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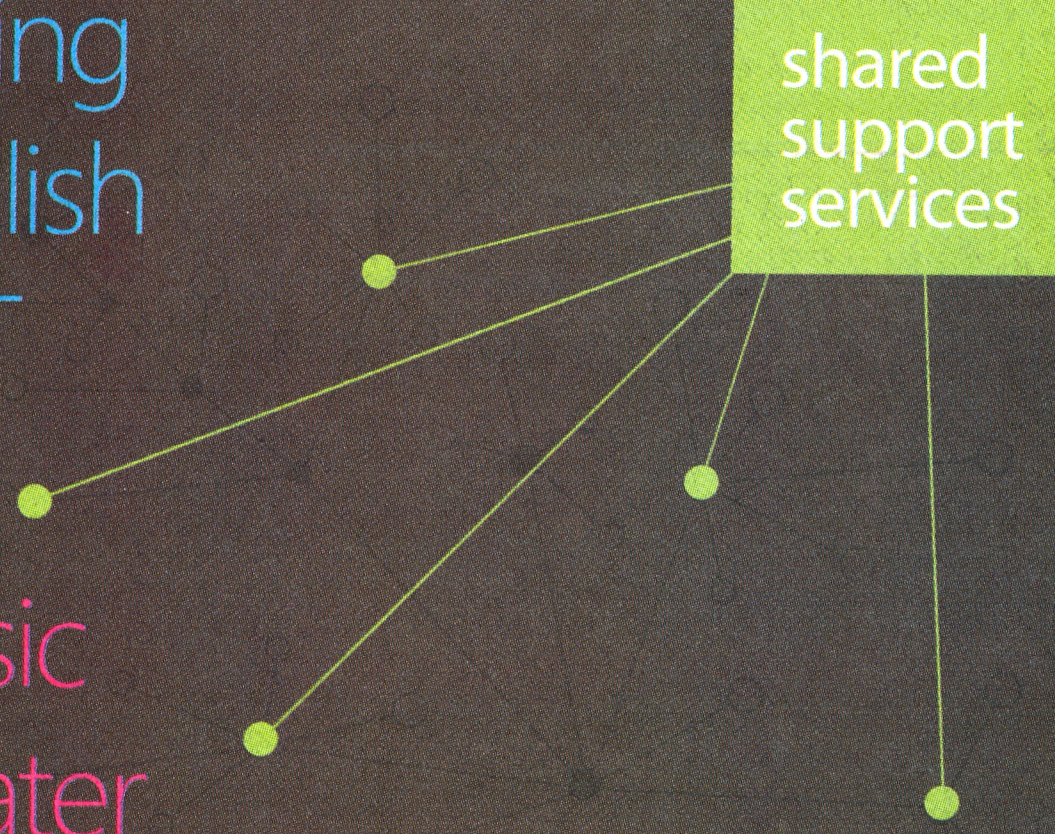
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PROJECT
50
FORWARD

understanding
"operational
excellence"

TABLE OF CONTENTS

NEWS

Interested in joining The Stony Brook Press? Meetings are every Wednesday, 1 p.m. in the Union Basement Room 060. Or do you think we're a bunch of hacks and would rather send in some angry feedback? E-mail us your thoughts and concerns at editors@sbpress.com.

- 4 USG Update: Hussain Wins Election & Kirnbauer Lawsuit Settled
- 5 SlutWalk Marches Through Stony Brook
- 6 Seawolves Basketball to Appear on Cablevision
- 6 Stony Brook's Friedburg Receives \$600,000 Grant

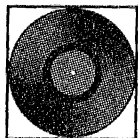
FEATURES



Shared
Services
8-13

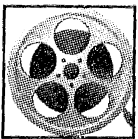
- 14 Stony Brook Gets Green
- 16 Your Friendly Campus Rabbi

CULTURE



- 26 Florence + the Machine - *Ceremonials*
- 28 They Might Be Giants - *Album Raises New and Troubling Questions*
- 29 CMJ Showcase

MUSIC



- 24 Rum Diary Has No Sex Scene
- 32 *In Time* is Time Well Spent

MOVIES

- 20 MaMa Art Show
- 22 Style File
- 34 Comics

STONY BROOK PRESS

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EDITORIALS

SHARE MORE MOVING FORWARD

Shared support service centers are currently the centerpiece of Operational Excellence, one of the three prongs in President Stanley's Project 50 Forward initiative, and will have an affect on students and staff throughout the College of Arts and Sciences sometime in the near future.

As detailed in this issue's feature package, shared support service centers are intended to increase efficiency by balancing administrative workloads across departments and, as Nancy Squires, the dean of the College of Arts and Sciences, says, deliver good services with the increasingly limited resources allowed by the University's budget constraints.

The art and theater departments have already been incorporated into a shared support service center. The inclusion of the music department within this center is a future goal, while the creation of two centers within the Humanities building is a work in progress.

According to Squires, department's have sustained a number of losses, either from retirements or job changes, over the last four years that cannot be remedied due to the University's hiring freeze. This plan is an attempt to make due with what we have, she says, considering many departments are seemingly understaffed or operating inefficiently when compared to geographical neighbors that can help sustain a balanced workload. Because of this, Squires says no layoffs would be needed to improve efficiency.

Given the state of our University, it sounds as though shared support services may be a necessary initiative to maintain our administrative quality. But it's important to recognize weaknesses and assess them as soon as possible, especially given the plan's flexibility and lack of timeline or rigid structure.

It seems as though a lack of

communication, or an inability to properly inform the right parties and subsequently whom those parties pass information to, is the largest hurdle to the plan's reputation and effectiveness. Students, staff and Operational Excellence members are all admitting to not knowing what is going on, and it's important to figure out the core of this issue, be it on the Administration's end or the departments', and help remedy it.

This lack of communication has led to an overflow of rumors concerning layoffs and a negative restructuring of department advising. But Squires has indicated numerous times to our reporters that there would be no layoffs as a result of the initiative, and that departments can draft their alternative plans as well as maintain major specialization when it comes to advising. Perhaps this point, as well as any other misinformation that is plaguing Operational Excellence's department and student support, needs to be made more clear to department staffs.

These fears of layoffs and diminishing of specialized advising are not completely unfounded. Bain & Company, the same consulting firm that Stony Brook worked with last spring, advised UC Berkeley on a restructuring and consolidation plan also called Operational Excellence in 2010.

UC Berkeley, given the state of California's budget woes, implemented draconian cuts: staff consolidations through Operational Excellence affected 27 different departments, cut 280 staff positions and laid off 150 staff positions entirely. These actions led to a 12-day student hunger strike. Students there said they didn't feel enough involvement in the process, and were devastated by the downsizing and layoffs.

If the same types of cuts were ever to happen here, students would likely feel the same way, though it's unclear whether our school's oft-repeated, though slightly

outdated, reputation as the "Berkeley of the East" would result in such a show of disapproval.

Stony Brook University hasn't gone that far, nor does the Administration show any indications that it seeks to, but both the rhetoric and consultants it has employed have rightfully created an atmosphere of anxiety and confusion.

Although layoffs may never be a concrete possibility unless New York State's budget concerns rapidly worsen, the idea of balancing and "sharing" administrative department services also introduces the idea of dragging down currently efficient departments to keep afloat those that are understaffed. This fear, which currently fills the rumor circles of the music department given its highly specialized advising and the English department given its relatively healthy staff, poses a dilemma that should not only be listened to, but also addressed directly by Squires and Operational Excellence.

But Squires is certainly correct in saying that departments and staff members should come to her with concerns instead of simply spreading rumors or passing unfounded information to students. Communication is key and the best way to keep this process running smoothly and ease the minds of staff members afraid for their jobs would be to increase these levels of communication on both ends.

If the University's Operational Excellence plan is to break from the vice of PR rhetoric and the flurry of rumors holding it back from welcomed support, the process should be made as transparent and with as much open communication with staff members and students as possible. If everyone can get on the same page, it will be much easier to move beyond our current concerns and start truly addressing the University's pressing long-term challenges.

NEWS

Hussain Elected VP of Academic Affairs

By Carol Moran

Adil Hussain, 19, a sophomore Political Science major from Staten Island, defeated Amanda Cohen by a 21-vote margin in the race for Undergraduate Student Government Vice President of Academic Affairs.

The election, which was open to all undergraduate students from Oct. 31 to Nov. 4, drew a mere total of 481 voters. Hussain partially blamed USG's lack of advertising for the poor voter turnout—something he plans to address this year. He serves as a designer for the Statesman, and he said those skills will be applicable to creating advertisements for USG events.

The Vice President for Academic Affairs acts as a liaison between faculties and the administration, according to

the USG constitution, and is responsible for representing the students on all university policy-making bodies that have jurisdiction over undergraduate academic affairs.

Hussain said he plans to make it easier for students and professors to communicate by opening up new forums, such as a section of Blackboard where students can ask questions. He said he also plans to make changes in the PASS tutoring program, which stands for Providing Academic Support to Students. He said the major problem is that students do not know about it, although it is a free service. Students are hired to be tutors if they have good grades, but that does not necessarily mean they can teach, he said, so he also



plans to create an interview process.

Last year, Hussain ran the Roth Regatta and he has been appointed to run it again this year. He was also a member of the Stony Brook Concerts, the USG branch that put on music events. He said he plans to use his involvement in USG to address larger problems, like the segregation of students on campus and, the complaint heard all too often, that there are not enough fun events for students.

USG Treasurer Sues SAB

The Undergraduate Student Government Supreme Court heard the case of Treasurer Thomas Kirnbauer last Tuesday after he filed a suit challenging the voting rights of Class Representatives in the Student Activities Board.

Class Representatives are described in the USG Constitution as "non-voting members of the Senate," but it also states, "class representative senators shall serve as voting members of the Undergraduate Student Government Activities Board." Kirnbauer argued that the constitution is referring to two separate sets of representatives—one set with the power to vote on the Student Activities Board, which approves events, and another set that is part of the Executive Council. He said allowing the current Class Representatives, who often plan events, to vote on SAB, will create a conflict of interest; they may vote

to give their own events more funding. Furthermore, Class Representatives are not mentioned as voting members in the SAB bylaws, which were rewritten in 2010.

USG President Mark Maloof countered those arguments by saying that Class Representatives are members of the Executive Council, and because SAB is part of an Executive Council agency, they should have voting power. Reiterating what Vice President of Student Life Deron Hill wrote in his brief, Maloof said that the government must follow the Constitution, and though the language is ambiguous, it clearly states that Class Representatives have voting power in SAB. Voting power will allow the representatives to better serve the students they represent.

Former Executive Vice President Alexander Dimitriyadi said during the hearing that he was not aware of the

clause in the constitution giving Class Representatives that voting power when he wrote the SAB bylaws, though if he had been, he would have changed the name of SAB to sidestep the conflict. He said the agency, created two years ago, is still in its infancy and should be allowed to develop before the voting board is made larger by giving the representatives voting power. Students do not generally identify with being a member of a certain class, Dimitriyadi said, and for that reason he wanted to bring the elimination of the Class Representatives to a referendum, though he ran out of time before that could be accomplished.

The USG Supreme Court, headed by Chief Justice Moiz Khan Malik, will issue a decision Tuesday, Nov. 15.

SlutWalk Marches Through Stony Brook

By Trevor Christian

Lauren Baker stood in the SAC Plaza dressed in a lace shirt, a short black skirt and fishnet stockings, holding a sign that read "HUG ME I'M A SLUT."

SlutWalk, a movement that began in Toronto in April and spread to cities worldwide, came to Stony Brook for the first time on Wednesday, November 2.

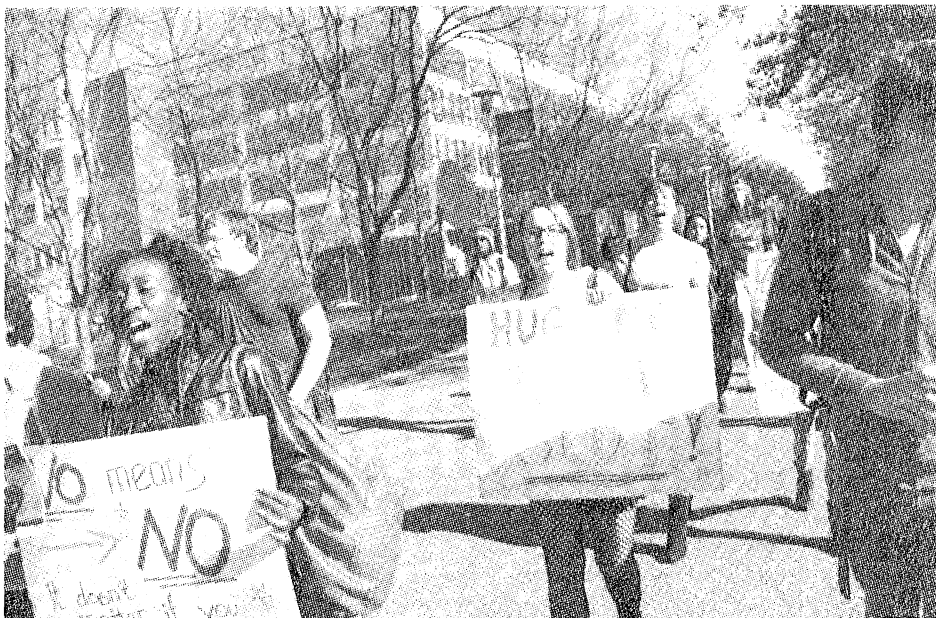
The movement is aimed at raising awareness of the problems with what supporters describe as "rape culture"—the idea that victims of sexual assault are at fault because of what they were wearing or how they were acting leading up to the incident.

Baker was hardly alone in her sign-holding, but none of the twenty-or-so other protestors decided to dress up quite the same way for the SlutWalk that took place on the chilly afternoon.

"Too many people are victimized based on the way they dress," said Baker.

The idea to hold a SlutWalk on Stony Brook's campus came from a number of students who attended the event in New York City on October 1.

The Society for Global Awareness was the first on-campus group to propose the idea. The Lesbian Gay Bisexual Transgender Alliance, the Social Justice Alliance, the Feminist Majority Leadership Alliance, Students Empowered Against Sexual Assault and the Community Service Club



soon joined in the effort.

"Rape culture in America, especially on college campuses, is an important subject to bring to light," said FMLA Vice President Nicole Zinerco.

Renee Reeke, treasurer of FMLA, also noted the importance of raising awareness of rape culture on campus.

"I don't think there's anything wrong with this campus besides that people don't know enough," Reeke said. Zinerco and Reeke speculated that many sexual assaults on campus may go unreported because victims are afraid of being blamed for the attack.

Nicole Bose, a long-time member of the SJA, said the event was unique to the campus because it specifically addressed rape culture and the practice of blaming victims, not just sexual violence.

Bose wore tall leather boots for the SlutWalk, but otherwise dressed as she normally would.

"This is as slutty as I'm getting," Bose said, while holding a sign that read, "Ladies is pimps too."

In an explanation of the sign that she held, Bose said that women should be able to dress however they want to. "Women can be players and not have to be afraid of sexual assault," Bose said.

Nat Deroin, who was one of the first to show up for the march, thought the event went well. "I'm pretty sure we picked up people as we marched," she said.

The marchers embraced the word "slut," and Zinerco suggested that the word should have a different meaning to society than it does today.

"I think that [slut] has a negative connotation, and it shouldn't," said Reeke, who defined being a slut as a lifestyle choice, made by both males and females, that should be given more respect.



Stony Brook's Friedberg Receives \$600,000 Grant

By Marcela Maxfield

A self-management study for Chronic Fatigue Syndrome, or CFS, led by Dr. Fred Friedberg, a Research Associate Professor in the Applied Behavioral Medicine Research Institute at Stony Brook University, has received a grant of approximately \$600,000 from the National Institute of Health.

The project, titled "Efficacy of Home-Based Self-Management for Chronic Fatigue," focuses on establishing a cost effective program in which patients with CFS can apply individualized, ability-based treatments to help themselves feel and function better.

Chronic Fatigue Syndrome is a medically unexplained illness. Dr. Friedberg said in an interview with *The Press* that this means "we're not really sure what causes it,

and there is no definitive test for it." However, there is a consensus about several of its symptoms, such as six months of persistent fatigue not alleviated by sleep or exercise, headaches, flu-like symptoms and post-exertional malaise.

According to Dr. Friedberg, this last symptom, meaning prolonged and/or delayed exhaustion after performing an activity, has been under-emphasized in the past, and may, in fact, be one of the illness' defining characteristics.

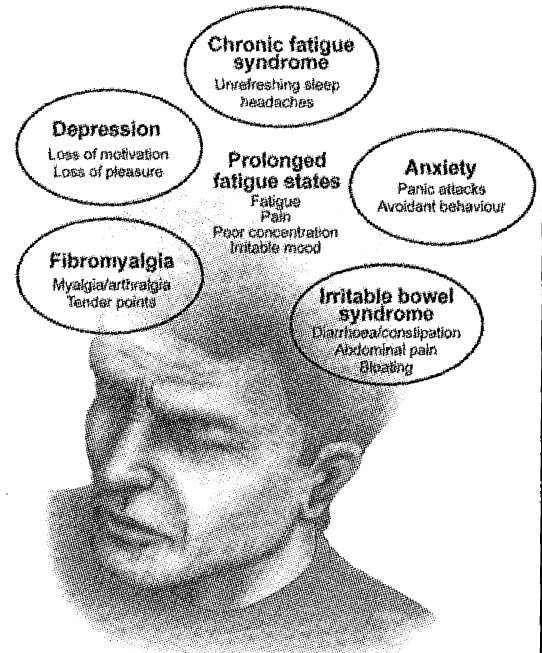
Besides the substantial physical limitations caused by the illness, which may lead to the inability to hold a job, another frustration of patients with CFS is the skepticism of family, friends, and doctors alike. "People are often treated dismissively by doctors, and so there

is little help available to them," explains Dr. Friedberg.

He clarifies that patients suffering from these symptoms often do not "look sick." They may have their lab tests come back normal, resulting in doctors telling them that they are healthy. "If the doctor says you're OK, everyone believes that you're OK."

Additionally, patients with CFS are often told that a simple change in diet or attitude will reverse the symptoms; these types of advice are rarely helpful.

The tendency to disbelieve or blame the patient for his or her suffering is one of the reasons why Dr. Friedberg's study is so important. The fact that the program is purely



self-management sets it apart from other related studies. Based on a recent survey of CFS patients, it is clear that a large number of them desired this kind of self-applicable treatment.

"People who are home-bound usually have their own schedule," Dr. Friedberg noted, "They don't want to try something that may flare their symptoms."

This is where the convenience of a home-based treatment is helpful.

Some of the treatments in the program include "active relaxation, to help with managing stress and symptom relief, pacing activities to keep patients from doing too much or too little, and low-level activities, which may include leisurely walks of 30 seconds to five minutes."

The idea is to begin at a level that will not exacerbate the symptoms and then gradually move on to higher levels of activity. Dr. Friedberg believes that this process will help "to develop a tolerance of activity."

If the program is successful, he hopes to make the treatment more available to doctors and insurance companies who might cover the program.



Sports Clubs Make Case for Field Space

By Vincent Barone

Where there's rugby; there's soccer. Where there's soccer; there's quidditch. And with the space on the allotted recreational fields, these club sports don't seem to be coexisting harmoniously, according to former USG President Matt Graham.

Members of club sports like Men's and Women's Rugby, Ultimate Frisbee, Soccer and Quidditch are voicing their concerns: that the current space for recreational sports on campus cannot support the amount of traffic from club teams, campus recreation events, or students who just want to 'throw the ball around.' Club teams are often compromising their sports' field dimensions just to keep soccer balls from rolling into rugby end zones. Graham has spearheaded the issue of insufficient field space over the past month through petitions, rallies, and lobbying, which has helped the field space issue pick up steam within the University.

"From my observation, clubs have been having a hard time getting the necessary space and time on the fields," said Gra-

ham, "and it's a disservice to students who come here expecting to be able to participate in those kind of activities."

The women's lacrosse team, which once had its own field, has been forced to move into the corner of the softball field for practices after the South Parking Lot expanded to cover what used to be their space. Sometimes they're forced to play while the softball team is practicing as well. "It's kind of dangerous," said team captain Andi Burrows.

About 2,600 students signed Graham's petition, which he distributed earlier this semester.

The petition has drawn the attention of the Undergraduate Student Government Senate, which passed a resolution supporting the students' request for more field space on October 13. The document points out that "other universities of comparable size to Stony Brook University are able to provide their students with more total recreation field space" and that "access to recreation fields augments student life by allowing student groups to partake in competitive activities, creating relationships and building camaraderie."

"I think this is a fairly important issue," said USG President Mark Maloof, who was also at the rally. "We fund a lot of these clubs," he said of the teams who were protesting around him.

The insufficient amount of outdoor space also hampers indoor recreational activities, according to Graham.

"[Campus Recreation] always puts on awesome activities and I'm sure they could be doing much more if they had more space," said Graham. "Right now, if they want to put on a soccer game, they'll have to go inside the [Stony Brook] Arena to do that—and then they take away the basketball courts."

As far as solutions, Graham nods to the Three Village Patch fields, which are adjacent to the South P lot. Unfortunately, the local government charges for the use of these 15-acre fields.

For now, Graham will lobby Vice President of Student Life Peter Baigent and Vice President of Facilities Barbara Chernow to expand field space access. "It's hard to say [how they'll react], but at least they've been sympathetic," said Graham.

Stony Brook Athletics' Vision For Cablevision

By Mark McClean

A deal was reached between Cablevision and Stony Brook's basketball teams to air 11 games this season on Optimum Local Channel 118.

This development comes after a successful last season for the men's team that saw them come within a basket of their first NCAA tournament, as well as reaching the America East Conference Championship for the first time in the team's history.

Cablevision is currently Long Island's largest telecommunications provider, and it has been providing content to Long Island for over 30 years. Some of the content includes News 12 Long Island and MSG Variety.

"We've been looking to find an outlet

for Stony Brook Athletics, and Cablevision was interested," said Thomas Chen, the director of athletic communications for Stony Brook Athletics. "We want to provide for Long Island and the rest of our community."

Discussions between Stony Brook and Cablevision began last December in order to reach an agreement before the start of this season. Stony Brook hopes to air every conference home game, but they will compete with the rest of the America East Conference for coverage.

One of the biggest nights for both of the Stony Brook basketball teams comes on January 8, when both the Men's and Women's teams play Albany, their America East rivals.

Both the Men's and Women's basketball teams have worked to get both students and

the community excited. The teams participated in a "Meet the Team" night, where the players and coaches introduced themselves and spoke with 100 Seawolves season ticket holders.

Both teams have sent emails to their subscribers to inform them that the games will be aired. A press release was also issued, and the games were listed both online and in the pages of Newsday.

While the basketball teams are the only ones currently under this contract, Chen said he hopes to see other sports, and maybe even student-produced shows, get an opportunity to hit the air.

"We wanted to start off small and right," Chen said. "Maybe students who want to start their own shows will get a chance."

FEATURES

UNDERSTANDING OPERATIONAL EXCELLENCE

By Nick Statt

SHARED SUPPORT SERVICE CENTERS, AS THEY ARE

officially named, are not department mergers. The complex administrative consolidation process will not involve any layoffs, and is not geared at cost cutting. As part of Operational Excellence, one prong of President Samuel Stanley's future-oriented initiative Project 50 Forward, these centers' primary focus and ultimate aim is to tighten up efficiency, essentially utilizing the same staff resources under a different organization.

Under the guidance of Nancy Squires, the dean of the College of Arts and Sciences and a member of the Operational Excellence Steering Committee, shared support service centers are a way in which multiple departments, often those with similar focuses and geographical proximity, can balance out inequalities in staffing and attempt to alleviate the pressure from the inability to fill empty positions by joining together.

The process was done with the help of consulting firm Bain & Company, who left in June after performing data collection and analysis and making recommendations based upon their findings. The hope is that department identities will remain

completely intact while workloads will be evened out amid the University's hiring freeze and continued budget strain. Currently, one shared support service center incorporating Theatre and Art has been implemented with a future goal of including the music department. Two separate centers for the Humanities building are in the planning phases.

"Operational Excellence and the Bain consultants were brought in to deal with the level of budget cut we've already have. I believe the figure is \$82 million over the last four years," says Squires. "We have had a great attrition of staff and faculty with no prospects that our budget was going to improve. We had to learn live within our means. That is what it was about."

With a decrease in budget and departments having already suffered losses in the form of staff retirement and resignation, the goal is to bring expenses down to an equal level. "We're learning to do things differently so we can deliver good services with fewer people," Squires adds.

This idea and all of its many components has generated a swarm of rumors and misinformation among involved staffs and students—that layoffs, despite Squires' insistence, are on the horizon, department

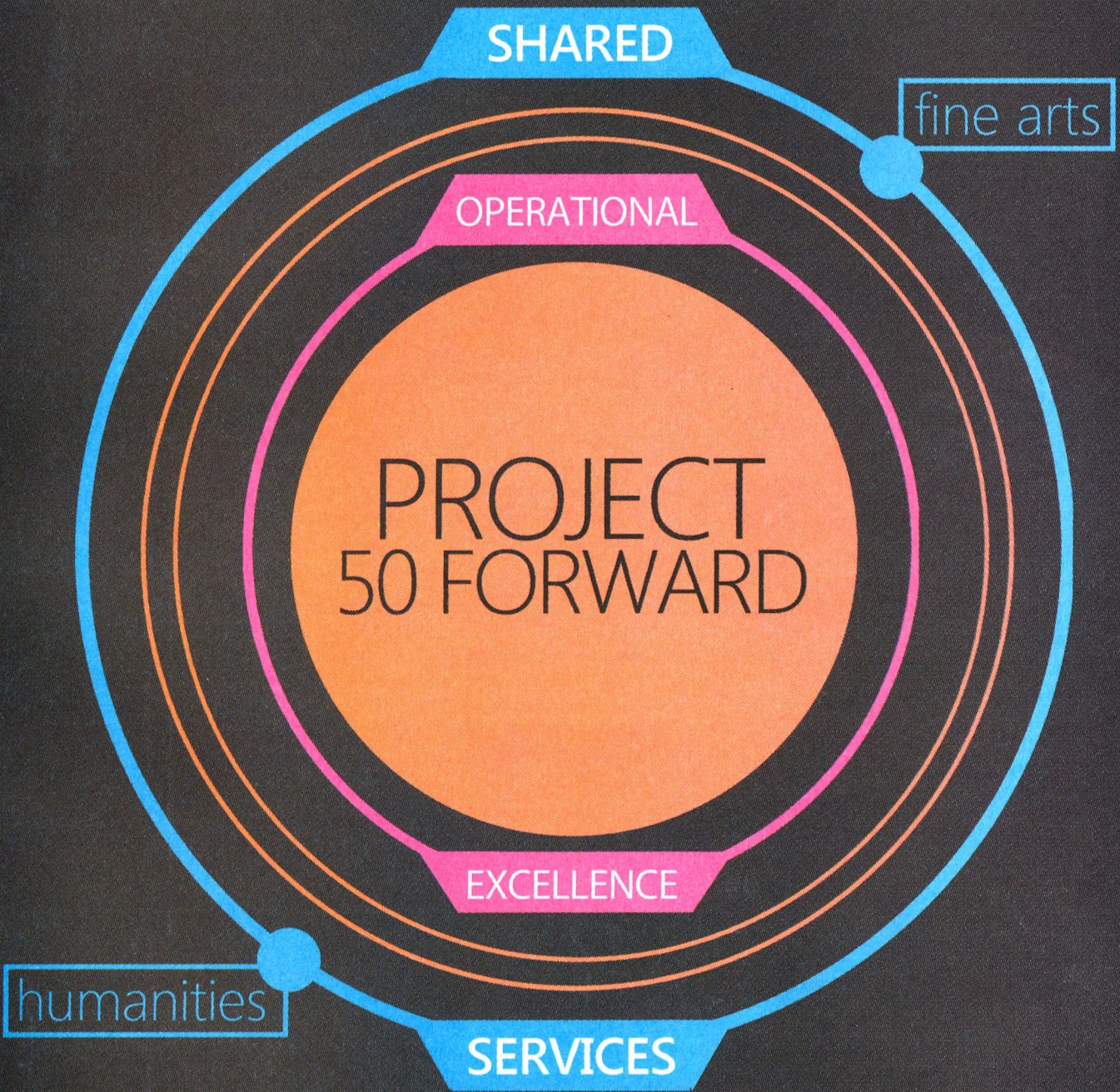
downsizing and potential elimination are real and growing possibilities and that students and staff alike will be forced under dramatic changes with potential negative consequences.

"There is no timeline. There's no plan. This is part of the problem. Nobody really knows what's going on," says Fred Walter.

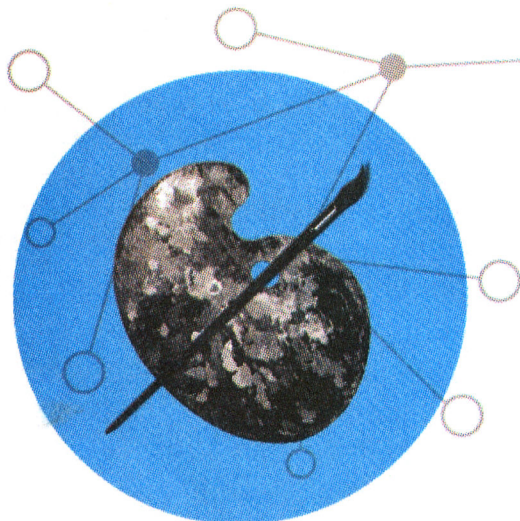
But Squires persists that she has no timeline because the needs of specific departments are different, and no plan to implement a center can be done with a successful operation in place. She is also adamant on letting departments staffs draft their own alternative plan in implementing a shared support service center, as she did with Theatre and Art over the summer and plans to do with every potential department involved with the initiative.

Despite a lack of timeline or current deadline for the shared support service centers underway, Squires foresees the Social and Behavior Sciences building is a potential next focus, but that it's geographical complexities given the number of departments it houses involves an entirely different approach.

"It's either going to get better, or not at all," says Squires, who is convinced that no plan would be put forth without assurance that it would in no way diminish support for either staff or students.



SHARED SUPPORT IN PROGRESS



IN THE SPRING SEMESTER OF 2011, PRESIDENT STANLEY

In the spring semester of 2011, President Stanley announced to Think Magazine a new project in the works: the then separate fine arts departments would be brought together to function as a larger unit. Such a proposal came in the wake of prolonged state budget cuts. At a time when many speculated the need for departmental closures to maintain a balanced budget, Stanley's response asserted the continued existence of the fine arts departments. Stanley insisted instead on the university's need to find alternative ways to save money. He maintained, however, that the proposed "streamlin[ing] of administrative costs" in the fine arts departments had not reached final planning stages. Since that interview, the two departments rumored to have been targeted for closure in the Fine Arts, Art and Theatre, have been consolidated under one staff infrastructure. As it turns out, the consolidation of the Art and Theatre Departments is only stage one of a three step pilot program.

The ultimate goal of this pilot program is to turn the fine arts departments into what administration has called in a presentation given to the Music Department in October a "Shared Support Service Center." The presentation states that administration has decided to "focus on departments in similar areas and geographic proximity" and, after identifying groups of departments in which sharing service can be viable, attempt to combine individual department services into shared support services. Departments would be more able to "maintain services" and "optimize the [number of] staff per faculty and student" through restructuring the responsibilities of department staff, cites the presentation. These plans to implement "Shared Support Service Centers" fall under one component of Project 50 Forward, President Stanley's initiative to improve the university in the next 50 years, called "Operational Excellence." The goal of "Operational Excellence" is to improve administrative performance by refining procedures, programs, and support services, says the Project 50 Forward website.

Nancy Squires, Dean of the College of Arts and Sciences and member of Project 50 Forward's 17-person Steering Committee, explained that the movement to consolidate department services in the fine arts was catalyzed by a "critical event" last year when a major staff member in the art department took a job elsewhere. The Art Department then faced an "emergency" when it was left with too few staff. In response, a part time staff member took on the role of serving both the Art and Theatre Departments. Later, staff from both Art and Theatre departments decided that a faculty member from the Theatre Department should chair both Art and Theatre Departments. These two independent events which Squires said "had nothing to do with Bain [& Company consultations] or Operation Excellence" told Squires and administration that the fine arts departments, which had already had history of working together on projects

By Sarah Evins

FINE ARTS SHARED SERVICE CENTER PILOT PROGRAM

Stage One	Stage Two	Stage Three
-Was implemented in the spring 2011 semester	-Will be implemented in the upcoming spring semester	-Will be implemented next fall semester and beyond
-One set of staff is shared between Art and Theatre Departments	-Arts and Theatre Department and Music Department reorganize independently to prepare for future staff consolidations	-4 department chairs (for Theatre, Art, Music and cDACT) and 1 "Faculty Director" preside over one shared staff office
-One department chair is shared between Art and Theatre Departments	-Department duties are standardized and split into components	-2 previously separate assistant positions are consolidated into 1 "Assistant to Director" position
-Music Department functions independent of Art and Theatre Departments	-Each department duty represents a separate staff position	-Impending closure of Music Department office and relocation of staff

and undergraduates of the Music Department came together to draft a response clarifying these concerns. In its drafted response, music students describe the Stony Brook Music Department as unlike peer institutions like Columbia, Julliard, and SUNY Fredonia, which "acknowledge the administrative requirements" needed to serve a diverse set of degree requirements, including tracks in performance, composition, and history and theory. Instead the staff of the Stony Brook University Music Department has consolidated these administrative operations to deal with each diverse field of study and into one functioning unit. In this way, because the Music Department already operates within itself as a sort of "Shared Support Service Center," students worry that further consolidation with unrelated fields like Art and Theatre will put the staff's ability to address each music student's varied and specialized needs at risk. Many tasks like recitals, dissertations, and orchestra performances require administrative approval. "These approvals require special knowledge of music program requirements, a basic knowledge of music, and an integrated approach," says graduate music student Danielle Sofer. Under the "Shared Support Services Model," the accuracy and efficiency currently sustaining the complex "logistical reality" of the Music Department will be impaired.

Music students also feel unable to voice their concerns about the impending implementation of shared support services in the Music Department. If the student voice is not being heard, "how are these actions in the best interests of students?" asks graduate music student Daniel Siepmann. Nancy Squires contends that these administrative reorganizations will not affect students negatively. "If there were any chance that the level of support for students would diminish, then we wouldn't [be enacting these changes.]" Squires' perspective is optimistic: she cites the ultimate goal of administration in implementing these "Shared Support Service Centers" to better serve students while concurrently improving staff lives.

and productions, were "a good place to start putting all the staff together to form a kind of shared service center," explained Squires.

This summer, staff members of the Art and Theatre Departments took the first initiative to implement "Shared Support Service Centers" in the fine arts departments. During this first stage, staff focused on restructuring duties to facilitate the sharing of responsibilities and balance workloads in support services. In doing so, the Art and Theatre Departments chose to move into the same space to be in close proximity of each other. When asked if the Music Department will be given a similar opportunity to draft their own implementation of the "Shared Support Service" models over the course of the next two implementation stages, Squires said, "absolutely."

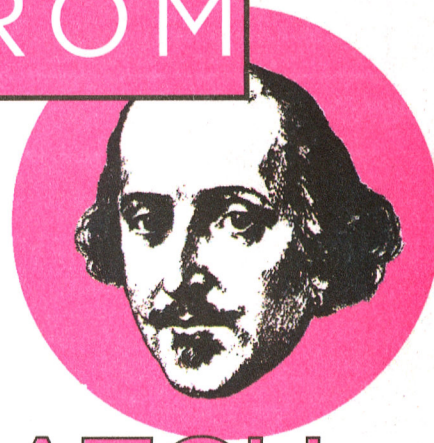
Although Squires foresees no deadline to incorporate the Music Department into the "Shared Support Service" model already in place in

Art and Theatre, the administration's presentation does give a basic outline describing the process of integrating the Music Department. Preparations for sharing services in the Music Department will start in the spring semester of 2012, with Music Department staff members identifying which workloads can be shared across departments. Beginning in the fall semester of 2012, these shared workloads will then be delegated among all the fine arts departments.

Unlike the summer consolidation between the Art and Theatre Departments, however, permanent staff relocation of Music Department staff may be unnecessary. Squires reasoned that staff doesn't have to be physically located in the same place because many of the shared service tasks can be done virtually.

The music students of Stony Brook University, however, have concerns with the plan to consolidate their department's administrative services with other fine arts programs. Both graduates

SHARED SUPPORT FROM



By Alyssa Melillo

SCRATCH

THE CONCEPT OF A SHARED SUPPORT SERVICE CENTER

The concept of a shared support service center is a simple one: the administrative staffs of two or three academic departments are merged into one central entity where staff members can specialize in a certain department, but be available and prepared to handle responsibilities outside their specialization.

Implementing such a service, however, is not an easy process. The departments and programs in the Humanities building are currently in the tedious blueprint phase of having their administrations merged into two shared support services—English, writing and cultural analysis theory will make up one and European languages, Asian and American studies and Hispanic languages will make up the other. But there's a reason these departments are following in footsteps of art and theater, which are now operating under a shared support service as of earlier this semester.

Nancy Squires, the dean of the College of Arts and Sciences and the person overseeing the implementation of shared support services, said that the first step in merging academic department

administrations is determining which groups would benefit the most from that kind of service. This was done last spring semester by analyzing and discussing the data and results of benchmarks completed by Bain & Company, a consulting firm that aided the university with Operational Excellence, one of three prongs in President Stanley's Project 50 Forward plan. Shared support services is part of Operational Excellence.

"It has to do with things like how many departments within the group have a person or staff member devoted to student advising," Squires said. "How many have none, where the student advising is done maybe just part-time by somebody who has many other duties? Those kinds of things differ wildly within departments."

Factors such as discipline and geography determine which groups are selected for shared support services, Squires said. Only related departments with similar needs will be put under the same administration, and they also have to be in the same building. Physics and art, for example, would not be combined because of those reasons.

In the case of the Humanities merger, some staff members in that building, such as Margaret Hanley, the undergraduate advisor for English, said they were told that the departments were undergoing this process because Humanities is overstaffed. While Squires agreed that the reason the Humanities administrations are being combined is because undergraduate and graduate support there is much higher than almost any other area within the College of Arts and Sciences, she did not agree with the terminology. "Overstaffed is not the right word," Squires said. "They have more staff, say for student services, than do other groups on campus."

And with the understanding of Humanities being overstaffed, the staff members displayed concerns about the likelihood of layoffs. The staff members said that layoffs were never mentioned at any of the meetings they attended on the matter. Squires said she never addresses the topic, except to assure that layoffs will not happen.

"We're not thinking about layoffs," she said. "It never occurs to me to talk about layoffs when I meet with groups because it's not something we're thinking about. But they got what turns out to be misinformation. They get anxious about it, and I wish they would just come and ask me."

Although there is no definitive plan for how the two new shared support services in Humanities will be structured, one prospective idea involves the creation of a faculty supervisor position to oversee the administrators. Squires said this position is being considered, but that it depends on the areas and departments because they all have different needs. Compensation for this position will also vary from teaching reductions to possible salary raises, but nothing is certain at the moment.

The duties of the administrators will not change under a shared support service, Squires said. Specific tasks will be moved around, and in some cases a job that might have four people handling it will be reduced to one person who does that position best. This reflects the core goal of a shared support service, which is to “deliver good services with fewer people,” Squires said. Staff members said they believed they will be doing more work with no pay raise, but Squires said the workload will be the same, but more balanced.

Because of the \$82 million in budget cuts to the university over the last four years, cuts were made to the expenses that cover administrators’ salaries, causing some to leave voluntarily or retire. Shared support services will make up for the loss of those positions, as well as serve as a form of relief during the current hiring freeze.

“The increases in efficiency are really important, but it saves money in the sense

that we can’t replace all the people we lost,” Squires said.

As with the development of any new concept, some issues are posing as problems for Squires as she tries to move forward with a plan. The Hispanic languages department, which will be under one of the two new Humanities centers, currently resides in the library, so the logistics of its transportation is still a work in progress. Squires said she is considering the department as one of those selected groups because the assistant chairperson retired last semester, and a staff member from one of the Humanities centers is currently helping to fill in that position.

Staff members like Hanley said they feel like they are not being thoroughly communicated with about the process. Hanley said she had a very unclear understanding of what was exactly going on. “There’s no timeline,” she said. “There’s no vision. It’s all very abstract.”

Squires said she communicates with the staff members regularly through meetings where she discusses the project in detail.

“One of the very important and interesting things about this process is that even though these staff members are all in the same building, they don’t have chances like this to compare notes on how they do things and what they do, so the conversations are very interesting in terms of who likes to do what, who hates to do

what,” she said.

Hanley and her colleagues said they are very skeptical and hesitant about shared support services in Humanities. Hanley compared the concept to a DMV and said she is afraid that it will de-personalize the departments so that students won’t have the individual connections they have now with staff members. She said the project is already having an effect on the building.

“There’s a lot of anxiety,” she said. “It’s changing the environment of the building . . . Why break what’s already not broken?”

Students, too, are uneasy about the shared support services. English majors especially said they are unhappy because Hanley, who is popular with students, will potentially no longer exclusively advise for that major. Unbeknownst to Hanley, rumors went around that she was fired, and that provoked senior Rob Huneke to create a petition-like Facebook group to fight it. But even as Huneke and other students began to understand what was really going on within Humanities, they were still not happy.

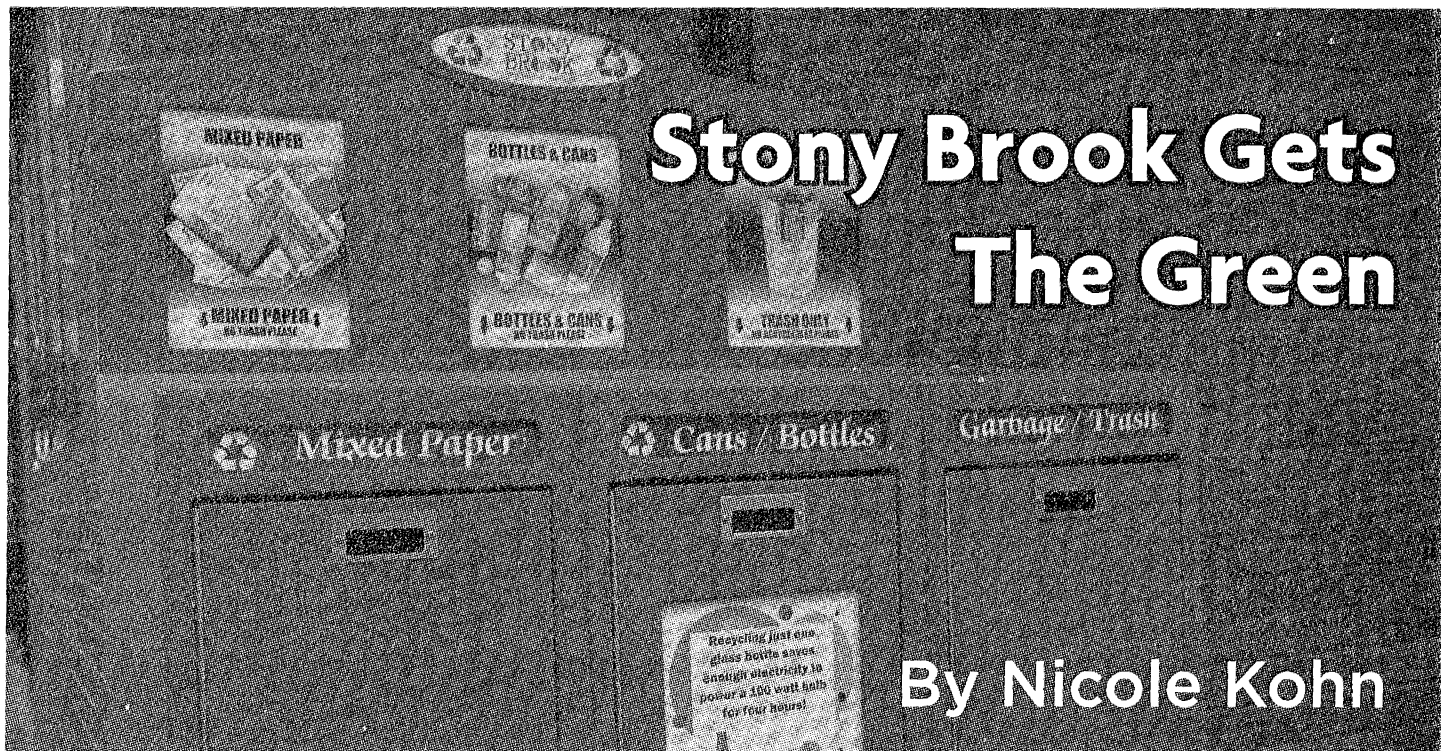
“That would be taking her away from the attention of the English department students,” Huneke said. “It’s infuriating because as a student you pay tuition for educational services. What’s equally important to the teaching of the professors is the guidance [we] receive.”

The process departments go through during a shared support service implementation differs from group to group. Squires said there is no cookie-cutter way to plan out something like this, as it all depends on the needs of the staff members and their specific areas. There is also no timeline for these projects; to ensure that the Humanities centers are successful, Squires said that all parties must move forward together.

Despite the lack of definitive progress, Squires said she is hopeful about a successful outcome for the initiative.

“My goal here is to better serve the students, but also improve the lines of staff people, which both of these things are very, very important to me,” she said. “And I think that by exploring ideas, sharing support and joining forces among different groups of staff people, we can achieve that. So I’m very optimistic.”

“What’s equally important to the teaching of the professors is the guidance [we] receive.”



Stony Brook Gets The Green

By Nicole Kohn

The logo, REDUCE REUSE RECYCLE, found on shopping bags on campus, is one of the many ways Stony Brook University makes students aware of how to make the campus “green.”

Stony Brook University’s commitment to sustainability has earned it a place in The Princeton Review’s 2011 Guide to 311 “Green Colleges.”

Stony Brook University has engaged in sustainable operational practices for more than 20 years, according to Barbara Chernow, vice president for facilities and services, who, with the help of Amy Provenzano, executive director of environmental stewardship, overlooks campus initiatives.

“My goals, when we formed the department of Environmental Stewardship in 2005, were to improve campus buildings, grounds and infrastructure while enhancing safety and creating a supportive environment for the campus community,” said Chernow. “Our projects have saved energy, reduced pollution and minimized the University’s impact on the natural environment.”

A Sustainability Task Force, made up of students, faculty and staff, meets monthly during the academic year, and each year they strive to implement one or

two new programs and projects, according to Provenzano.

“Stony Brook takes great pride in its environmental stewardship program. External, third-party recognition is very rewarding, but the positive impact these efforts make on our campus and getting students involved is its own reward,”

“Stony Brook should definitely share their accomplishments with the students and have them aware that we are making a difference.”

Provenzano said.

Many students who attend Stony Brook University are interested and willing to help make the campus greener. Some students decided to get their education at Stony Brook because of its efforts to become a green campus.

“Although it was not a major factor in my choice for college, I did take note that Stony Brook was taking steps toward becoming a greener campus. Wanting

to actually make a difference to the environment, Stony Brook provided a clear opportunity for me to help make a difference,” Adil Ahmed, a Psychology major, said.

The Princeton Review Guide profiles 308 institutions of higher education in the United States and three in Canada that demonstrate a strong commitment to sustainability in their academic offerings, campus infrastructure, activities and career preparation, according to their website. The 220-page guide is the only free, annually-updated guide to green colleges.

To develop the 2011 Guide, the Princeton Review partnered with the United States Green Building Council, a nonprofit organization known for developing the LEED (Leadership in Energy and Environmental Design) green building certification program. The Council recently launched the Center for Green Schools, which provides the resources and support to elevate dialogue, accelerate policy and institute innovation toward green schools and campuses, according to the Council’s website.

“I was not aware that Stony Brook was put on the Princeton Review Green Colleges

Continued on page 17 →



The Battle of the Modern Movements

By Trevor Christian

Like the group occupying Wall Street in New York, members of Occupy Stony Brook stood in the center of a large plaza, demanding attention to their cause.

But instead of being surrounded by greedy bankers, Occupy Stony Brook was competing for attention with students who were protesting domestic violence – and weren't thrilled about the occupiers' presence.

When asked why the occupiers were in the Student Activities Center plaza, what they were protesting and where (if anywhere) they planned to occupy, Lauren, a protestor who asked to only be identified by her first name in case the group ever got into trouble, said "the group doesn't have any plans."

It's been decades since Stony Brook University has been the hotbed of activism that was referred to as the Berkley of the East, and many have complained that the student body has become too apathetic. Some movements, such as SlutWalk and one opposed to the building of a hotel on campus, have gained plenty of traction in the last couple of years, but Occupy Stony Brook and the Tea Party, two of the largest and most enthusiastic movements on a national level, have failed to take hold at Stony Brook.

While the two clubs have extremely different political views and focus on shared

services, they have both behaved similarly to each other at some points and to their namesakes at others.

The Stony Brook Tea Party, headed by Kevin Sabella, gained notoriety for asking long, provocative questions at a political assembly, much in the same way members of the Tea Party did in town halls nation wide.

Sabella, a transfer student from Nassau Community College, spent much of last fall posting flyers around campus for his Tea Party before finally receiving campus media attention when he stood up during a lecture by Arianna Huffington. He struggled to expand his ranks last year, but eventually grew his club with friends from the Young Americans for Freedom and the College Republicans.

Sabella admits to not having seen much more of Occupy Stony Brook than their advertisements, but has a number of criticisms for the national movement.

"If you're complaining that [banks are] being given government subsidies, why not just blame the government?" he asked.

"They're not lobbying, not organizing for elections; they're only screaming into a bullhorn and that's only going to get you so far," he said, mentioning that he and other conservative activists at Stony Brook have volunteered on political campaigns.

Occupy Stony Brook is comprised of some members of the Radical Student Union, along with "most of the people

[from SBU] who attended Wall Street," according to occupier Roger Palomeque.

Rather than trying to work within the system like Sabella, Occupy Stony Brook does its best to work around it. When a campus police officer told them that they couldn't have a table in the SAC plaza, all six of the occupiers picked up the table and stayed put.

"It's not a table anymore. It doesn't have legs," Lauren said. Palomeque even suggested the goal of their protests should be to drastically change the system. "It's imperative not to focus on particular issues and not reforms," he said, saying that no reform could go far enough.

Even though both groups have a strong focus on the university, they've had trouble attracting the campus' interest as much as other grassroots protests on campus have.

Lauren believes that students will want to join Occupy Stony Brook once they become aware of its existence. Similarly, Sabella attributes the small turnout at his meetings to scheduling conflicts, claiming that more people want to be involved.

Like protesters at Wall Street, no one from Occupy Stony Brook was willing to speak on behalf of the group, but NYSUNY 2020 and its tuition increases seemed to be a major point of contention for the group.

Shared services, a combining of department's administrative staffs to balance workloads and increase efficiency, has also drawn the ire of the occupiers. "The demand we have is stopping [privatization]," said Lauren.

Sabella looks at shared services quite differently.

"With tuition increases, what is the campus doing to save money instead of burning money?" he asked. He believes that tuition, like taxes, should remain low and that the cuts being made to Stony Brook on an administrative level are a good idea.

"In Nassau, I had to take calls for both the history and the political sciences department," he said, adding that the system worked well there. With Stony Brook implementing shared services and with a presidential election just a year away, both groups can be expected to remain active on campus. But to what extent they can gain momentum is, at this point, still unclear.

Your Friendly Campus Rabbi

By Michelle Frantino



On a Friday after sunset, you may see students walking up Roosevelt Drive. They pass Stimson and Keller College then continue up the hill until they reach building 'A' of West Apartments. They look left and see a tree with Christmas lights wrapped around its trunk. That's where they enter the woods. They follow a path lined with lights that leads to the front yard of a house. Rabbi Adam Stein's house.

Rabbi Adam has been strolling the halls of Stony Brook for 13 years, reaching out to students of the Jewish faith and inviting them into his home for a hot meal, readings from the Torah and lots of singing.

Rabbi Adam and his wife, Esther Stein, co-direct the Chabad Student Center at Stony Brook University, an organization that provides programs to educate and promote Jewish knowledge and awareness. The group provides the means to practice and experience Jewish heritage. Students at Stony Brook refer to Rabbi Adam's house as the 'Chabad house,' a Jewish term for community center.

Before sundown on Friday night, Rabbi Adam sends out a mass text message inviting students to dinner, and every Friday night, around forty students sit around a large U-shaped table in Rabbi Adam's

living room. They are there to celebrate the Sabbath, a time of worship and rest.

When students ring Rabbi Adam's doorbell, they are usually greeted by one of his eight children and then warmly welcomed by the Rabbi himself, wearing traditional dress; a long beard, black hat and tallis-Fringes or tassels worn by observant Jews as a reminder of the commandments.

The living room seems like a typical family room until you look around and notice something is missing. There is no television, stereo or other electronics. Instead, the walls of the house are filled with pictures of rabbis and shelves of burning candles.

At around 9 p.m. students begin to fill the bright yellow room as the Rabbi and his wife set the table for dinner. A four-course meal is served. Hummus, Challah, rice, chicken and, finally, chocolate cake. Between each course is a heavy serving of singing, chanting and lots of laughter.

"Friday night dinner is a social dinner," said Rabbi Adam, "It's a different experiential learning, and it's a lot of fun."

Rabbi Adam's wife cooks all the food that is served to the students, but it is mostly funded by the Chabad Organization with some help from USG. This allows students to have a free meal every Friday, something

they say they really enjoy.

Rebecca Safer, a Sophomore at Stony Brook University, and treasurer of the Chabad Student Club, incorporates the Jewish religion into her college life. "I wasn't obligated to attend these events," said Safer, "I just enjoyed it, so I kept coming." The New Jersey native was the first girl to be elected to the Chabad E-board. Safer has traveled with the club on trips to different universities to celebrate the Sabbath with other students.

"We went to Boston last year," she said, "And we're going to Syracuse next weekend. It will be my second trip." Students who attend Rabbi Adam's trips travel expense free, affording them the opportunity to meet other students of Jewish heritage.

Rabbi Adam tries to extend dinner invitations not only to Jewish students but also to students interested in learning about Judaism, students like Danielle Early and Tim Cuffman, 22-year-old married graduate students who were both raised Christian and are interested in becoming educated in the religion in hopes of raising their children Jewish.

Early, who was raised in Hungary, feels a connection to the faith. "My family was Jewish but they felt the need to distance themselves from the religion," Early said,

“So I feel like its important for me to learn about it on a personal and academic level.”

Danielle and her husband saw signs advertising educational sessions where students are paid to attend eight lectures based around the teachings and beliefs of Judaism. After calling the number on the flyer, she met Rabbi Adam.

“This is my first time attending a Sabbath,” said Early, “Its great, I feel like I am restoring my Jewish identity.”

Many students who attend Rabbi Adam’s lectures and Friday dinners, also walk a little further through the woods to attend Rabbi David Delaman’s events. Rabbi Dave, as students refer to him, is another rabbi working with students at Stony Brook. He and his wife, Tova, have four children and live in a house similar to Rabbi Adam’s.

Rabbi Dave is the director of the organization, ROOTS (Reaching out for Opportunities in Torah Studies.) The group is connected to the Hillel Center at Stony Brook, an organization that provides a wide variety of activities and opportunities for Jewish students.

Although Rabbi Adam and Rabbi Dave both educate students about the Jewish religion, they have different

theologies. Rabbi Dave is Orthodox and, unlike Rabbi Adam, he is not Hasidic.

Rabbi Dave is not your stereotypical Rabbi. He is only 28-years-old, likes cars and listens to some of the same music as his students. He doesn’t have a long beard or wear a tall black hat. He says that these are the things that help him connect with the younger crowd, the things that make him unique.

“I am trying to bring Jewish education to Jewish students,” he said, “I am trying to make a difference.”

Rabbi Dave, who has been at Stony Brook for six years, conducts classes from his home to educate students and recruit them for Birthright, an expense-free trip to Israel for Jewish students. He says he does this because he knows what it is like to be Jewish and not connect to your heritage.

“I’ve been there, I’ve been secular,” he said, “One can lead a fully religious lifestyle and still keep their cool.”

Although Rabbi Adam and Rabbi Dave have slightly different beliefs, they both say they want the same things for their students.

“We both have different theologies and viewpoints but we do our best to work together,” said Rabbi Dave, “We both want

peace.”


While there is no exact way to calculate how many students of the Jewish faith attend Stony Brook, according to the Hillel Center, there are an estimated 3000 undergraduates and 1000 graduate students at the university. “Of that 3000 students we have maybe reached 500,” said Rabbi Dave, “I will continue to open my heart and home to students, and try to get the message out to those who want to be involved.”

As for Rabbi Adam, he leaves the work of spreading the word about his work to the people who know him best: his students.

“Word of mouth,” said Rabbi Adam, “If you come to dinner and you enjoy it, then tell a friend. That’s all I ask.”

Rabbi Adam says he will continue to reach out to students at Stony Brook, as well as host Friday night Sabbaths.

Every Tuesday he can be seen sitting at a table outside of the library’s North Reading Room, talking and laughing with students.

“I spend most of the day here waiting for some of the kids to stop by. I really enjoy doing this,” he said, “Judaism is not a chore; it can be fun and inspirational, you just have to connect.” 

Stony Brook Gets the Green cont.

list,” said Ahmed. “Stony Brook should definitely share their accomplishments with the students and have them aware that we are making a difference.”

According to students, Stony Brook University tries to make students more aware about the campus being “green.” Lynn Sciacca, a business major with a minor in journalism said, “They have a lot of campaigns and posters. Last year for my freshman seminar they started a new class and we did a research project on how to make changes to make SBU more green.” Sciacca adds, “I think a big part of going green is going to be a reduction of food waste and plastic waste. Something needs to happen now.”

The university has taken many steps toward making the campus environmentally


friendly. Separated garbage, plastic, and paper cans are set up in dining halls, as well as outside. Buses used to transport students around the campus now run on a BioDiesel blend, a mix of ‘regular’ diesel fuel and vegetable oil products. These changes have been made, while still keeping in mind the amount of money that can be spent.

According to Chernow, “Some of our programs save money immediately, while others may cost some money initially but will save the campus more money later on, for example, changing components in our power plants and building systems.”

“Stony Brook University funds programs and projects in several ways depending on the program and project,” said Chernow. “Capital dollars and grants are often used for new construction and

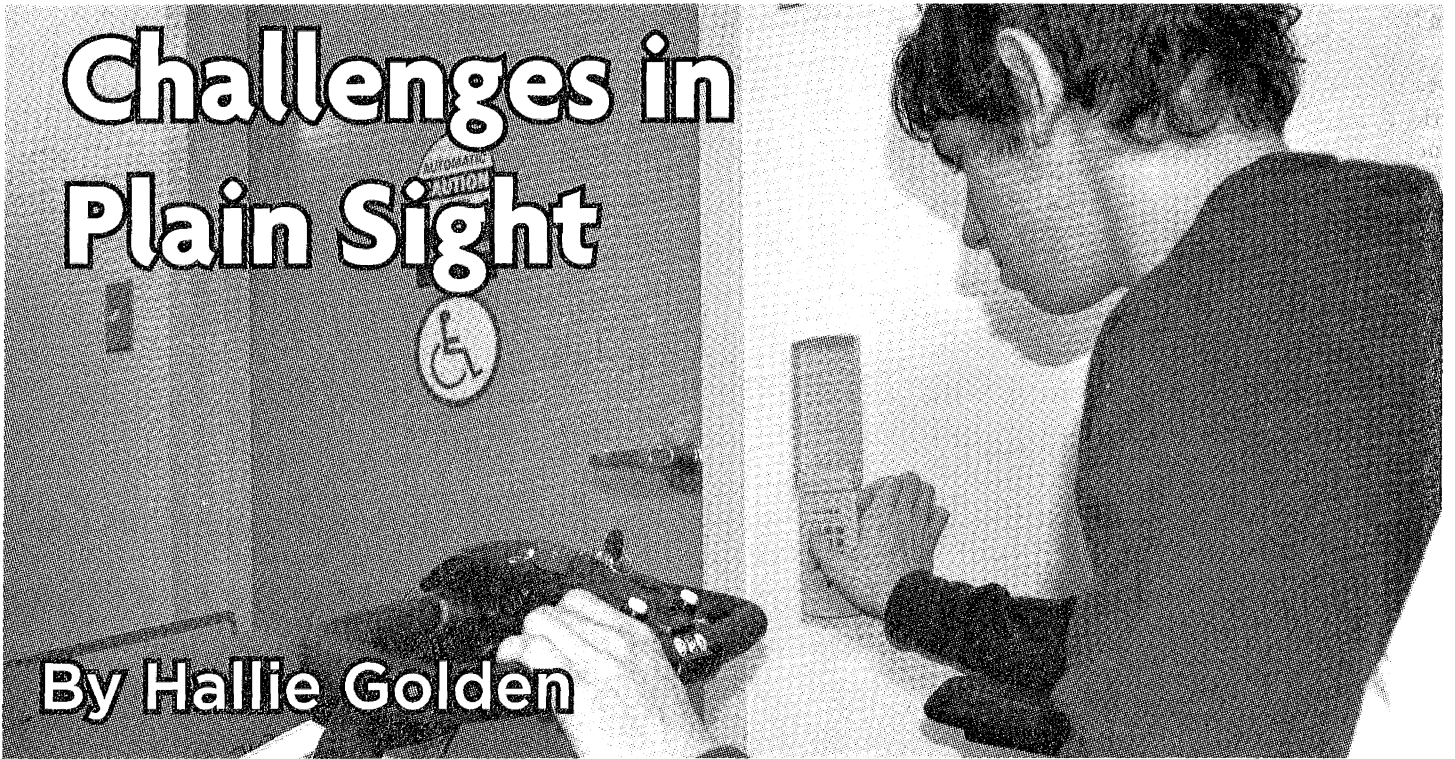
building renovation projects. Grants, operating funds, and donations are used for programs.”

The Environmental Stewardship is already making future plans to make the campus even greener,” Chernow added. “We will expand our bike share program, continue our transportation demand management initiatives, fund more energy conservation projects, and expand existing cultural awareness and education programs.”

“It’s nice to see that the university has the students come together as a community to help ‘go green,’” said Ahmed. “Especially that the easy ways to help, like the separated garbage cans, give everyone an easy chance to help contribute to the cause.” 

Challenges in Plain Sight

By Hallie Golden



Eric Engoron never knows if he'll make it to class—let alone leave his dorm. Rain or snow could confine him to his building, a broken building elevator could mean he can't attend class, and having no button to electronically open a door will make even entering a building very difficult.

And these aren't even his biggest challenges.

Engoron, a sophomore at Stony Brook University, was born with cerebral palsy, a physical disability that affects his balance. But it affects it so severely that if he were to stand up without support, he would fall. This means that he has spent his entire life relying on either a walker or a scooter to get around.

Disabilities are very prevalent in our society, with one-in-five people afflicted. At Stony Brook alone there are students with a wide range, including learning disabilities like dyslexia or ADHD, psychological disabilities like depression or anxiety, and physical disabilities like blindness or deafness. Although Engoron's inability to walk on his own is more apparent than some, the challenges he faces through Cerebral palsy are representative of the vast majority.

And like many of them, these challenges have less to do with his physical capabilities than with the response he gets from his peers. Although Engoron was accepted to the university based on the standards held for every other student, having a 'normal' college career means ignoring the daily

"I've honestly had people come up to me and start talking slowly because they think I wouldn't understand."

reminders that he is different from them. Most are simply not used to being around people who use a scooter or a walker to get around, and it is this lack of understanding that has turned the computer science major's ability to balance into a defining aspect of his college career.

"I've honestly had people come up to me and start talking slowly because they think I wouldn't understand because of my scooter," said Engoron. "I get it at least twice

a week."

Donna Molloy, the Interim Director of Disability Support Services/ ADA Coordinator at Stony Brook University, explained that the more students are used to seeing and interacting with peers who have a physical disability, the less it will seem like such an oddity.

"But I think it will take time," said Molloy. "And I think that the more people see other people with disabilities who are doing exactly what everyone else is doing, that will also reduce the stigma."

"I know how it feels to be on campus with a disability and just have people be nasty to you," said Allie Trevisan, a psychology major at Stony Brook University who transferred to the school last year after a bad dance injury.

Trevisan spent her first three months on campus relying on crutches to get around. She tried using a scooter but quickly stopped, because of the reaction she got from her peers.

"I think once they saw me on a scooter, other students just thought that I was incompetent in every way possible," said Trevisan.

But Engoron remembers a time when his disability wasn't such a defining aspect

in how people viewed him.

He lived in Brooklyn until his first year of high school. During that time, the friends he had were almost all ones he had met in preschool. Their exposure to his disability at a young age meant they did not define him by it.

But when Engoron's family moved out of their apartment and into a house on Long Island, making new friends posed a difficult challenge. It required a lot of sifting through people who only saw him as a "disabled person."

"Some people just thought I was different and didn't want to talk to me," said Engoron. "So you have to find the good people—well the people who see you as a person, not as a charity case."

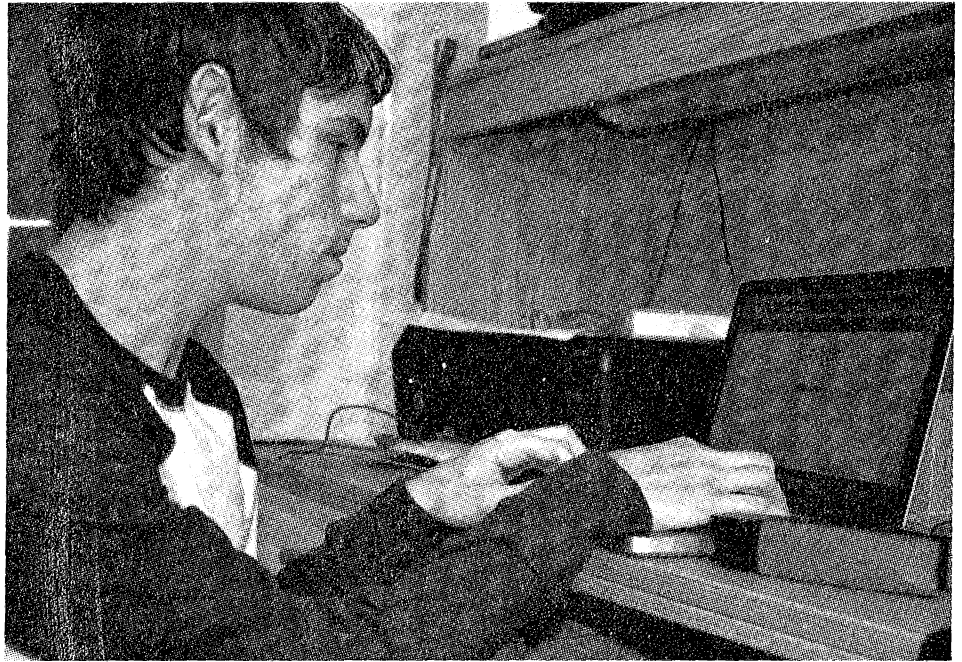
Some of those people are his suitemates.

Engoron and the four students assigned to his suite in Yang last year are all living together again this year. They have become the ones he feels closest to on campus. Not only have they learned to look past his physical challenges, but one even borrowed his scooter to see what it was like.

After being gone for only 20 minutes, he returned and said a single sentence to Engoron: "I don't know how you do it."

For the vast majority on campus who see him simply for his disability, he has found a glaring double standard in the way they treat him. He has found that his scooter and walker make those around him assume he is in constant need of help.

"If I'm in a dining hall and someone comes up and talks to me, it's 'can I throw that out for you?' or 'can I carry that for you?'" said Engoron. "I've been doing this



my entire life, so I've developed ways to pretty much do everything."

Engoron remembered one particularly surprising incident last week when he was using his walker to get from his dorm room to the Union.

(It is important to note that a single step for him in his walker is the equivalent of one pull-up, because he can't balance on his legs. So for him to travel between the two buildings he would have to do at least 1,000 pull-ups.)

Needless to say he needed a break when he reached the Student Activities Center (SAC). But as he stood in place, catching his breath, a girl came up behind him and started pushing his scooter, assuming he was stuck. He said it actually took a little

convincing to get her to leave him alone.

"It's hilarious, I don't know why she thought it'd be a good idea," said Engoron.

Now, this is not to say that Engoron doesn't struggle with certain things that those without Cerebral palsy find second nature.

His scooter is electric, so he can't get to class if there's too much snow or rain, or else it will electrocute him. He relies on elevators to get upstairs and buttons to mechanically open doors for him. And when these malfunction, which happens frequently, he has to miss class and rely on others for help. Just last week he missed five classes because of a broken elevator in the Union.

Plus, there are no buttons to mechanically open the doors to the school's Computer Science building—the building for his major.

"I just have to wait for someone to come and open the door for me, or just do it myself," said Engoron. "I've figured out a way to do it, but it's not the easiest thing in the world. Especially because those doors are glass, so if I make one wrong move, I go through the glass."

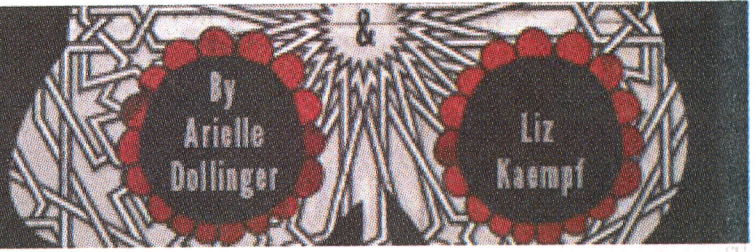
Everyone faces his or her own personal challenges each day. The difference is that for those whose challenge is not quite as noticeable as Engoron's, people wait for them to ask for help.

For Engoron, they do just the opposite.

"So you have to find the good people—well the people who see you as a person, not as a charity case."

CULTURE

MaMa Art Show



Students walked through a construction of black walls lit by glowing strands of purple to reach a room filled with art, pizza, candy and the unexpected, when the Stony Brook University Fine Arts Organization (FAO) held its third MaMa Art Show on October 31.

MaMa, “Modern Art by Modern Artists,” is a student-run show featuring sketches, paintings, sculptures and more by SBU students. This semester’s show, which was put on in the adjacent room to that night’s RockYoFaceCase concert series event, fell on Halloween and featured works predominantly relating to a common theme: fear.

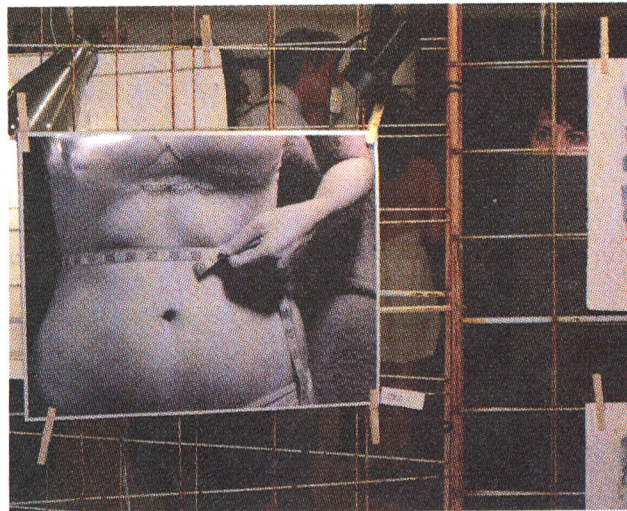
Interestingly, many of the works were displayed without titles. Whether this was intentional or not, the lack of branding made it so that viewers could interpret the works for themselves, rather than being influenced by a predetermined concept as a result of a given title. But many of the artists’ creations were clearly representative of the typical idea of “fear.”

Rachel Fauth’s ebony pencil drawings depicted a still life of separated facial features and an hourglass with a human head trapped in its bottom half, each representing a fear of the passing of time. Her ink print featured a screaming man whose head seems to have exploded in the back—an image frightening enough to incite nightmares, as the contents of her subject’s cranium is expelled to create an atmosphere of chaos.

Phil Michaels’ “Feel” displayed a series

of close-up sketched portraits surrounding a framed mirror. Each rendering possessed a unique facial expression and conveyed a different emotion, ranging from scared and confused to resentful and bitter. With the addition of the mirror, patrons were able to see their own reflections as they viewed the art, making for a very humanizing experience.

According to FAO President Arthur Kozlovski, the show’s theme is agreed upon



by the, roughly, 20 members of FAO, but is only a guide, not a mandate. “The theme is suggested and is not something concrete,” he said. “We don’t reject work if it doesn’t fulfill the theme. The theme is just to give the show cohesion.”

Emily Craft, for example, contributed a photograph of the stomach of a woman with a tape measurer around her waistline. Though this image is not what usually comes to mind when one thinks of horror movies and haunted houses, Craft’s

interpretation of “fear” was refreshingly realistic, demonstrating societal emphasis on body image and the emotional distress caused by it.

Katherine Moriarty submitted two abstract works, “Untitled (Grief)” and “Untitled (Finite).” Her titles suggested her own vision, but the pieces themselves could have different meanings to every viewer. Her first was a large canvas with warmly colored paint splotches and the scattered repetitive script of the word ‘grieve.’ Her second resembled a map of the world, with thin black lines leading the viewer in and out of the yellow-toned work and also repeated the same script writing but with the word ‘finite’ this time.

Kozlovski, a junior majoring in Psychology and minoring in Studio Art at Stony Brook, directed the show with the help of FAO Vice President Amy Tanzillo, FAO members and other affiliates. Though Kozlovski himself did not have a piece in the show, he still felt as if he could take credit for one sort of display.

“Basically, the show is my piece,” Kozlovski said. “It’s my creation, you know? There’s a lot of stuff going on which I had to do and build, so as long as I have that and everyone likes that, that’s what I’ll take credit for.”

Kozlovski has been happy with the MaMa shows so far, which he considers a collaboration with RockYoFaceCase because the two events typically take place on the same night and coordinate with each other.

“Music, art and food; I think it’s one of the best events on campus,” Kozlovski said.

Rachel Fauth

This MaMa newcomer, and SBU freshman, wowed attendants with her creepy and detailed pieces that seemed to epitomize the show's theme of fear. She jokes that she was inspired by the pits of Hell deep in her soul, but really that her focus is on the unpredictability of time and that there's a self-portrait in everything she creates.

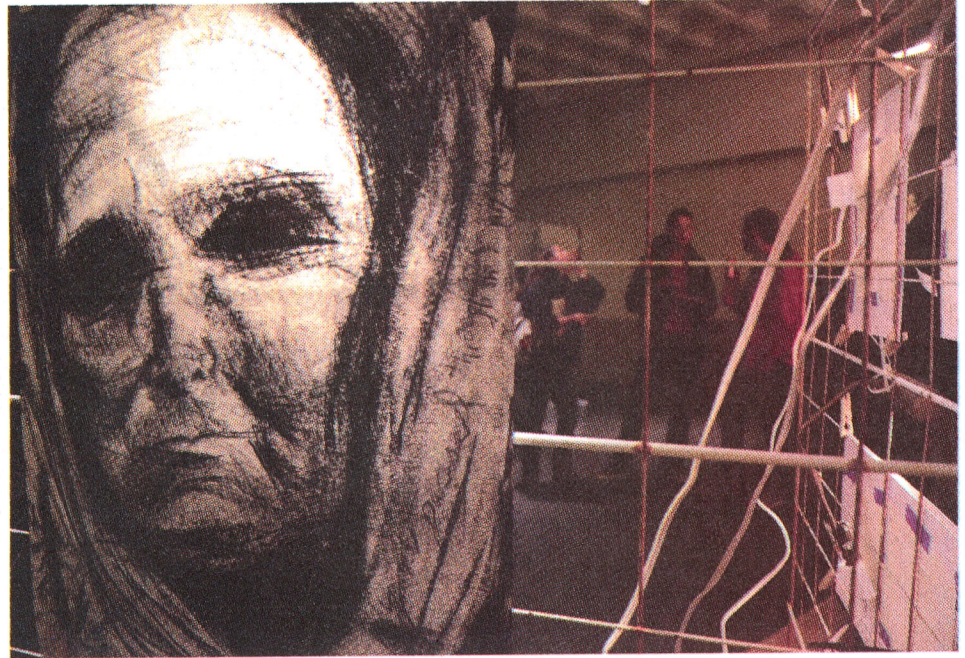
Philosophy: "Time is constantly in any aspect of anything, like age, change, frustration, like you're running out of time. Pretty much anything you're mad about, anything that affects you at all, has to do with the passing of time and how you can't change it. You can't stop it."

Preferred Media: Ebony, ink and the blueberries used in "The Aggravation of Time."

On Scary Movies: "I don't like scary movies. All my pieces are scary but I can't watch scary movies. I'm like a baby."

Danielle Bubaris

This senior Studio Art major chose the whimsical (and heavy) path of *Alice in Wonderland* over all that creepy, crawly, icky stuff. She added some playful nostalgia to the otherwise spooky displays, and



incorporated as much as she could on the Mad Hatter's Hat.

Casting Call: "Down the Rabbit Hole" features Alice, the White Rabbit and the Cheshire Cat.

Who Got the Ax?: Tweedle Dee and Tweedle Dum.

Weighing In: "[The piece] is heavy, about 50 pounds. It took about three months from the first sketch until the finished project."

Favorite Halloween Treat: "Anything sour."

Sabrina Cacciatore

A seasoned veteran to the showcase, this senior Studio Art major works in the realm of the Gothic with a "cartoony puppet style" she creates around a sorrowful female doll. Sabrina knows exactly how to show off her multi-faceted talents with small sketches and 3-D displays with synchronized lights and music.

Looks Like: *Daria* meets *The Wizard of Oz* meets *The Nightmare Before Christmas*.

Broken Mirrors: "[The doll's] got the mirror and she didn't like what she saw. So for her not liking what she saw in the mirror, not liking herself, she's kind of succumbing to this evil."

Materials in "Let Go": Felt, duck tape, wood, hand-made dolls, lights, and music by the Venetian Snares.

About Those Cute Little Sketches: "They're actually illustrations for a book that I'm writing and as the final project for my print class. I love if I can get people to put in their own story."

Best Halloween Costume to Date: The black and silver, art deco Lady Gaga.



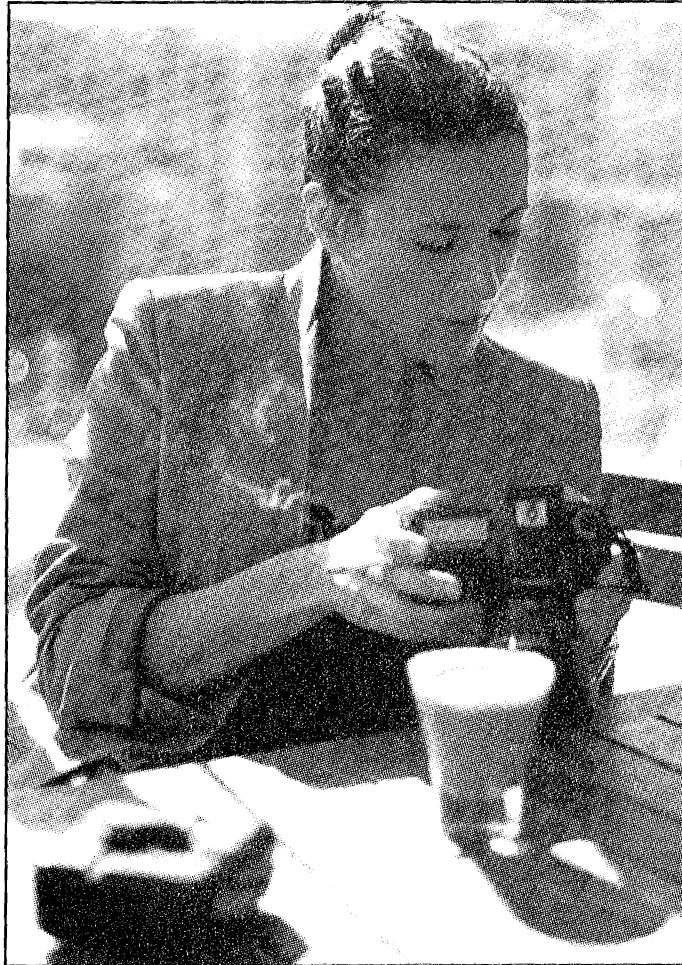
STYLE FILE: Blognation

By Matthew Murray & Anna Too

A funny thing happened in the fashion world circa 2008. As subprime mortgages erupted and Wall Street crumbled to the ground with hordes of trophy wives and international jetsetters mourning the loss of shopping trips to Barneys, an individual created a phenomenon almost overnight. His name was Tommy Ton. His blog *Jak & Jil* featured a plethora of glamorous women decked out in Dolce, glued to their Gucci, charming in their Chanel and sitting pretty in their Prada.

Amidst headlines of the worst economic downturn since the Great Depression, *Jak & Jil* showcased a world of fabulous creations untainted by the recession and as gilded as ever as they strutted through Manhattan and Paris in Balmain jackets and Balenciaga leather minis. Some called it a breakthrough in escapism – with the state of the economy, the street style blog was an easy way to flee to a world more glamorous than the nightmarish reality. Others called *Jak & Jil* a revolting portal into the ways ‘the rich get richer’ even amidst trying times. Call it what you wish, the website was a foil to a bigger movement exploding on the fashion scene and one that celebrated fashion in a time where women feared a single swipe of their credit card.

Launched in 2005, *Jak & Jil* was not the first street style blog – Scott Schuman’s *The Sartorialist* is referred to as the beginning of the street blogger epidemic – but it showcased a different and refreshing aesthetic in the fashion world. The blog



Garance Dore spends about an hour a day poring over photographs she takes, making sure the content on her blog is about quality, and not quantity.

featured women like creative consultant Anna Dello Russo and Parisian editor Carine Roitfeld – all bona fide powerhouses in the fashion world – that would not hide Loboutins in the closet simply because the economy was faltering. Tommy Ton’s blog reflected an aesthetic that was losing its grip in fashion – the idea of desire. It projected the need and wish for women to indulge in tough times to keep the glamour high and the depression low. The connection between a faltering economy and the rise of blogs was nothing less than a symbiotic

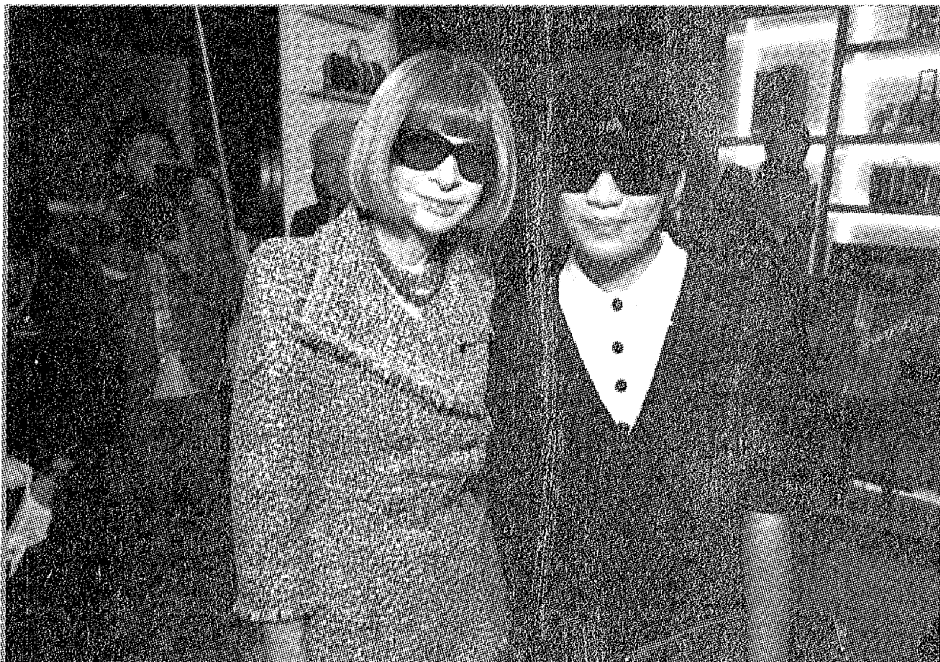
relationship capturing global awareness and connecting reality with fashion fantasy. Says *Vogue* contributing editor Mark Holgate on the connection between the rise of blogs and the economy, “As the recession decimated stores, brands, and businesses, not to mention the desire to shop, bloggers were there; lavishing attention on fashion, cheerleading its relevance.”

Tommy Ton was not alone. A new generation of youthful power-bloggers ascended to pseudo-celebrity status, dominating a scene once deemed impenetrable for outsiders. They, like the stylish and revered men and women they featured, became the new ‘it’ crowd forcing a billion-dollar industry to take note. Blogging sensation Bryan Yambao of *Bryanboy* sat front row at a Dolce & Gabbana show next to, undeniably the most important person in fashion, *Vogue* editor-in-chief Anna Wintour. The moment was a satirical showcase of the changing fashion hierarchy; in an instant, individuals with no prior fashion experience had become important enough to hobnob with the kings and queens of the industry. As if that weren’t enough, modern legend Marc Jacobs has even named an ostentatious ostrich-leather bag after Bryan with a starting price point of two thousand dollars (do not fear, Bryan was gifted the bag in every available color by the PR team). “Blogging can command a profile in the fashion world, bringing a certain kind of power and privilege,” claims Mark Holgate. Style snapper Garance Dore also became a member of the new legion of “super bloggers.” She now hobnobs with billionaires, consulted on high-



Anna Dello Russo (above) has made a powerful name for herself in the fashion world, revered by everyone from Azzedine Alaia to Kanye West to Zac Posen. The creative consultant and fashion editor of *Vogue Nippon* understands the importance of wowing bloggers at fashion shows with dynamic outfits – she is convinced that being featured by bloggers is important to her job and staying relevant. Here, she wears a neon pink Dolce and Gabbana fur coat with Prada shades and a Lanvin choker.

A day in the life of Bryan (below) now consists of glamorous store openings and gifted designer clothing. Not to mention, a friendship with the most important woman in fashion, Anna Wintour.



profile David Yurman advertisements and collaborated with the GAP on a t-shirt line. Blogging, to be as cliché as possible, became the new ‘black.’

How, though? In an industry famously shrouded in mystery, *how* were bloggers given the key to a guarded door and allowed full access? Ironically, the answer lies in the question. The fashion world had long been relying upon a dated model of exclusivity and snobbery, perpetuated by dreamy fashion pictorials pushing the wealthy to purchase and the poor to salivate. To engage with fashion 10 years ago, before Style.com was around to showcase every single runway look, consumers had to flip through the pages of magazines, which caused isolation, a drift from the creative process behind fashion. The rise of the Internet proved profitable for designers, although many feared the online shift skeptical of it penetrating and ruining the luxury of high fashion. Then, bloggers hit the scene.

Bloggers struck gold in connecting fans to the fashion spheres of influence and, in exchange, helping to provide free publicity and advertising for designers. Fashion companies, formerly refusing the shift to the online world, all started lining down the block to woo and please the new gatekeepers of fashion, seeing the opportunity a bloggers’ loyal following could have on the company. Fashion had lacked personal connection with its customers and fan base and blogs had the power to provide instant access to the billion-dollar industry; an access that perpetuated consumer desire.

The economic recession may have lead to the upsurge of bloggers but the phenomenon still continues with daily posts driving hoards of followers to the pages of their favorite blogs. BryanBoy’s most recent post, at 7:35 a.m. on November 5th, is a post of him and Anna Wintour canoodling at the Louis Vuitton store opening in Omotesando, Tokyo. The caption reads, “Belated happy birthday, Mama Wintour! It was so lovely seeing you again.” He wears head-to-toe Vuitton next to the Chanel-clad Wintour. If that’s not a sign blogging is the new ‘black,’ I don’t know what is.

Johnny Depp Goes Gonzo...Again

MOVIE REVIEW

By Alexa Rubenstein

I was expecting *The Rum Diary* to be a liquor version of *Blow*. Let's run around a tropical Hispanic island looking for rum, and see how fucked up we can get while we're there. Well it wasn't, and at least this time Johnny Depp's character, Paul Kemp, had a reason for being there. Kind of. There was no real back story to his character, but I presumed that Kemp, a journalist, was tired of reporting in New York City and decided to freelance for the *San Juan Star* in Puerto Rico, a slowly crumbling newspaper. While he was there, he meets Sanderson, an entrepreneur and ex-staff member of the *Star*, who wants to exploit a pristine, untouched nearby island by

building roads and a resort.

Toward the end of the film, Kemp does have a journalistic decision to make, an ethical conflict that shows Kemp taking his role as a journalist seriously. Kemp could either reveal Sanderson's secret plan to exploit the island, saving the newspaper and at the same time taking the "bastards" down. Or, he could keep the exploitation plan a secret, maintaining a good relationship with the entrepreneur and, most importantly, his fiancée, Chenault.

The Rum Diary, based on the novel by author and journalist Hunter S. Thompson, was set in the 1960s, and Kemp certainly had his opinions about Nixon and

"the Irish guy" (Kennedy). But, like many aspects of this movie, the politics of that confusing time didn't seem to go anywhere. Kemp's political views, and pretty much his entire character, were based off Thompson's various personas (not to be confused with the gonzo journalist's autobiographical self in *Fear and Loathing in Las Vegas*). As usual, it's hard to decipher where Thompson's character begins and his real-life influence ends, so it's as though Johnny Depp was supposed to be playing Kemp and Thompson at the same time.

Even though this movie is called *The Rum Diary*, I really saw no reason for everyone to be drunk all the time. I think the movie would have been just fine without it. There is one scene – when Kemp and his buddy from the newspaper, Bob Sala, get into a dangerous car chase with some of the locals and everyone's driving drunk and cars get destroyed and a cop gets set on fire – in which alcohol really plays a role in the movie. Otherwise, Kemp just seems like he's drunk for no reason. Sure, he's channeling Thompson, who had an infamous history of drug and alcohol use, but it was really just confusing – he was stumbling and lost and confused and I didn't get it.

Also, how in the world do you have a film in which most of the characters are drunk for the majority of the movie, and not have a sex scene? Honestly! What's the point of making Paul (Depp) and Chenault (Heard) so close to being intimate, and then calling it off at the last minute because the strung out Moberg (Ribisi) listening to recordings of Adolf Hitler interrupts them? Come on. He fucked everything up enough already, and now he has to deprive viewers of one of the only things that could salvage this movie. What a disappointment. I thought their chemistry was clearly there. From the beginning it was obvious and predictable that the two of them were going to get together, but their relationship seemed like it was stopped short.

Would I see this movie again? Sure, but I happen to be in love with Johnny Depp, and even if this movie had no dialogue or plot I would probably have seen it. But this one was a movie where I would honestly say to anyone: just go see it and decide for yourself.



Limited Patience for Limited Releases

By Lauren DuBois

One of the movies I wanted to see most this fall was the romantic drama *Like Crazy*, starring Anton Yelchin and Felicity Jones. The story follows the young couple as they deal with a seemingly impossible long-distance romance after Jones' character, Anna, overstays her visa and is banned from the U.S. as a result.

The techniques used in shooting this film are a rarity that we don't often see coming from Hollywood anymore, like hand-held camera, long shots, long scenes and sparse music. It makes the story not only more realistic, but it also allows it to just tell itself—it doesn't resort to fancy or special techniques to keep the tale moving. Most of the acting is improvised, and the film has no set script. In a lot of ways, this film seems more expository and naked than even the greatest sex scenes in other movies that are considered great romances.

This enthusiastic review comes from someone who has seen merely the film's preview. Why, if I want to see this movie so badly – it was released on Friday October 28 – don't I just see it?

Because, like many of the greatest movies I've ever heard of or seen, this movie was a limited release, which means it wasn't available in every movie theater. This wouldn't be such a big deal if the closest movie theater to me that was playing it weren't in Manhattan, specifically at Broadway and West 68th Street. I am nowhere near Broadway and West 68th. In fact, I live exactly 60 miles away from that theater.

Since I don't have a car, my only option for transportation to the city is the train... and no film-seeking desire in the world would entice me to spend \$25 on a train ticket and another \$15 on a movie ticket, just to get back on a train and go home.

So now I won't be seeing *Like Crazy*, a film that has been a darling of the Independent film circuits, scoring the Grand Jury Prize for drama (awarded to director Drake Doremus) and a Special Jury Prize for dra-



matic acting by Jones at Sundance; the Hollywood Film Award for Jones and Spotlight Award for Yelchin at the Hollywood Film Festival; and Special Recognition for breakthrough Performance for Yelchin at the Hamptons International Film Festival.

And to be frank, I'm pretty pissed off, because while I enjoy seeing some of the movies we get in mass release, sometimes I can't help but wonder why there is such a lack of independent and artistic films out here. I understand the point of limited release films; they wouldn't always appeal to mass audiences, which would cause them to lose money by opening everywhere.

But why can't a single theater out here play these movies? I mean, yes, Long Island is an island, but we're not exactly uncivilized, underdeveloped or the size of a peanut. With a population of 7,400,000 people,

we are quite densely populated at roughly 5000 people per square mile. So for an island so densely populated, why can't we have one of our 56 movie theaters playing these movies?

All I can say is that I'm sick and tired of not being able to see movies that are genuinely worth my time and viewing, ones that are real and artistic. Sure, I've seen great movies that were released en masse in theaters, but never ones of quite the same caliber as *Like Crazy*. I'm not asking for every theater to carry the movie. But couldn't just one, or perhaps two, of these multiplexes with at least 15 screens play a smaller, more independent film?

Maybe one of these days my wish will come true, and I'll finally get to see a movie I want.

Florence and the Machine: *Ceremonials*

ALBUM REVIEW

By Rebecca Tapio

A debut album must grasp the attention of listeners like a vice, and invade their minds so that the songs that have them moving their feet will stay fixed in their brains throughout the day.

Florence and the Machine's *Lungs*, released in July of 2009, did exactly that, capturing the attention of audiences worldwide with the almost manic ferocity of lead vocalist Florence Welch's soaring and mystical voice.

In their follow-up, *Ceremonials*, released October 31, the Machine does exactly what a band wants to do in their second album: grow.

This album is all about intimacy; the intimacy between lovers, and, more importantly, the intimacy a person has with themselves. It is introspection in musical form.

Through lyrics that are spoken not only to a lover, but also to herself, Welch creates a relationship rarely available between artists and their listeners. Unlike *Lungs*, *Ceremonials* requires not only listening, but also the attention of the listener.

How else could someone catch the imagery, the mental state of the artist herself in her words?

"No light, no light in your bright blue eyes, I never knew daylight could be so violent," Welch belts in "No Light, No Light."

Such an image could be overlooked by the casual listener, but what could be more terrifying than looking into a lover's eyes and seeing nothing, as though they were dead?

"And would you leave me if I told you what I've become?" She continues on the



same track. "Cause it's so easy to sing it to a crowd, but it's so hard, my love, to say it to you, all alone."

Such intimacies are as pervasive as water, which provides a subject in almost half of the tracks throughout the album. The course of the songs functions essentially the same way a wave does.

Slowly it begins to build, not unnoticed by the listeners' ears, but not garnering their attention until it begins to grow, larger and larger. With "Breaking Down," listeners begin to realize that this album is getting quite lively, just before "Lover to Lover" and "No Light, No Light" break over their heads and overwhelm them with power and the ferocity seen in the Machine's debut.

In these two tracks, Welch delivers the vocals as to a lover who has displeased her significantly, crashing about the auditors' heads as would a yelling match.

She grows into a warning, mystical being in "Seven Devils," saying, "Holy water cannot help you now, see, I've had to burn your kingdom down. And no rivers and no lakes can put the fire out; I'm gonna raise the stakes, I'm gonna smoke you out."

With that, the album begins to smooth out, though still swirling with the remaining power of the crash, until the final track, "Leave My Body," gradually repeats the same lyrics until the listener can be brought to a close, as a wave gradually recedes back to the sea before repeating the process all over again.

Ceremonials is one album that will illicit more than a light listen. It will build, and grow, and crash over you until you can't help but experience it once again.

PRESS RATING

9.5

PUi Play Irving Plaza

By Terichi Bellinger

After selling out shows at Gramercy Theatre and Highline Ballroom, it was no surprise that New York City band PUi sold out Irving Plaza for the premiere of its first video, "Army of Slaves," at the PUi Ritual III Show.

P.T. Grimm opened as a special "thank you" from PUi's drummer, Ory Baum, a senior at Stony Brook University. Baum attended P.T. Grimm's shows as a teenager growing up in northern New Jersey. The band went on hiatus for five years, and released a new album six months ago. "I had to get them on the bill," Baum said.

Bound by Substance graced the stage next, along with a shower of bras and panties from the audience. The set list included their songs "Wail" and "La Folie de Charles," filled with glorious guitar riffs and keyboard flourishes.

Between sets, music from metal bands played to psychedelic versions of commercials from what appeared to be the 50's and 60's. The chandeliers in the ballroom shone blue, and sports games played on flat screen TVs at the bar to keep everyone entertained while the next band prepared for their set.

Excitement filled the room again when the emcee asked, "Are you ready for some fucking metal?" and ANAKA came on stage. The lead singer, Jimmy Pallis, asked for a "fucking mosh pit from hell," and got it. Fans clad in black ANAKA t-shirts cleared a space in the crowd to jump around, even pushing some of the more reserved fans around the edge of their circle. Pallis swung his lengthy, jet black hair around as he hyped up the audience and let them know that they weren't at "a fucking poetry reading"

Killcode, which Baum described as PUi's main support, came on next with a banner as their stage backdrop. They

performed eight songs, including "LITA," "6am Again" and "Truce."

After another set of trippy videos, a man with a platinum blonde pompadour and a lavish black jacket crouched below the screen to announce the moment everyone had been waiting for: the premiere of the "Army of Slaves" video.

It began with the band members in



their god forms, covered in black paint and adorned in gold. As the video progressed and the audience sang and cheered, the band emerged from the Hudson River, sent by the gods to Earth to carry out a task. "We trespassed onto a building in Herald Square, climbed onto a billboard, and did a public performance to all the people in Herald Square Park," said Baum. He compared working with a professional crew to working on student films. "It was awesome to work with a proper director and producer and working in a studio under proper conditions."

Backs to the audience, the neo-primal rock band came on stage as the video ended. Instead of front man NC Shuva, however, a belly dancer wearing a skirt and a snake danced on stage. As Shuva came out, the energy in the room rose. Fans jumped and sang along to "One," pointing their index fingers in the air and waving their

cell phones to "Healing." After performing "People of the Moon," Shuva said "you guys are my family," pointing out that a bald man in the audience reminded him of his dad, who was actually then brought onstage to sing alongside his son.

Papa Shuva, as the audience dubbed him, had flown out to NYC from Turkey, Shuva's country of origin. "NC came from Turkey, and came to America specifically to start a band," Baum said of his bandmate, who he initially met at a rooftop party at the Gansevoort Hotel. "He came alone, and now that he's found the people to build [the band] with, we're doing it."

Papa Shuva announced the next song, "For the Gods," to a round of applause and cheering. A few songs and a gulp of water later, Shuva shot into the crowd. With that, PUi took a group photo with their backs once again to the audience, using their adoring tribe as a backdrop to commemorate the

band's biggest endeavor yet. PUi's good friends, a Los Angeles band called Viza, closed the show.

"Trans-Siberian Standoff" and "Janna" were among the songs the nine-man band performed. Viza's lead singer thanked everyone for "sticking around," and headed off the stage. The audience chanted, "One more song! One more song!" Their request was denied; it was time for the after-party, held at a brand new club owned by "Army of Slaves" video director Stuart Braunstein.

"He's a jack of all trades and has his vision and hands in many projects, including WIP, which stands for Work In Progress said Baum. "It's opening up around the same time, so we're using it as our after party location."

Overall, the night was full of energy and excitement. It may have ended early for the under-21s, but it was still a night that the People of the Moon will never forget.

Some New and Troubling Questions Posed by *Album Raises New and Troubling Questions*

ALBUM REVIEW

By Evan Goldaper

It's hard to believe that next year marks They Might Be Giant's thirtieth anniversary. Brooklyn's premiere alternative rock weirdos have left their impact on nerd culture like no other band, and it's reassuring for groupies like me that they haven't slowed down.

As you may know, TMBG's fifteenth studio album, *Join Us*, released in July to decent reviews and sales. But that album is water under the bridge for They Might Be Giants, who have already released a new LP, the companion disc *Album Raises New and Troubling Questions*. It's not necessarily a true album; it's made up of tracks removed from *Join Us* and some quick pieces recorded during the tour. The band's right: the album does make me question a lot of things. As always, the biggest question is: Is it any good? Well, that's a harder question to answer than TMBG ever wanted.

Like all They Might Be Giants albums, *ARNTQ* is full of unusual lyrics and instrumentation backed by simplistic and catchy musical hooks. When an album begins with "O We," a 48-second toy piano and accordion piece featuring nothing but a young woman saying "o we o" repeatedly, the tone of the whole thing is pretty much set. Other songs consist of a gravely-voiced list of objects like a banjolin and an Edna Ferber novel, an ode to internet celebrity Strong Bad, and the plight of a man frantically trying to learn the speed of light. If this seems too weird for you, you're probably right. Unlike most They Might Be Giants albums, which manage to reach past their weirdness and embrace a lovable musical sense, *ARNTQ* never really manages to get there. Oh, there are quite a few good songs, like "Marty Beller Mask" and "How Now Dark Cloud?"; and a few fantastic re-issues of songs that were previously available elsewhere. Still, an equal amount of the songs are on the weaker side of the spectrum. If you, like me, love your daily



dose of odd, this album is fun. But even I had some trouble getting through such tracks as "Mountain Flowers," with its repetitive up-and-down rhythm, until several successive playthroughs.

The real problem is that *Album Raises New and Troubling Questions* is both only for the fans and not for the fans. Like many rarities compilations, it takes a true fanatic to fully appreciate the album's oddities. But, as mentioned, the album's greatest and most memorable tracks have already been made readily available for those of us who care. Such standouts as the brass covers of four 90's TMBG classics, new rock piece "The Fellowship of Hell," and the covers of Pixies' "Havalina" and Chumbawumba's "Tubthumping" are amazing, and I'd recommend them to anyone. However, they've been regularly featured on podcasts and free downloads over the past four years, so they're not really "new album" material. It's not normally a problem when a band does

that on a compilation, but it's difficult when that compilation is being targeted at people who definitely have those already.

But even with these tracks considered, if you're not already obsessed with They Might Be Giants, do yourself a favor and don't start here. But if you're a big fan who's eager for any new material, no matter how bizarre or unpolished, give *Album Raises New and Troubling Questions* a try. At the very least, you get some cool music videos and the instructions to make your own model monster truck hearse. And real They Might Be Giants fans will understand that.

PRESS
RATING

6.5

West Coast Hip-Hop Shines at CMJ

By John Ablan

“The sky is falling, the wind is calling. Stand for something or die in the morning.”

The opening lines of Compton-based emcee Kendrick Lamar’s underground anthem and show commencer “HiiiPower” ignited the fanatic crowd of almost 600 at the Gramercy Theater. Lamar is just one of a plethora of up-and-coming artists that showcased their talents at the College Music Journal Marathon, a four-day event that features groundbreaking artists performing across various downtown New York City venues. Distinguishing himself from the hundreds of derivative indie bands and obscure electronic producers booked for the Music Marathon, Lamar stood out as the sole hip-hop artist hailing from the West Coast.

“I feel like you guys are my family, my kinfolk,” uttered Lamar, as he embraced the New York crowd as if he was showing gratitude towards a crowd in Los Angeles.

Lamar’s digitally released album *Section.80* generated an abundance of hype throughout the music blogosphere as well as critical acclaim from publications this past summer. However, the Gramercy The-



Kendrick Lamar at SOB's during CMJ 2011. Photo credit: Beyondrace.com

ater crowd seemed to have familiarized themselves with Lamar’s work long before CMJ as they jovially uttered along every lyric in unison throughout the duration of the show. His flow is graceful and melodic but confrontational, and his frenzied tumble of syllables evokes an urge to revisit his lyrics again seeking clever double entendres.

When Lamar performed an album cut titled “Spiteful Chant,” a revolting hymn that addresses critics and haters alike, the Gramercy Theater crowd started to riot as if they were at an N.W.A. concert. As the bass blared all around the venue, a thousand middle fingers were hoisted as the crowd’s gestures synchronized with the beat. In this instance, it’s obvious that K. Dot’s lyrics resonate with his fans; they feel as if they have haters in their own lives.

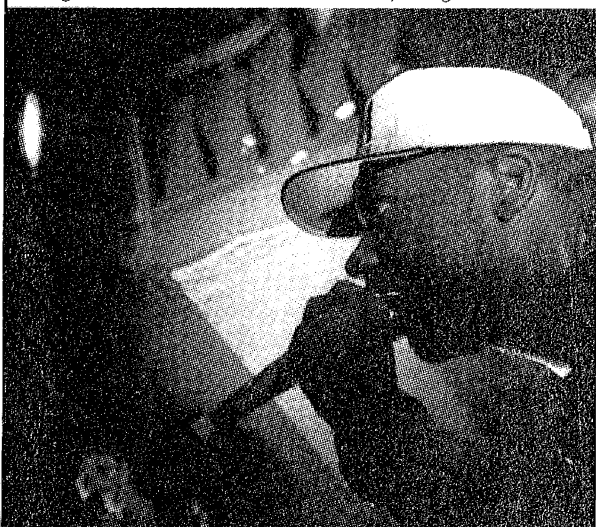
“If you don’t give a (explicative), put your hands up,” Lamar said as he performed. “Forget all the (explicative) in your

life and know that those (explicative) ain’t got (explicative) on you.”

Unlike his Compton peers such as Dr. Dre and Game, Lamar isn’t as influenced by the city’s surroundings that are infested by violence and corruption. Instead, Lamar serves as his hometown’s conscious emcee whose lyrics introspectively pinpoint the flaws of his generation and reflect on overcoming personal struggles in his rough childhood. Before each song, Lamar gave an intimate preamble as if he were reading an excerpt from his personal memoir. It was apparent that each song held some sort of significance to Lamar. In particular, he revisited a long-lasting memory as an adolescent when his father gave him a spiel about escaping poverty and pursuing a better life. Never have monologues and rap lyrics been tied in so cohesively during a hip-hop show.

Everyone in attendance entered Kendrick Lamar’s life for a good hour and a half. He allowed the audience to immerse themselves into his twenty-four years of existence, from his upbringing in Compton to his rise as one of hip-hop’s most promising, talented figures.

Mr. Muthafuckin’ eXquire at the True Til Def Showcase during CMJ 2011. Photo credit: Will Deitz / Omgrecords.com



Battlefield 3

GAME REVIEW

By Tom Johnson

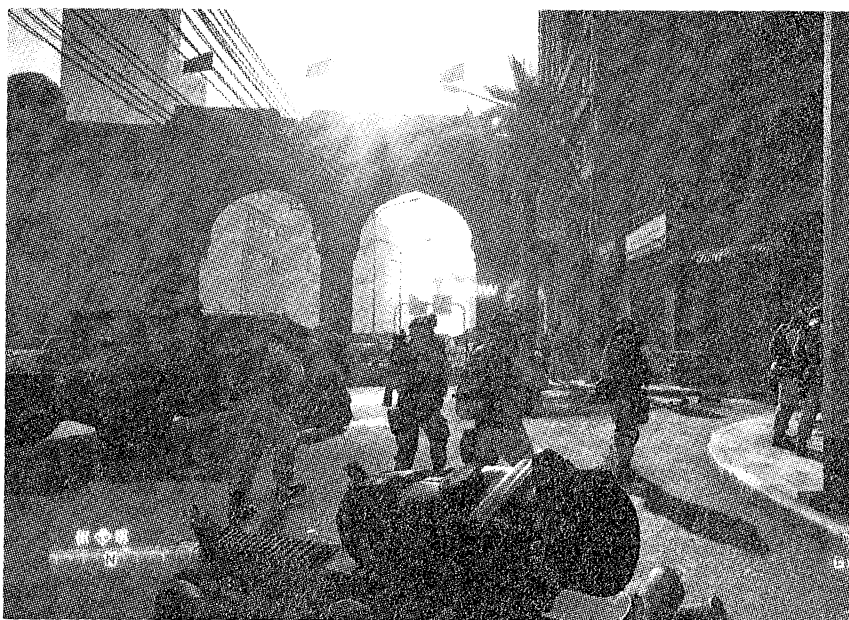
It's been six years since *Battlefield 2* rocked the PC scene. Since then, we've seen the release and success of six mainline entries in Activision's *Call of Duty* franchise, which includes the emergence of *Call of Duty 4: Modern Warfare*, a game that effectively altered the landscape of first-person-shooters.

Battlefield 3 throws you into the seasoned boots of Staff Sergeant Blackburn in the far-off year of 2014. The story is told through a series of flashbacks as Blackburn is interrogated for information that could prevent a terrorist attack on New York City. From there, you pop in and out of a series of different soldiers and confrontations across the globe, with theatres ranging from Tehran to Paris to New York as the combat their common enemy, the People's

Liberation and Resistance, or PLR, in a worldwide conflict on land, sea and air.

Battlefield 3 is a spectacular looking game on consoles, and even more so running on a capable PC. However, such visuals come at a price on consoles. It's clear that the Frostbite 2 engine that developer DICE implemented in the game's creation, is beyond the capabilities of modern video game consoles. Additionally, PlayStation 3 players are prompted with a mandatory install while those on the XBOX 360 have an optional install to enable higher resolution textures. The latter is because not every XBOX unit has a hard drive.

A big part of the marketing push behind *Battlefield 3* was its single player campaign, an aspect of the mainline *Battlefield* franchise that has usually been an afterthought, if included at all. The game has a short, linear campaign that is seemingly influenced by the *Call of Duty*



games. Though as linear as *Call of Duty* games are in their single-player modes, they always manage to be fun, which is why it pains me to say that *Battlefield 3* isn't.

Battlefield 3 isn't afraid to kill you. In fact, it will do so early and often, even at "regular" difficulty. The fault isn't due to the confrontation design and scenarios (although they aren't great either), but more that your A.I. opponents are more like the titular foe from *Terminator* than enemy soldiers. They're resilient, they don't miss, they'll even see and shoot you through walls before you even have the opportunity to take them out yourself.

It's clear from the level of care and polish that went into it, as well as it being on disc one of the console version, that multiplayer is where the real meat of *Battlefield 3* lies, and it does not disappoint.

While none of the modes are anything new or impressive, the massive 64-player confrontations on the PC in the game's "Conquest" mode are blissfully chaotic and showcase a level of grandeur that not even *Call of Duty* titles have come close to. Therein lies the shame that the restrictions of current consoles limit the mode to 24-players.

The game also has the addition of special two-player co-op missions, not dissimilar from the Spec Ops mode in *Modern Warfare 2*. The difficulty in these scenarios is amped up quite a bit from the campaign, so I'd recommend playing with someone you know, as opposed to jumping in with a random partner, as good communication is key to success.

All of your stats and similar multiplayer-related information is stored and displayed on Battlelog, the EA equivalent of what Bungie.net has been doing for *Halo* players for quite some time. Battlelog also serves as the means of server browsing and party management for PC players.

While the single-player campaign is severely lacking, *Battlefield 3*'s robust online multiplayer, competent co-op mode, solid controls and stunning visuals more than make up for it, creating what is by far one of the best first-person shooter experiences so far this year, and a fine successor to *Battlefield 2*. However, launching a mere two weeks before the behemoth that is *Modern Warfare 3*, it's uncertain how populous the multiplayer community will be in months to come. Nevertheless, *Battlefield 3* is a solid package that is certainly worth your time.

Zombie Invasion à la Michael Jackson

By Sarah Evins

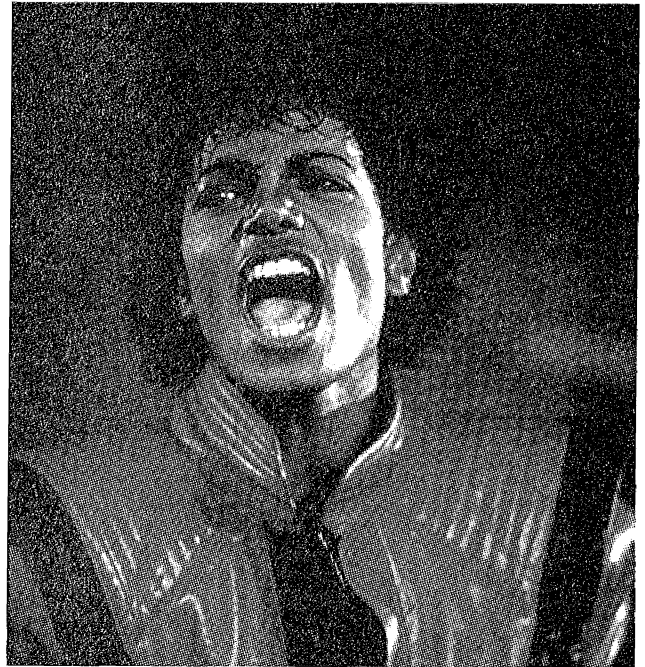
The Halloween spirit makes people do strange things. Some consume their body mass in candy. Some dress up as sexy Dora the Explorer and ruin everyone's childhood memories. It's a time to celebrate mass murder, dismemberment, and other wacky misadventures with late night movie marathons. And this year at Stony Brook University, the Halloween spirit brought together a group of students to learn and perform the dance from Michael Jackson's "Thriller" video.

You may have seen this cluster of zombies take over the SAC plaza during Campus Lifetime on October 26. During the flash mob, the nine participating dancers channeled their inner Michael Jackson and the dancers' writhing, hip thrusts, and general zombie antics brought a welcome bit of whimsy to the busy lives of passersby. The zombie flash mob was only the beginning of the "Thriller" adventure.

On October 29, students gathered in the Tabler Black Box Theater and used their "Thriller" skills to help break a world record. The global organization that sponsors the event is called Thrill the World.

Their goal is to have as many people as possible worldwide simultaneously dance to Michael Jackson's "Thriller." Since its inception, Thrill the World has broken the world record three times; the number to beat for this year is 23,000 people. This is the first time Thrill the World has been brought to the students of Stony Brook University, and this group makes up one of 227 groups that span over 30 countries.

All of this could never have been accomplished were it not for the determined efforts of Thomas Mittiga, who is in his third year at Stony Brook University. What began as an RA program spread quickly across Tabler Quad and other parts of campus. Not only did Mittiga organize and teach dance rehearsals for three weeks leading



up to the events, he and his RA committee planned the logistics for both the flash mob and the world record attempt.

Mittiga's ambitions this year were heavily inspired by a high school experience, when he first discovered "Thriller" and helped to break the first world record in 2007. At the time, he was just beginning take dance lessons. Michael Jackson's smooth moves inspired him, and since then, Mittiga has been performing the dance at weddings and school events.

He cites "Thriller" as the perfect dance for people from any background because the basic moves are simple and easy to pick up. Though Michael Jackson's style is inimitable, Mittiga believes that energy is the key to giving a successful performance of "Thriller." "You just have to be enthusiastic and get into the right character."

If you missed out on all the "Thriller" fun this year, don't fret. The event will be back in time for Halloween next year. For more information on the global event, see thrilltheworld.com.



The Wombats: This Modern World

By John Warwick

Starting the U.S. part of their “This Modern World” tour in New York City, The Wombats did not disappoint their screaming fans and left them wanting more.

If you are unfamiliar with this indie rock band, open iTunes and start downloading. Hailing from Liverpool, England, The Wombats’ mixture of fast paced and slow rock with a dash of electro makes their music catchy and addictive. Also, they’re British, so what’s not to love about them?

The Wombats played at Webster Hall on October 19 and were supported by local indie bands The Postelles and The Static Jacks. Though these bands pumped up the crowd, all we wanted to see was The Wombats.

Although I’m an avid fan of theatricality and over-the-top performances, the great thing about an indie rock concert is that the band is left raw and exposed on the stage with only their voices and instruments to please the crowd, and boy, did they

impress. The moment The Wombats stepped on stage, the crowd was already screaming and jumping, anticipating the first song to which they could scream at the top of their lungs.



Starting the night with “Perfect Disease,” The Wombats played numerous songs off their 2010-released second album, *The Wombats Proudly Present: This Modern Glitch*, such as “Jump into the Fog,” “1996” and my personal favorite “Techno

Fan.” They also played some classics like “Kill the Director” and “First Wedding” off their first album *The Wombats Proudly Present: A Guide to Love, Loss & Desperation*. The crowd went especially wild to The Wombats’ New York-inspired song “Moving to New York” and radio hit “Tokyo (Vampires and Wolves).”

The band finished off with “Tokyo” and wished the crowd goodnight, without singing some of their big hits. However, after a couple of minutes, they came running back for an encore to sing “Anti-D” and their classic and most popular song, “Let’s Dance to the Joy Division,” the perfect song to finish off an already epic night.

Seeing The Wombats live in New York City has definitely been one of the highlights while studying abroad this semester. Their catchy songs left me singing constantly for the next week, even during my mid-term the next day. I definitely would chop a limb off just to have a good time and see them again!

In Time is Time Well Spent

By Nicole Kohn

Time is not just money, it’s life, down to the very last second, and sooner or later time runs out.

Set in the future, *In Time* keeps the clock ticking, making time the new currency. From a staggering cast to a very unique story line, it’s an impressive science fiction thriller.

The human race no longer lives a normal life, now following a system where individuals stop aging after 25. Concerns of over-population force people to work to obtain more time after turning 25, or they die within a year. Time zones were created to separate different social classes. The ghettos of Dayton is home to the poor who work daily to receive a few more hours of life, while the rich live in New Greenwic,

and have all the time in the world.

Justin Timberlake stars as Will Salas, a 28-year-old who lives in the ghetto with his mother (Olivia Wilde). He is a factory worker who lives day-by-day, with very little time on his clock. Salas runs into a 105-year-old Henry Hamilton (Matt Bomer), who has more than a century on his clock, and when Hamilton transfers all his time to Salas, committing suicide as his clock timed out, Salas finds himself with all the time in the world. Coming into time, Salas heads to New Greenwich, where he meets Sylvia Weis (Amanda Seyfried), a billionaire’s daughter, and the two waste no time getting into trouble.

What really makes this movie stand out is its ability to offer its viewers an out-

of-the-ordinary storyline, with a surprising cast that worked well together.

Timberlake fit the part of Salas perfectly. He pulls off the “unlikely action hero” character with ease, looking cocky and dangerous yet adorable, even alongside someone like Seyfried, who was by far the star of the film. Her performance was admirable and it was nice to see her play a more badass role, rather than her previous roles, like playing a ditz in *Mean Girls*.

To keep it short and sweet, see the film. It was clear that *In Time* made every second count, before time ran out.

MOVIE REVIEW

I Love Piracy

By Jen Novotny

I love piracy.

Generally, this is not something people will admit. At least, not well-educated, law-abiding citizens.

But here's the thing: I don't pirate material. Feel free to call bullshit if you want, but you can pick up the deck because I don't. I agree with the companies whose content is being "stolen." To some extent.

I believe in the sanctity of creative intellectual property and the right of owners to protect that property. Technically, that is what pirates are stealing.

That said, the latest act of government intervention on behalf of major companies, the Stop Online Piracy Act, is yet another example of the complete overreaction of corporations.

I think Markham Erickson, executive director of NetCoalition, which includes Google, Yahoo and Bloomberg, put it best.

He was quoted in an article for The Hill saying, "As leading brands of the Internet, we strongly oppose offshore 'rogue' websites and share policymakers' goal of combating online infringement of copyrights and trademarks. However, we do not believe that the solution lies in regulating the Internet and comprising its stability and security."

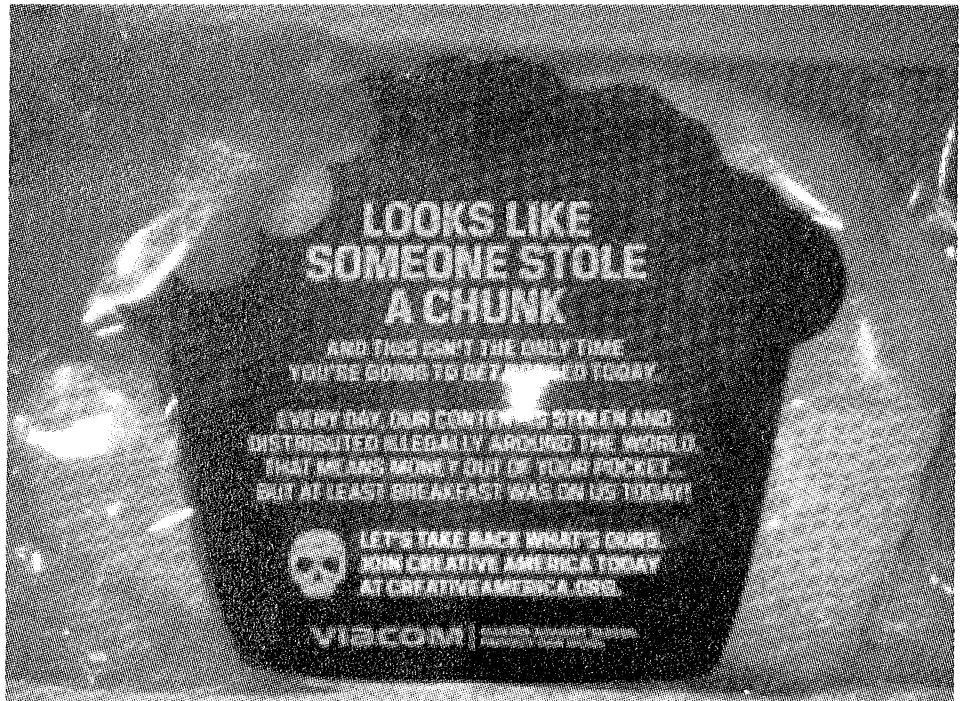
The companies lobbying so forcefully for legislation like this are completely overreacting. Many claim that without these regulations their industries will crumble, are in fact already crumbling.

Stop being so melodramatic!

For instance, take Viacom. This media conglomerate recently passed out half muffins with labels saying "Looks like someone stole a chunk" to employees, trying to drive home the idea that pirates are stealing from the employees, too.

But looking at Viacom's stock over the last few years, the price has increased to a level above that of pre-recession years.

I'm simply trying to point out that they are actually doing pretty well for



themselves, so why are they complaining?

Now, this doesn't mean piracy isn't affecting the company. I'll admit that piracy does affect potential profits.

Of course, the key word is "potential." The large losses that companies like claiming are hard to validate and usually don't accurately reflect what the company would have made if piracy didn't exist.

The German-language politics and media website Telepolis found an interesting story on a study by the GfK Group, a market research company, which was shelved by the unnamed client because the findings were "unpleasant." Unfortunately, I don't read German, so I had to find out about this secondhand from geek.com.

At any rate, the study supposedly found that pirates aren't deranged criminals who merely steal movies and never buy anything, as the movie and music industries would like people to believe.

As other studies have found (you've probably never heard of them, but I've actually researched this in the past, too)

pirates are actually more likely to pay for content.

See, the average "pirate" isn't copying content to redistribute. They're often die-hard fans that just want the material before it is available on the market, and when it does hit stores, they're still going to purchase that new CD or Blu-Ray, and they'll probably even spring for the special edition.

As a final note, I would like to say the main reason I don't support this type of regulation is that it's just too broad.

There are many different types of content that are pirated online, and there are many different reasons for pirating, and there are many different ways that pirating affects different industries. You can't make umbrella legislation to cover it, and think it'll be okay.

Not to mention the fact that it won't work anyway.

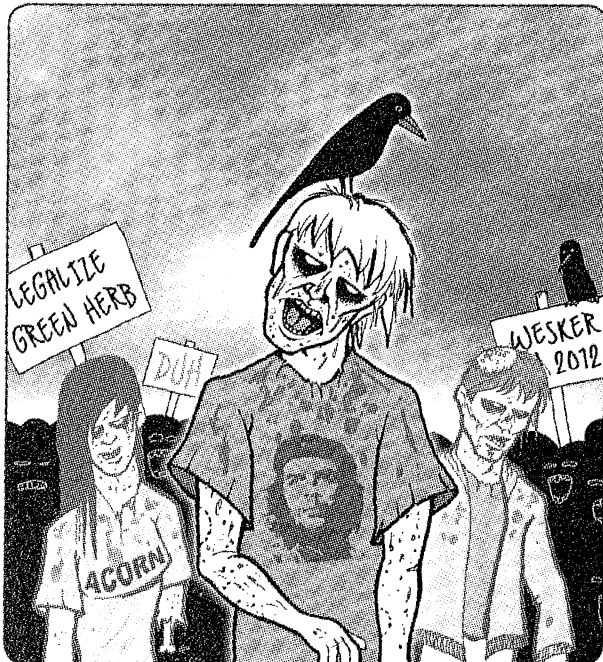
I guess, in the end, that's the real reason that the government's and lobbyists' idea to Stop Online Piracy is silly.

THE COMICS SECTION

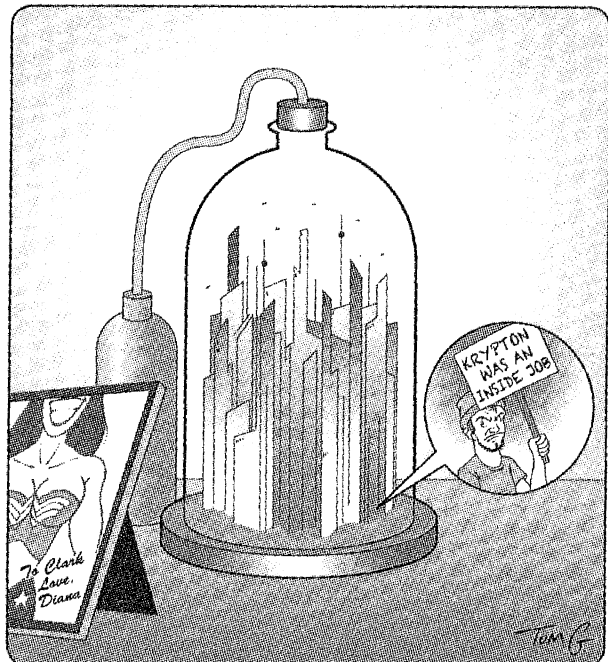
THE BORING ROCKS by EVAN "SG" GOLDAPER



more "OCCUPY" PROTESTS THAT WENT POORLY



#occupyRaccoonCity



#occupyKandor

THE COMICS SECTION

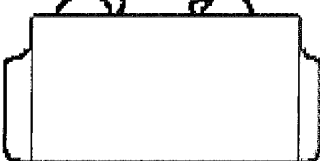
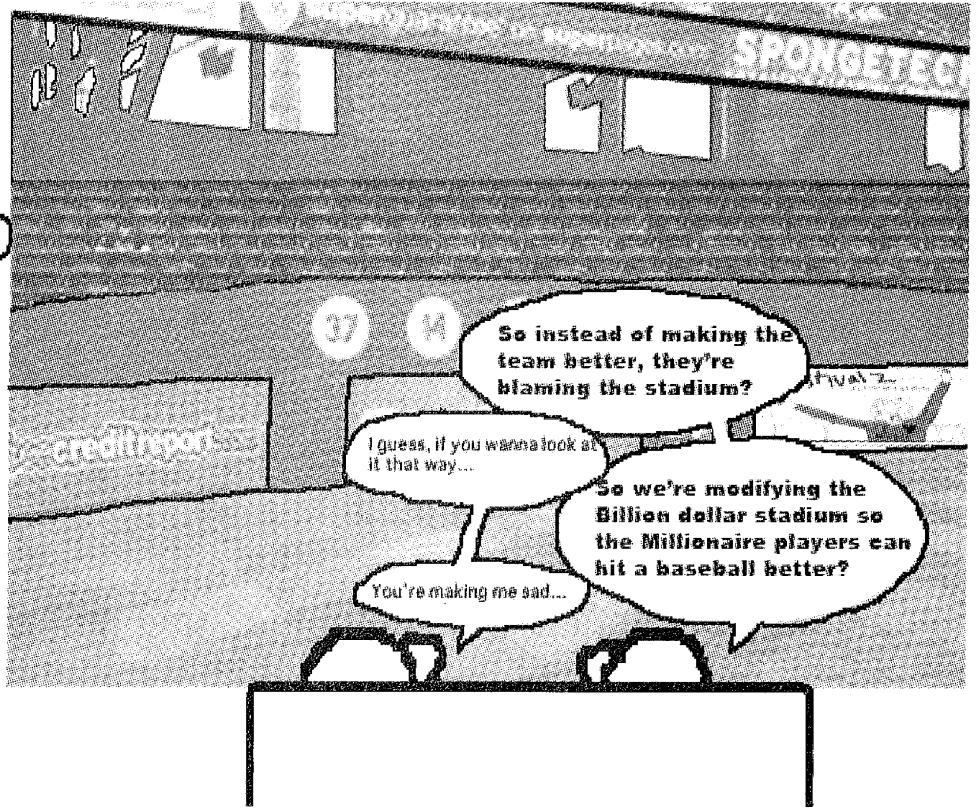
Sportz

By Mark Greek

Hey man, you hear about Citi Field?

That's stupid.

Let me finish. They're adjusting the dimensions to make it more forgiving for hitters.

DORK IN A DORKY LAND: NO SHAVE BROVEMBER



By Chris Kordiak, who is scratching his beard as you read this

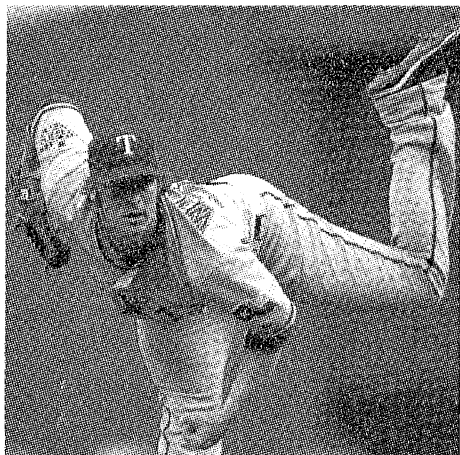
MLB Hot Stove Report

By Matt Maran

The 2011-12 MLB off-season should be a very eventful one. There are many players eligible for free agency who could be on the move. Let's take a look at a few of them:



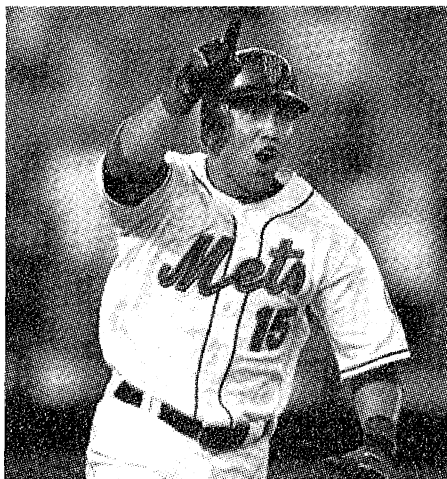
Albert Pujols: Arguably the best hitter in baseball over the last ten years. The 31-year-old has consistently been at the top of the league leaders in nearly every offensive category, has won gold gloves for his defensive skills, and has won two World Series Championships. However, whatever team gets him is also buying the eventual decline of his career. He is either at, or nearing, the end of the prime of his career. Also, as an ESPN commentator brought up, there have been issues regarding Dominican players lying about their age in order to appear younger and called into question



Pujols' actual age.

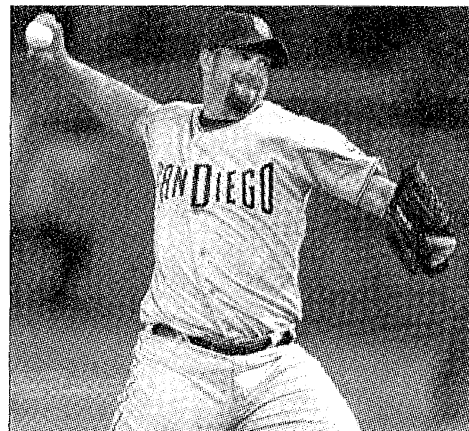
C.J. Wilson: Over the last two seasons, Wilson has been one of the most consistent starting pitchers in baseball. He was a major reason that the Texas Rangers were able to reach the World Series the last two years. Wilson has struggled in the post-season, but with starting pitchers being one of the most desired positions in all of baseball and a rarity in the free agent market, he should be getting a big contract wherever he goes.

Jose Reyes: There is no doubt that Reyes is a talented ballplayer and could probably provide help to a team in need. He has been with the Mets since 2003, which is a situation that nobody wants to be in. It's like realizing your dream of becoming a musician and being asked to cover Nickelback songs. Reyes' biggest issue as of late has been injury, but he is still young and has a great



deal of talent still left to offer.

Carlos Beltran: It shocks me that people actually still talk about Carlos Beltran. I'd rather have one of my roster spots filled by a magnet; at least magnets have a positive side. I can only imagine that the reason Beltran still gets attention is because he had some great years with the Kansas City Royals nearly ten years ago, helped lead the Houston Astros to their first ever World Series appearance, and then sucked Los Mets dry for \$119 Million. The guy has been a disappointment every single year since 2004. At this point, any time Beltran



does something impressive it's like a blind rabbit finding a carrot. It will happen eventually.

Heath Bell: Bell is not a household name, but if he played in a large market he would be. Bell has been the most consistent closer in baseball over the last three years. However, playing in San Diego can skew numbers a little bit. The Padres ballpark is a pitchers park, and Bell could underperform were he to play in an American League hitter's park. Bell has said he would take less money to stay with his home team, and that seems like the most likely scenario.

Jonathan Papelbon: If Heath Bell is the Cadillac of closers, Papelbon is the station wagon. Closers are always hard to come by, and the fact that Papelbon is seen as such a commodity further proves what a dearth of talent there really is at the position. Granted, Papelbon has performed on much grander stages than most other MLB closers, including Bell, but he lacks strategy. He is that annoying kid you knew in elementary school who would throw anything as hard as he could and not even think about it. If it works, he's an incredible power pitcher. If it doesn't work, he's still an intimidating presence due to his willingness to be nasty and mean, but an intimidating presence that's easy to hit.

There are a lot of big names that will be on the move and signing big contracts. It's going to be a fun off-season, and I hope you all enjoy it.

The World Series & I

By Vincent Barone

I wasn't around for much of this World Series, which is a shame because it offered some of the best baseball of the season, as, in theory, it should.

After my Yankees were eliminated, which, over the past decade, seems to be one of the few things I can bank on each fall—that, and the morose introspection that comes with the season. The leaves turn orange and I can't help but wonder why I am alone and why the Yankees can't seem to round out their pitching rotation. Maybe the two are tangentially related—That being said, I didn't really want to watch any more baseball.

I caught a few innings of each game here and there regardless. My kitchen and living room are connected so I couldn't help but watch an at-bat or two as I prepared postmortem oatmeal.

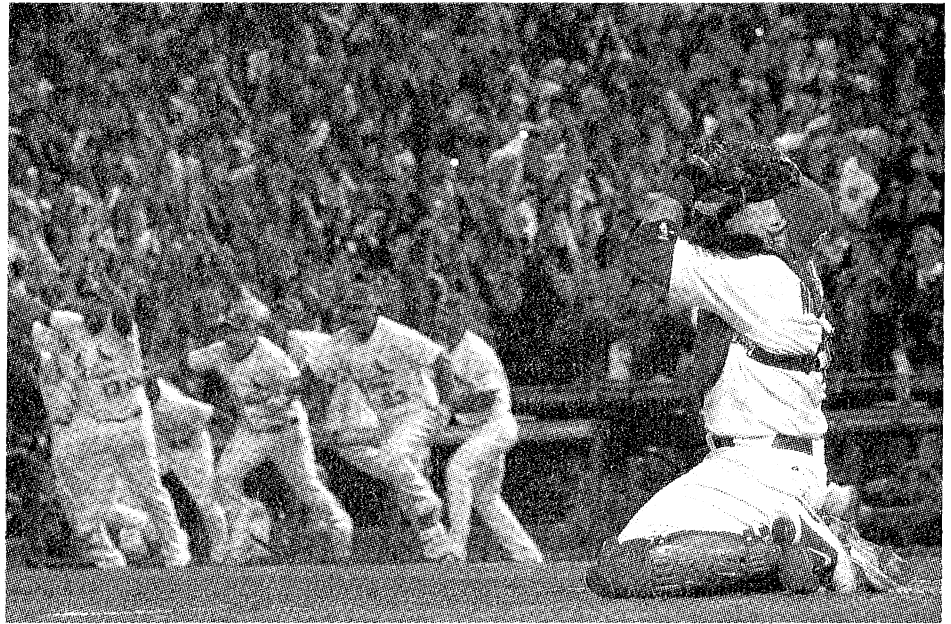
Like any Yankee fan, or someone hurting from a break-up, my baseball-shaped heart was still healing. I needed time away from the game...with oatmeal, I guess. For myself, you know?

Baseball was nice, but she changed. Oatmeal is refreshing right now. She helps me forget about the game, even if just for that little while as I microwave her on high for one to one-and-a-half minutes. Actually, I can see myself being with oatmeal eventually. Of course, I want to have some kind of relationship with the game again. That would be nice. And healthy for both of us, I think. Our social circles kind of overlap. I don't want things to get awkward.

These feelings come almost every October, with varying oatmeal flavors. Last year was cinnamon and spice; this year is apple and cinnamon.

So like most who are healing from a tumultuous split, I went out and drank. And game six just so happened to fall on my 21st birthday.

So fuck watching that game, right? I wasn't going to let thoughts of the game spoil my big night. I'm so over it. Soverit. How long have we been pre-gaming? Why were you all so late? How long have I been pre-



gaming by myself? When is the first pitch? Who's pitching?

Don't care. Don't know why I asked about the game. Fuck her. Tonight is for me. She would have gotten me a shitty gift, anyway. She was such a shitty gift-giver. I'm not superficial or materialistic, it's just that she never got who I was, right? That was the root of our problems.

Of course. Of course! There the game was. At the bar. Did she know I was coming? Should I say hi? What a jerk. I'm going to say hi.

I had just finished a sterling, beer-soaked karaoke rendition of "Peggy Sue." I grabbed a stool next to a man with a disgusting goatee—a man who must like baseball, I thought, as I followed his gaze to the television up behind the bar.

Ryan Theriot was digging into the batter's box to start the bottom of the ninth. The bartender came by, and with the most grizzled expression I could muster (it should be noted that I'm a pencil-necked brotha, much akin to old Buddy Holly himself [RIP], so my look couldn't

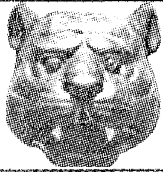
have been too grizzled) I ordered an Old Fashioned. He served it with an orange wedge as Theriot struck out swinging, unsurprisingly, on what I remember as a breaking ball in the dirt. I was on my third Old Fashioned; maybe it was a high fastball.

Then the Cardinals came back. For some reason the Rangers haven't learned not to pitch to Albert Pujols yet, and he doubled. Berkman followed with a walk. Then David Freese, who'd tripled twice in his major-league career, knocked one deep to right. Pujols and Berkman, the slowest fellas on this side of the Mississippi, scored. It was all tied up.

Hey game, I'm just really sorry it ended this way...

A few innings and a few drinks later, Freese came through again, cracking a walk-off home run to center field in the bottom of the eleventh. The strange goateed man sitting next to me became my new best friend, but baseball and I were back together.

That being said, I didn't watch game seven. I could care less about the Cardinals or the Rangers.



ASIAN AMERICAN E-ZINE

WWW.AA2SBU.ORG/AEZINE

Cui Fei : Calligraphy in Tendrils and Thorns

University Art Gallery Nov 12-Dec 17, 2011; Reception Nov 19

An Interview with the Artist by Adam Sue



Photos by Oliver Hao Li

Cui: I think it was not that suddenly I knew it. It is a long story. I started to learn art when I was very little. I enjoyed it and that time I realized it but I didn't know I would become an artist. In China education is different. If you want to go to college that kind of training is very rigid. You have to do drawing and painting in order to pass the exam. When I was age 14 my father suggested professional high school. The reason to go was to study to go to art college. At that time there were only two best art colleges in China. He asked me what do you want to do. But that time it was too big a question to answer. It was like do you

While installing her work for the upcoming exhibition at the University Art Gallery in Staller, students from SBU AA E-Zine and AAJ: Asian American Journal, had the opportunity to meet Cui Fei for an interview and to see her work - both finished and in progress. They included pieces like those pictured here as well as her material scattered across the floor as she worked on others.

From a distance Cui's art resembles Chinese calligraphy. Up close one realizes it is thorns, tendrils, copper wire, beans, leaves, sand, dried grass and other objects from nature.

Adam Sue, SBU AA E-Zine Editor, asked Cui about herself and her art. Following are excerpts. The full video interview is online at www.youtube.com/aaezine

Adam: When did you know that art was your calling in life?

want to be a doctor, or a teacher. I didn't know. My father said there is an opportunity, do you want to try it? So I tried. I studied pretty hard and it was a difficult exam but fortunately I passed it. At that time I still didn't know I would become an artist. I went to school at age 14 far away from my home and really the first semester I cried all the time. I missed my home. But once I got there I started to be more serious and I started to enjoy art more. So at that point I knew.

Adam: What is the significance of your choice of medium? Why thorns or copper wire?

Cui: That choice is after moving to United States. In graduate school my major was business. I started to realize in graduate school we could take a lot of art classes so I was very interested to try something different. In China the training is very intense and



ASIAN AMERICAN E-ZINE

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Cui Fei : Calligraphy in Tendrils and Thorns

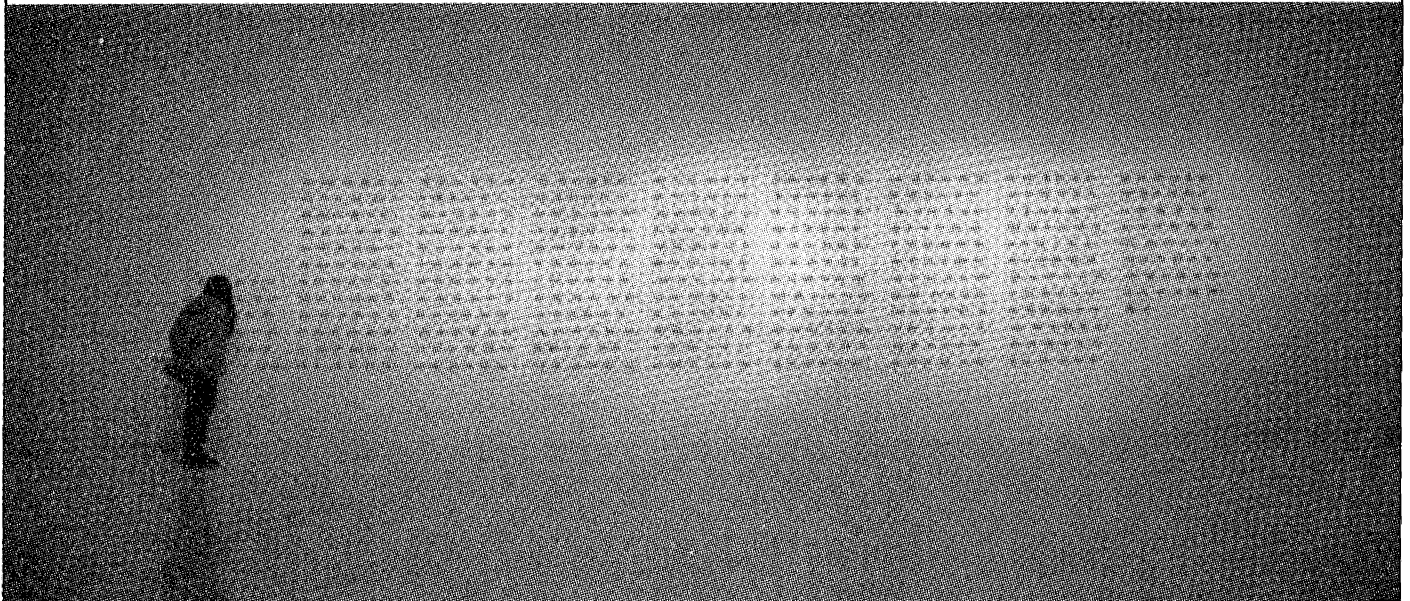


Photo above by Ja Young

focused. I feel like something different is harder for me but actually more challenging and more exciting. The medium for me is something other than painting and also my work is related to nature so I think using the pieces you find in nature is more accurate of what you want.

Adam: You came to NY to pursue your art career. What were some of the challenges you faced?

Cui: I think the challenge everybody has is balancing your time. You have to support your art and in order to do that you have to make a living and at the same time you have to find time for your art. In the beginning there is always a conflict between time and funding to support your art.

Adam: You draw your inspiration from nature. What is the message you want to convey to viewers?

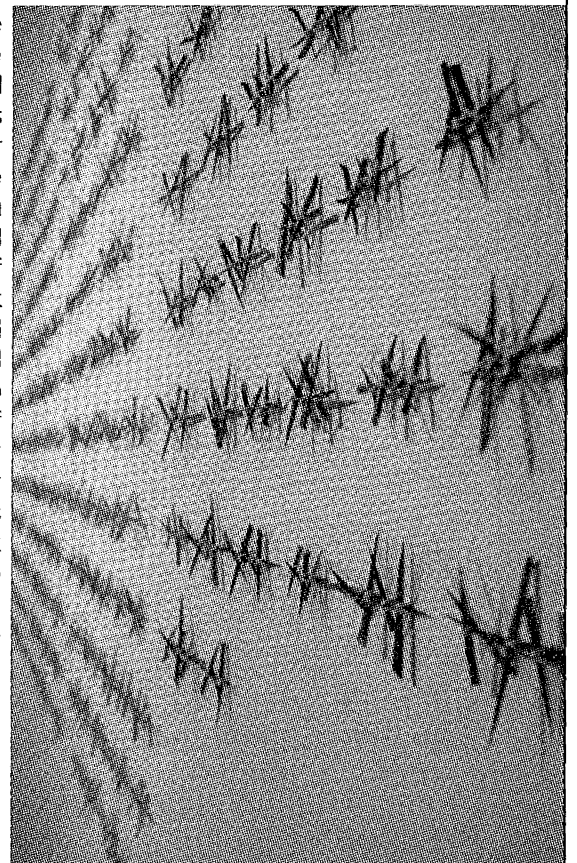
Cui: I always keep Chinese calligraphy with me. And I want to feel that I am really writing something. And even though

Chinese cannot read it everybody can recognize that there is a message there. I just want to call attention to nature. Let's look at it and the reason for it and what is the message we can get. I come from a Chinese background so I have a different way of looking at nature. I think people from the US and other backgrounds respond differently and I'm open to that. But the real idea of nature is abstract. It doesn't belong to somebody. It belongs to everybody. It is kind of universal. So I think the message is also universal.

Come meet Cui at the reception, Saturday, Nov 19th, 7-9pm. UAG hours: TU-FR, 12-4, SA, 7-9pm. www.stallercenter.com/gallery

Cui Fei: www.cuifei.net
AA E-Zine photos: www.aasquared.org/gallery

Photo below by Oliver Hao Li



THE
VISIBLE MAN
CHUCK
KLOSTERMAN

HARUKI
MURAKAMI

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THE STONY BROOK PRESS



HARUKI
MURAKAMI

The
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Plot
Jeffrey
Eugenides
Winner of the
Pulitzer Prize

Orientation
and Other Stories Daniel Orozco

LITERARY

SUPPLEMENT

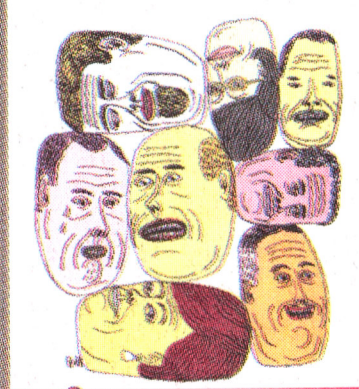
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A NOVEL BY THE AUTHOR OF
SIX DRUGS, AND COCOA PUFFS AND
EATING THE DINOSAUR

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