of the youngsters in the rotation.

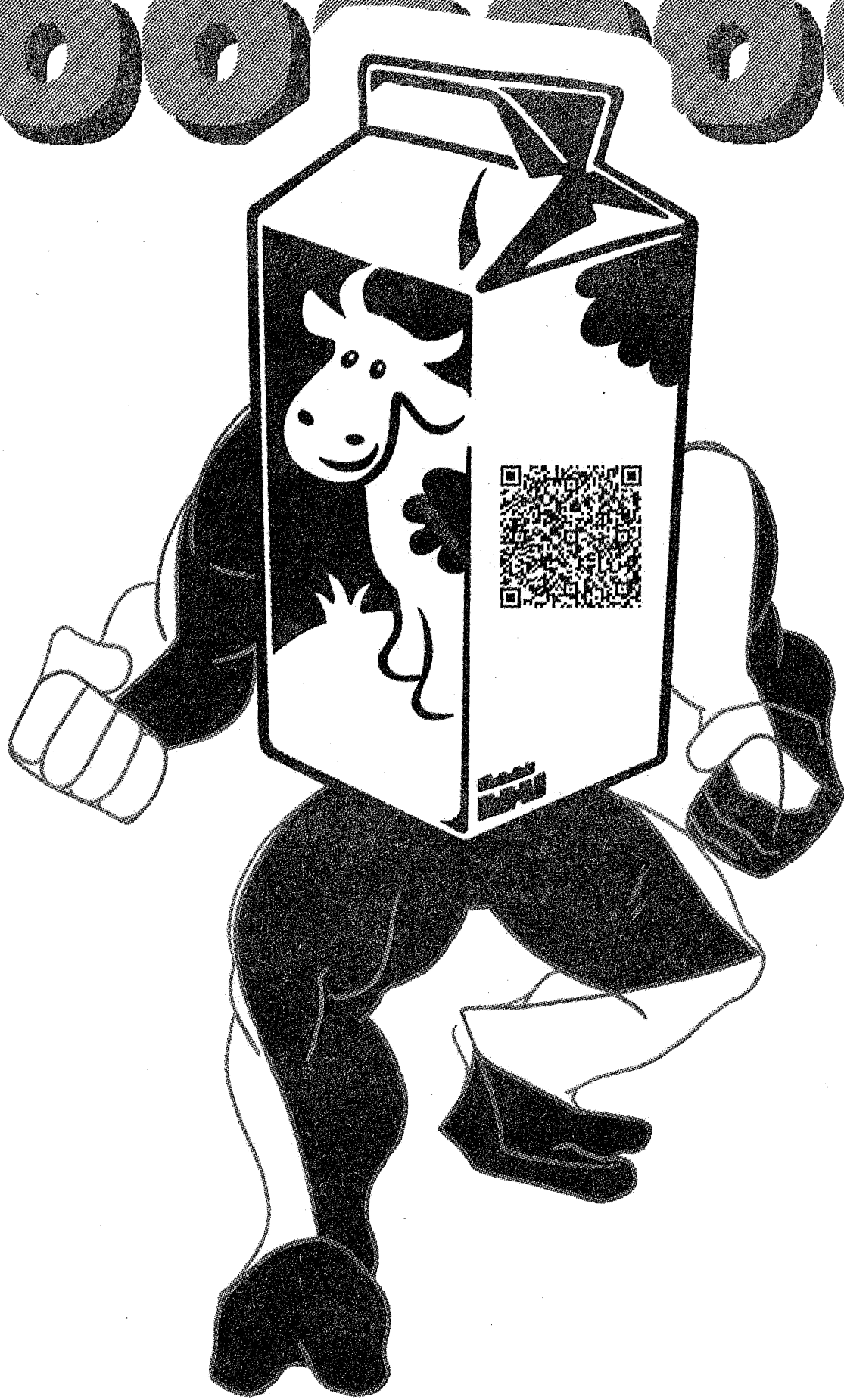
If some combination of journey-men and rookies can bridge the gap long enough for the Yankees to make their trademark Big Trading Deadline Move, they should be in good shape.

But if A.J. Burnett pitches anywhere near as poorly as he did last year, and if the "veterans" and rookies can't cut it, it's going to be a long season. If the reigning World Champion San Fran-



cisco Giants are any indication, pitching wins championships. So without a substantial move, even if the Yanks make the playoffs, they won't get very far, and Hank and Hal will have something stupid to say this time next year.





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