

# THE STONY BROOK PRESS



“You gonna troll until the pain goes away.”

Tuesday, September 27, 2011

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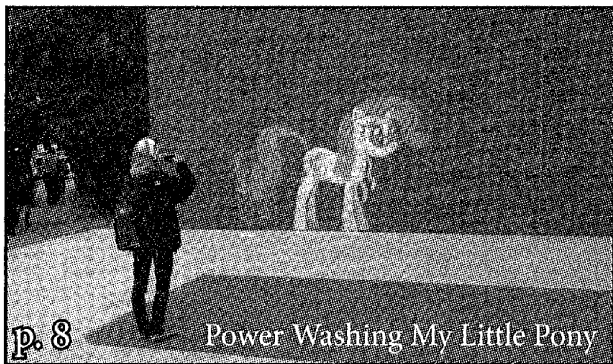
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# THE STONY BROOK PRESS

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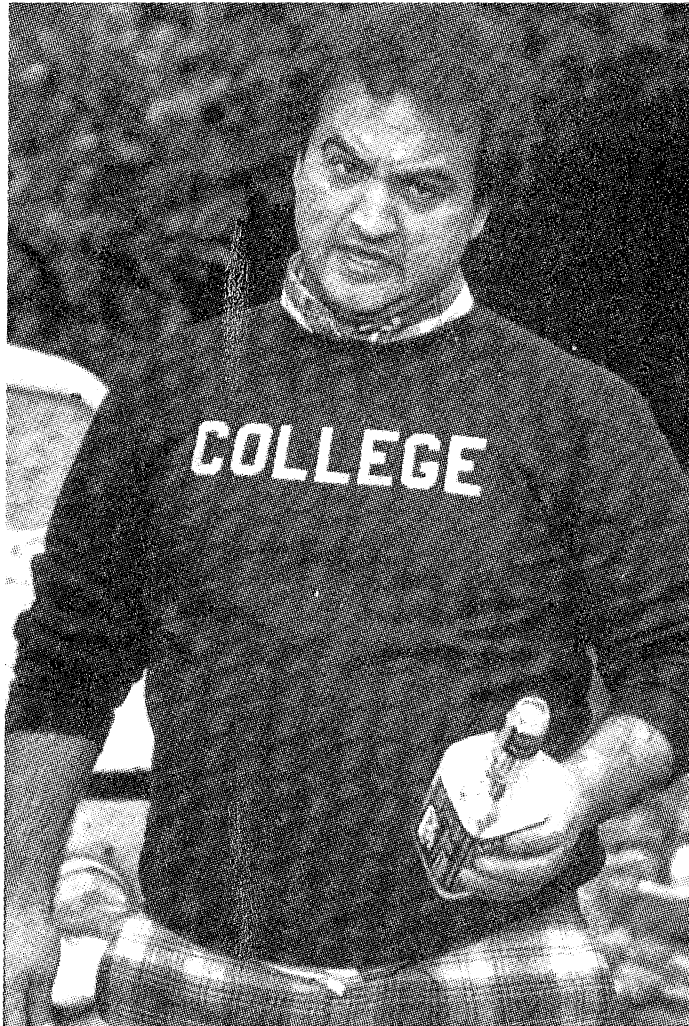
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## DON'T HAZE ME BRO

Greek organizations almost always use some form of hazing in their pledging process, and that's no surprise to anyone familiar with modern college life. But hazing ranges from activities that promote bonding among pledge classes to those that can result in physical and mental trauma, and even death in the most extreme cases.

It's those extreme cases—which may not be so extreme here at Stony Brook as to lead to death, but nonetheless are startling—that draw the most attention. Though even some moderate hazing that falls short of outrage can have harmful impacts on participants, it is generally understood that those who pledge to fraternities and sororities are taking on those initiation rights.

But these milder forms of hazing have become so intertwined in Greek life that a campus body and administration tend to overlook them, but it must be understood that they act as the foundation



to extreme forms of hazing as Greek organizations strive to stand out amongst the others.

To prevent extreme hazing, Stony Brook offers workshops and requires fraternities and

sororities to register their pledging processes every semester, but those efforts alone are not effective ways to monitor hazing. An organization is probably not going to volunteer that it requires its pledges to go through daily beatings.

For "Living in a Haze," The Press had the chance to speak with Dr. Susan Lipkins, a psychologist who has dedicated the last eight years of her career to studying hazing and trying to prevent it. Her book, Preventing Hazing, explains the psychology behind hazing and includes ways college officials; coaches, students and family members can prevent it. To anyone

who is involved with Greek life, athletics, or any other group that may haze, we suggest reading it. Dr. Lipkins also has a website, [insidehazing.com](http://insidehazing.com), that we suggest taking a look at as well.

If you have been a victim of hazing, there are many people who are willing to help you. To report hazing, contact Stony Brook University Community Standards at 631-632-6705, or call the nationwide 1-888-NOT-HAZE hotline.

"...but it must be understood that they act as the foundation to extreme forms of hazing as Greek organizations strive to stand out amongst the others."

# A BIT KAFKAESQUE

The main function of the Undergraduate Student Government, in its own words, is to recognize, fund and regulate student organizations. Those elected are charged with enabling the student body to utilize the student activity fee to cultivate diverse student life. But USG's highly bureaucratic structure does more to disable

budget of at least \$3 million.

To foster that participation, the student government's structure should be clear and the institution approachable. Beyond USG's elected officers are a range of appointed positions, one of which, the event programming associate, was only recently created at the September 8 meeting. The

Mark Maloof spent the summer constructing a flow chart of the Special Programming Agency, a faction of the Student Activities Board responsible for planning campus events.

The USG president appoints the events programming associate, who answers to the administrative director, who works with the SPA director, who shares responsibility with the vice president of student life. The SPA director appoints event planners, who come up with event ideas that are carried out with the help of the others.

Though there is a high level of complexity in event planning, the convoluted structure breaks down into a free-for-all that cedes much leeway to the ambition and personality of each person appointed, which has both positive and negative benefits. Some extend their responsibilities with positive results that improve campus life, but others abuse their power or find it easy to sidestep their responsibilities.

Students on the outside have no hope of understanding how their student government works, who makes decisions in event planning and who to approach with ideas or criticisms. Those on the inside of USG function in a bubble of isolation.

While the current administration has taken pains to outline the responsibilities of each

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“...the convoluted structure breaks down into a free-for-all that cedes much leeway to the ambition and personality of each person appointed...”

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students from understanding how its representative organization works than it does to enable them.

Inhibiting USG's success from the start is the small percentage of students that vote. As with governing bodies at any level, the governed must not only understand the government's workings, but must also accept the civic duty of participating. Ideally that participation should extend beyond voting to attending meetings and interacting with USG office-holders, but at the very least a student body that exercises its voting right is critical when the student government controls an annual

associate position is intended to relieve stress from the special programming agency director and the administrative director in the planning of events, such as the White Panda concert a few weeks ago.

Most don't realize the behind-the-scenes work put into those events—the endless meetings on security and policy, the steps it takes to book a location, the lighting, artist contracts and riders. These involved preparations make such appointed and salaried positions necessary, but the structure is highly inefficient and the responsibilities blurred so much that USG President

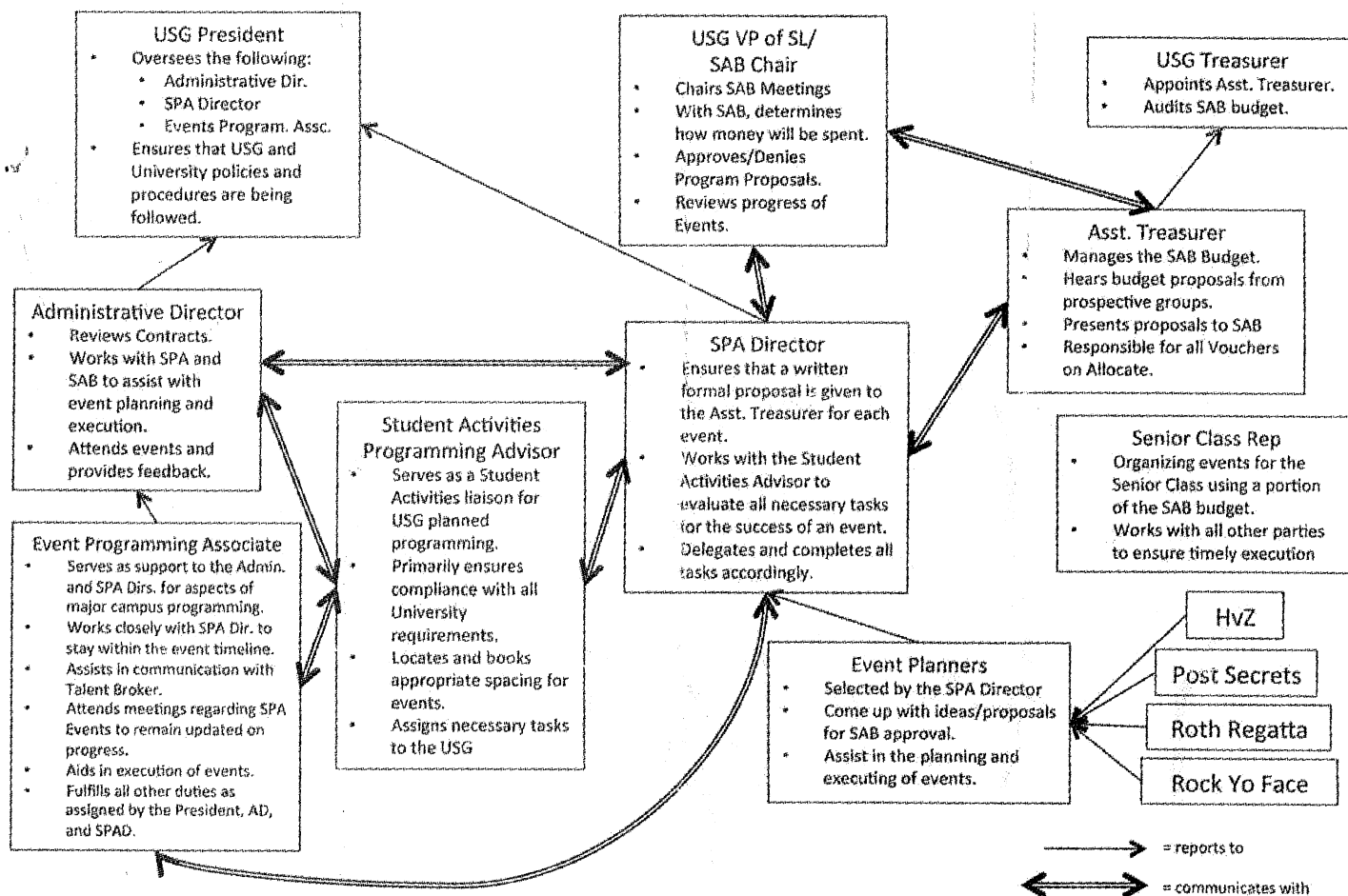
of USG's appointed positions, it has done so because the previous administrative director and student activities advisor and the director of student activities left, all of whom held those positions for a long

enough amount of time to carve out their role in USG. With the departure of previous employees and the resulting opportunity for change, USG would do well to re-evaluate the bureaucratic

structure in hopes of establishing a more efficient, accessible order of command in planning events that students enjoy.

*This chart, used inside USG, outlines the responsibilities of the positions surrounding the Special Programming Agency, a faction of the Student Activities Board responsible for planning campus events. The SPA Director shares the task of leading SAB with the Vice President of Student Life.*

## An Overview of SPA



# NEWS

## USG to Create New Part-time Position with \$16,000 Salary

By Carol Moran

The Undergraduate Student Government (USG) has significantly changed the distribution of responsibilities in planning USG-funded campus events in the past few years, the larger changes being the restructuring of the Student Activities Board (SAB) and the creation of the Special Programming Agency (SPA), both of which were done by the 2010 Establishment of Student Life Act.

The most recent change, initiated at the September 8 USG meeting, is the creation of a new position, event programming associate, to support the administrative director and the SPA director in planning large campus events.

According to the USG bylaws, SAB controls all funding for USG-sponsored events and activities—\$534,887—and is charged with “establishing a vibrant student life that responds to the diverse interests of the undergraduate student body.” SPA is a sub-agency of SAB entrusted with planning events.

The SPA director, responsible for hiring event planners to assist in the coordination, planning and execution of events, as well as supervising the planning of events, is a yearly position appointed by the USG President. The front-runner for the associate position is graduate student Patrice Zapiti, co-founder of the concert series RockYoFaceCase, though her appointment is pending senate confirmation.

The departure of Eunice Ro, the previous USG administrative director, and

Alexandra Duggan, the director of student activities, left USG without the experienced individuals that made planning an event on campus a smooth process. Ro had been at the university for six years and Duggan for nine. That is what made the creation of the new associate position so necessary, according to USG President Mark Maloof. The act expires at the end of the 2012 spring semester, after which the associate may no longer be necessary.

“I believe that we need a person who can give a level of some consistency, at least for this year, while USG organizations have time to mature and are able to plan events,” Maloof said during the September 8 meeting, according to the USG minutes. “Having a person who can devote these hours for organizing for major events is important,” he added. Chief Justice Moiz Khan Malik, the previous SPA Director, agreed.

“Planning events is an incredibly difficult task,” Malik said during the meeting. “There is a lot of red tape, such as meetings with police, security, logistics, etc. I used to spend 70-80 hours a week in the run up to a large concert or event. I believe that the assistant will have more than enough work that is needed to do.”

Other senators raised concerns about the financial burden of paying the new associate \$22 an hour—or \$440 a week—totaling \$16,000 a year. However, Maloof said the new associate will not be an undergraduate student, but rather a professional employee dependent on that salary.

“We believe, for instance, that the end-of-year concert will be such a huge



undertaking that it will require, for lack of a better term, an “adult” to be on board in helping run this event,” Maloof said.

The associate, who may not work more than 20 hours a week and 40 hours per pay period, would accomplish several tasks necessary in event planning. Meeting with University Police and the fire marshal regarding the security and maximum capacity of events, working out contracts for lighting and as well as the artists and meeting with the administration are just a few. All are things the SPA director, an undergraduate student, may not have time for with a full-time course load.

“I want to develop a culture within the Student Programming Agency,” Maloof said. “I don’t want anyone to have the perception this year that [USG office-holders] just decide to bring whoever they like to campus.”

The goal, rather, is to put on events that get people out of their rooms, and that is difficult to do without experienced people in the USG event planning positions. Maloof added that having someone experienced in the event programming associate position “eliminates the risk” that the half a million dollars from students’ pockets will be spent unwisely.

# Benedict Closing Estimated to Save \$400,000

By John Fisher

Stony Brook University closed its Benedict Food Court in May for not meeting financial goals and progressed with plans for a new dining facility.

The Resolutions Committee of the Faculty Student Association (FSA) proposed the idea at a meeting on April 27 with the Resident Hall Association (RHA) and representatives from H-Quad and Mendelsohn. The FSA said all operations should move to the Union Commons, based on statistics which reported the food court's low revenue as compared to the Union's. The move would save an estimated \$400,000. At the same time, Union hours would be extended.

"With only eight percent of meal plans being used at Campus Connection in Benedict College Cafeteria, the committee agreed that the Stony Brook Union was a more popular facility," said FSA Director of Marketing and Communications Angela Agnello. "FSA then contacted the RHA and invited representatives from every building in Mendelsohn and H-Quad to meet to discuss adding more variety and late night hours to the Stony Brook Union.

The Union will serve as a dining hall for H-Quad and Mendelsohn until 2014, when it will be renovated and a new food court will open in Mendelsohn. The FSA said construction would cost \$34 million, and raised the prices of meal plans and subtle fees on food to help finance the project.

"It probably is a good idea in the long run," said an RHA official, who asked to remain anonymous. "Benedict was losing money for FSA. The Union balances it out. It gives us a late night facility."

At the meeting, RHA executives and representatives debated the issue and decided to support the FSA in its decision. Benedict Food Court was renovated over the summer and will open at an unknown



date for other purposes.

Reactions to the changes varied. "Initially, I had some mixed feelings. I became more supportive only because they would open the Union for later hours," said Grey College RHA Representative,

united people from James, Benedict and Langmuir. It was the heart of H-Quad."

A meeting was held over the summer to discuss construction plans for the Mendelsohn Food Court. The new food court, according to RHA officials, will

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"With only eight percent of meal plans being used at Campus Connection...the Union was a more popular facility."

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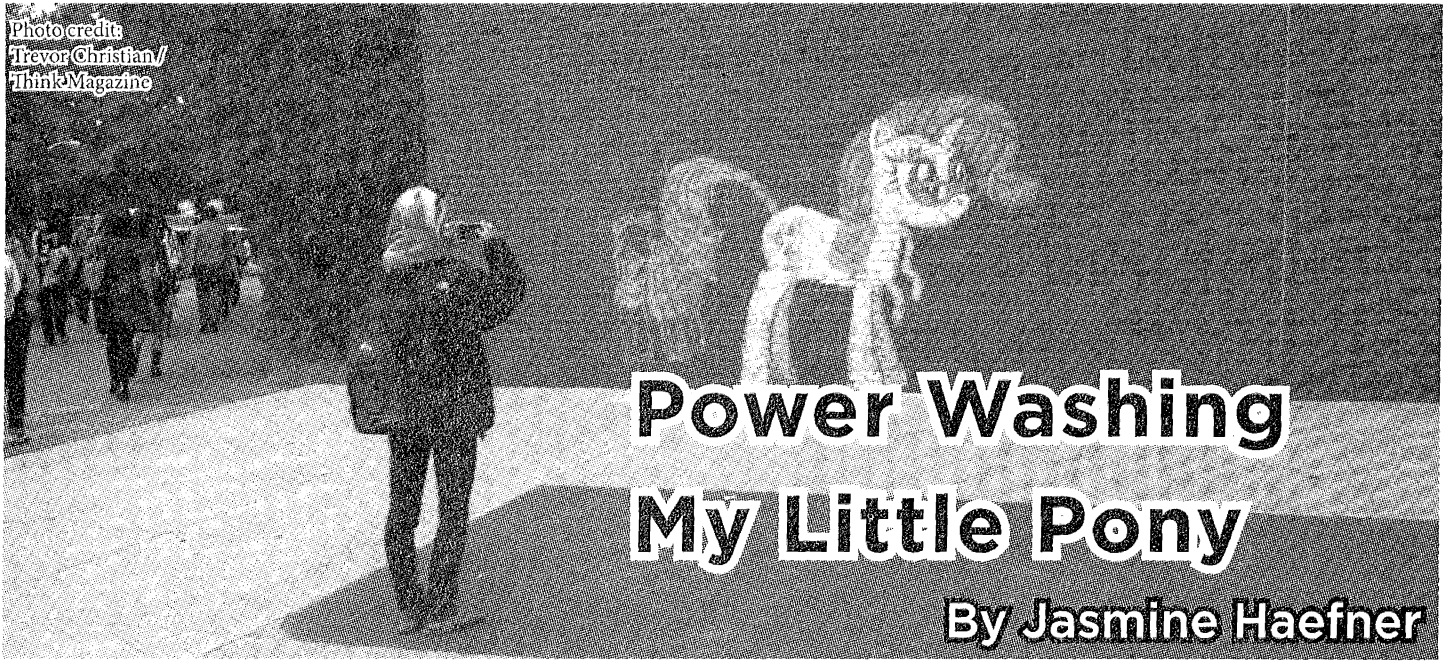
Dominic Carlina. "It really helped sales. Closing down Benedict and keeping the Union open later was a good idea."

"I thought it was really sad it wasn't preventable," said H-Quad resident and Junior Kevin Luong. "That was where we

accommodate more people at one time and have fewer lines. Union hours have been extended; the Deli is open until 11 p.m., Starbucks until 12 p.m. and the Union Commons until 3 a.m.

# FEATURES

Photo credit  
Trevor Christian/  
ThinkMagazine



## Power Washing My Little Pony

By Jasmine Haefner

As sleepy students fumbled to class last Tuesday, they were greeted with the smile of a larger-than-life pony batting its lashes behind pointy pink glasses. Two days later, all that was left was the faint purple outline of its hair.

According to Stony Brook's University Student Conduct Code, the washable majestic beasts are considered vandalism. On Thursday, Ground Maintenance used a power washer in an attempt to erase them.

The ponies around campus, four in all, are characters in the *My Little Pony* series. The most prominent of the four was Rarity, a fashion designer and seamstress, who was chalked on the side of the Staller Center near the Bookstore entrance. The other three ponies were Rainbow Dash, Twilight Sparkle and Pinkie Pie.

"When I went to Cornell they had chalk writing and drawings everywhere welcoming the new freshman class," Stony Brook freshman Emma Glynn stated in response to the chalking. "It made it seem more friendly." She also stated that she didn't understand why they were such a problem, "It was obviously not meant to harm anybody."

Although the chalk drawings seem

harmless, the University Police have been addressing them as vandalism in a very serious manner. The investigation is ongoing, and Campus Media Relations has said there has been no progress.

The Science Fiction Forum, who held a showing of *The Last Unicorn* on September 22 stated that the organization, "had nothing to do with the unicorns." The Undergraduate Biochem Society, whose advertisement for its organization was chalked about 20 feet away from Rarity, did not respond to an inquiry as to their involvement in the situation.

The most surprising thing about the recent chalking is not the students' enjoyment of the drawings, or the amount of talent they were drawn with, but the university's response.

Several universities in New York have policies supporting chalking on campus, including SUNY Geneseo.

David Irwin, Geneseo's media relations manager, stated, "There are no policies against chalking on the pavement, as long as it's not in the building or on the building." Irwin also stated that students are not required to obtain special permission to chalk. At Geneseo, chalking is usually used

to promote events or for fundraising, he said.

The situation is similar at Cornell University. Claudia Wheatley, director of Cornell's Public Relations Office, stated that students were free to chalk around campus without permission. Wheatley also added that, "A week of regular weather, including rain, has to wash it away."

While Cornell and Geneseo agree with their students' asserted right to chalk, Binghamton University remains conservative with their policies.

Barbara Dickman, secretary of the residential life office at Binghamton, stated that very few groups are allowed to chalk throughout campus. "There's a lengthy process for applying to use chalk on campus," stated Dickman, adding that it is occasionally used for events such as homecoming.

So while the identity of the chalkers remains a mystery, the four ponies have not only highlighted our university's strict policies, but also added a tone of comedy to the entire investigation as University Police work to power wash the all the color off campus.





## Remembering Marburger

By Carol Moran

Friends, family and colleagues of the late John H. Marburger III, known to most as Jack, gathered September 24 in the Staller Center for a memorial service in remembrance of Stony Brook's third president, a man described as truly selfless with an insatiable curiosity for science.

Those who spoke at the service recalled in admiration Marburger's adroit ability to remain calm in stressful situations, the ease with which he could explain the most complex workings of science to anyone who asked, and most unusually for a physics theorist, his level of manual

dexterity, usually reserved for scientists in the experimental field.

"Jack's loss is terribly painful, and I don't know how it could be any other way," Dr. Nora Volkow, director of the National Institute on Drug Abuse, said from behind the flower adorned podium. "If we are able to emulate what Jack did in eliciting the best from others, then we will be okay as a society."

President Samuel Stanley spoke of the courage Marburger had in facing his lymphoma. "He was frank, and analytical about his disease, fighting until the very

end, but always unafraid...and perhaps characteristically for someone who had accomplished so much, he still thought that there was so much to do. And yet, he was not sad for himself, but rather apologetic to us that he would not get everything done."

Marburger died July 28 at the age of 70 in his Port Jefferson home after a battle with non-Hodgkins lymphoma. He served as Stony Brook's third president from 1980 to 1994 when he stepped down to return to teaching. He became director of Brookhaven National Laboratory in 1998. In 2001, President George W. Bush appointed him Director of the Office of Science and Technology Policy where he remained for eight years. He became Vice President of Research in 2010.

Professor Robert Crease, chair of the Philosophy Department at Stony Brook who co-taught a class with him, said Marburger "knew what no other science administrator knew—how dramatically science was changing." The imaginary fourth wall that protected science from public scrutiny and government supervision was disappearing,



Continued on p. 15

# Living in a HAZE

By Alyssa Melillo

As Rebecca walked back to her dorm one night, she felt nothing but relief, as if a big weight had been lifted off her shoulders.

She wasn't just relieved that her pledging was over for the night—it was over for good. But even though it was finished, Rebecca had walked back to her dorm empty-handed.

Now, almost two years later, she sits on a bench in the Frank J. Melville Library at Stony Brook University and reminisces about the semester she almost called herself a sorority sister.

She says that several factors contributed to her decision to drop from her pledge class: the time commitment, slipping grades. But what Rebecca really didn't like about pledging was something she caught onto early in the process.

The hazing Rebecca experienced involved a lot of insulting and belittling, along with peer pressure to drink excessively. Some things the sorority sisters told her to do also went against her morals, which she says was one of her biggest reasons for dropping.

"What I experienced wasn't too dangerous, but it wasn't for me," she says, shaking her head. "I just don't know why it's worth it."

Rebecca isn't very open about what she went through. When friends ask her about

why she dropped, she often tells them that it just wasn't for her. She says she "felt dumb" for letting the sorority sisters yell at her and tell her what to do.

While her short time pledging changed her perspective on sorority girls—"It did make me see that they're not all monsters," she admits—Rebecca says that the experience was a waste of time.

"If anything, before college I could've never imagined myself interested in it," she says. "If anything, I wish I never started it."

She describes the moment she decided to drop with a big smile on her face, a clear sign that it's a choice she's proud of. She says the girls were nice about it, and even tried to convince her to stay, but she had made up her mind.

"For me, though, I was so relieved," she says. "But at that moment I knew I had to do it ... It was better to be out than in at that point."

The sorority sisters weren't nice for very long, though. Rebecca was shunned after her pledge class crossed. They would talk to her in the days after she dropped, telling her all of the things they went through and how the pledging was getting worse, but afterwards they wouldn't speak to her.

"It's awkward seeing some of the girls now," she admits.

Rebecca continues talking, but her

smile suddenly fades as she mentions a friend of hers who's pledging a fraternity now at Stony Brook. She says she's concerned for him because of the physical harm his pledging is causing.

"He can expect to get beat up every night," she says, adding that she wishes he would drop. But at the same time, she suggests that guys probably have a harder time dropping because they want to prove that they can handle it.

Rebecca says confidently that she has no regrets about dropping. She looks back on the experience now and says she doesn't even recognize the girl who wanted so badly to be in a sorority two years ago.

"I think that now I'm just happy I stood up for myself," she says.

Dr. Susan Lipkins is an expert on hazing. A psychologist for over 25 years, she began studying the behaviors of individuals involved with hazing after she learned about a high school football team from Bellmore that sodomized and beat its teammates at a preseason camp in 2003.

At her office on the north shore of Long Island in Port Washington, Lipkins sits in a big leather chair with her hands clasped in her lap. As she talks about the psychology behind hazing, she does so with great care, as if the subject was a glass object that could

be easily broken.

Lipkins describes hazing as a process groups use to maintain some kind of hierarchy and to discipline new members. “Regardless of consent, rituals require individuals to engage in activities that are physically and psychologically stressful,” she says.

From talking to individuals who have been involved in hazing, Lipkins has heard of many rituals that have led to humiliation—and even deaths. In 2002, two students from California State University, Los Angeles drowned after a sorority ritual required them to go into the Pacific Ocean at night while they were blindfolded and tied up.

Another ritual, referred to as ‘the elephant walk,’ requires individuals to line up in a circle naked. They each have one thumb in their mouths and the other in the anus of the person in front of them. On command, they switch thumbs.

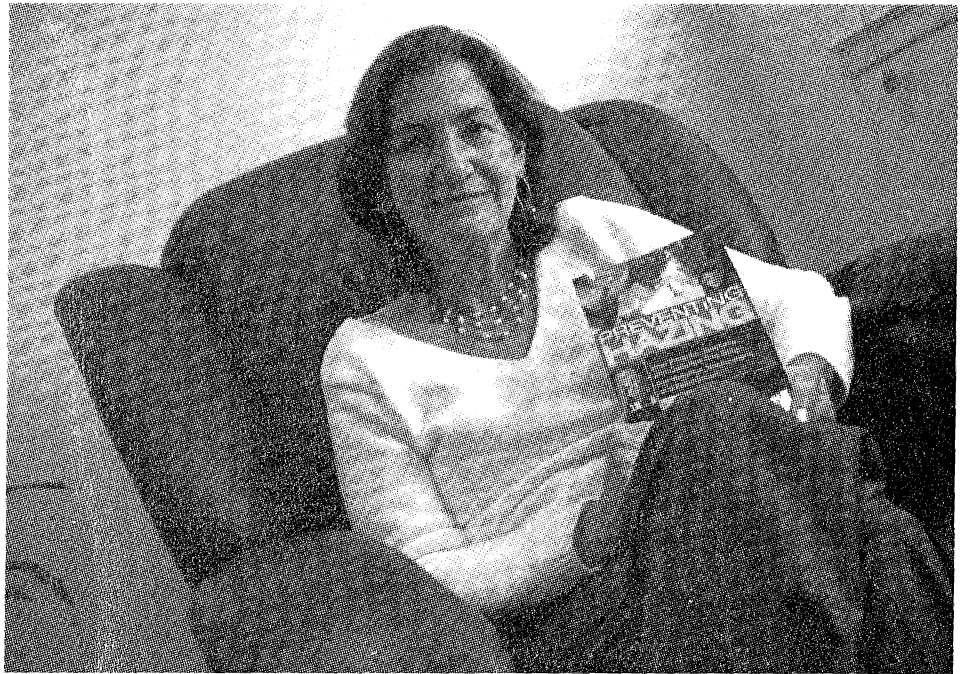
And in a more recent case, Lipkins was shocked to learn about a fraternity which required a pledge to buy and puppy and raise it, then kill it after he became a brother.

The consequences of hazing depend on the activities’ degrees of intensity, Lipkins says. They can range anywhere from minor cuts or bruises to depression or homicide. In her book *Preventing Hazing*, Lipkins refers to something she calls ‘the blueprint of hazing.’ To her, what many groups see as a set of sacred rituals is nothing more than a vicious chain.

“I think that the tradition is such that... you’re a victim; you come in and you get hazed,” she says. “Then you’re a bystander and you watch people get hazed. Eventually you become a perpetrator and you do unto others what was done to you.”

In her book, Lipkins discusses a theory she calls ‘The Perfect Storm.’ The theory consists of three major aspects to hazing: the environments that give people the ability to haze, the dynamics of the groups performing the hazing and the individuals’ unconscious motivations—if someone was hazed, he or she is likely to haze someone else in order to regain a sense of control.

“When these three elements come together...it’s likely that hazing will occur, and more likely that hazardous hazing will



Dr. Susan Lipkins holding her book, “Preventing Hazing,” in her office in Port Washington. The book details the psychology behind hazing.

occur,” she says. “I think [people who haze] want to repeat the tradition and they don’t recognize it as hazing...I think they regain a piece of themselves that they lost.”

Way more kids are hazed than statistics convey, she says. “We don’t know how many people are being hazed.”

**M**att is quiet. As he sits at a picnic table in a park on a chilly late summer afternoon, he stares off into the distance, only talking when he’s questioned. Matt is very hesitant to share information about the hazing he went

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“Eventually  
you become a  
perpetrator and you  
do unto others what  
was done to you.”

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through at one of the SUNY universities upstate. His reasons include personal discomfort and a reluctance to betray his fraternity.

“I don’t wanna be disloyal,” he says, shaking his head.

He is willing to share a few things, though. The hazing Matt went through was mostly physical and took place every day while he pledged. He says he’d rather not say he was physically harmed.

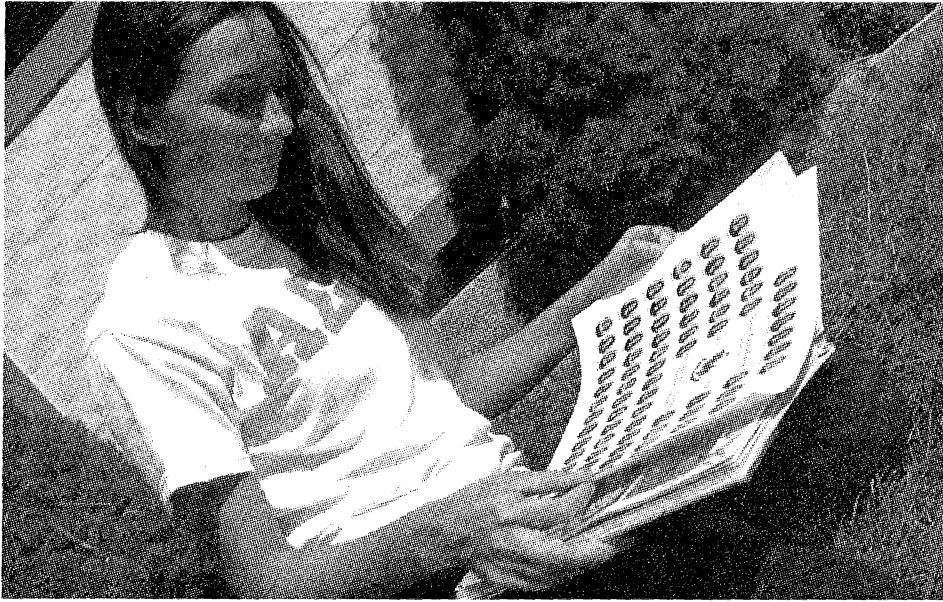
Matt seems to be on the fence about hazing. His expression is almost pained as he talks about it, but at the same time he admits that he hazed the pledge class after his. He says that he did it because he went through it, so new pledges had to, too. When asked if he ever felt guilty about it, he shakes his head and simply says ‘no.’

“I see it as, hazing is a tool,” he says. “Like any tool it could be used for useful purposes or just to hurt people.

“It’s supposed to be about teaching [pledges] lessons, teach them stuff about the fraternity,” he adds.

Four guys dropped from Matt’s pledge class. Matt sometimes thought about dropping too, not because he ever felt ashamed or humiliated or that it affected his schoolwork, but because of the pain he endured. “I thought, if I drop now I won’t have to do this anymore,” he says.

Matt still refuses to talk about any of his fraternity’s rituals, so instead he talks about those of other fraternities at his school. One



Jenna Monohan looks through her sorority composite. Monohan was a member of the Gamma Clio chapter of Alpha Sigma Alpha at SUNY Cortland.

requires its pledges to carry girly stuffed animals around campus. Another makes pledges greet brothers with a Roman salute, and Matt demonstrates this by balling his hand into a fist and pounding the left side of his chest. "Like this: 'greetings, brother.'"

He talks about another fraternity's rumored, more disturbing ritual:

"One fraternity makes them eat a ten-gallon tub of ice cream and then they show them a video of the brothers masturbating into it." He pauses, staring off into the distance before speaking again. "Um, I think one of the frats makes their pledges fight each other."

"All of that stuff is just hazing them to humiliate them," he continues. "It's not teaching them anything. Physical stuff is punishment. It's the mental stuff that teaches lessons. It's memorizing stuff about the fraternity and then building brotherhood." He doesn't elaborate on what the pledges are ever punished for.

Matt says he had no idea what he was getting himself into when he rushed his fraternity, got a bid and then began pledging. He had no expectations and was never nervous about the journey he had to go through to become a brother. That's why he tolerated the hazing.

"Towards the end of it, it was a brotherhood between the rest of your pledge class," he says. "You're pretty much

the only ones supporting each other."

Stacey didn't always plan on pledging a sorority. But when she got to school her freshman year, she eventually changed her mind.

Her pledging consisted of a lot of sleep deprivation, but despite that, she says she had a great time. But she never thought her sorority would get caught for hazing a year later when a pledge's health was in danger.

"It had gone too far with not sleeping and before we knew it, she was hospitalized," Stacey says over the phone, a couple hundred miles away. "Do I have sympathy for her not sleeping? No, because I went through it."

Stacey talks fast and is very blunt. When her sorority learned it was losing its letters, officials at Stacey's school told her and her sisters that they still had the choice to associate with each other, and that's something that angers her.

"For someone to tell us that we have the option to be friends is just upsetting," she says. For her, the sisterhood couldn't be broken no matter what happened.

Stacey was blindfolded a lot while she pledged, so she never really saw any of the bad things her sisters did to her and the rest of her pledge class. A lot of her pledging involved trust exercises, and if a night started off bad, it would at least end on a

good note, she says.

What Stacey isn't entirely frank about, however, is what rituals she continued when she hazed the pledge classes after hers. When asked about it, her answer is vague.

"Even giving someone a pledge pin and telling them what time to go eat is considered hazing," she says. "It's very vague what they say hazing is. I would say everything was hazing."

Stacey has no regrets about enduring the hazing or doing it to other girls. She says it helped her grow as a person.

"I don't know if I would say it's a guilty feeling," she says. "I feel like, like this whole thing could be avoided. Would I say I felt guilty about doing it? No, because I had a great time."

As for the future of her sorority, Stacey and her sisters don't know what's in store them. "We're just working on rebuilding our sisterhood," she says.

Stacey's experience, however, changed her views on hazing. "People think it's a big joke, and it's not. It's a serious thing," she says. "People are gonna get hurt, your feelings are gonna get hurt."

"It's stupid at this point," she adds. "We don't need to do all these things...if people want to be our friend. We shouldn't have to do all these things just to build trust."

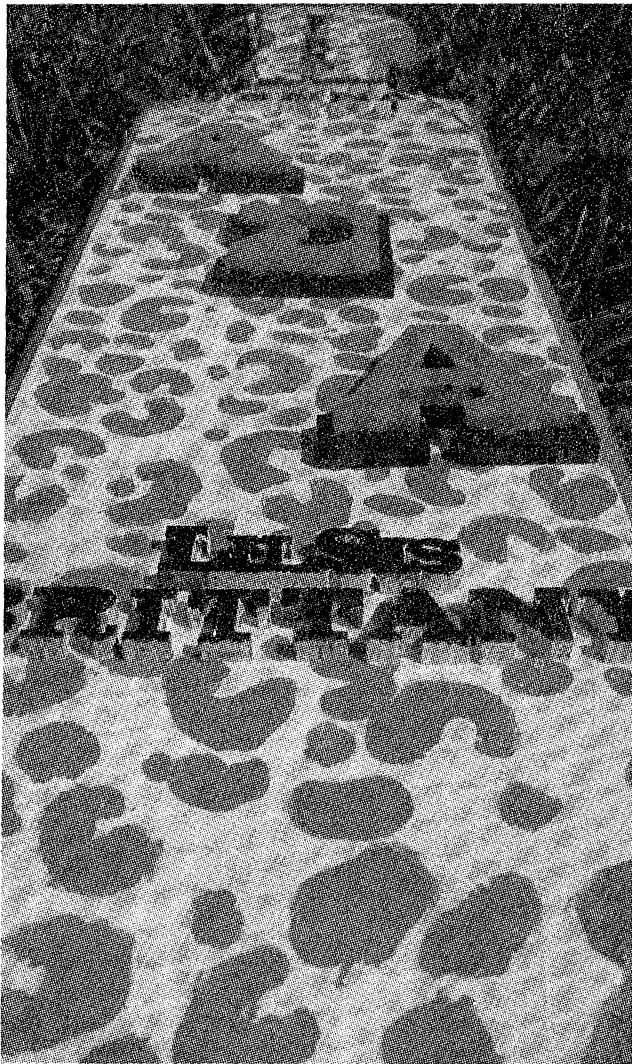
So will Stacey participate in hazing ever again?

"Not a chance," she says. "It's not worth it."

For the purpose of this story, the real names of Rebecca, Stacey and Matt are changed to ensure them confidentiality and safety. In many cases, students in Greek organizations who tell non-Greeks about pledging rituals, especially ones that involve hazing, face severe consequences. In 2005, a Tau Kappa Epsilon pledge at Seton Hall University was kidnapped and beaten after he reported to university officials that he was paddled.

But Lipkins says that there are more reasons why students aren't open about hazing than simply the fears of being disloyal or getting caught.

"There's a code of silence," she says. Lipkins compares hazing to entering a doorway: individuals drop their morals and



their judgments and continue on without question. After the hazing is over, there is an understanding between brothers, sisters or teammates that none of the rituals will be spoken about publicly.

"It's just like smoking pot," she says. "You just try to hide it because it's illegal."

"Ultimately, it's dangerous," she adds. Lipkins says that students who are hazed usually don't feel comfortable talking about it because doing so may reopen dark, painful memories. Being physically and mentally tormented are experiences that never really stray away from the mind, she says.

To Lipkins, there are differences between students like Rebecca and students like Stacey and Matt. "I think the kids who are dropping [from pledging that involves hazing] have a stronger sense of what's right and wrong and they don't allow themselves

to be subjected to the hazing process," she says.

Students who drop often experience something Lipkins calls 'second hazing.' In Rebecca's case, being ostracized by the sorority sisters after she dropped is considered hazing just as much as paddling is.

Individuals who tolerate hazing do so because they are trying to prove to themselves that they can endure the same stresses as the people who were hazed before them, Lipkins says. Athletes are more likely to withstand hazing because they are competitive and want to prove to themselves and their peers that they are strong.

However, Lipkins adds that no one is invincible to hazing.

"I think that anyone can be a victim of hazing and be a perpetrator of hazing," she says. "In any group that has a hierarchy."

Lipkins stresses that it's important for people to report hazing if they are uncomfortable with it or get hurt. She suggests that they also seek psychological counseling. "It takes a very brave person to come forward," she says.

When asked what schools should do to prevent hazing, Lipkins laughs. "They should throw the Greeks off campus," she says jokingly. She then adds that schools usually have symbiotic relationships with their Greek organizations, plus not all sororities and fraternities haze. They're also not the only groups that commit the harmful act.

After her joke, Lipkins gets serious. "It's a matter of setting a policy and consequences and following through with them," she says. "It's a matter of changing culture so reporting is a good thing and changing culture so that it is seen as

unnecessary."

Lipkins says that schools should create opportunities for students to report hazing anonymously. She recommends that schools create amnesty policies for those who report it, and that pledging activities should be closely monitored.

For almost 10 years, Lipkins has dedicated her career to raising awareness about hazing. It's not something that is going to disappear overnight, but it is something that can be prevented. People who try to prevent it in any way are what Lipkins calls 'agents of change.'

"Anyone can be an agent of change," she says. All it takes is courage.

Jenna Monahan points to pictures of girls on her sorority composite. She talks about where they are now, happenings she heard about over the summer. "She works for Tommy Hilfiger now," she says about one girl. "It's really cool."

Monahan's experience with Greek life is very different from that of her peers. A member of the Gamma Clio chapter of Alpha Sigma Alpha at SUNY Cortland, she wasn't hazed and never hazed anyone. She is open and willing to talk about everything her sorority requires of its pledges and doesn't mind that the names of her school, organization and self are used. She even told her chapter's president about her interview. "She was excited about it," she says.

Monahan, who is wearing a white t-shirt with Alpha Sigma Alpha's letters on it, smiles as she talks about her sorority and her pledging. She mentions gatherings she went to, arts and crafts she did and work with her sorority's philanthropies, S. June Smith Center and Special Olympics. She talks about a test pledges are required to take on Alpha Sigma Alpha's history, on which they have to get a score of 95 percent or higher to become a sister. Monahan says she is happy that she had a positive experience rather than one tainted with memories of hazing.

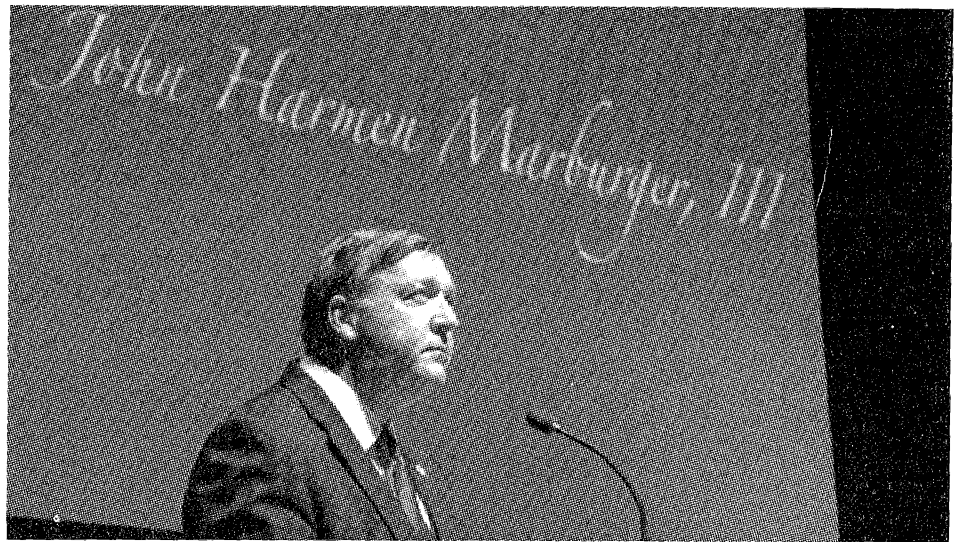
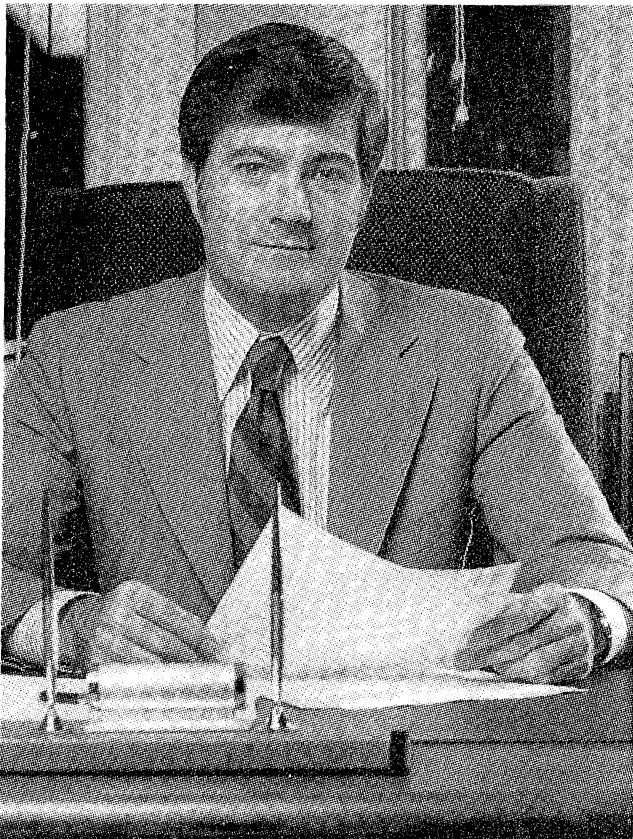
"Instead of focusing on hazing, our sorority focuses pledging on getting to know each other...through ceremonies," she says. "The purpose of our pledging wasn't to hurt anyone...It was just getting to know each other and getting to know the

and Marburger modeled to others how to embrace that change.

"Jack approached each seemingly impossible task the same way; he saw the broadest perspective and invited all the actors to share it, encouraging them to step off stage from the dramas," Crease explained. "This would usually take down the tone enough to reach compromise. The rest of us find this difficult to understand. We tend not to forgive those who compromise, viewing them as selling out or lacking in principles...Jack was the most principled of all."

That ability to compromise and to encourage others to do the same was what made him a great university president, Crease said. "He had to manage an institution full of passionate advocates for indispensable departments, schools and offices. In his 14 year tenure he successfully promoted a broad perspective in which the whole flourished, and if each advocate was not entirely satisfied, at least they felt heard."

But beyond his ability to lead, to advise and to teach was Marburger's love for science. It was the most satisfying pursuit



of all and the main stabilizer of his life, as Crease told the audience at the service.

"This was the vision he wanted us all to share," he explained. "The world, both physical and human, consists of a myriad of elements which work together in a vast cosmic ecology. [Marburger] found it a pleasure to contemplate how this all worked, and if it didn't work the way he expected, even better—that gave him the possibility of making a discovery."

Harold Metcalf, a physics and astronomy professor at Stony Brook, recalled the way Marburger would come into his classroom on short notice, remove his jacket, pick up a piece of chalk and begin writing equations without missing a beat.

"And it didn't matter what we asked him, his answers were always incredibly clear as if he'd prepared a lecture," Metcalf said. "And then he'd go back and be the president."


Aside from his teaching, Marburger is recognized greatly for his contributions to science policy as an advisor to President Bush, and he is known for pioneering a new field of research,

the science of science policy, that would dramatically improve the quantitative basis for policy.

"What distinguished Jack was a trait less common in the halls of power; he was, by nature, indeed selfless...He simply and consistently wanted to do what was best for his country," CEO of VIAForward Richard Russel said. "For eight years Jack gave the president the best scientific advice available, and his advice had significant and positive impact." He added, "I cannot remember a single member of Jack's professional staff who did not hold him in the highest regard, consider him not only a superb leader, but a friend."

Marburger's sons, John and Alexander, were the last of those who spoke at the service. Alexander recalled fond memories, such as riding through a pine-forest in Montana while discussing particle physics.

Before playing a song called "Little Birdie" on the banjo his father made, John described his father's handiness—a source of great pride for his father, but something he spoke little about. He listed the various things his father made, including a harpsichord, model airplanes, custom latticework and wooden transoms. He recalled a time when he was 5 or 6 and his father helped him solder a toy robot from metal pieces left over from an electronics project.

"I just thought that soldering metal together was the coolest thing that I've ever seen," John said, "...and I was convinced that he could do anything." 

# Living in a HAZZ cont.

sorority.”

Monahan suggests that freshmen are more likely to tolerate hazing than students who pledge their sophomore or junior years. “They might not have a set group of friends...so they’re just looking to find someone to have a connection with,” she says. “I think the older you are, you kind of have self-respect to allow yourself not to get hazed.”

Monahan had to attend seminars where guest speakers from Cortland and other SUNY schools came and shared stories about hazing within Greek organizations and sports teams. She mentions one ritual she learned about in particular very slowly, her eyes wide with disbelief:

A fraternity required one pledge at a time to go up to an attic where the brothers would be lined up along the perimeter of the room. The pledge would go to the center where a spotlight shone. There would be a

table with a gun on it, and the pledge had to pick up the gun, hold it to his head and say, ‘I would die for this fraternity.’ Then he

Monahan admits that if her sorority hazed, she wouldn’t have pledged. She says that with schoolwork and other

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“I don’t think I’d ever want to call anyone my sister if they did horrible things to me like that...”

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would pull the trigger.

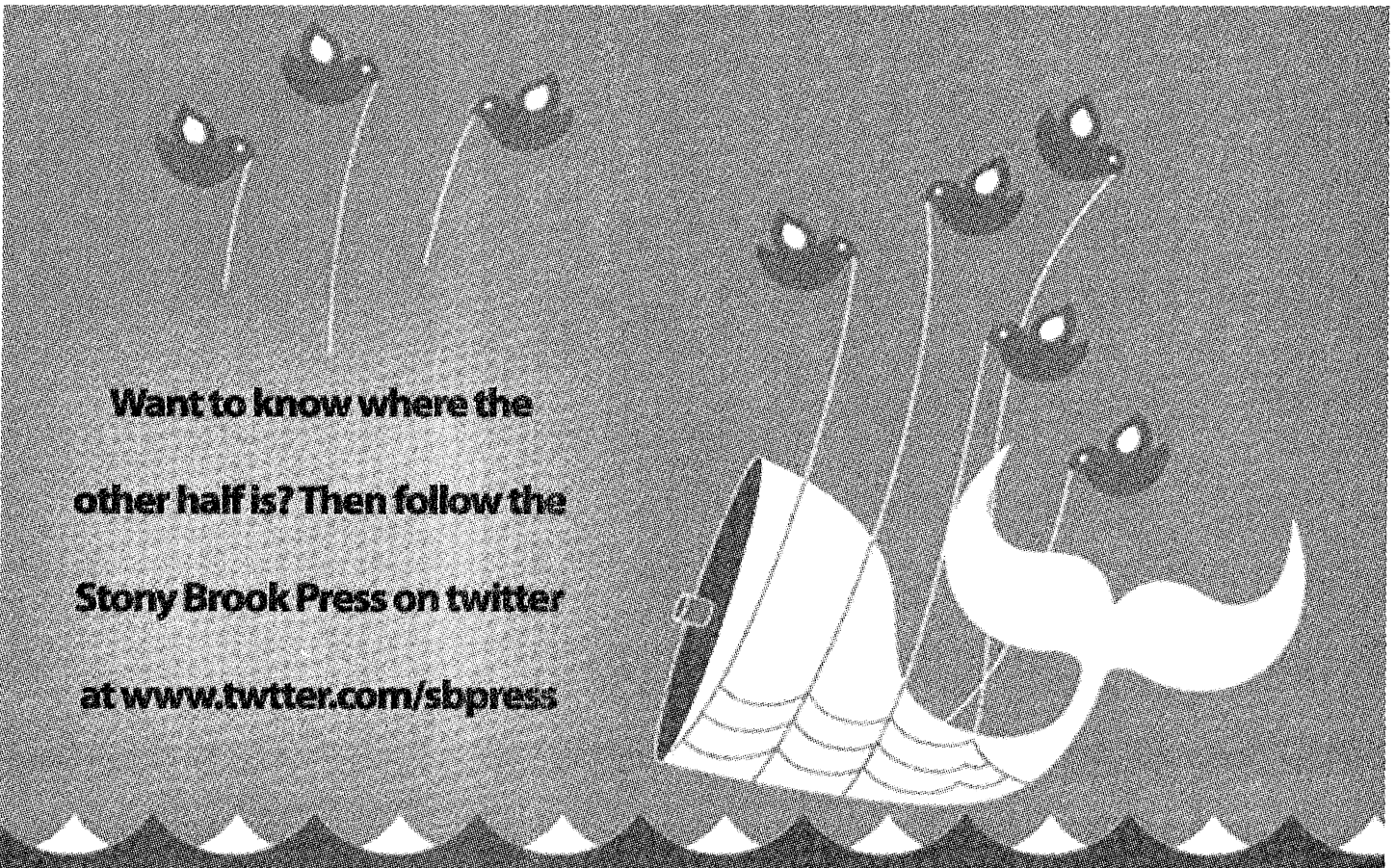
“You don’t know if that gun is loaded or not,” Monahan says, shaking her head. “It’s scary.”

Monahan also mentions other rituals she’s heard of, such as a sorority that makes pledges sit on a running washing machine naked while fraternity brothers circle the girls’ jiggling fat, or ‘flaws’, with markers. Another lets only the prettiest girls wear letters.

commitments, it would’ve been too much for her to handle. Like Rebecca and Stacey, she says hazing isn’t worth it.

“People [have told me], ‘you didn’t earn your letters,’” Monahan says. “You earn them in different ways.

“I don’t think I’d ever want to call anyone my sister if they did horrible things to me like that,” she adds. “You were joining it for a reason. You weren’t joining it to be harassed.” 



**Want to know where the other half is? Then follow the Stony Brook Press on twitter at [www.twitter.com/sbpress](http://www.twitter.com/sbpress)**



Let's all be frank here, this football season hasn't been treated the Seawolves (1-3) too nicely. And I'd like to imagine that most of students in attendance—who were certainly well oiled after several helpings of a Bud Light tallboy breakfast—were privy to the woes of our footballers, but, for some reason, I doubt that.

Let me regale you, girl clad in a red crop top and cut-off jeans. (The eye black was a nice touch. You looked so jaunty, babe.)

Our fervent Seawolves opened up the 2011 season all the way out in UTEP and, alas, lost in overtime—a crushing blow to suffer in the opener. “We made a few mistakes that ultimately hurt us,” coach Chuck Priore said in a post-game press conference. “I was proud of the effort, and we'll build off this game.”

Next, the Seawolves went all the way out to Buffalo just to take another trouncing. All that traveling just to come back to Long Island to verse Brown, with nothing but two losses under their belt and



a team picture in El Paso with the world's second largest fire hydrant. And yet again, in gut-wrenching fashion, Stony Brook was

defeated, 21-20.

So here comes Homecoming at Kenneth P. LaValle Stadium against Lafayette (1-3), who, to be fair, hasn't been crafting a glorious season either. As the home team, it's always nice to win these games to give the students something to clamor and drink (more) about—not that a loss would inspire a new wave a teetotalers.

There was a sold-out crowd of 8,278 fans in attendance to watch the Seawolves notch their first win of the season, 37-20.

Both defenses flourished early on. It was 6-6 entering half time. Fans were stoked; thirty minutes of football had gone by and the Seawolves weren't even losing yet.

Really, the game was a delight to watch. Don't let my sardonic wit fool you. Down 6-0 in the second quarter, Stony Brook kicker/best name winner Wesley Skiffington booted two field goals, including one to close the half, to make it even-even going into the locker room.

The game opened up quite a bit in the second half. Galvanized by Skiffy's golden toe, the Seawolves scored within the first minute of the third quarter on a 35-yard run by junior

running back Miguel Maysonet, who ran and ran until the cows came home. Which would be for a career high of 194 yards

and four touchdowns, for all you armchair statisticians out there keeping score at home.

Just a few minutes later, Maysonet



plugged through the line for a goal-line touchdown, capping off a 5 play, 2:17 minute-long drive.

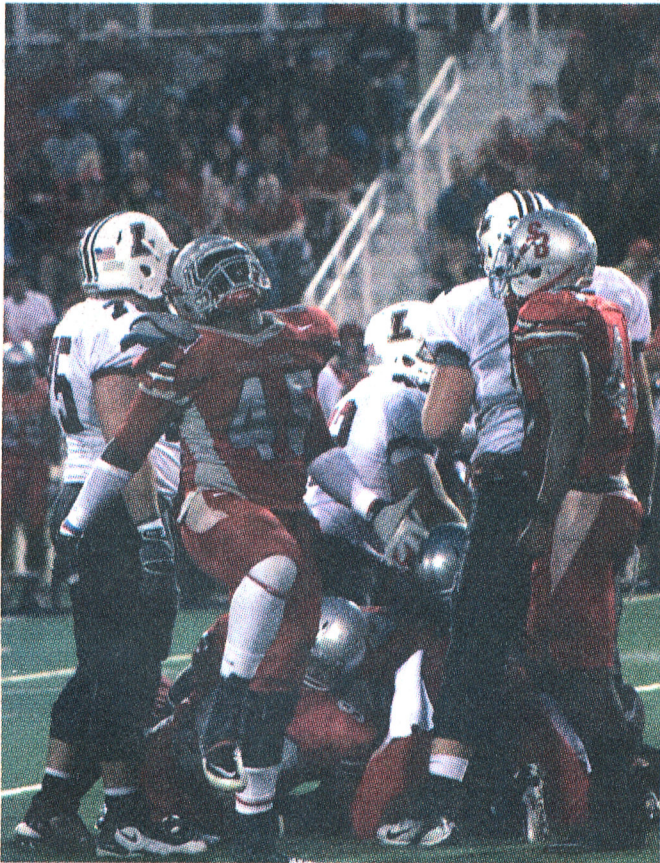
The Seawolves then proceeded to swagger on, into the gloaming. Lafayette put up a couple more scores, but Stony Brook was able to keep the Leopards at bay with timely defensive stops (a fumble recovery early in the third, which led to a touchdown, and a momentum-swinging interception that helped give Stony Brook possession going into the fourth quarter).

And even though it was not a dramatic finish, fans were set on flooding the field after the victory. This is made for some great images of stadium security wrangling obstreperous young men--the same obstreperous young men that were drunkenly jeering at me the whole game--knocking their backwards caps right off. Seawolves Country, baby.

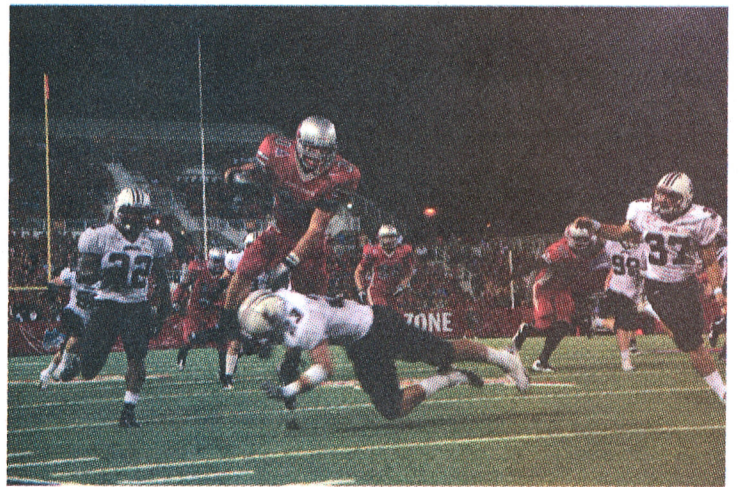




Photos by Vincent Barone and Mark Greek

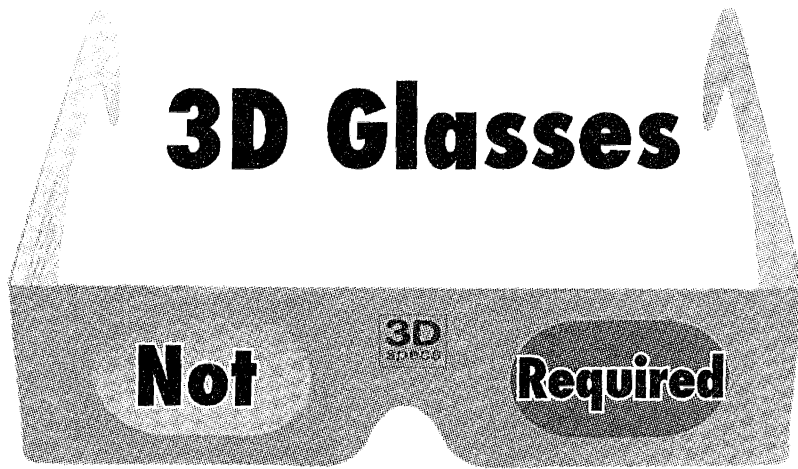


Above, Sophomore lineman Junior Solice celebrates a Stony Brook defensive stop during the first half. Top right, the Seawolves huddle before taking the field in the fourth quarter, right. Bottom right, Senior running back Brock Jackolski leaps over a Lafayette defensive back, left.



Miguel Maysonet leaps for one of his four touchdowns late in the fourth quarter.

# Culture



By Lauren DuBois

It was a Saturday night, and all I wanted to do was see a movie. I wanted to escape reality and get lost in a story that was probably awful, but still had nothing to do with my life.

But I didn't.

No, it wasn't because my wallet was practically empty and buying a movie ticket probably wasn't the best investment to make. No, it wasn't because I couldn't find someone to go with me and didn't want to sit through a movie alone. No, it wasn't because I simply changed my mind and decided to go do something else instead.

It was because most of the movie options were being offered in 3D. And I dislike 3D movies, and absolutely hate how they've taken movie theaters over.

I'll admit that as a concept, 3D is a wonderful thing because when done well, it does give its audience a different experience, putting them in the middle of the action in a way 2D really can't. Like anything else in life, the film medium has continuously evolved and become more advanced with time. So 3D is the natural progression for movies to have taken, much like the progressions to sound in the 1920s with *The Jazz Singer* and color in the 1930s with *The Wizard of Oz* and *Gone with the Wind*.

But the progression has become overwhelming, mostly because Hollywood has become alarmingly dependent on it. There is a strong backing among some of Hollywood's biggest names, including James Cameron, one of the most legendary directors and visionaries of the past 15 years, who holds the top two spots on the list of the highest grossing movies of all time. In April, Cameron declared that he believes 100 percent of theaters will adopt 3D in the next five years, and that soon afterwards, a glasses-free version of 3D will be developed and take the world by storm. He may very well be right, because as I learned on that fateful Saturday night, 3D seems to be omnipresent and what was once a slow trickle of releases into theaters has become a major rush.

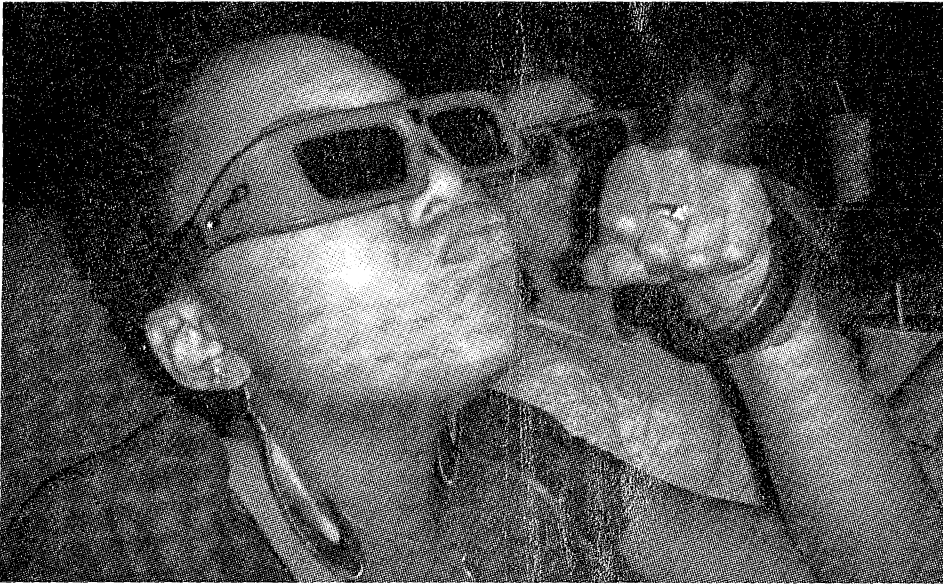
This rush has seen the numbers of 3D movies released in the past six years increase significantly. In 2005, only three films were released in 3D. The next three years saw similar numbers, and the total amount of releases barely equaled 10. Then, 2009 saw 15 releases, a decent jump, but still not necessarily significant. Last year, the number increased further, with 22 total movies. This year that number exploded: 29 of 41 slated movies have already been released.

It has gone too far, and for many reasons, I believe Hollywood needs to wean itself from the bottle that is 3D and re-evaluate just how much of it is truly needed.

In general, I'm not a major fan of 3D. I feel that all I'm doing is paying more money for an unnecessary add-on that has the potential to make me sick. It's understandable that it would cost a little bit more to see a 3D film, because they're more expensive to make, and theaters need to pay for the projectors that allow them to screen the 3D films. But on average, 3D tickets can cost anywhere between 60 to 80 percent more.

Take for example, the recently released *Dolphin Tale*, which was released in both 2D and 3D versions. At Loews in Stony Brook, seeing the movie in 2D costs \$11 for adults, \$10 for seniors and \$8 for children. The 3D version however costs \$14 for adults, \$13 for seniors and \$11 for children. For a family of two adults and two kids, the price jumps from \$38 for tickets to \$50. At Island 16 in Holtsville, the 2D version of the film at matinee screenings is \$8.75 for adults and \$8.25 for kids, which would cost that same family \$34. But what if they wanted to see the 3D version of that film at the matinee screening? The adult ticket jumps in price to \$13.25, while the child's ticket jumps to \$12.25—an overall cost of \$51. As a broke college student, these kinds of prices for movies are not kind to my wallet.

3D also seems like a waste of a dimension, because movies help their audiences escape from reality for a few hours. The funny thing about reality, though, is that it's already in 3D. So if real life is already three-dimensional, and the audience is trying to escape reality, why would they see a movie that tries so hard to recreate it? And honestly, 3D doesn't really add much to the movie-going experience all the time anyway. I'll admit that I saw the *Glee 3D Concert Movie* this summer, and was also in attendance when the actual concert came to Long Island. (Yes, I am a fan of the show, much to the chagrin of



most people I know). At the end of the concert, my ears were ringing and my voice was hoarse. But at the end of the movie, my eyes and head both hurt, and I was dizzy and nauseous. The only possible benefit would have been that my seat at the movie was certainly better than the one I had at the concert. In the end it wasn't worth it, because anytime I wanted to remove my 3D glasses because they were making my eyes hurt, I couldn't because the film was blurry. Watching a blurry screen for a few minutes was nauseating.

And I'm not the only one who has gotten sick from 3D films. Various studies have found that there is a negative impact from watching films in 3D, including a *Consumer Reports* study from 2010 which found that 15 percent of the movie-going audience experiences headaches and eye-strain during 3D movies. These findings were backed by a recent study done in August of this year at California State University, where a study of 400 filmgoers found that watching films in 3D increased the risk of eyestrain, headache, and vision troubles threefold. It doesn't seem like an experience that costs more and doesn't make me feel good is really worth it.

Perhaps I wouldn't feel this way though if 3D wasn't becoming Hollywood's apparent lifeline. Too many films are being released in 3D now, and most of them don't seem necessary. According to Vincent Bruzzese, president of the World Wide Motion Picture Group, in an interview with

*The Wrap*, "Audiences have said time and time again that what they're looking for and what has proven to do well in 3D are action-adventure-fantasy movies. There's a question of 'Why is this in 3D?'"

Hollywood has unveiled some disturbing trends in its pursuit to make 3D the way of the future. The first trend started in 2007, when some genius at Disney decided to capitalize on the popularity of one of its biggest stars at the time, Miley Cyrus, who happened to be doing a concert tour that summer. Low and behold, one year later, *Hannah Montana & Miley Cyrus: The Best of Both Worlds Concert* was released in 3D, and by the time it left theaters in May of that year, it had grossed a total of \$65,280,346. Since then, nearly every concert that would have a pre-teen and teen cult following has been filmed in 3D and released in theaters, including 2009's *Jonas Brothers: The 3D Concert Experience* (grossing a whopping \$19,161,363 in a brief one-month engagement in theaters), 2011's *Justin Bieber: Never Say Never* (\$73,000,942 in a 3-month time-span) and *Glee: The 3D Concert Movie* (which, since it's mid-August release, has only amassed a gross of \$11,847,551, literally just breaking even). Theoretically, these films should have done much better based solely off their built-in fan bases, but they didn't because of the added costs, both financial and mental, of sitting through a 3D screening.

Another annoying trend Hollywood has adopted in recent years is the "re-

imagined 3D experience," which involves taking movies of the past and re-releasing them in a 3D format. Some of these re-imagined films have included Tim Burton's *The Nightmare Before Christmas*, Disney and Pixar's *Toy Story 1* and *2*, and most recently, Disney's *The Lion King*. The problem with these re-imagined films though is that the originals were all classics that were amazing in their original form, so why is Hollywood trying to fix something that isn't broken? Some parts of these movies just don't seem like they would translate well in 3D. I was six years old when *Lion King* first came out in 1994, and the stampede scene scared the crap out of me. I can't imagine that the same scene in 3D isn't going to be more nightmare inducing to today's six-year-olds.

But perhaps audiences are beginning to send Hollywood a message as audience numbers have started to dwindle at 3D showings of movies. Ticket sales have been less than encouraging at all 3D movies lately, with the exception of films that were guaranteed to be sure fire hits anyway (like the final installment of *Harry Potter* this summer), and in some cases, the movies have become major laughing stocks because of their epic box office failures. This year saw the biggest 3D flop ever made—Disney's *Mars Needs Moms*. The film cost \$175 million to make, and only grossed a total of \$21 million. Hollywood could be paying attention to this telling downturn. After jumping up to 41 3D films this year, only 29 are officially slated for release in 2012.

Do I think Hollywood is going to rein in the numbers of 3D movies? Honestly, I don't have much hope because I think they're too enamored in their love affair with the technology. But maybe, just maybe, producers will eventually sit up and listen to what audiences are telling them. So Hollywood, here's some advice on what you need to do: save the 3D for the movies where it makes sense. Guaranteed, not only will your audience come back, but the 3D experience will regain its magical and exclusive appeal. I know I'd be more likely to warm up to 3D if this were the case.

But until then however, I guess I'll just have to find something else to do with those Saturday nights.

# SBU Style File

By Matthew Murray & Anna Too

## Alioune Sow

"I enjoy accessorizing," Alioune Sow says with a confidence rare among college-aged students. Alioune, a sophomore hailing from the Bronx, is not one to brag or boast (although he very much could and should.) He knows not only how to dress but how to tailor his life to meet absolute satisfaction. Not only sartorial gold, the passionate Sow is smart and extremely knowledgeable in music, which inspires his style.

He also happens to be solely responsible for the influx of metallic beads adorning necks campus-wide.

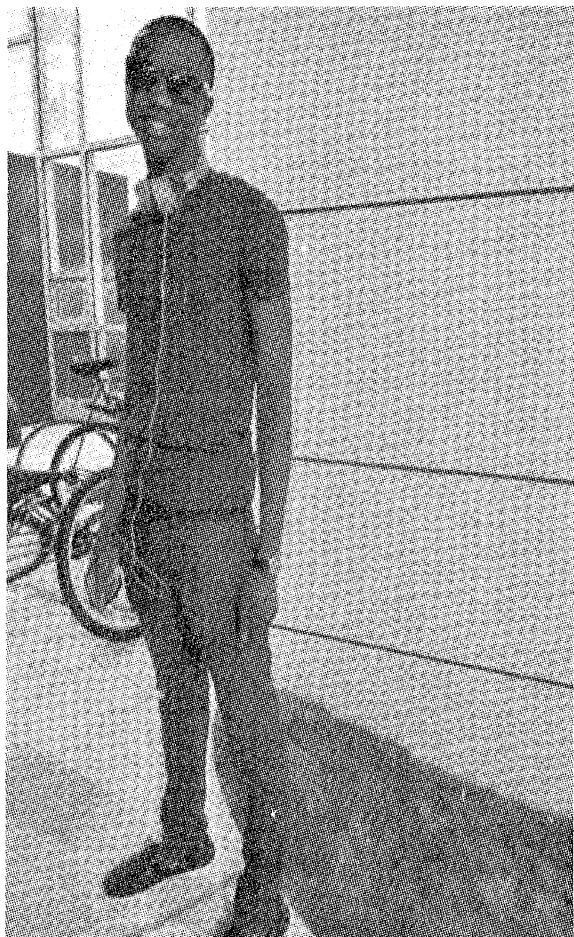
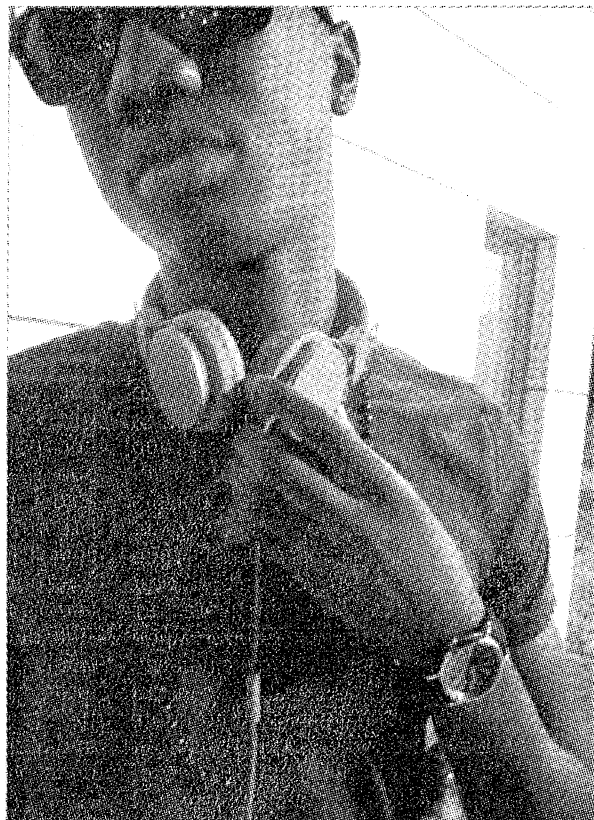
Alioune wears a purple BDG v-neck, dark blue Levi's skinnies, braided belt, patent leather Sperry's, Urbanears headphones, black Timex and shades from Duane Reade.

### Wardrobe:

"V-necks, v-necks, v-necks. From anywhere. They go with everything and I wear them with everything. I have some from American Apparel and Urban Outfitters, but also from Hanes. For jeans: Levi's skinnies and any other skinnies that look good. Sperry's for the feet. And beads on deck."

Style Icons: "Jay-Z and Kanye West are top two. But music in general inspires me more than certain individuals."

Style Mantras: "Wear what looks good on you and just throw it on. I think things look a lot better when they aren't contrived. That's



true style in my book. When it's nice out, I like to wear bright colors."

Shopping List: "More Sperry's, always. A top priority, though, would be to buy a nice, but not too flashy, designer belt."

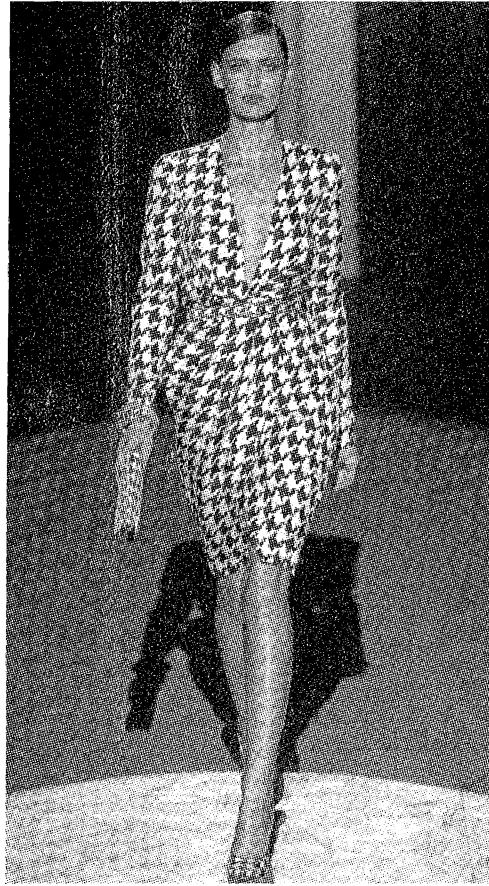
Bead Story: "One night I just threw them around my neck when deciding what to wear. I think they were gold beads. They aren't wooden or a crucifix—these beads were from like a party store. I liked the way they looked. Since then, I wear beads every day. People have been swagger-jacking hard."

# Style File: Style Stalker

It's that tragic time of year when your flip flops and sundresses have to hibernate. It's getting cold, and with the bipolar Stony Brook weather, you never know when it's going to start down-pouring in the morning, and suddenly drop to freezing after your 6:40 class. But on the bright side, it's officially the start of a new season, and this year there are a great number of easy and exciting fall trends for you to integrate into your wardrobe.

Tailored pants work well for both men and women. They're the easiest alternative to jeans and can make any boring outfit look sharp and well put-together. This season, hemlines are just above the ankle, a flattering cut and a perfect way to show off some cool oxfords or loafers. Just make sure the fit is impeccable – not too loose and not skin-tight.

Mustard is a popular new fall color for women and men. It was all over the runways for the Fall 2011 season, and now some great mustard-colored pieces can be found in retail stores at affordable prices. Mustard looks great on all skin tones and can be worn as a pseudo-neutral when paired with basic grey hues, blacks or navy.



Plus, it can also be used as a great statement color in a scarf or even pants. Be adventurous and try a mustard-colored cardigan or even a jacket. You'll be surprised as to how easily this hue integrates into your wardrobe. Stores such as Zara and J.Crew feature some great tailored staples.

As always in fall, houndstooth is back, on everything from shirts and jackets to scarves and hats. This classic black and white print can be the statement piece of your fall outfit, or just

a bold accessory. If you're feeling adventurous, mix it with a different print or texture. It looks fantastic, and has a very English vibe when paired with twills or tweeds. It can look cool and modern paired with jewel tones or a deep crimson. You can also try unconventional houndstooth colors. American Apparel and Marc Jacobs have some great colored houndstooth styles that can add pop to any attire.

Combat boots work with everything and add an edge to any outfit. Lace 'em up with some jeans, throw on a scarf and you're ready for fall. You could even pair them with a floral dress and some tights for an indie-chic look. They're comfortable, fashionable and you can stomp through the rain in them. They come in a copious amount of heights, styles and materials, so it won't be hard to find a pair that fits your personality. Be adventurous and get a pair in a non-conventional color such as silver or even cherry red, or find a dressy pair with a nice stacked wooden heel to wear for fall nights.

Throw away your generic iPod ear buds, and get yourself a pair of over-the-ear headphones. Not only are they a stylish accessory, but the sound quality will make this year's trendy techno, house and dubstep music sound even better. Ecoustics has some great new high-end models that are swaggy and have great specs. If you don't have the cash for that, you can find some cool WeSC headphones in all shapes and colors for under 30 bucks at any online retailer. Stay stylish, Stony Brook!



# St. Vincent: Strange Mercy

ALBUM REVIEW

By Sarah Evins

Singer-songwriter Annie Clark knows how to make bold decisions. After spending three years at Berklee College of Music, she dropped out. Later, she left her posts as guitarist first in the Polyphonic Spree and then as for Sufjan Stevens' touring band. Soon Clark, under the moniker St. Vincent, masterminded her own one-woman-band. The release of three solo albums since then has made it evident that Clark's bold decisions are working.

Just listen to a few seconds of any of Clark's songs. St. Vincent is just different, something only understood through the tickle of your ear. Her perspective is fresh and unexpected. In her evolution as an artist, she has seamlessly glided from art

rock to a symphonic indie style of her own conception. And now, St. Vincent has released a new album: a candid labor of love called *Strange Mercy*. In it, the exploration of new musical depths cements Clark's solo voice and is finally beginning to garner St. Vincent the attention she deserves.

After the breadth shown from the sketch-like character vignettes of first album *Marry Me*, to the almost Wagnerian larger-than-life approach taken in second album *Actor*, there was no telling what direction St. Vincent would take next. *Strange Mercy* ultimately departs from the grandiose symphonic filter of *Actor*, bringing with it instead a more genuine voice. And it carries.

*Strange Mercy* somehow bridges that impossible divide between accessibility and artistic freedom. The baroque soundscape that characterized *Actor* has been reigned in. Instead, Clark's intricate guitar work becomes a focal point of the album, supported by her darkly sweet voice. The effect is dramatic.

Melodies and dialogues are streamlined, but not dumbed down. Clark speaks through her guitar clearly, moving easily between a whole palette of sounds to create distinct identities for each song. And each catchy tune is just that much more infectious—singable, memorable, addictive. Each refrain is anthemic, from the soaring wails of "Cruel" to the angular minimalism of "Dilettante." The tunes that catch on less quickly end up growing and transforming with each new listen. "Strange Mercy," the unassuming title track of the album, is layered in a way that grows throughout the song and with each listen. A surprisingly masterful use of ambient noise (a faraway metallic clunking that integrates and adds to the song, for example) combines with an organic blossoming of colors and textures that really stick. In this way, *Strange Mercy* is somehow able to be both immediately and enduringly satisfying. It's a formula for both commercial and critical success.



| Pros  | Cons  |
|---|---|
| - Funky-fresh 60's and 70's vibes that'll have you thinking of <i>Mad Men</i> , surf rock and disco | - Lyrics are repetitive and pack less of a punch than previous albums       |
| - Quirky and compelling portraits of people (including dominatrixes, you guys)                      | - Synthesizers often create unnecessary haziness that is often disorienting |
| - Annie. Clark.   | - ...um?  |

PRESS RATING 9.0

# Movie Reviews Based on the Title Alone

By Daniel Cashmar

## Contagion

This movie follows the story of a graduate student who is studying Pharmacology. I personally believe they made the movie too accurate, in that most of it shows the main character reading in the library. He rarely does anything else throughout the whole movie. I wouldn't recommend this unless you're a Pharmacology major.

## Straw Dogs

This is the story of five cute dogs who all just finished watching *The Wizard of Oz* and decide to become wiser like the Scarecrow. They enter doggy college and learn that humans have enslaved their



kind for eternity. The ending is quite a cliffhanger, literally. Poor Mr. Wiggles. This is a good movie but DO NOT bring your pets!

## I Don't Know How She Does It

They never explain how "she" does it. It's seen from the first-person view of a very clueless man who somehow always misses out when 'she' explains how she does it. This is the sort of movie that no one really wants to see, but your aunt with terrible taste loves and forces everyone to watch during the holidays.

## Shark Night 3D

This movie is simply breath taking. It's a virtual tour of an aquarium at night and your tour guide is Morgan Freeman. I've learned quite a bit about sharks from this movie and it's great for people of all ages!

## Don't Be Afraid of the Dark

This is the story of a child who forces her parents to turn the light on in her room every night because she is afraid of the dark. Her father comes home one night, drunk again, and lovingly eyes the large knife in the kitchen drawer. He licks it as a devilish grin comes over his face. The door of the girl's bedroom is kicked open. Her father stands there, knife drawn. She cowers under her blanket. He then cuts her birthday cake and asks if she needs the light on tonight. It's a great movie for teaching children that darkness doesn't hide terrible monsters that want to eat them.

# Drive

By Sean Huber

As far as action movies go, *Drive* (directed by Nicolas Winding Refn) seems simple at first glance. Ryan Gosling plays a quiet professional stunt driver, known only as "the Driver," who moonlights as a getaway man for heists. After meeting and becoming close to his beautiful neighbor, Irene (Carey Mulligan), and her son, Benicio, the driver learns that Irene's husband, Standard (Oscar Isaacs), was recently released from jail and owes "protection" money. Naturally, only a heist will allow him to pay off the debt, and the driver offers his services. The crux of the film centers around the heist going wrong, and the driver finds himself stuck in a gory web of crime and conspiracy.

Like most movies, it's the details that make this one stand out. For example, the role of the driver is uncannily performed by Gosling. It is obvious even in the first fifteen minutes that the driver, despite his minimal dialogue, has been through more than his fair share of hell, which leaves you wondering about his backstory.

Ron Perlman and Albert Brooks fit nicely as Nino and Bernie Rose, respectively. Nino, impetuous and unpredictable, and Bernie Rose, the more level-headed of the pair, are two Jewish mobsters representing the Italian Mob. The two are also tangled in the after-effects of the heist-gone-wrong.

Though the film is well-cast, what truly stands out is its direction. Director Nicolas Winding Refn took what could have been a crime film knock-off and turned it into something that can be seen as a work of art. The many calm scenes in *Drive* are expertly drawn out in order to juxtapose the moments of action where the blood flows freely (and believe me

## MOVIE REVIEW

when I say that the blood, in the movie's grindhouse-style violence, really does flow freely). Elements of European filmmaking, like the cinematography inspired by Jean-Pierre Melville and the unique neo-noir style, are evident throughout. Each element of the film pays homage to several cult films, and these combinations mesh together fittingly to form an intrinsically interesting full picture.

Of course, the film does have its flaws. The character of Irene appears to be a bit underdeveloped, especially considering her role as the love interest and catalyst of the entire plotline. The movie's violent scenes may also be a bit over-the-top for squeamish viewers.

However, the weaknesses of *Drive* can easily be overlooked in light of its strengths. With a decent cast and eye-popping visuals that keep you on the edge of your seat, *Drive* can be enjoyed by artistic cinephiles and action junkies alike.

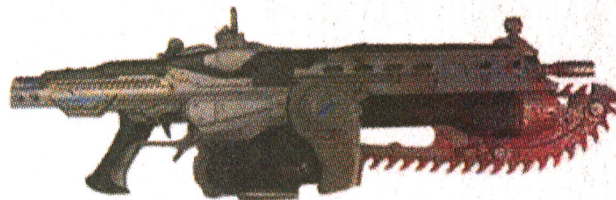
WHAT'S NEW

PRESS  
START

IN

VIDEOGAMES

## Gears of War 3



By Brian Connell

Rev up your chainsaw bayonets and polish your Curb Stomping boots because *Gears of War 3* is finally here. After years of anticipation, Epic Games launched the third and final installment of its flagship trilogy on Tuesday, September 20. To those of you who do not know (in which case you should be ashamed,) *Gears of War 3* is a third-person shooter that focuses on using environmental cover and engaging enemies in close quarter fire fights. The series is one of the most popular in modern gaming. Its first installment in 2006 set the standard for modern shooters since. As the last installment of the trilogy, Epic strived to create the most polished and best *Gears* game to date. They did not disappoint.

### Campaign

*Gears of War* has always emphasized a comfortable balance between its campaign and multiplayer modes. From the second

you pick up the controller you'll realize one thing: this game looks fucking beautiful. The graphics this time are amazing, and as you go through the campaign, you will most likely pause just to look at the incredible world that Epic has perfected these last five gears. The main characters and enemy locust look great as usual and some of the new creatures you'll face are just plain freaky to look at. The enemies themselves are smarter and more varied this time around. As you go through the 10-plus-hour campaign, you'll be shooting down everything from exploding crab-like Polyps to freakishly mutating Lambent, to the savage remnants of the Locust Horde. And the improved AI means they won't go quietly. This installment to the series also promises a far more compelling storyline than in the previous games.

As you progress through the campaign, you will dive deeper into the minds and pasts of the game's protagonists, especially the ever-fascinating Marcus Fenix, as well

as get the answers to any questions you have ever had about the series.

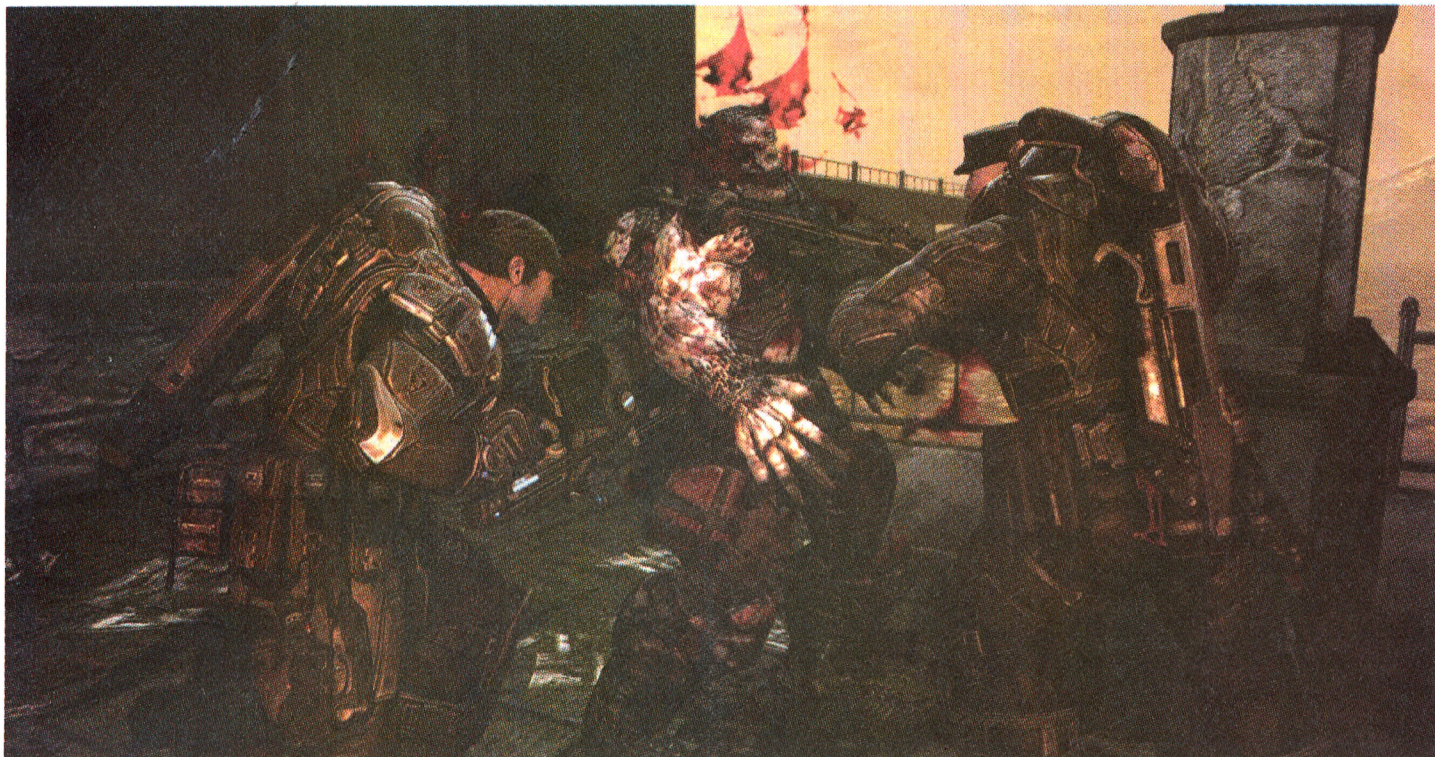
Co-op is also as great as ever, allowing you and your friends to fight against your foes together in order to save Sera from the Lambent and Locust alike. This campaign is fun, challenging, and promises to be a fulfilling ending to the story we have been following all these years.

### Multiplayer

Now, on to what makes *Gears*, *Gears*: versus multiplayer. Everything about the multiplayer has been polished and revamped. It plays smoother (this is due in part to the switch over to dedicated servers,) with barely any lag that plagued both *Gears 1* and *2*. When you get gruesomely killed by another player, it's not because you lagged, couldn't shoot or somehow got lagged across the map right in front of them; you died simply because you didn't kill them first. The new maps are equally as awesome, and varied. The newest addition to the multiplayer modes, death match, is also a nice change of pace due to the fact that now once you die, you don't have to wait around for the match to end to re-spawn. The executions are also back and better than ever, with each weapon having a unique, and exuberantly gruesome and humiliating, execution. All in all, the already amazing multiplayer is even better in this new installment, proving that Epic has answered on its promise to deliver the most polished *Gears* game to date.







## Horde and Beast Mode

Horde and Beast Mode are the other two game modes playable in *Gears of War 3*. Those who have played *Gears of War 2* are already familiar with Horde mode. The main premise is that you and four other players must survive continuous waves of enemies as they continue to get harder and harder as the game goes on. But, unlike *Gears 2*, you now earn money instead of points for each locust you maim, which can be spent on weapons, fortifications such as barbed wire and even the ability to buy your way back into the game after you die. These additions are great because they force you to work even more like a team as you all pool in your money and decide the best way to use it. Just a warning though, Horde mode can get *hard*, like when me and my teammates went from kicking to road kill

in a matter of five seconds.

Beast mode is a new addition to the *Gears* universe, and has already become one of my personal favorites. Basically, you play as various Locust, and your goal is to take out the opposing team of *GOW* soldiers and civilians. The fact that there are a variety of horrible monsters to choose from makes this mode truly gruesome and amazing. When the game first starts, you only have a choice of the lower lever

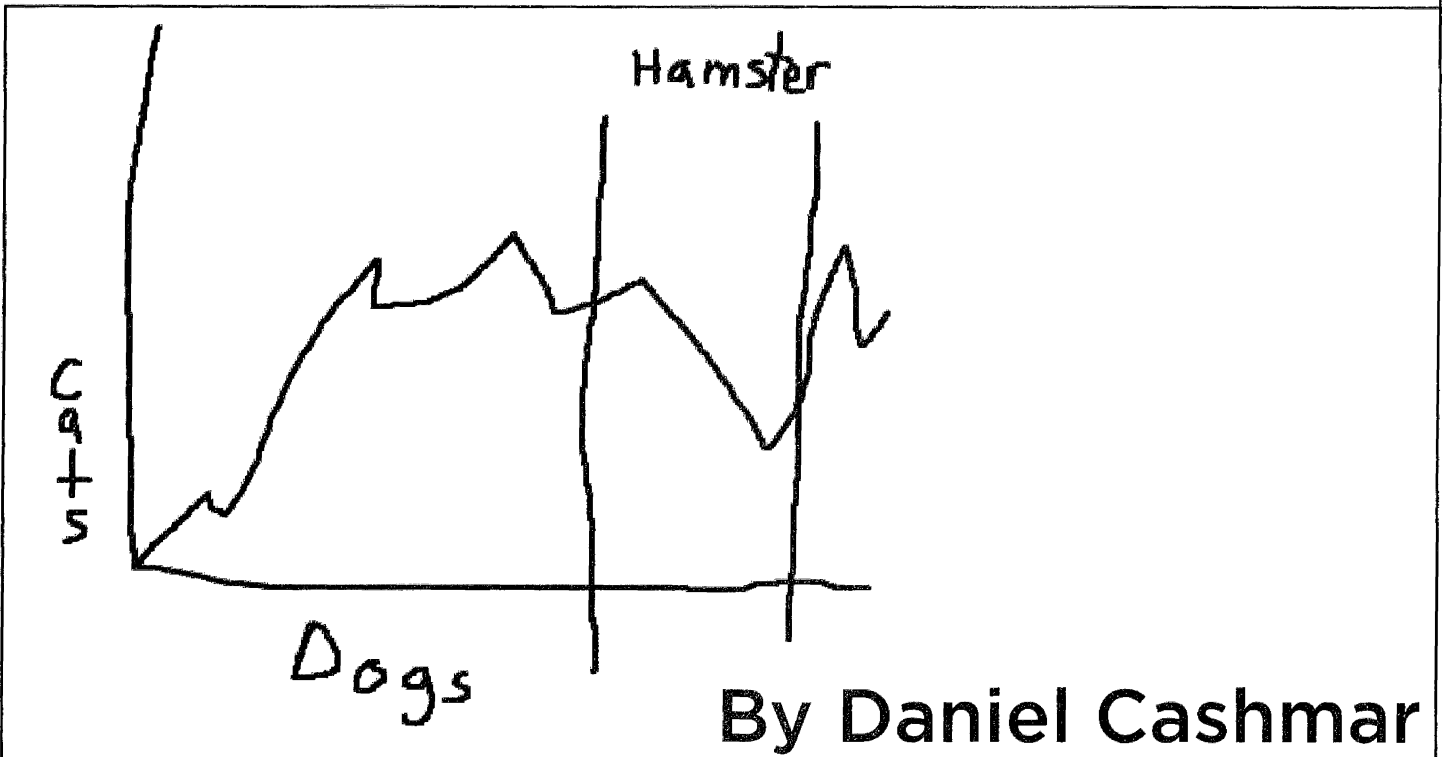
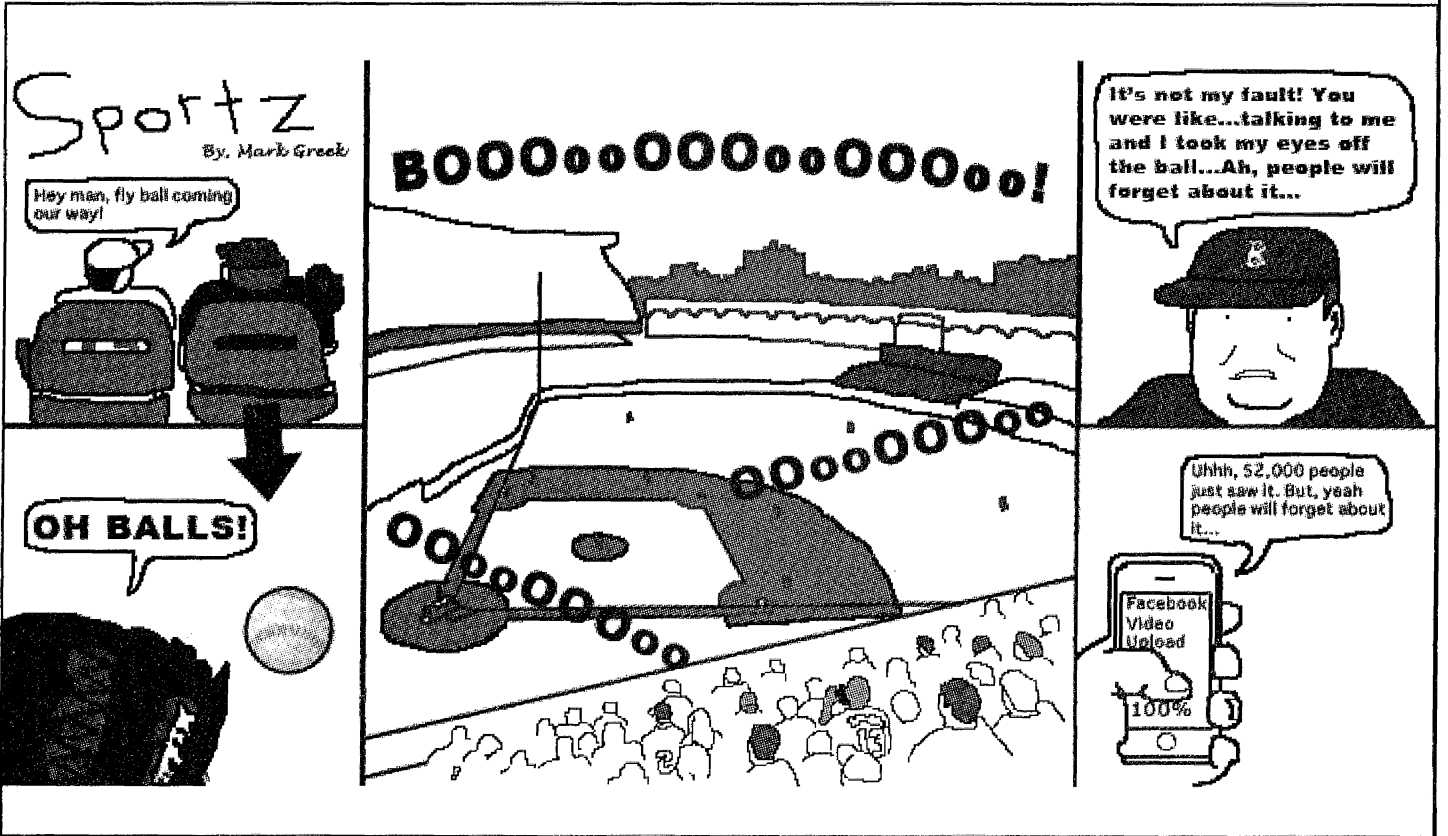


Locusts, such as the walking land-mine Tickers and the fast-moving, ear drum-rupturing, Wretches. The fact that these are weaker than other Locusts does not make them less fun to use (once you sneak up behind someone and blow them to hell with the Ticker, you'll know what I mean). As you progress through the waves and get more points, you will be able to unlock even more monsters, such as the giant spider Corpers and the unstoppable tanks that are Berzerkers. This mode is an awesome addition to the game, and will prove to provide blood, carnage and fun for all.

## Conclusion

Three words: Get. Th is. Game. Everything about it is awesome, from the graphics and story to the incredibly polished multiplayer. This game is a must-buy for any shooters fan. And, if you haven't played the previous games in the series, there is no reason not to jump on the bandwagon now and play a game that is obviously worth your cash. This game gets five stars out of five, and is a perfect reason to miss class for a couple days.

# THE COMICS SECTION



# A Gamer's Lament

By Nick Statt

When my day comes to a close and I trudge back to my dorm with sagging eyes and a brain numbed by countless hours spent staring down into the valley of a lecture hall, it sure would be nice to fire up my Xbox and chainsaw a few people in two.

I long to play *Gears of War 3*, the final installment in the grizzled, gore-stained trilogy of humanity's struggle against a subterranean alien race. I could hardly fathom, when I finished the second game of the confirmed trilogy nearly three years ago, how much excitement would be boiling in my fingertips on the release day of this conclusion, on September 20. But that day has come and passed, and I don't own *Gears of War 3*.

Let me start by saying that my desire to play the gratuitous shooter is not just a way to vent my real life frustrations in the form of obsessive online multiplayer sessions, or the need to spill as much beautifully rendered blood as possible.

Video games have long been a passion of mine, since the days of the NES when I struggled to play *Battletoads* without knowing it was one of the hardest games ever made and vowed to beat every *Sonic the Hedgehog* title I could slide into the cartridge slot of my older brother's Sega Genesis.

And prior to 2007, I owned nearly every mainstream North American system ever created and I don't regret a single cent of my birthday, holiday or allowance money that I've invested in what I consider one of my most cherished art forms, challenged only by the written word. *Gears of War* is simply one of many series that I have come to love for its groundbreaking mechanics (in this sense, how you physically move and interact with enemies) and its ability to artfully lavish in excess without ever sacrificing sophistication and downright enjoyment.

But these days, video game playing is

something I rarely get to do. Two precious resources integral to the medium—time and money—are growing scarcer as I approach the “real world” and a job that will almost certainly barely sustain my rent and livable eating habits.

To make matters worse, this fall season has more colossal gaming titles than I have ever seen before—the third installments of the enormous AAA franchise shooters *Battlefield* and *Call of Duty: Modern Warfare*, the conclusion to a core plotline of the revisionist history and stealth series *Assassins Creed*, the final Wii installment of *The Legend of Zelda* (a saga more dear to me than any book or film series to ever have woven itself into my childhood). The list goes on, and my only response is to occasionally wipe the dust off the television and game systems wired into a neat corner on my dorm room desk.

At the moment, there are only two games I am even capable of playing, and I haven't even the time to finish them. The indie breakout hit *Bastion*, which I only drove myself to purchase because of its low \$15 price tag on Xbox Live Arcade, sits half-finished on my console hard drive, while a dusty PlayStation 2 houses the final disc of *Legend of Dragoon*, a clunky guilty pleasure of an RPG from the days before high definition gaming made solid, sleeper hits like that nearly extinct.

A hardcore gamer might tell me I'm just not prioritizing correctly. If I truly loved video games, said fictional scolding version of myself might posit, I would stop spending my money frivolously and would start making time for this swarm of upcoming releases. But it's not that easy. I've already begun to see myself starting to accept the cold, colorless existence devoid of video games and the interactivity and narrative complexity they provide. I fear the day when I simply shrug my shoulders at the release of a new game.

This summer, I risked my crippled bank account, which would soon have to afford the cost of living in Manhattan

for two and a half months, by purchasing *L.A. Noire*. As Rockstar Games' second foray into the historical drama genre, the title was set to be as groundbreaking as its predecessor *Red Dead Redemption*, a game I regrettably waited more than a year to actually play. It was one of the best decisions of my summer, and has given me hope that I won't let my passion slip away.

The detective game brought back memories of the first few hours of playing *Heavy Rain* in the summer of 2010 on a friend's borrowed PlayStation 3 (a system I won't be able to afford for a foreseeable amount of time). It was the first time in years that I was blown away by the potential of a game; I literally spent an hour inspecting my house and personal possessions before making the main character change out of his underwear. In my defense, the game forces the players to make literally hundreds upon hundreds of choices in what becomes a serial killer chase spanning four character viewpoints, so I was enamored from the very beginning with this freedom.

*L.A. Noire* had essentially the same effect with its breathtaking facial capture technology and an interactive attention to detail that has now convinced me that I know exactly what a 1940s California metropolis and crime scene actually felt like to walk through and examine (Developer Team Bondi used actual black and white aerial photography from the time period to map their digital Los Angeles).

The entire experience reminds me of why I love video games and how far developers have pushed the medium in recent years in terms of challenging ideas of art and interactivity. It also reminds me of why, despite their price tags and my ever-increasing living costs, they will continue to be worth it. It seems the only decision I have left to make is whether I prefer to live exclusively on hot pockets for as long as it takes me to afford the games I want, or macaroni and cheese. Maybe a mix of both.

# SAC Gallery: The Mortal Maypole Bower

By Liz Kaempf



If you've been through the SAC lately, chances are you've walked past a room with a giant tree protruding from the floor. That is the SAC Art Gallery, and that big tree is just one of the many pieces showcased in the Environmental Art exhibit sponsored by the Sustainability Studies Program and the Division of Student Life. It features works by professional artists, Stony Brook alumni and the professor and students of the Environmental Humanities class EHM 201: Eco-Aesthetics in Art.

The "Mortal Maypole Bower," created by Martha Weller and Dr. Mark Fasanello (professor of EHM 201), is the human version of the mating ritual of the bowerbird, that creates an elaborate nesting area in order to attract a female bird. The male woos his mate by surrounding a suitable tree with anything eye-catching and colorful, organic or man-made. The artist constructed this maypole bower from a spruce tree which came from an overpopulated lot where it was shading other trees and plants, oak logs from a decaying tree and cedar wood chips. The students were then challenged to find additions for the bower that would make it all the more attractive and striking. These were found in every color you can remember from your Crayola crayon box, and the items ranged from seashells, berries

and acorns to soda can tabs, Gatorade caps and marbles.

But other professionals and alumni created their sustainable art out of materials that may not be so commonplace. Dr. Larry Liddle, a professor of Marine Science, makes his art out of the same plant life that he studies; macroalgae. His technique involves pressing the algae the same way he would if he were to save a specimen for scientific collection and DNA testing. The results are intricate shapes that stand out in rich hues of deep purple, forest green and a glowing seashell-like cream tone. From a distance they could be mistaken for simple sketches, but up close the delicate features of the algae can be seen, along with the care and thoughtfulness Liddle put in to preserve them.

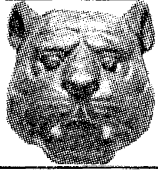
Hope Sandrow found her art in a cactus growing out of an old hose and fighting for its survival, now still alive and kicking thanks to her. Deanna Lally, with the help of Dr. Fasanello, constructed a miniature "vertical garden" that runs on timers that trigger little water spouts to sustain the herbs' hydration. This is a small scale model of "green walls" or "roof gardens" created by French botanist Patrick Blanc.

Kathleen Furey was inspired by Cuban-American artist Ana Mendieta

and all the odds and ends that make up her home on the beach. Her "Mendieta Marsh Dune" is a small scene showing off everything from sand to beach glass to horseshoe crab shells, as well as paying homage to Mendieta by using the beach's organic materials to construct a dark figure of the female body into the scene, a vital feature of many of the late artist's pieces.

And, of course, the students have not been forgotten amongst all the vivid displays. Their task was to find a "micro-environment" to use as their inspiration. Each student found an organic place with an overlooked sense of depth, color and texture and took multiple photographs of it at close range and from different angles. The pictures were deconstructed and then carefully pieced back together to create a photographic montage and a three-dimensional understanding of that micro-environment. Each student wrote a short essay detailing this place and finished by creating an identical colored pencil sketch of their chosen environment. The end result was a series of underappreciated places receiving a much-deserved limelight within the gallery. Among the images were the thriving bright green and purple of the exposed upper roots of plants on a farm, taken by Lauren Napoli, and the unfortunate rotting of a snapped tree trunk, featured by John Bennett.

The students perusing the gallery took their time to examine all the features of each work of art. With a close inspection, one realizes that these pieces – whether as elaborate as the "Mendieta Marsh Dune" or as simplistic as the montage photograph of red berries on a vine – are all-natural and reflect the sometimes undervalued in an always-advancing technological society. The exhibit as a whole reminds its viewers of the extraordinary things that can be found just outside the walls of a house or a classroom, and that beauty and art both start at the roots of nature.



# ASIAN AMERICAN E-ZINE

WWW.AA2SBU.ORG/AAEZINE

## SAVE NADIA HABIB

**STONY BROOK U DREAM ACT STUDENT TO BE DEPORTED 9/29  
UNLESS 'WE THE PEOPLE' CONVINCED THE U.S. GOVERNMENT  
HOW WRONG THAT IS! 1<sup>st</sup> STEP: SIGN THE PETITION**

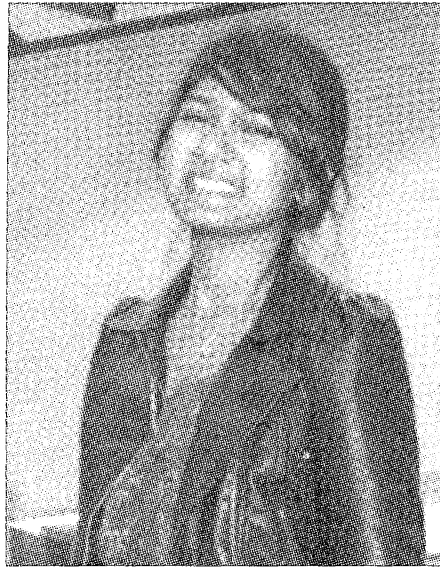
<http://action.dreamsctivist.org/nadia>

Nadia is a junior honor roll student at SBU. The funny thing about the photo of her is that it was taken while she was doing photography for JHALAK 2011, the annual Bengalis Unite (BU) cultural show. She wasn't covering the show for BU, she was doing it because she wanted to see You Tube sensation Jus Reign, and she figured going to the show might give her the opportunity to try to reconnect with her Bengali culture.

Nadia had gone to a BU meeting during her freshman year but hadn't joined because she felt so out of place. Although she was born in Bangladesh, she hadn't been in the country of her birth since she was 18 months old. Her parents had wanted her to be like everyone else so she grew up speaking English, learning just a little Bengali, living the life of a typical American kid. She felt ignorant among the BU students because when it came to the country of her birth, she was pretty clueless.

I remember her excitement when she got a ticket to Bruno Mars, #1 on the charts American pop star performing at SB last spring. High pitched, jumping up and down, excitedly screaming, "I can't believe I'm going. I can't believe I'm going. Bruno Mars. I'm going to see Bruno Mars. I'm so excited. I can't believe I'm going to see Bruno Mars! I'm so excited." I think she said "I'm so excited" a hundred times that day.

Now, less than two years after feeling out of place at that BU meeting, the only country she really knows wants to send her back to what to her is a foreign country. Why? Although her father had his green card when she came here, due to an immigration judge's clerical error, she and her mother don't have theirs. Although her parent's



have been dealing with Immigration about the problem for 11 years now, INS is simply saying "oh well, too late." Not wanting to worry her, Nadia's parents didn't tell her she was undocumented until she was a senior applying to colleges.

Although President Obama has said INS should hold off deporting Dream Act students, the INS has said the rules are not in place yet and the old rules still apply. Nadia and her mother have already been told - come to the hearing with 50 pounds of your belongings already packed and ready to go.

So on Thursday at 11am, unless all of the phone calls and petition signatures her friends and fellow students are gathering for her work; unless SB University's help through Tonjonita Johnson, Deputy to the President, works; unless the special immigration specialist provided by Senator Kirsten Gillibrand works - another immigration judge could make another mistake and decide to

send her back.

Does it make any sense to send this well educated, bright young woman who is American in every way save the paperwork that says she is a citizen to a country that is as foreign to her as any other country in the world except the one she calls home?

Last year we wrote articles about the Dream Act and another SB student fearful of the same thing happening to her. Nadia's father came from a wealthy landowning family in Bangladesh, but wealth doesn't protect anyone in a country where politics and violence are inseparable. College educated, he chose freedom, the freedom to drive a NYC taxicab. The father of the student we wrote about last year had been a college educated journalist in China, jailed during the Cultural Revolution for writing against the policies of the government. He gave up his profession to work in a NYC Chinatown restaurant.

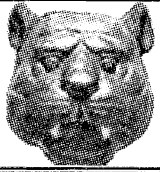
Does anyone see a pattern there? Both sets of parents are the best kind of immigrants America could have. They didn't come because they thought the streets were paved with gold. They came to give their children the hope and freedom their country couldn't. Unlike many native born Americans who don't know what is in the 1st Amendment, those parents understood and believe in the ideals of our Bill of Rights.

**2<sup>nd</sup> STEP: CALL DHS and ICE**  
DHS Director Janet Napolitano  
202 282 8495

ICE Director John Morton  
202 732 3000

**Please help!**

by Ja Young, Alumni Editor



# ASIAN AMERICAN E-ZINE

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## China Blue's Mid-Autumn Fest 2011

by Wilson Jiang



just have background music for the whole time; starting with the thunder of Taiko Tide's traditional Japanese drums they moved on to You Tube sensation Waty's amazing singing, a CASB Dance Team (CDT) performance, and then ended with Eric Ma and Susie Moy to close the night.

The main attraction of the evening was

September 19, 2011

WUSB 90.1 FM radio show China Blue held its annual Mid-Autumn Festival outdoors under the Harvest moon tonight. The music, laughter and cheers that resonated across the Student Activities (SAC) Plaza can only describe the surface of the whole event. It was almost like my old neighborhood fair except you don't get charged for the games because China Blue and the Asian interest clubs that joined them did it all for free, with China Blue supplying the prizes.

The festival games had a very carnival feel to them. There were multiple variations of hit the target, shoot the unfortunate anime character in their paper

cut out face, ring toss, melon twister, the game where you pick up ping pong balls with chopsticks (for lack of a better name), memory with mahjong tiles and a whole lot more.

Included in the games part of the festival was also a finger painting stand and free moon cake and drinks. It wouldn't be much of a mid-autumn festival without moon cakes. Combined with the background music being played, a warm atmosphere was created where one could lose their burdens for just this night and have fun with their friends.

The music started off with classic Chinese pop songs then started mixing more modern songs. But China Blue did not

definitely Waty as she performed some eight or so songs. In between the performances, games like musical chairs with free T-shirts for the winners were played. This always caused a horde of people to flock to the stage for a chance to win.

When the festival was nearly done for the night, as I stood in the crowd watching the final performance with its upbeat tone I thought, yeah, it was good night alright.

And now after recollecting the whole event I realize it wasn't held for the sake of free shirts or moon cake but for all of us, just this one night, to enjoy watching each other enjoying ourselves and becoming, in a way, family.

**AAJ: Asian American Journal & Photography Workshops** AAJ & AA E-Zine share an office but they write, we create! They're journalists, we're photojournalists... and artists and poets too. Each semester a beautiful full color hard copy journal of y/our creativity is published. At weekly workshop, semi-pros learn from each other and teach newcomers. aajsbu@gmail.com / Fall workshop: Fridays, Union 071, 2:30 pm.

**Asian American E-Zine** Bi-weekly online e-zine with news & events geared to Asian & Asian American campus community. Sent to over 2300 subscribers. Join free SBUAEEZINE Yahoo Group (your address is NEVER given out!) <http://groups.yahoo.com/group/sbuaaezine>. Writers, photographers, videographers and anyone into media wanted! aaezine@yahoo.com / 631 831 6062 / Fall 2011 new weekly meeting time: Fridays, Union 071, 4 pm. This is an excerpt of [www.aa2sbu.org/aaezine](http://www.aa2sbu.org/aaezine) in SB Press, 09 2011



# ASIAN AMERICAN E-ZINE

WWW.AA2SBU.ORG/AAEZINE

## Freshmen Year: Adjusting to College Life

by Noah Kim

Whether in elementary or secondary school, Jerry Luo had always been among the top of his school ranks. However, after posting a low GPA his first semester at Stony Brook University, Luo experienced something he previously never had - failure in academics.

Luo was just one of the many freshman who weren't making the proper adjustments from high school to college level work. Vast differences including more advanced classes and lack of time management contribute to this trend.

Jeremy Marchese, the undergraduate college advisor for the College of Arts, Culture and Humanities, says that the problem starts with the mentality of the students.

"Students who have excelled in their high school careers sometimes think that they can

go about studying for college exams in the same fashion," he said. "Reality is, students often need to change their study habits to better fit the demands of college work."

Ross Lager enjoys a free ride in college as he was awarded a full scholarship for his college career as a result of high SAT scores. However, after failing 2 classes in route to a 2.2 GPA his first semester, Lager was warned by the school of losing his scholarship. He says the warning letter was an eye opening experience for him.

"I never had to worry about grades before," the Biochemistry major said. "It usually comes naturally for me, but after that first semester I realized that EVERYONE was a good student, so the competition was greater."

According to the Nelson-Denny Reading Test, the average freshman GPA is 2.63. This is compared to a 3.5 GPA that Stony Brook students had in their high school years, according to the SBU Admissions Office.

Dr. Robert Luster, a professor at Nassau Community College as well as a teacher at Benjamin Cardozo High School, gets a firsthand perspective on both college and high school students.

"In high school the teachers are still responsible for developing the students;

attendance is mandatory," he said. "In college, it's all up to you; the classrooms are always half empty."

By the time spring semester winds down to a close, students tend to have made the necessary adjustments to bounce back academically. Luo's GPA approached 3.0 after acing two classes in the spring. He says that now he sets aside two hours a day for just studying, even if there are no tests within weeks. Going to almost every class also helped him understand the material a lot more.

Lager used a different approach to improve his grades. Although he admits to continuing to skip out on many classes, Lager says he goes to the library daily to study. He finds teaching himself is more useful than attending lectures when they have large amounts of students.

International students have it even harder than these students. They must adjust to translating college level English and understanding the often rapid speech of professors talking in a foreign language.

Marchese, who also has experience with freshman students at Adelphi University, says the most important steps to making adjustments like Luo and Lager did is pretty simple.

"Know that it's never too late to turn things around," he said. "It typically takes a student a semester or two to fully adjust to how they need to change their past habits to succeed in college."

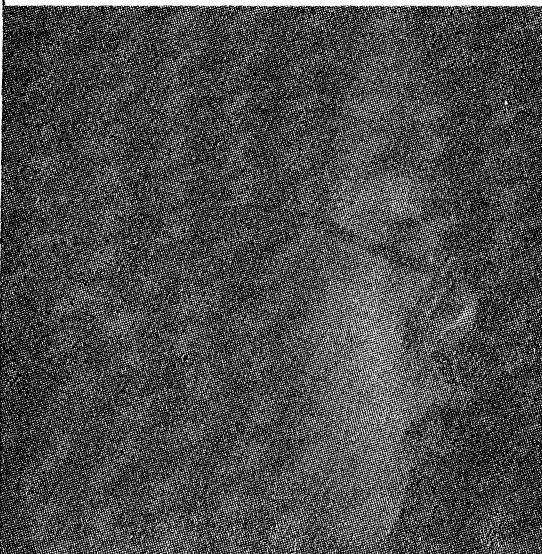


Photo submitted by Jerry Luo

Student Jerry Luo experienced a dark freshman year.

# SBU BALLS HARD

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