

THE STONY BROOK PRESS

"Construction Junction, What's Your Function?"

CONSTRUCTION
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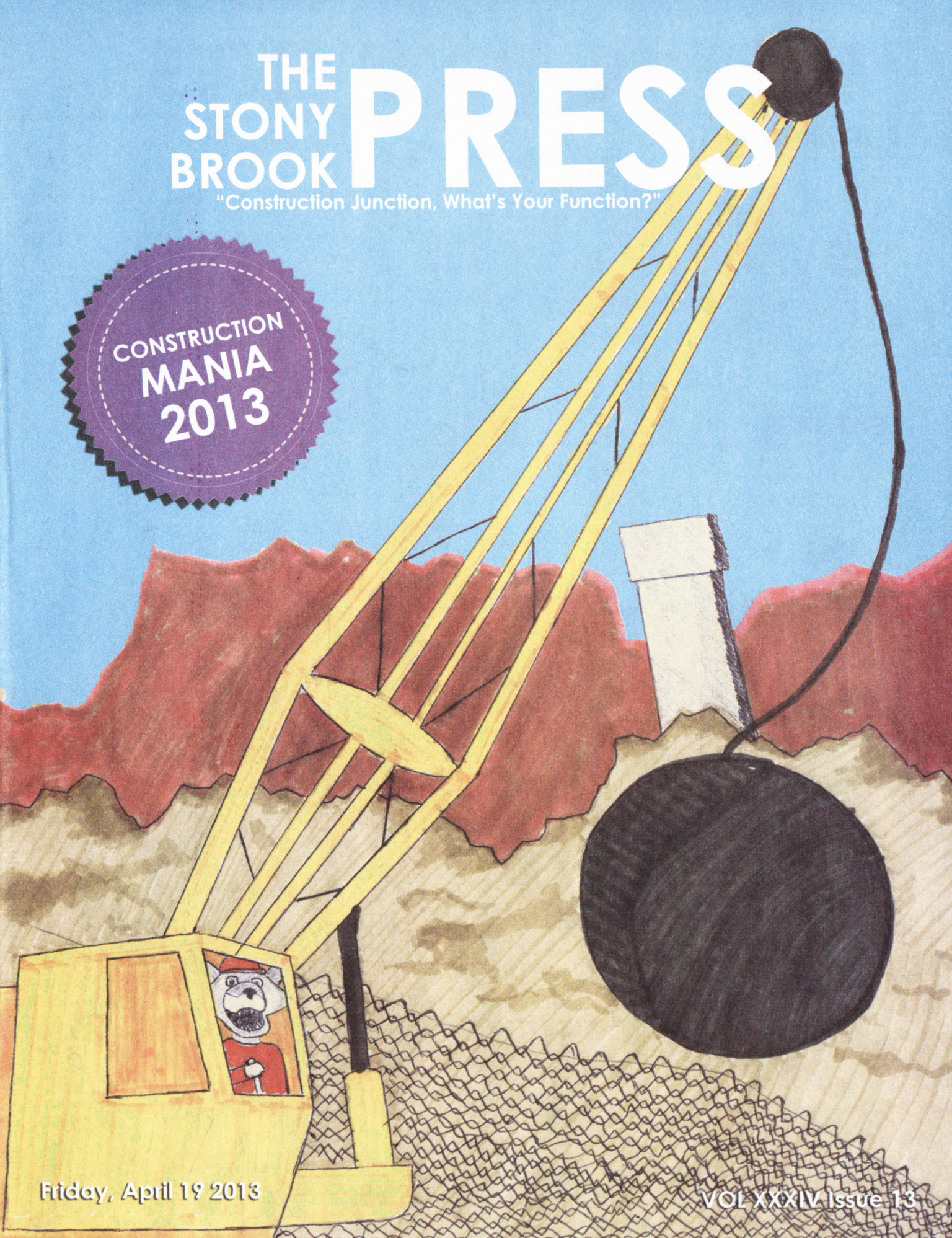


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Construction, to those who are not wearing hard hats and vests (and maybe to those who are, also), seems like needless hassle -- a tic the size of a dinner plate on the back of a benevolent student just trying to get a slice of pizza in the current constructional maze that is the Kelly Dining zone.

To get to Kelly's entrance has become somewhat of a challenge; maybe that's good, obesity is a problem and we need any extra exercise we can get.

But, in all seriousness, to put it simply: for current students, construction on campus makes things bad. It means walking back to dorms without the option of a sidewalk. It means leaving for class five-to-10 minutes early to allow time for that detour made necessary by the blockade of metal gates around the old Old Chemistry building. It means accepting the fact that Kelly Dining has, for quite some time now, looked more like a post-apocalyptic fragment of the Earth than a place to eat cheap macaroni and mashed potatoes and hang out with friends.

And the work doesn't end there. Crews are working on new buildings and maintaining older ones, fixing pipes and breaking them.

To students who traverse Stony Brook's daffodil-lined grounds for just four years (ish), the constant work is a giant blemish on the face of what could be a physically beautiful campus. There is also noise.

According to University President Samuel Stanley, "One measure of any institution's health is the number of cranes on campus." If this is the case, our campus is clearly eating an apple a day and staying well-hydrated. There are cranes everywhere.

You'd be hard-pressed to find a current student who will tell you that construction is good, save for those who realize that construction is what brought them the new Campus Recreation Center and also every other building that exists.

The funny thing about being a current student looking at construction is that, whether the critics realize it or not, it is easy to be short-sighted. It is easy to say that four construction-less years would be nice, because then we'd always wake up to the

sights we see on college brochures and every day we could smell the freshly-cut lawn as we listen to the chirping of birds rather than the humming of heavy machinery. And yet, constructional improvements are the reason for every building that exists on this campus today.

As the university grows in size and its number of prospective students does the same, construction becomes a necessary part of its existence.

SBU has gleaned both its physical appearance and its institutional status from the field of construction. Everything good, and bad, about this campus came from a once-current construction project.

Someday not too far from now, SBU students will wake up in the rooms of residence halls on the land that is now only grass connecting Mendelsohn Quad and the Charles B. Wang Center, walk to the academic mall to take their seats in classes in the soon-to-be-opened Frey Hall and not think twice about it. They will walk past the Computer Science building in the mornings and at night attend basketball games in the new arena. They will visit the Marine Sciences center at Stony Brook Southampton.

Someday, these things will be normal; they will be institutions and they will be taken for granted as things that are just here.

But these things need to be built, and current students need to accept that. Also, we sure do pay enough for improvements, monetarily speaking.

In 20 years, this campus will likely be barely-recognizable to anyone who is a student today. And that's how it should be -- it's important to keep up with other universities, to compete, because to lose our footing in the college-selection game is all too easy.

The second the appearance of SBU's campus becomes inferior to that of Binghamton or Syracuse or Buffalo or Albany, SBU loses just a little bit of its reputation; it shrinks from its tall stature; it sinks down in its chair and begins to accept defeat.

LEARNING TO WALK AGAIN

by Jasmine Haefner

A research associate professor in the department of mechanical engineering, Anarug Purwar, and a team of three senior undergraduate students have developed a portable assist mobility device, the first of its kind, that has the potential to drastically change the ability of the elderly and disabled to live independently.

The device has the ability to lift 100 percent of a person's body weight from the sitting to standing position, and then become a walker. It also has the unique function to be operated solely by the person who is using it and is highly portable in comparison to other products on the market.

Dr. Bala Hari Pillai, a physician specializing in pulmonology, reached out to Purwar over five years ago because he was suffering from post-polio syndrome, which he had retired because of.

"This PPS resulted in muscle weakness and left me having difficulty getting up from being seated, and I wanted a self operated device to assist me," said Pillai.

With partial funding from Pillai, Purwar set off to develop a device that had surprisingly never been created before, "a portable, compact, multifunctional mobility device that helps a person stand, sit and walk independently," accordingly to Purwar.

At the beginning of the fall 2010 semester Thomas Galeotafiore, a senior undergraduate student, joined Purwar in the development of the device, along with two other students. Galeotafiore became the lead engineer.

"We were initially thinking of doing a wheelchair that could put someone into a standing position," Galeotafiore said. "We saw that Dr. Purwar had this walker idea that he had been working on for a while. We took the challenge."

Galeotafiore's team, which included senior mechanical engineering students Jeffrey Renert and Justin Miles, placed a heavy emphasis on making the walker lift a person in the same way their body would normally stand.

"You feel much more secure," said Purwar, referring to having a machine simulate the natural movement of the human body. "It also reduces a lot of joint stress."

According to Purwar no previous medical designers had taken on the challenge of replicating the "very complicated biomedical" way the body moves.

"I had this idea when I woke up [one] morning of taking a time lapse photograph of the shoulder joint and hip joint from the sitting to standing position," said Galeotafiore. He taped two flashlights, one to his shoulder and one to his hip, and took about 10 long-exposure photographs with a simple point and shoot camera. Then he repeated the 10 photographs and superimposed

them on top of each other to show the fluidity of the movement. From this they were able to begin simulating natural movement.

The first prototype of the device was finished by the undergraduate team in May of 2011. The project has since been picked up by Biodex Medical Systems, Inc. The company has agreed to help develop Galeotafiore and Purwar's walker further, in the hopes of commercializing it and bringing to the medical market, according to Purwar.

There are still a few improvements to be made, according to Purwar and Galeotafiore.

"I think making it so it's cost competitive could be a challenge, and also making it so it complies with all safety standards," said Galeotafiore.

However, if the walker ends up being produced and reaches the market there would be significant benefits in several fields. Along with helping the elderly and disabled, the original target of the device, Biodex has also shown interest in reaching out to



the field of rehabilitation, according to Purwar. Along with this Purwar also sees the device being useful in facilities where doctors and nurses may be injured by continuously lifting patients in and out of the sitting position. However, the goal of allowing those who just need a little extra help getting up and down to be able to live independently still rings true for Galeotafiore.

"They're not going to need help to get up anymore, and I think that's fantastic," said Galeotafiore, "I think in the end it's about being able to help people. That is on a whole other level."

ELECTIONS SWEEPED BY THE AFTER PARTY

by Jasmine Haefner

In a landslide victory, the After Party has won the Stony Brook University Undergraduate Student Elections. Every single position that was voted upon was won by an After Party candidate, aside from the senator for the College of Engineering and Applied Sciences, which was the only category in which The After Party had no candidate running. From the presidency to the senators, The After Party has taken the stage.

Adil Hussain, a junior political science major on the pre-nursing track, won this presidency in a sweeping victory with 1,260 votes.

Anna Lubitz, the current USG president, who ran with the Seawolves for Change Party, pulled in only 569 votes, less than some elected senators, after two semesters marred by drama revolving around the end of year concert and club budget cuts. Yifat Lam came in third with 333 votes.

Mallory Rothstein won the executive vice presidency with 1,430 votes, more than doubling that of her competitor, Seawolves for Change's Ryan Heslin, who received 603 votes.

Rothstein, a current USG Senator, was ecstatic to hear of her victory in the race of executive vice president.

"I'm extremely grateful to those who believed in and voted for me to become the next executive vice president," she said. "I am going to make sure the newly elected Senators are well-informed

and start planning what Senate training will be like this summer."

Treasurer went to Brian McIlvain with 1,355 votes. Again The After Party's candidate more than doubled the turn out of Seawolves for Change, whose candidate, Wesley Hawkins received only 619 votes.

Vice president of academic affairs was won by Steven Adelson, vice president of student life, programming and activities by Garry Lachhar, vice president of communications and public relations by Mario Ferone and vice president of clubs and organizations by Kerri Mahoney.

Senior class representative elect, Deborah Akinboale, won by a slightly small margin against Emily Swierski. And Cierra Ray, the junior class representative, and Colleen Cheslak, the sophomore class representative, took their positions running unopposed.

The student activity fee was raised by less than ten dollars with a vote of 982 in favor and 892 against.

The election polls, where students could vote via their Solar account, were opened on Monday, April 8 at noon and closed Friday, April 12 at noon. Even though the polls were open for an entire business week, the voter turn-out stayed relatively the same from past years, with a minimum of 2,100 votes being cast. That's less than fifteen percent of the applicable student body voting in the election.

SBU CHEMISTRY RECEIVES GIFT by Sarah Park

Stony Brook's chemistry department received a \$400,000 gift from an anonymous donor, which will be used to enhance the quality of education for graduate students in the Department of Chemistry, according to the university's Office of Media Relations.

With this new award and the Simons Foundation Challenge Grant, the Department of Chemistry has reached a total impact of \$800,000.

The funds will be used to support graduate students in their education, research projects and recruiting the best faculty members from across the country. All will help enhance the graduate students' overall quality of education, an essential strategy in the hopes of becoming one of the top Chemistry graduate schools in the United States.

"We compete with the Ivy League schools," said Nancy Squires, Dean of the College of Arts and Sciences. "If we want to be a top-tier university, we have to carry on top-tier research activities and the backbone of this is done by students with faculty."

Benjamin Hsiao, vice president for research, said that it is critical for the University to support its graduate students with their research—educationally and financially.

The funds will also enable the University to send more students to conferences where they can meet new people and get ideas that could help advance their research.

"Even veteran professors like me will come back from these conferences reinvigorated by the experience of sharing, learning and creating new ideas," said Hsiao.

Faculty of the chemistry department say they do not want their graduate students to be exclusively studying science. Their goal is to help students to broaden their skills, giving them a wide breadth of career opportunities after graduation.

Nicole Sampson, the chemistry chair, pointed out the funds will enable the University to train students in scientific writing, public policy, intellectual property, regulatory affairs or chemical information systems.

"Our students need to be prepared for training in more diverse career paths than in the past," she said. "This gift will enrich our graduate students' training, enabling them to pursue broader-based professional training outside the laboratory."

According to Hsiao, private funding was crucial for the chemistry department to flourish. He credits such private donations for the department to two new recruits—Ken A. Dill and Esther Takeuchi—from national academies in the past two years.

Dill is the founding director of the Louis and Beatrice Laufer Center for Physical and Quantitative Biology. Takeuchi is an inventor of the battery system for pacemakers, winner of the National Medal of Technology and one of the world's leading experts in the multidisciplinary field of energy storage technology.

Donated funds are used in various fields including the recruiting of the best professors and the best students. The idea under this investment is that the students are drawn to the best professors and the professors are drawn to an environment where the smartest students study.

SUSTAINABLE CONSTRUCTION *by John Fischer*

Stony Brook University is turning “green” in its ongoing building projects that is, implementing eco-friendly policies in an effort to reduce the negative impact of construction on the environment and to preserve natural resources on campus.

Outgrowths of these standards include reductions in the amount of energy consumption, less pollution and better air and water quality, increased recycling, more sustainable materials to reduce environmental degradation and more eco-friendly alternatives for using electricity. These aspects are components of the university’s objective of “green building,” also known as sustainable construction.

“Stony Brook University is committed to managing its academic, research and health care programs in a manner that protects the global and local human and natural environments and promotes a safe and healthful campus community,” according to the Environmental, Health & Safety section of the University Policy Manual.

Sustainable construction consists of tactics for building structures while at the same time reducing the negative implications that they and their construction have on the environment. It’s considered a more efficient environmentally-friendly alternative to other forms of building and arguably a better choice economically.

These policies are part of another initiative known as Project 50 Forward with the objective of improving and sustaining on-campus operations, academia and research. The program consists of a Facilities Masters Plan, which outlines the tasks that will help the university grow in to a more sustainable development by 2023 with 3000 more students and plans to expand academic and residential spaces.

“The strategy of the FMP is to maximize efficient use of current functional space and repair or repurpose existing space—inside and out—that no longer meets present needs,” according to the university website. “It will also focus on implementing a best-use model for new construction for academic space; residential needs; venues for student clubs, activities, and recreation; athletics facilities; and research opportunities.”

Construction of the new buildings is carried out in accordance with standards issued by Leadership in Energy and Environmental Design, a program that monitors and acts as a third-party verification tool in rating levels of environmental development and stability within structures.

These regulations help promote the conservation of natural resources, such as energy and water, and reduce safety hazards, such as the emission of dangerous greenhouse gases. While parts of green building can be expensive, LEED standards benefit occupants and owners economically by lowering the costs of operations, such as energy and water consumption and ventilation for heating and air conditioning.

“It improves it through many ways,” said Kelly Davis, a customer service representative for the US Green Building Council. “The material they use in their construction is recyclable and naturally produced.”

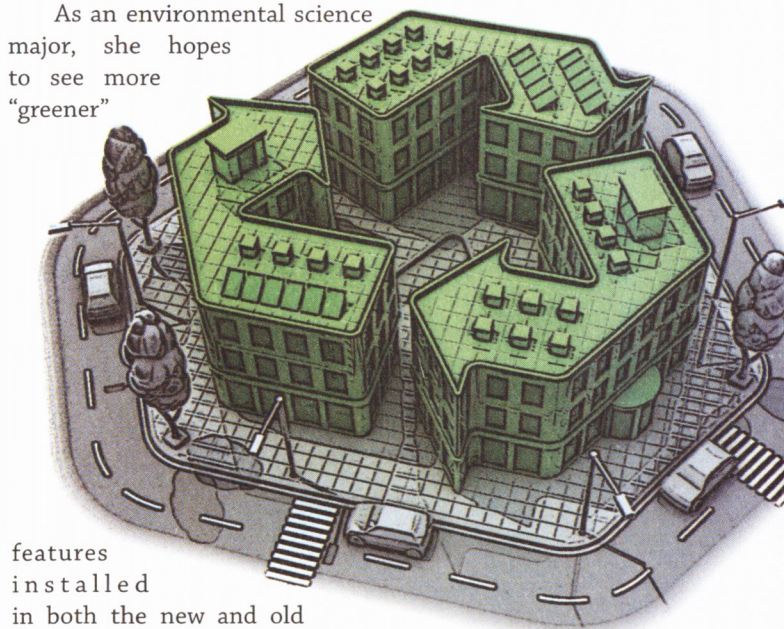
The system rates a number of features, ranging from the type and use of materials used in buildings to the effects they and the building operations have on the environment both during and after construction.

“The pollution factor in building these projects is nowhere near the percentage of pollution output in a normal construction project...You’re saving a lot more in LEED projects than you would in normal projects,” said Davis.

Some argue that while construction does carry environmental consequences, much of the damage that ecosystems incur is largely due to the behavior and decisions made by people.

“I think being environmentally conscious in terms of your daily actions are more important and have more of an effect than physically making a change to a building,” said Jane Karetny, vice-president of the SBU Environmental Science Club.

As an environmental science major, she hopes to see more “greener”



features installed in both the new and old buildings, including proper installation, hand dryers instead of paper towels, and more energy efficient lighting. She especially would like to see solar panels in the buildings as they would allow the university to conserve more of its electrical energy and would help students save money.

“You would be getting free energy,” said Karetny. “You wouldn’t be paying for electricity anymore.”

She also feels that the university should compensate for the clearing of land involved in these projects by replanting trees, but recognizes that “compromise” is a part of construction, and that the new buildings will be beneficial for both students and the environment.

“The university has to make money and part of that is growth and development,” said Karetny. “Basically, it’s about sustainable growth.”

STONY BROOK'S MASTER PLAN

by Alyssa Melillo

President Samuel Stanley once said, "One measure of any institution's health is the number of cranes on campus."

Stony Brook University may be absent of the long-necked bird, but it's certainly not missing the machine—there are cranes everywhere that are constructing the many new buildings going up around campus.

These new buildings are part of a 10-year Facilities Master Plan compiled by university officials with assistance from the SUNY Construction Fund and the design team at the architectural firm Cooper Robertson & Partners. The FMP will serve as the guideline to creating and structuring a campus that meets the needs of students, faculty and staff in a sustainable way.

"We want to make sure we have the facilities to support our students and, based on enrollment projections, majors, and what students

want and faculty and staff need, we plan facilities around that," said Barbara Chernow, senior vice president for administration.

Stony Brook's main campus is made up of 122 buildings that span over 1,000 acres. But over the next 10 years, more buildings will begin to open, some as soon as the next few months. The renovation of Old Chemistry, which will be renamed Frey Hall, is scheduled to finish this summer and will feature three new 250-seat lecture halls. A new Marine Sciences center is set to open this summer at the Southampton campus as well. The new Computer Science building is projected to open the Fall 2014 semester, and the first phase of the new basketball arena will begin that same semester.

Improvements to the campus's infrastructure are also underway, which students currently witness in the forms of construction

workers digging big, gaping holes in the ground. The second phase of replacing the university's hot water piping will be completed next fall on West and East Campuses, and to Chapin Apartments (phase one covered West Campus residence halls and apartments along with the feeders to the power plant). These feeders, Chernow said, along with high voltage lines, are important to maintain and replace because they are responsible for powering the university and making the buildings work.

"Even though it's not sexy, infrastructure is very, very important," Chernow said. "That's what keeps the campus alive."

The university is able to pay for all these projects with the help of the New York State Innovation Venture Capital Fund, a pocket of \$50 million in Gov. Andrew M. Cuomo's 2013-14 Executive Budget, along with aid from the Stony Brook Foundation,

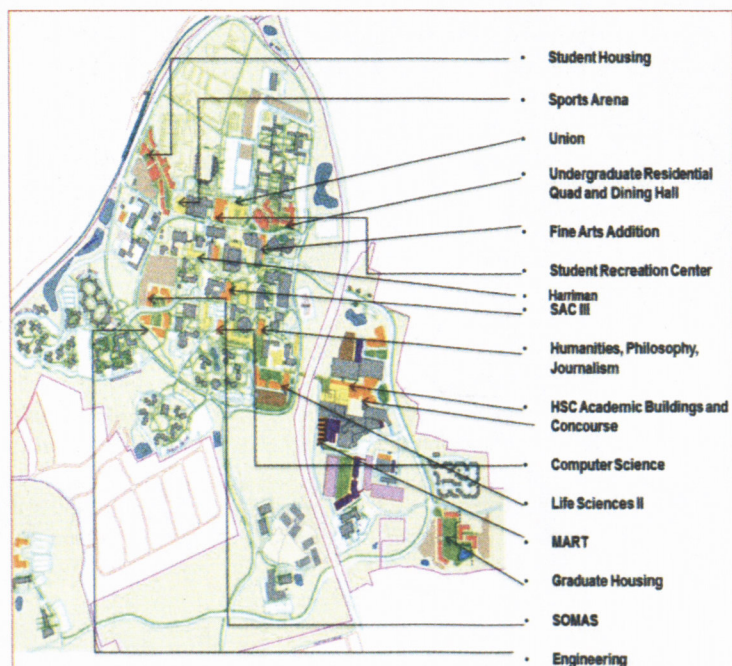
donations from individuals such as James Simons and the Faculty Student Association. On average, Stony Brook has spent \$140-200 million on its construction projects each year for the last four years, a significant increase over the past decade, but Chernow said that costs will most likely go down in the future because of state budget cuts.

Students also contribute to construction costs. Tuition goes towards the university's operating budget, which includes utilities such as lighting, gas and water. Students who dorm on campus and pay room and board are actually paying off the school's debt to the Dormitory Authority of the State of New York, which provides Stony Brook, along with hundreds of other state-funded institutions, the money needed to build residences halls.

That includes the new Toll Drive Project, of which construction is set to begin this

Positioned for Growth (2013-2023)

- New Buildings
- New Residences
- Renovations
- New Clinical Buildings
- New Parking



fall and completion is projected for the Fall 2015 semester. The project, which will be located east of the Stony Brook Union between Mendelsohn Quad and the Charles B. Wang Center, consists of two new residence halls totaling 759 rooms similar to Nobel Halls, but different in that they will replicate the style of West Apartments: suites made up of four single bedrooms and two bathrooms geared towards upper division students. Dr. Dallas Bauman, assistant vice president for campus residences, said this project brings together the best of West and Nobel.

"It's different from anything else on campus, but I think it'll fit," Bauman said. "It will take what we did with Nobel Halls to a higher level."

The Toll Drive residence

halls will also be home to a new 60-thousand square foot dining facility that will replace the one in the Union. The Union Starbucks will move there as well. And in order for the planned renovation of the Union to take place, this dining facility needs to be completed so that there will still be a place for students and faculty to eat when the older building is torn down.

Like the university did with Nobel Halls, Bauman said it is aiming for a LEED Gold Certification for the Toll Drive residence halls, which means they will be technically similar to Yang and Lauterbur in terms of air handling, light fixtures, sensors and thermostats.

Having LEED-certified buildings is just one way the FMP aims to mold Stony Brook into a more sustainable

campus. New buildings are projected to go up close to existing ones so that land is preserved, and parking is put on the perimeter of the campus to keep bike roads and sidewalks safe. And a greenhouse in the Research and Development Park grows almost all of the plants on campus and uses rain water to water them.

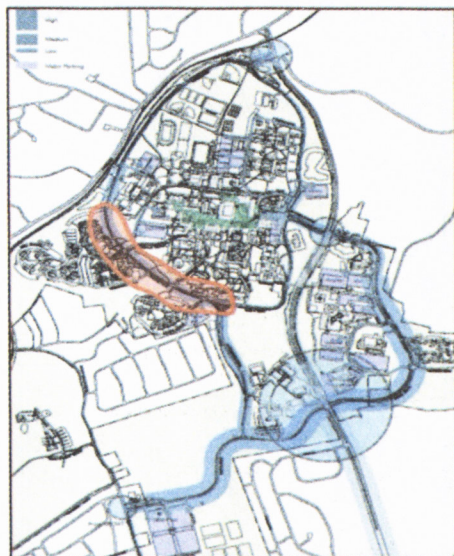
In addition to new buildings, maintenance on older ones is also part of the FMP. The leaking of a roof in Kelly after Winter Storm Nemo, which displaced some students for about three weeks while a new membrane was installed, is "a good example why you need to continually maintain buildings," Chernow said. "Because if you let deferred maintenance build up, inconvenient things can

happen." The senior vice president attributed weather to be the most common reason why some projects don't finish on schedule, but she added that changes in fire, safety and environmental codes also add length to a project's timeline.

As President Stanley said last semester, a university's health is represented by its growth through construction. Cranes aside, the numerous amounts of buildings and residence halls on campus show that Stony Brook has grown significantly since its birth in 1957—and that growth will continue with the Facilities Master Plan.

"We do hundreds of projects," Chernow said. "I think it's very important that we plan for the present and the future."

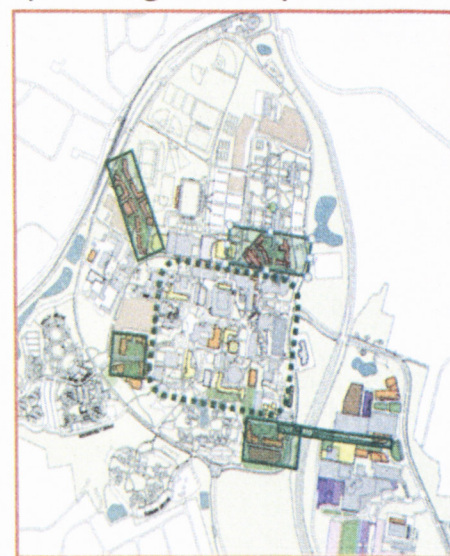
Balance undergraduate residential quads around West Campus



Unify East and West Campuses as one Academic Campus



Combine new buildings with open spaces and create quadrangles and paths



CAMPUS BUILDING MYTHS

BRIDGE TO NOWHERE

*In 1967 construction began on what was supposed to be a bridge connecting Melville Library and the student union. However, at the time the library was in its earlier smaller version and the bigger better library we know now was in the planning phase. Eventually, the part of the library that was designed to be connected to the bridge was scrapped from the plan, according to *The Statesman* (Volume 21, Issue number 22). For years the bridge stood unfinished, and in 1974 it was decided it could be extended to connect to the newly built Fine Arts Center (now called Staller). By adding a couple of turns the bridge met up with the Arts Center and was officially dedicated on November 11, 1977, according to *The Statesman*. It was later destroyed in May of 2002, according to *The Press* (Volume XXIV issue 1).*



CROOKED LIBRARY

*The Frank Melville Jr. Memorial Library was originally built in 1962, and then expanded soon after. Rumor has it the plans for the expansion—which was built surrounding the existing library—were accidentally rotated 90 degrees, turning the side that should have faced the Union and been the main entrance towards what is now the Staller Steps. While both the archives of *The Press* and *The Statesman* as well as various online forums mention the mix-up it doesn't seem to be confirmed by any authority. It seems likely that the reason *The Bridge to Nowhere* went nowhere can be attributed to this same error, having turned the place the bridge was supposed to connect to away from the union.*

MATH TOWER HALF STORY

Between the second and third floors of Math Tower lies a somewhat-hidden half-floor. Rumor has it that the floor exists due to the builders not taking into account the height differences of the then-new Math Tower and the already-standing Physics building. That was an important factor to take into account, since the two were to be connected by a bridge, and as such, the half floor was constructed to help bridge (no pun intended) that gap in height. The floor contains a slew of pipes doing lord knows what, as well as a seemingly endless pit that we wouldn't advise anyone getting too close to.

MUDVILLE

During the late 1960s the campus was evolving and growing constantly. Unfortunately for students at the time, the construction caused a “sea of slime” to appear within Roth Quad near the newly constructed pond. The muck was so terrible makeshift wooden plank bridges served as the only route to class. In 1968 students even presented administrators with cups filled with the gooey substance as part of a protest.

UNCONFIRMED MYTHS

CHEMISTRY WIND TUNNEL: *It's rumored that the reason for the increased wind gusts near the Chemistry building is because it was designed by an architect originally from Arizona, where they design buildings to attract and increase wind gusts to cool the temperature of the hot desert air.*

STEAM TUNNELS OF ESCAPE: *While there's no denying the existence of an underground network of tunnels here at Stony Brook, we can't confirm their original intention. Rumor has it that the tunnels were created to allow for an escape route for faculty and staff in the event of a mass student riot/protest.*

KEEP CALM KELLY QUAD: *The myth goes that Kelly Quad was designed to prevent any massive crowds of students forming. At the time of its construction, protests were common at Stony Brook and the University wanted to prevent any from forming in the quad, this would explain the maze of buildings and dead trees that make up the quad.*

MALCOLM BOWMAN: THE NOAH OF OUR TIME

by Rebecca Tapio

Pulling a thick three-ring binder across his desk, Malcolm Bowman begins to flip through the pages it contains. Inside are meticulously kept records of the media organizations he has spoken to in the past six months.

The three-inch binder is nearly full.

"The day after the hurricane hit, my phone began to go off," he said. "I thought it would die down over the holidays."

Bowman, a Distinguished Service Professor at the Marine Sciences Research Center of Stony Brook University, has been a professor of Physical Oceanography there since joining in 1971.

The Auckland, New Zealand native, 70, earned his bachelor's and master's degrees in physics and mathematics at the University of Auckland before earning his Ph.D in Engineering Physics at the University of Saskatchewan.

Bowman was asked to join the MSRC in 1971, in what he called the "early days" of the university and its development.

"There was a sense of adventure," he said. "Something important was about to happen and we were a part of it."

The start of his career at Stony Brook was smack-dab in the middle of a period of rapid campus growth, courtesy of former President John S. Toll. Between assuming the office in 1965 and his departure in 1978, the university underwent \$100 million in construction, and expanded from a campus of 1,700 students to 17,000, according to his obituary in the *New York Times*.

This rapid expansion created a lot of discontent within the student body, who were already infuriated by the continuation of the Vietnam War. Many students were exempt or deferred from the draft because they were enrolled at the university, where antiwar sentiments and protests were strong.

"It was interesting for me coming down from Canada, because so many men were heading in the opposite direction," he said.

Bowman remembers an incident in May of 1968, in which students stormed the administration building and occupied Toll's office for three days before he talked them into leaving.

Sitting in his office surrounded by whirring computers and shelves full to the brim of books, Bowman recalls those early years as a time of volatility and anger within the campus community.

Fast-forward to today, and the university has become an internationally recognized source of scientific research and development that garners media attention on a regular basis. Following Hurricane Sandy, Malcolm Bowman has become a prime target for news outlets around the world.

The Stony Brook Storm Surge Research Group was formed in 2002 by Bowman in collaboration with Professor of Coastal Meteorology and Atmospheric Predictions Brian Colle and Research Professor Charles Flagg. The group sought to investigate threats of flooding in New York City after the nor'easter of Dec. 1992, in which subway systems throughout the city were short-circuited.

"We set about to see if we could, with our knowledge and our computers, reproduce what actually happened when these storms would come blowing up and start pushing water around and up against the coast," Bowman said. "Whether we could actually,

using our computers, simulate nature."

Flagg, an expert on continental shelf dynamics and computer programming that simulates ocean currents, recalled times where he and Bowman would attend meetings or conferences in which his ideas were discounted for being too expensive.

Their research concluded that, in order to protect New York City from flooding again, precautionary steps should be taken "beginning with two storm surge barriers, one across each of the harbors at the Atlantic Ocean, and one at the end of Long Island Sound to stop the ocean from moving into the harbor through the Sound," according to Bowman.

"They listened to him politely and ignored him completely," Flagg said. "Various other crackpots seemed to hold sway because their ideas were soft and fuzzy but their ideas were complete bologna."

Bowman cited the experience of the Netherlands and their use of dykes to prevent flooding in their country, much of which is below sea level. They have successfully protected the fertile farmlands that make the country so productive.

The Group now broadcasts daily storm surge forecasts, as a "coastal early warning system for emergency response in Metropolitan New York," according to their website, though they warn that these models are for research purposes only.

In September 2005, the *New York Times* published an Op-Ed by Bowman that warned, "... in the future, relatively modest storms riding on an ever-increasing sea level will do as much damage as rare, once-in-a-century storms do now. New York City, New Jersey and Long Island, particularly the low-lying south shore, are at great risk."

On Oct. 29, 2012, Superstorm Sandy hit the South Shore of New York, New York City, and the New Jersey shoreline. In Long Island, roughly 942,000 Long Island Power Authority customers were without power; the Metropolitan Transportation Authority was hit with roughly \$5 billion in damage, while countless homes and businesses in the Rockaways peninsula in Queens, Staten Island, and the South Shore were washed away or flooded, according to *The Long Island Press*.

The effects of the storm were amplified by both an unusually high tide and a full moon, on top of which the storm surge flowed to inflict the most damage.

The next day, before he even regained power, Bowman started getting the calls. They have slowed down marginally since.

On April 8 and April 9, Bowman was the keynote speaker at "A Technical Seminar and An Exhibition: Impact of Sandy's Storm Surge on NY/NJ Infrastructure" at the Polytechnic Institute of New York University. It was presented by the Metropolitan Waterfront Alliance in collaboration with the American Society of Civil Engineers, and included a briefing on the damage caused by the storm and the resulting action that needs to be taken by the MTA and other authorities.

CONTINUED ON PAGE 12

BOWMAN CONT'D FROM PAGE 11

Bowman's focus since the beginning has been to educate the general public on the necessity for preventative safety measures, not simply reactionary ones.

"It's hard to plan for something when

you don't expect it to happen," Colle said. "So our job was just to alert people that we were at risk for flooding, and I think more and more people appreciate that."

Now that he has the attention of the powers-that-be, Bowman will have to drive home the point that he has been trying to make all along.

"We have to collectively decide and

agree together that we must never, ever let this happen again," he said. "If we don't agree on that, then we are really betraying the trust of the citizens of this region. If we can all agree on that challenge, then I think that we can find ways to work together as environmentalists, as scientists, so we can find a way forward."

"And we can do it."

HOOP DREAMS

by Tom Johnson

One wouldn't normally suspect that a nurse would be a 6-foot 9-inch, 245 pound former NCAA Division I basketball player, but for Lesego Goba, a former captain of Seawolves basketball and a registered nurse at Stony Brook Medicine, that is certainly the case.

Goba's accomplishments and current employment didn't come easy, as his journey took him several years and several thousand miles.

Hailing from Inanda, a small rural village in South Africa lying on the outskirts of Durban, it took a lot for the former scholar-athlete turned medical professional to get to where he is now. The village had no running water, internet or telephone service or electricity.

However, from a young age Goba had always been a developed a passion for playing basketball, and would regularly make the nearly hour-long trek to a neighboring community to play at the only nearby basketball court, retreating when the heat from the midday African sun finally forced them to stop.

Later in life, Goba spent two years coaching youths in a newly established South African leg of PeacePlayers International, a global nonprofit organization that utilizes the game of basketball to help youths and foster a sense of community in the areas they serve.

It wasn't until Goba participated in an American Athletic Union tournament in Washington D.C. years later that he gained the attention of the still relatively new (to Stony Brook University) Steve Pikiell, head coach of the Seawolves men's basketball team.

Pikiell is responsible for helping to secure an athletic scholarship for Goba, which allowed him to attend Stony Brook University and achieve a BS in public health, as well as a second bachelor's degree, this time a BS in nursing.

"He was one of my first recruits. I was signed [to the University] in May and we recruited him shortly after," Pikiell recalled. "He was behind in basketball when he started because of where he came from. There weren't many programs or facilities, but he got it fast."

In his time at Stony Brook University, he played in a total of 100 games, was named to the 2010 America East All-Academic team and rose to be the captain of the Seawolves men's basketball team.

In 2010, he also became the first player in program history to be named the America East Scholar-Athlete, which carries the requirement of being a starting player and maintaining a 3.30 cumulative grade point average.

In addition to formal awards, the former scholar-athlete also appeared to have garnered universal praise from those he came to know in the program.

"I'm not speaking just on behalf of basketball, but the whole department, there aren't a lot of kids that are as great or as determined as he is on and off the court... I've been doing this 23 years and I've never come across another kid like him... He really is one of our all time best."

Goba credits Pikiell's involvement both on and off the court as a major influence in his life.

"He had genuine interest in me, not only as a student-athlete, but as a human being," Goba said. "I wanted to join his journey of improving Stony Brook men's basketball, along with starting my journey towards a career in healthcare."

The Stony Brook University School of Medicine gave Goba a chance to pursue another one of his lifelong interests, healthcare. Particularly the area that would give a better understanding of the human mind.

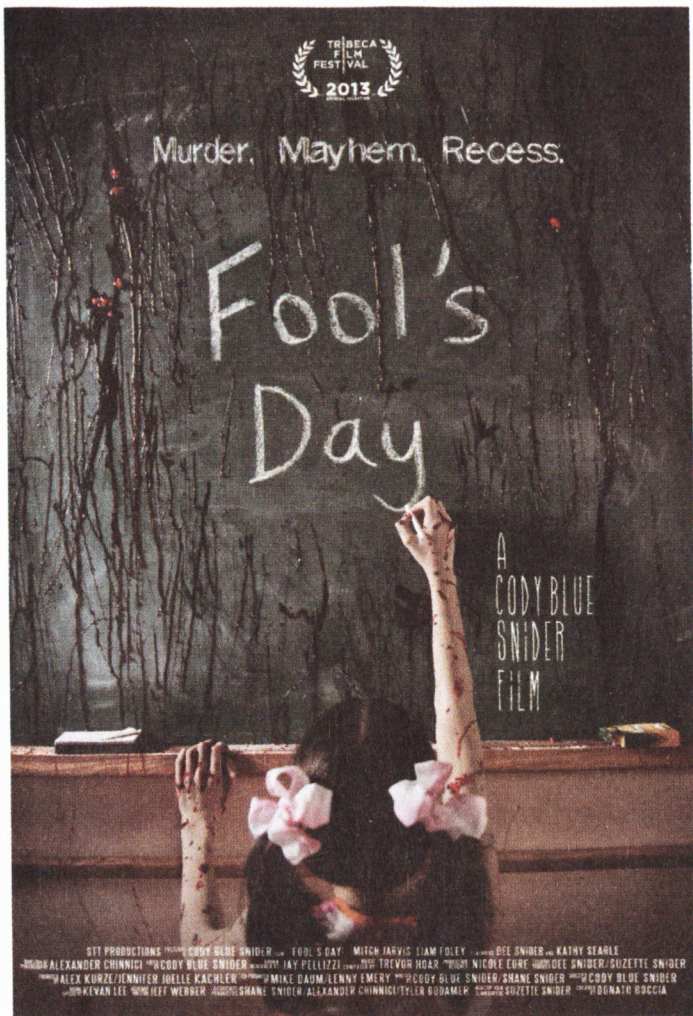
Goba has since taken that interest and turned it into a career, working as a full-time medical professional at the very same institution that gave him his start and trained him.

He now works as an RN in the Comprehensive Psychiatric Emergency Program (CPEP) of Stony Brook Medicine, a special program within the hospital that work to provide evaluations, intervention, referral and treatment for patients who demonstrate the need for emergency psychiatric care, which he feels is a tough yet rewarding job.

"I work comprehensively with doctors, social workers, nurse practitioners and nurse's aides to evaluate patient's mental status, provide patient safety (from others and from themselves), attend to patient needs, advocate for patient concerns, provide medical treatment as ordered, create and maintain a therapeutic relationship all in efforts to stabilize the patient" he said.

Throughout his entire journey, he has had the simple goal of "creating and maintaining love, peace and happiness" in his life, and sees everything else, from winning a championship in basketball, to working in psychiatry at Stony Brook Medicine, as a means to accomplishing that end.

At the end of the day, he feels that the universe has a way of creating opportunities for those that need them, and that if you truly do want something, then you just need to go for it, even if it seems incredibly hard or even impossible. I like to believe that life works in our favor, in one way or the other." he said.



TRIBECA FILM, FOOLS DAY, DOESN'T DISAPPOINT

by Arielle Dollinger

In short, *Fool's Day* is a dark comedy depicting the events of a day that will, in time, provide therapists with millions of dollars in work. A class of elementary school children pulls an April Fool's prank on their teacher and the coffee concoction they watch her drink ends up killing her.

Director Cody Snider brings a certain whimsy to the idea of death—probably because the viewer knows that none of the violence was malicious: it was sort of an “oopsie” moment.

The plot line is, in a way, every third-grader's dream. Their teacher's head literally explodes. Literally. Just pops off and flies away.

The film juxtaposes the playfulness of youth and the severity of true malevolence to create an unlikely feeling of innocence that can only be found in children who don't know better than to run around shrieking as their teacher's decapitated body falls.

There's an exuberance about the film as a whole, and part of it is seen in lead actor Liam Foley's piercing blue eyes as they set themselves apart from the blood stains on the skin surrounding them. The colors are bright and bold. The shooting is beautiful and the casting is magical.

The simply-written short even provides the group with the requisite conscience, a girl dressed in sweater and pearls who refuses to tamper with “Teacher's coffee” and ends up tied to a toilet.

The children act right through the blood, as if they haven't been covered in it, with cheerful music lightening the mood and providing a pleasant viewing experience. Each child truly has near-perfect enunciation, and is animated to the extent that there is no pretension; there is only innocence.

As Teacher's coffee mug falls from her hand to the floor, reality sets in. The lead jumps into action, raises two bloody fingers to signal quiet and becomes a miniature adult.

The film's director is the son of the frontman of Long Island-based American heavy metal band Twisted Sister, Dee Snider. Dee Snider and his wife Suzette also were the film's executive producers. As is common with the Sniders' creative projects, Cody and his brother Shane co-wrote the short.

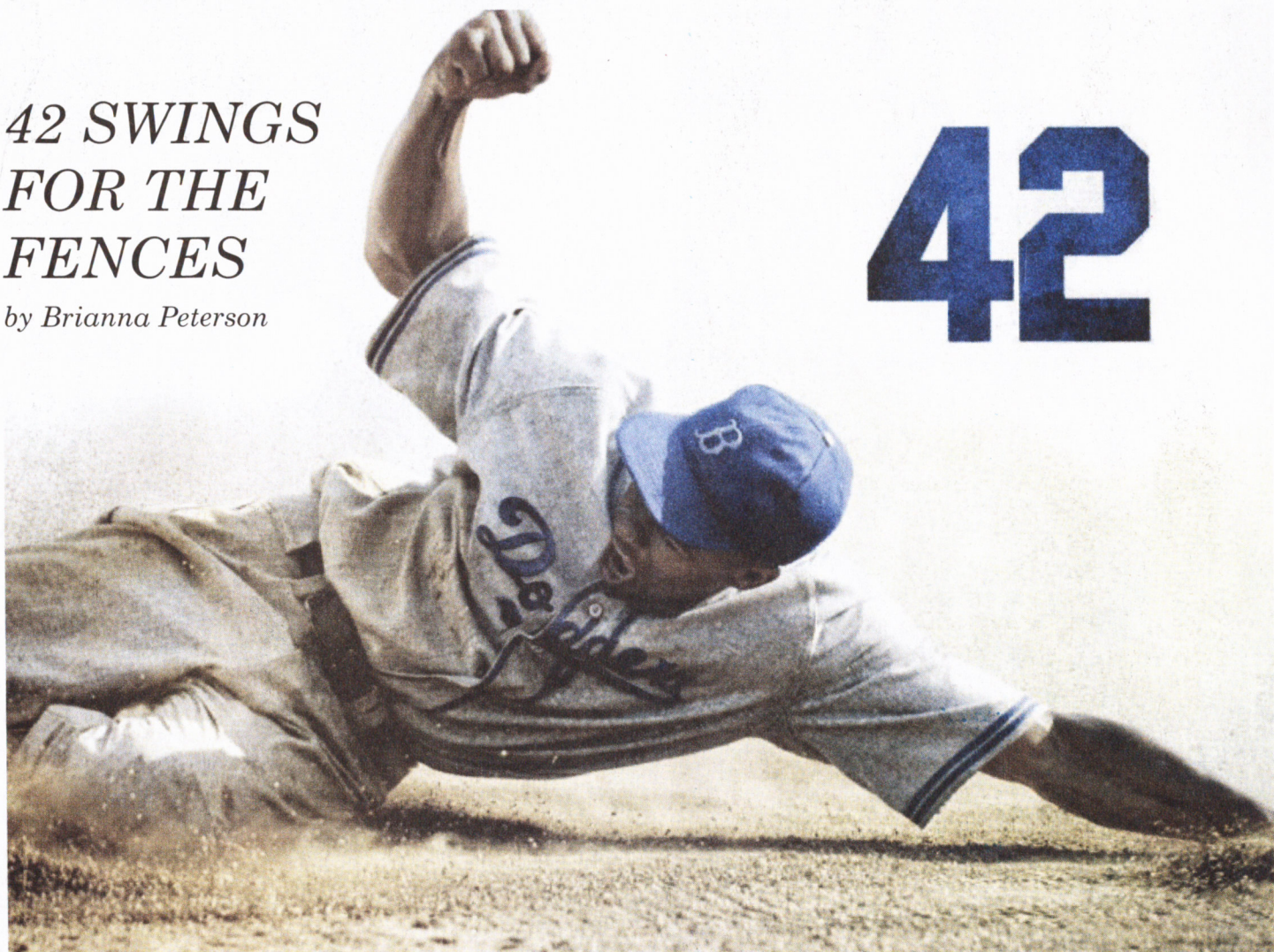
On the film's Kickstarter page, which was used to raise money to help finance the film, Cody Snider writes, “In the words of my brother, (and co-writer) ‘Comedy is two things: something real treated preposterously or something preposterous treated realistically.’ *Fool's Day* is the latter...”

I am inclined to agree.

If there is a moral to the film, I think it would be this: Honesty is the best policy, especially because when you confess to something truly outrageous, no one will believe you anyway. *Fool's Day* will premiere during the 2013 Tribeca Film Festival in Manhattan later this month.

42 SWINGS FOR THE FENCES

by Brianna Peterson



42

The new film about Jackie Robinson is inspiring and to the point. It tells the story of how Jackie Robinson became the first black player in Major League Baseball, and the hardships he faced while doing so. It gestures towards the historical social issues of the time, and how individuals survived the challenges.

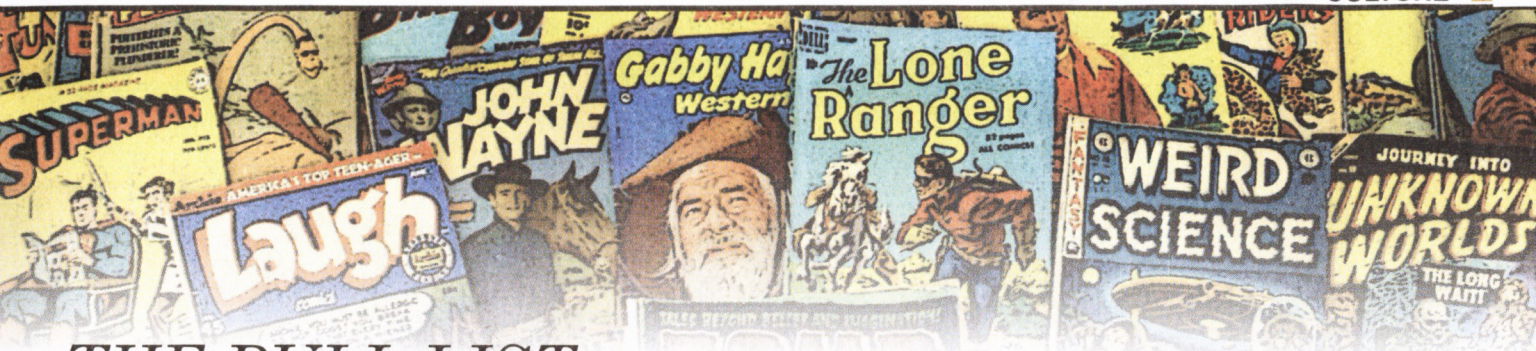
Branch Rickey (Harrison Ford) owns the Brooklyn Dodgers during the 1940s. After having the vision that baseball's future will include black athletes, he scouts out Jackie Robinson, a rising shortstop in the Negro leagues. He offers Robinson a chance to start playing in the Minor leagues only if he stomachs the racist bullying and not fight back. Eventually Robinson makes it to the Dodgers, even while the demeaning comments escalate to the point where they become almost unbearable. He ignores it, though, and helps the Dodgers to the World Series.

Chadwick Boseman gives an inspiring and charming performance as Jackie Robinson. The film relies on Boseman's ability to channel Robinson's inner turmoil and frustration due to the prejudice surrounding him. Of note are Boseman's facial expressions, which are consistently strong. Harrison Ford's performance was endearing, comedic and often over-the-top, which added to the movie's loving qualities.

In one of the film's toughest scenes, Philadelphia Phillies manager Ben Chapman (Alan Tudyk) grossly taunts Robinson on the field while he is at bat. This causes Robinson to go into the hallway of the locker room, smash a bat against the wall and cry while curled up on the floor. The power behind Robinson being forced to just take the insults is inspiring and really portrays the hardships that were faced during the time.

There were a few parts of this movie, though, that didn't add to the story. Yes, Robinson is combating racism and ignorance during the 1940s, but there is no instance where the battle is truly won. Another thing that was unnecessary was the integration of the black reporter, Wendell Smith, who followed Robinson around chronicling his life. He wasn't fleshed out too much as a character, and the dramatic baseball game scenes felt disconnected when the camera would flash onto images of the reporter typing or watching the game.

42 is a heartfelt movie that accurately portrays racism and the hardships occurred by Robinson in the baseball industry in the 1940s. The acting enhances the story, and evokes emotions that allow one to sympathize with the characters in the movie.



THE PULL LIST *by Sean Fischer*



Star Wars #4
Brain Wood
Carlos D'anda

This series takes a back-to-basics approach, by drawing on the films rather than the vast expanded *Star Wars* universe that consists of countless games, novels and comics. This was presumably done to draw in new readers whose interest in the franchise has been rekindled by the news of a new film. Wood manages to be faithful to the iconic cast of character's personalities, while playing on our expectations of them by putting them in situations that new readers wouldn't expect. A notable example being Leia piloting an X-wing, leading a covert squadron. One of the problems of the book comes from its conversion of staples of the films to the comic. The sequences of pilot cross-chatter during space battles isn't nearly as dynamic as it's depicted in the films and the transitions between the multiple settings the book focuses on can be incongruent. Overall, the book is unimpressive but this is not entirely the creative team's fault. By setting the series between Episode IV and V, it serves as a good point to bring in new readers, though most of the tension the book creates is defused, considering we already know how the events will play out.



Copra
Michel Fiffe

After putting out the critically acclaimed *Suicide Squad* homage *Deathzone*, last year, creator Michel Fiffe decided to expand on the concept

with *Copra*. The comic is a fantastic love letter to Ostrander's run on *Suicide Squad*, but its distinct visual style and layouts make it one of the best comics to come out this year. The book features various expys of the licensed DC and Marvel properties they're based on, but have just as much characterization, if not more than their modern counterparts in the Big Two. This is an obvious labor of love on the part of Fiffe, who does everything in the book, from the writing, pencils, coloring and the lettering, making it just as much of a personal piece as it is a tribute. The price of \$12 for the 72 page compendium might be a bit high for some readers, but it's worth it if you're a fan of *Suicide Squad*, or if you want something that's different from most of the books coming out today, this is definitely worth buying.



Avengers #9
Jonathan Hickman
Dustin Weaver
Mike Deodato

Despite this being one of the stronger titles in the Marvel Now lineup, this issue is the weakest one so far. Hickman continues to introduce intriguing concepts into the storyline but, there's a lack of a concrete inkling as to the ramifications of these concepts. We're supposed to believe these occurrences in the story are important merely because a character says so. Pages that could have been used to elaborate on these developments were instead used for what felt like forced action, that made the Avengers come off as impudent and hypocritical to a degree. You can't expound on how a character is too out of control and needs to be put away for the safety of

the world, while the Hulk is on your team. Hopefully the series will improve as the consequences of the developments in the issue are established.



Batman #19
Scott Snyder
Greg Capullo

After a somewhat forced issue dealing with the death of Robin, Batman picks up again. At this point, it's become a cliché in comics for shapeshifting characters to be able to circumvent the various means of identification that exist in a world of magic, super science and the like. Regardless, the issue focusing on the villain Clayface manages to be an engaging if not derivative read. Ironically, the brief moment of retrospection that Batman has in respect to the loss of his son manages to have more of an impact than the previous issue which was devoted entirely to the subject. The highlight of the issue is the backup story by James Tynion and Alex Maleev that alone makes the next issue worth picking up just to see the conclusion.

STADIUMS OF SHIT

SIMONS CENTER: SECOND FLOOR

by Tom Johnson

It's come to my attention that the majority of bathrooms reviewed thus far have been in a relatively small cluster of campus, which certainly will not do.

In traveling out of my comfort zone that is the Academic Mall, I ventured to the Simons Center for Geometry and Physics. Upon my arrival I made my way past the 3D-printed artwork on display, up the stairs and through the cafe to the second floor bathroom nestled in its own cozy nook.

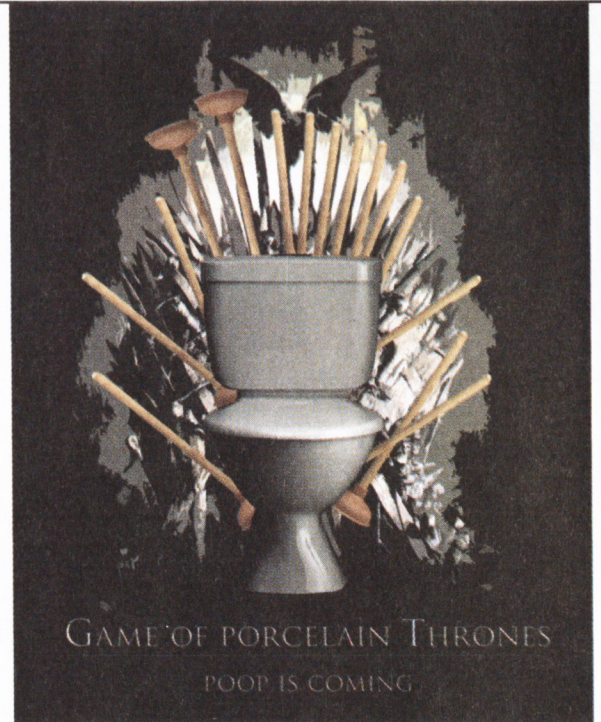
The bathroom has a meager set-up consisting of a single stall and a single urinal. For what it lacks in amenities, however, it makes up for in quality. The stall is spacious and has a different hook on the back of the door than the rest of the bathrooms I've been in and is able to hold a messenger bag or coat more securely and the urinal is of a deeper variety that greatly reduces the chances of your fluids splashing up on you.

Along one wall runs a short countertop with two sinks and mirrors as well as a lovely little vase of flowers that really adds to the ambiance created by the blue tile and mood lighting.

The bathroom also offers seat covers and upon further inspection, I found that the paper found in these bathrooms was of a thicker and higher quality variety than those found in dorms and other buildings.

You'd think that the proximity to the café would result in a decent amount of traffic in and out of the bathroom, but in my lengthy session of laying down pipe and responding to emails on my iPad, not a single person came in and disturbed me. When I left, there were only two people dining in the café. I had heard that the outdoor area is frequented by a particularly weird breed of sociology students, but that's neither here nor there.

Overall, my only real complaint is that the toilet was taller than most, which really threw me off, as I'm used to toilets that are a good 4-6 inches shorter. All in all, however, it was an extremely pleasant experience.



123 DREISER COLLEGE

by Daniel Cashmar

123 Dreiser College, Tabler Quad, Stony Brook University, Stony Brook, New York, United States of America, North America, The Americas, Earth, The Solar System, Local Interstellar Cloud, Local Bubble, Orion-Cygnus Arm, Milky Way

I've had a lot of experience with this particular powder room and have come to understand the little nuances of the porcelain poop receptacle, hand washing tubes and dirty body refresher.

Let me start with the positives. The sink and toilet are in probably the most ideal working conditions one could expect from a university of so many thousands of people and I applaud everyone involved with the consistency and reliability of these devices. I'd also like to applaud my suitemates for their dedication to April Fools with the toothpaste still being on the toilet handle a fortnight later. The toilet is at a decent height that won't strain even the most sensitive of bowels.

The shower works decently well. And by decently well, I mean there's never hot water ever and I've emailed the university about this problem months ago to which someone "fixed" it for about a day. The water comes out at a strong level that could even be considered a massage from Poseidon. That is, if Poseidon was also the God of Ice and hated human comfort. However, there's a trick where you can have water that could be best described as "almost warm" by barely turning the shower's dial as to let it lightly sprinkle onto you. This is surprising to me because the faucets can have scalding hot water readily available to melt off the flesh from your hands instantaneously. Trying to get hot water from the shower is equivalent to trying to get a deal from Rick Harrison from Pawn Stars - "You want 70-80 degree water to come out at the same pressure as the frigid water delivered straight from the North Pole? Eh, the best I can do is like 60-degree water max lightly sprinkled on you. There's not a huge market for hot water so you gotta consider that. Hold on; let me call in my hot water buddy expert. Okay so my buddy says I'm being super generous even offering you what I am. Take it or leave it."

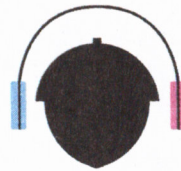
DRINK AGAIN.



TOP TEN REASONS WHY MY EDITOR WON'T LET ME MAKE THIS LIST ABOUT THE END-OF-YEAR CONCERT PERFORMER

10. USG discourages us from reporting still-unsigned performers.
9. He'd rather I announced it via *The Boring Rocks*, but who has time this close to finals?
8. He wants to ensure that no one will know this concert is happening, so he can get a front-row seat.
7. His girlfriend's mom would get way too excited.
6. He's afraid the performer will pummel me with his CGI arms.
5. News is already spreading enough via word of mouf.
4. He tells me it's all Obama's fault, and that he doesn't have a birth certificate.
3. We already have a page in this issue about shit.
2. Two months later, we still won't let that whole slam dancing thing go.
1. Bitch didn't move out of the way.

THE NUTSHELL



Fall Out Boy - *Save Rock and Roll*

It's been more than four years since the pop-punk rooted Fall Out Boy has released a full honest-to-goodness album, and in recent years several members have put out their own solo acts, some wildly different and experimental compared to what we're used to. So the question needed to be asked; what the hell would a modern Fall Out Boy album even sound like?

The album's style and tone feel like the logical progression from "Alpha Dog" and "From Now on We're Enemies," the band's final tracks before their 2009 hiatus which were included on their *Believers Never Die* greatest hits album. I can't quite put my finger on what's different about it, because it certainly feels familiar, even though I know it is quite different. Maybe it has something to do with the times. Having been so long since their last release, it's possible their styles and tastes have changed. But hell, what do I know.

The choice of collaborators seem a bit odd on paper, but the generally aren't too intrusive or distracting, with the exception of the oh-so-relevant Courtney Love on "Rat a Tat." The only collaborator that feels like they flow naturally, however, seems to be Elton John on the album's titular track "Save Rock and Roll," where he fills a similar (albeit brief) role as Elvis Costello in "What a Catch, Donnie" on 2009's *Folie a Deux*.

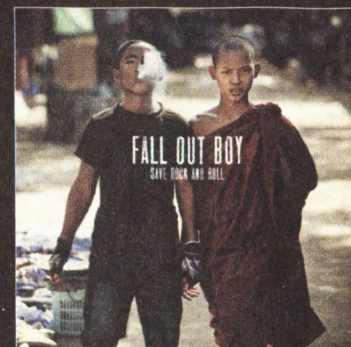
Save Rock and Roll seems to have the same degree of production behind it as *Folie a Deux* did, and as such avoids rising to the obscene levels of overproduction heard on frontman Patrick Stump's 2011 solo LP *Soul Punk*, but there are certainly times where you can hear his work in said album begin to seep in, although it never becomes much of an issue.

The thing I've noticed is that Fall Out Boy has been absent from the airwaves and public mind for nearly half a decade, and I'm not really sure that anyone other than myself and a core group of diehard fans were really calling for them to release a new album. What I can say, though, is that I'm sure as shit glad this exists, and that I really, really hope that this isn't the last we hear from them, but that's just me.

Yeah Yeah Yeahs - *Mosquito*

There is one word to describe the Yeah Yeah Yeah's *Mosquito*: haunting. Lead singer Karen O follows you with not only her voice, but her lyrics. They stick in your brain and root there; deceptively simple words make this album beyond catchy. From the single "Sacrilege," a song that digs into your heart to find your deepest sins, to "Wedding Song," probably the creepiest and most genuine love song I've heard in a while, this album just refuses to disappoint. It has plenty of gospel soul in its single, crazy funk in "Area 52," nostalgic caresses in "Subway," and cutting and savage growls waiting to take a bite out of you in the title track, "Mosquito." The album also incorporate acoustic and live versions, including one demo at NOLA of "Wedding Song." I could list my favorite quotes all day, but there are too many for one Nutshell review. I'll leave off with one, in the hopes that you will check this album out for yourself; "They can see you but you can't see them, so are you gonna let them in? They're hiding underneath your bed, crawling between your legs, they're sticking out in your vein. Were you itching when they called your name?"

CONTRIBUTORS:
TOM JOHNSON
REBECCA TAPIO



NOSTALGIA GOGGLES



Contributors:
Andrew Carrieri
Brian Johnson
Daine Taylor

This charming PBS classic is what helped instill in many of my generation, a love of reading and writing—even more so than *Sesame Street*. Though it has a simple and overdone Scooby Doo-esque premise (see also: *Jabberjaw*, and *Speed Buggy*), *Ghostwriter* is one of the few educational kids shows I've seen that teaches words and concepts without talking down to their audience.

This old series centers around a group of inner city Brooklyn kids who befriend a strange collection of color-changing CGI named Ghostwriter. Why you ask? Ghostwriter can't see, hear nor speak, but he can read ANYTHING... Not impressed?

Well he can also rearrange letters to communicate with his "Team," to provide them with clues to solve local mysteries (I assume because the Xbox hasn't been invented yet).

Despite the opening title sequence, which I almost couldn't get through without laughing at its cheesy pre-Windows 95 graphics and lyrics, *Ghostwriter* has an entertaining sort of simplicity, which is difficult to reproduce.

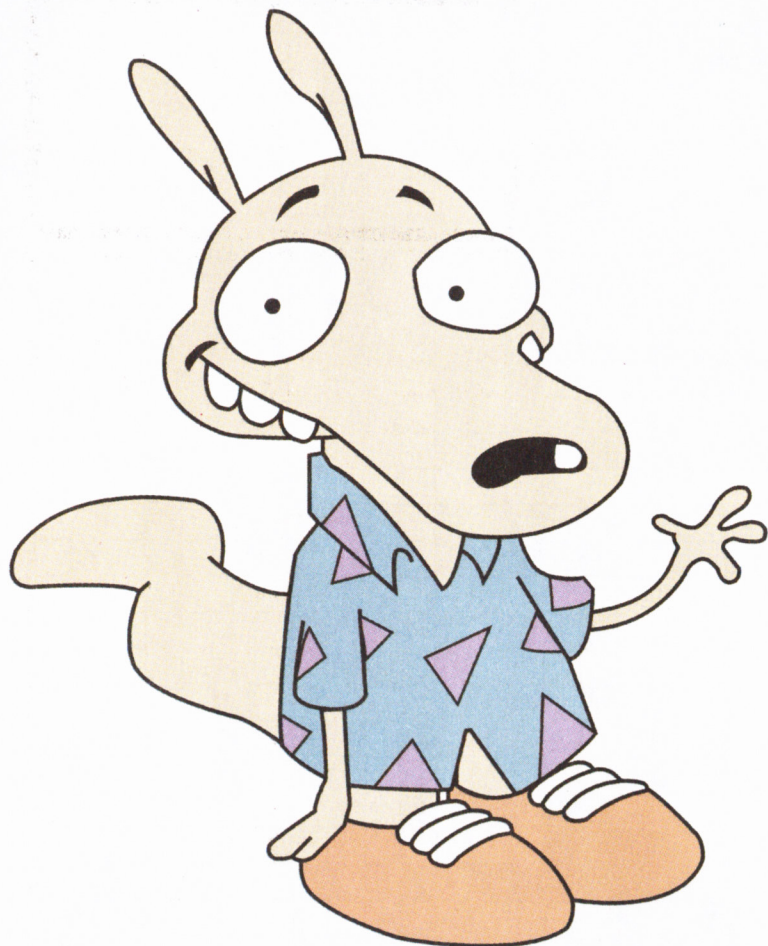
All in all, this show was a great look back at a childhood favorite, but without the foundation of having seen this in your preadolescent years, one cannot be able to fully appreciate this show. However, it should be given a chance: after all, it's a ghost who can read, write and solve mysteries! What can beat that?

Universal Studios' 1993 thriller *Jurassic Park* was rereleased to theatres on Friday, April 5 in honor of the film's twentieth anniversary. Though new 3D and IMAX versions of the film were being offered, I decided to save a few dollars and take in the standard version. I had only seen the film once previously and didn't remember much about it.

After spending \$10 on my ticket and \$6 on a large cherry ICEE, I went into auditorium to watch the film—I was literally the only person in the room, not surprising as this was the standard version of an old movie that can be seen less expensively elsewhere. To cut to the chase, I really enjoyed *Jurassic Park*. I thought the first part of the film dragged a bit, though it was appealing visually. As a huge theme park fan, I have to say Universal did a stellar job in recreating the film's setting when it built a Jurassic Park section at the Islands of Adventure park in Orlando, Fla. The Jurassic Park Discovery Center at Islands of Adventure looks almost identical to the film's Visitors' Center. The second half of the movie was awesome and absolutely thrilling. I bounced in my chair when the characters battled the dinosaurs, especially during the scene in the tropical storm.

I found the characterization mediocre. The evolving relationship between Dr. Alan Grant (Sam Neill) and the children, Tim (Joseph Mazzello) and Lex (Ariana Richards), was the only notable element here, and it was not developed enough. Grant never seemed to dislike the children so much as to make their good relationship at the end as touching as it could have been. Nonetheless, the visuals and excitement of *Jurassic Park* were still enough to make for a great day at the movies.



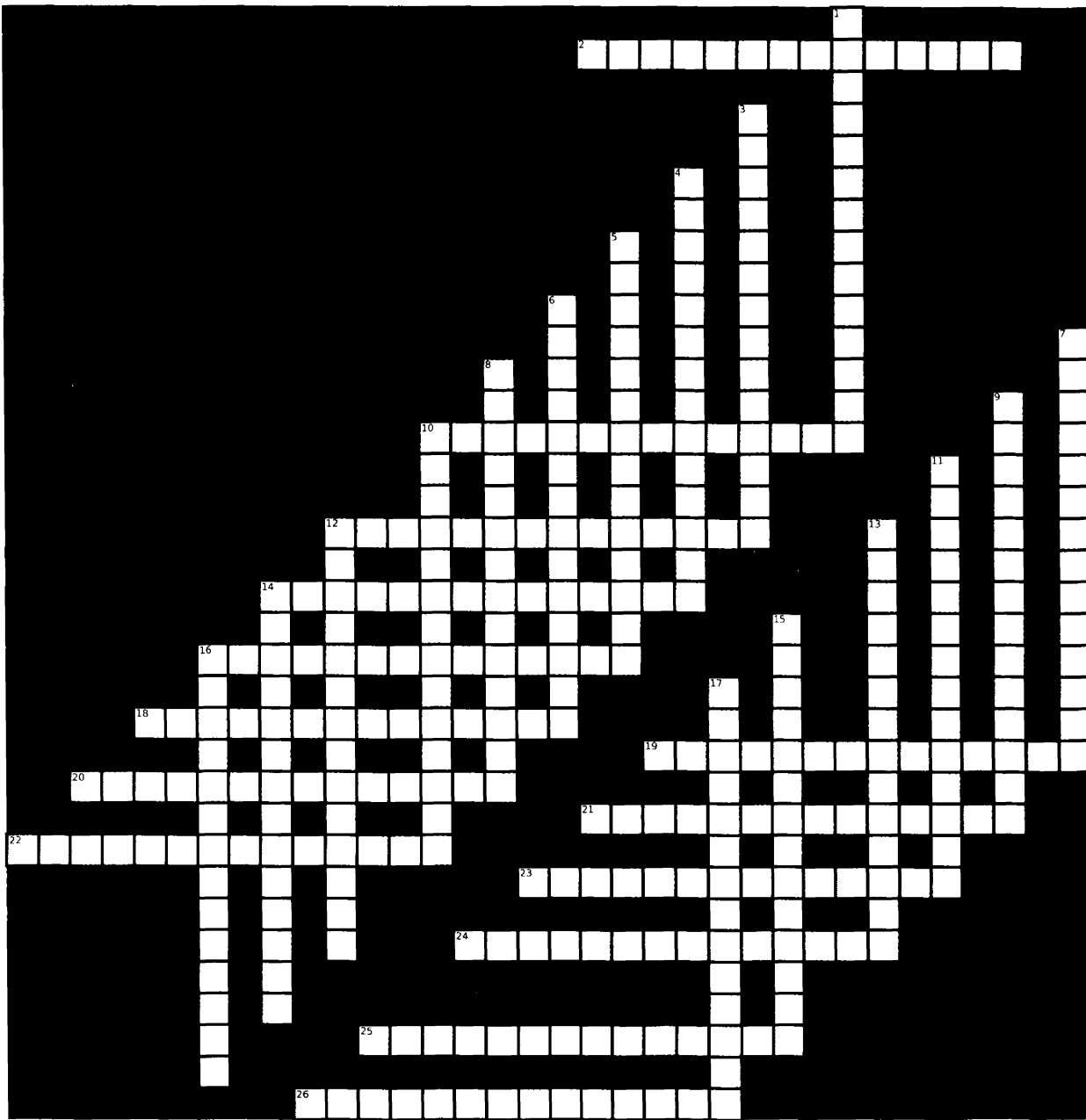


A wallaby, a heifer and a turtle; no this isn't the lead-in to a bad bar joke, these are the three main characters from one of the 90's true gems, *Rocko's Modern Life*.

The series was a child's dream: lots of colorful images and goofball characters that always find trouble, no matter the situation. To this day, I still can hear Heifer saying "M---om" in that melodramatic tone, to his wolf-adoptive mother. This, of course, after enjoying a bite at his favorite establishment, Chokey Chicken.

Today, I watch *Rocko's Modern Life* with a new appreciation. The characters still have their undeniable charisma, but I can also enjoy the plethora of mature, 'college humor' thrown in. Usually I am traumatized when re-watching cartoons of the past and finding this, but it is impossible to look past the hilarity of Rocko saying "oo baby, oo baby" on the phone, after accepting a job he finds via a newspaper ad. The only thing that makes it better is that the caller is his lovably angry next door neighbor's wife, Mrs. Bighead.

NOT-SO ENTRY LEVEL CROSSWORD



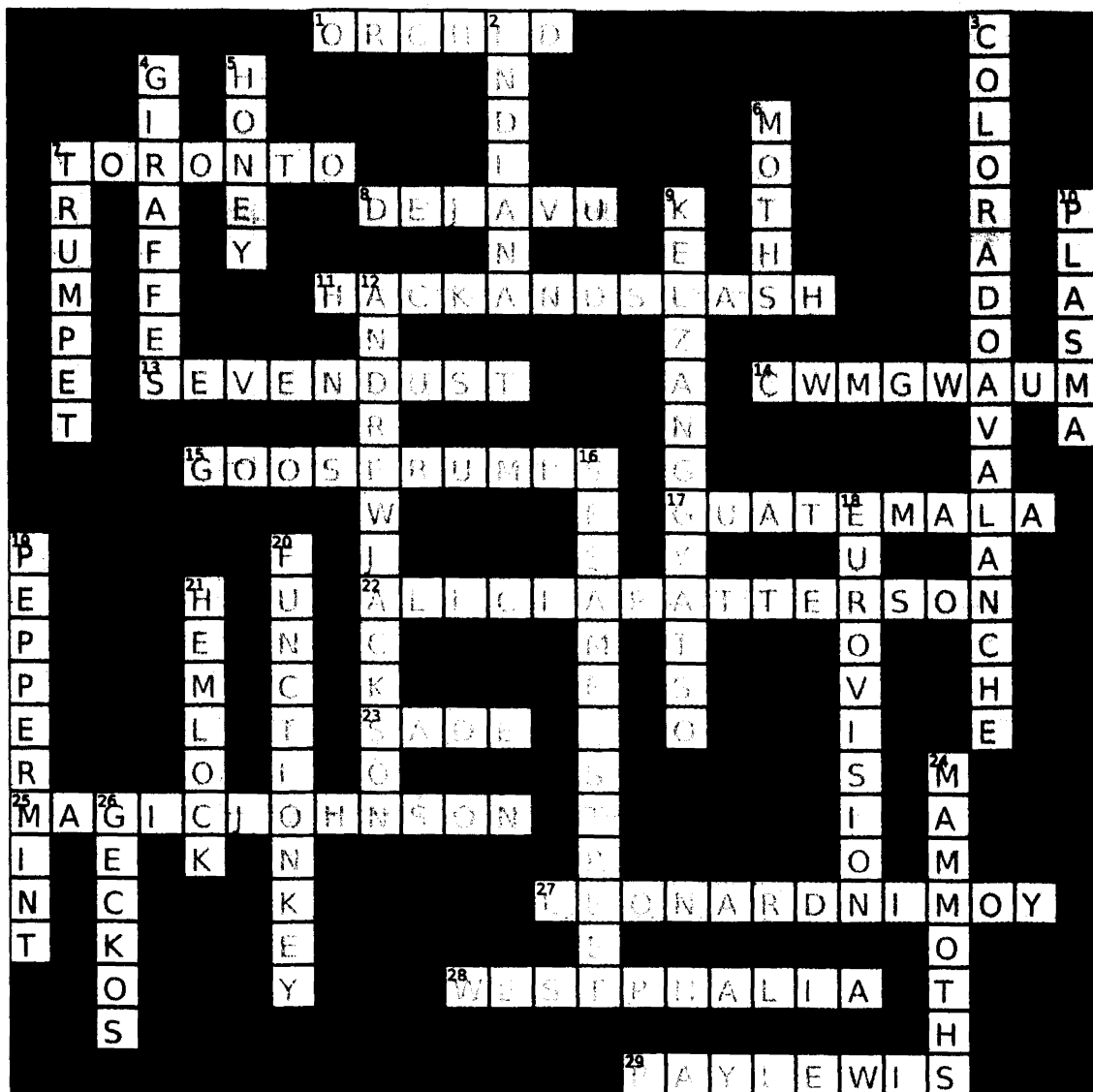
Across

- 2 His tenth and final studio album was released in 2001
- 10 He is often referred to as the "King of Pop"
- 12 Lived in a house referred to as "Neverland Ranch"
- 14 Became a werecat for the video of "Thriller"
- 16 Had 13 songs hit #1 on the US Billboards
- 18 Reportedly offered to buy the bones of "The Elephant Man"
- 19 Was born on August 29, 1958 in Gary, Indiana
- 20 Winner of 13 Grammy awards
- 21 Died from an overdose in 2009
- 22 Won the Presidential Humanitarian Award in 1984
- 23 Has the only music video stored in the Library of Congress
- 24 Was featured in a South Park as "Mr. Jefferson"
- 25 Was the singer of the hit song "Bad"
- 26 Starred in a documentary film about his tour called "This Is It"

Down

- 1 Appeared in the music video "Black or White"
- 3 Released 59 singles on his own
- 4 Inventor of the Moonwalk
- 5 Has the best-selling album worldwide of all time
- 6 Known for wearing a rhinestone studded glove
- 7 His song "Beat It" was parodied by Weird Al Yankovic
- 8 Had a skin condition that began to change his skin color in the mid-1980s
- 9 Dangled a baby out of a window
- 10 His hair was burned during the shooting of a commercial for Pepsi
- 11 Owned a pet chimpanzee named "Bubbles"
- 12 Wrote a charity song with Lionel Richie called "We Are the World"
- 13 He is a famous musician with nine siblings
- 14 Star member of the Jackson 5 at a young age
- 15 Was featured as the protagonist of the 1990 Sega Genesis game called "Moonwalker"
- 16 Starred in a music video directed by Martin Scorsese
- 17 Had amusement park rides at his home

ENTRY LEVEL CROSSWORD ANSWER KEY



WHAT IS THE ROLE OF THE MEDIA?

by Daine Taylor

The role of the press in any modern society is pivotal to the growth and preservation of that society.

In a nation as democratically driven as America, the people have a chance to make lasting change whether they are young or old, rich or poor. But in order for this power to not be abused or squandered, we need to have an informed electorate. That is where the news media comes in, acting as the unofficial and independent fourth branch of government. We inform the populace, stimulate debate, and direct the national conversation.

Over the last few years public opinion of the news media in America is at an all-time low. And while we, as reporters, may be partially at fault, the truth is that when you force the news outlets to fight for ratings, you invite a whole world of problems to the publication.

When a news outlet's integrity or fairness is in question, it is very difficult to get back the audience it lost, and since there are so many different options with regard to keeping up to date on current events, the news media feels like it has to "spice up" the news to attract viewers or readers.

Ideally, content should drive ratings, but when you're competing against the guys two channels over who think that the volume of their conversation corresponds directly to the accuracy of their statements, many publications decide to let ratings drive, or at least direct, their content.

The two important conversations the news media has to have is "how do we report the best news possible?" and "How do we get the most people to watch/read?" It is when these two objectives are pitted against each other that you are able to see a disconnection between them.

Trust is essential to the practice of journalism, but what most people don't understand is that trust is a two-way street. And when ratings indicate that people are less interested in the war in the Middle East or the debt crisis in America, and care more about Lindsey Lohan's new prison jumpsuit apparel or Honey Boo Boo's new line of perfume, everybody suffers.

Without informed citizens, there can be no lasting change for the better. Think about that the next time you have to decide between reading *The New York Times* or watching *Snooki and J-Woww*.

POINTS ON IMPACT

by Sean Fischer

I was sluggishly making it halfway across the street on my way home, when I heard a booming roar down the avenue. Before I knew it, my body went limp as I was struck by the red blur of a Corvette. After shouting a series of profanities in shock over the repeated probing of the driver as to if I was hurt, I managed to get up with no difficulty. The driver's parting words in a well-meaning tone were "You should be more careful crossing next time." Later, I examined myself to find that I was fortunate enough to come out of the experience with just some minimal bruising. According to a recent article by the *New York Times* on traffic casualties in the city, I can attribute this to my extra bulk that had been deemed a factor in the extent of damage done to pedestrians at the moment of impact.

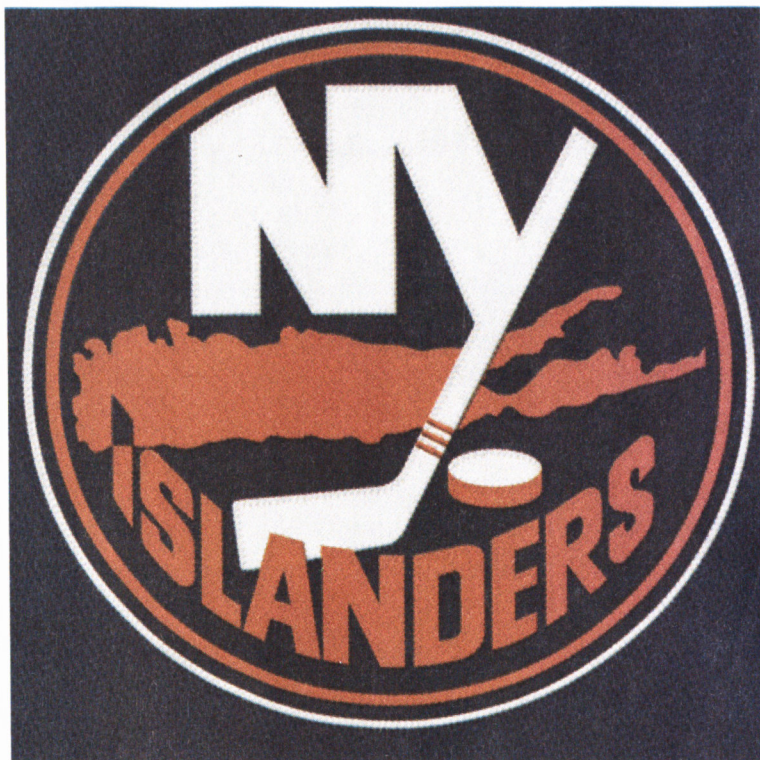
The same article goes on to say that nearly 50 percent of pedestrians who are struck, use the crosswalk with the light on their side. With this in mind, I cannot in good conscience suggest that walkers start to pack on the pounds to cushion the impact in the event of a collision, especially with swimsuit season around the corner. The problem lies not with pedestrians but with drivers who cannot be bothered to consider the walker's right-of-way over their need to shave a few minutes off their commute. To be fair, driving in the city is a hellish ordeal, and the desire to get off the road before an inevitable jam manifests is understandable. However, the proceedings that occur after an accident are longer than the instance it takes to assure it's entirely safe to continue moving.

There's a stereotype of the contemporary pedestrian as a wholly incognizant entity who is plugged into so many mobile devices that they may as well be walking with their computer station. While this may be based in some truth, the modern driver is a closer likeness to this image. Beyond the various amenities a vehicle has to offer, driving itself is a singular disassociating experience. The artificial environment of the car removes the driver from the world, and pedestrians no longer exist as people, but rather inconveniences to a self fixated driver.

In this respect, the Corvette driver's words run through my mind. Rather than it being a matter of his going 70 miles an hour, it's about my paying more attention. Various penalties already exist for careless driver, in terms of insurance surcharges and legal action being taken against them by the afflicted person(s). These are imposing consequences. However, they do not address the singular mindset that is arguably the root of these problems. I'd suggest that repeat offenders be forced to have the distractions in their vehicle be kept off. On top of this, if there was a way to enforce this, they would also have to keep their windows down the entire time they're driving. This way they are fully aware of their surroundings, so that they realize they're not driving on an obstacle course with penalties for collisions, but potentially damaging another person every time they take their mind off the road.

THE COLISEUM'S ROCKIN' AGAIN: ISLANDERS SHOOT TO SCORE NHL PLAYOFF BERTH

by Andrew Carrieri



When New York Islanders' center Casey Cizikas scored an empty net goal to secure a 4-1 victory over the Philadelphia Flyers on Tuesday, April 9 the crowd at the Nassau Veterans Memorial Coliseum went into a frenzy, chanting "We want playoffs!" Excitement has returned to the Coliseum, which is in its final years as the team's home arena; the Islanders are moving to the Barclays Center in Brooklyn, N.Y. for the 2015-16 season.

The win over Philadelphia was the team's seventh victory in 10 games, and it improved the Islanders' record to 21-16-4 with only eight games remaining in this lockout-shortened 48-game season. It also left the team with 44 points, good for seventh place in the Eastern Conference of the National Hockey League (NHL)—the conference's top eight teams qualify for the Stanley Cup Playoffs. Being only two points, the equivalent to one win, clear of the ninth place Winnipeg Jets as of April 10, a playoff trip for the Islanders is still far from a lock. Nevertheless, the team's young nucleus and solid play as of late seems to have the fans believing for the first time in quite a while.

The Islanders owned one of the greatest dynasties in sports history during the 1980s, winning four consecutive Stanley Cup championships from 1980-83. However, the organization has fallen on hard times with no playoff series victories since 1993 when it stunned the Pittsburgh Penguins in the Patrick Division Finals. Since then, the Islanders have lost six straight playoff series, five of which occurred in the first round. Even more ominously, the Isles earned more than a single victory in only one of these playoff exits—they won three games in their 2002 first round series against the Toronto Maple Leafs. The franchise's most recent playoff failure came against the Buffalo Sabres, who defeated New York four games to one in the first round of the 2007 playoffs.

The last five seasons have resulted in zero playoff appearances

for the Islanders. After a poor finish to the 2007-08 season left the team with a 35-38-9 record, things bottomed out with a league-worst 26-47-9 finish in 2008-09. On the plus side, this disastrous season afforded the team with the first pick in the NHL's 2009 entry draft, a pick General Manager Garth Snow used to select star center John Tavares.

Though Tavares and other young players such as left-winger Matt Moulson, right-winger Michael Grabner and right-winger Kyle Okposo showed signs of promise over the next three seasons, the team failed to find consistency and missed the postseason each year. Coming off the lockout, the Islanders were also inconsistent at the start of this season. Two major themes of this inconsistency were an inability to maintain third period leads and a struggle to win at home. Regarding the latter ineptitude, despite dominating on the road—the team's 11-5-2 record away from Nassau Coliseum as of April 10 represents its best road mark at any point since finishing the 2001-02 season at 21-15-5—the Isles began this season a dismal 5-11-2 at home.

In spite of their past struggles, the Islanders have begun to play solid hockey. Tavares has had a great season with 24 goals, good for third in the entire NHL. His play, combined with other factors such as more consistent secondary scoring, better defensive play late in games, strong special teams play and key saves by goalie Evgeni Nabokov, who has seen much playoff action in his career with the San Jose Sharks, has given the team a real chance to qualify for the postseason.

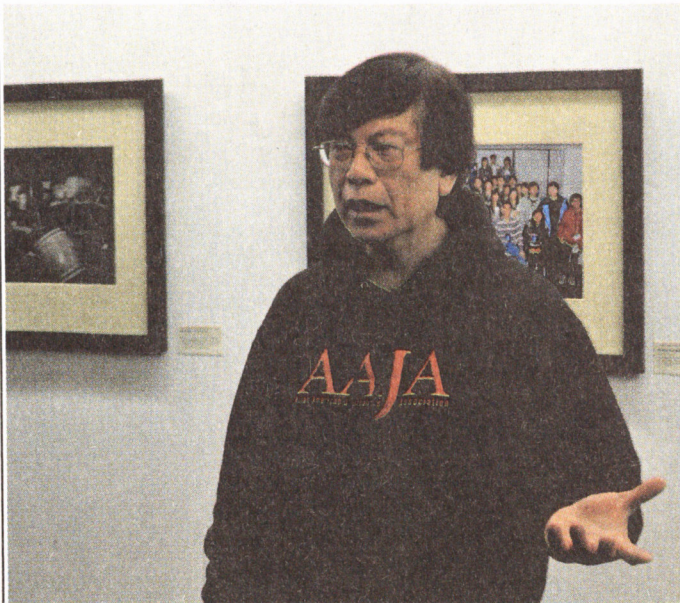
The Isles have also played better at home, winning four straight contests in their own building, a factor that cannot be minimized. If the Islanders do earn a playoff berth, expect Nassau Coliseum to rock like it did during the franchise's glory days of yesteryear, and who knows? Maybe something special will happen again.

Corky Lee

A Photographer Who Changed How America Sees Itself

When told that this year's PH Tuan Annual CB Wang Center Photo Contest would include Corky Lee style photos, Lee laughed, "I didn't know there was a Corky Lee style."

But anyone who knows Asian American history knows full well there is. Corky Lee made America see Asian Americans as Americans. Until he came on the scene 40 years ago, mainstream media rarely included Asian Americans in their work. They were the unseen Americans. The black / white paradigm that was the United States didn't make room for another color.



Corky Lee at the Wang Center, 3/13/13. Photo: Eric Leung

Lee first realized that Asian Americans were invisible in America's photographic memory when he saw the famous photo of the completion celebration of the transcontinental railroad at Promontory Point, Utah. It shows two trains facing each other, one from the East, one from the West, with a large crowd in front. In 1868 there were twelve thousand Chinese workers, 80% of the Western Pacific Railroad Company, building the Western half. Thousands had died doing the treacherous work through the Rockies, yet the photo did not include a single Asian face.

So began Corky's quest. Undoubtedly the two most famous photos taken by Lee show that same discrimination continues in American society. In 1975 his photo of a bloody Chinese American man being held by NYC police during a march from

Chinatown to City Hall in Manhattan ran on the cover of the NY Post. Ironically, the march was to protest police brutality.

In 2001, Lee photographed Sikh Americans at a vigil in Central Park. After 9/11, Sikhs had been attacked, even murdered, by ignorant Americans who knew nothing of the Sikh religious custom of wearing a turban. Lee won a New York Press Association Award for a shot of a solemn, turban clad, bearded Sikh, wrapped in an American flag.

But photo journalism is just one side of Corky Lee. While he can be found at almost any major Asian American event in NYC, photo documentation is his other love. To show Asian Americans as part of the fabric of every aspect of American life.

His workshop on March 13th to an audience of mostly student photographers involved in campus media was more than a discussion of his work. He was trying to instill in them an understanding of its value, and their value, to America's vision of itself. But all being photo techies, the discussion was also cameras, film, color vs. black and white, digital vs. film. It was interesting that of the SBU AA E-Zine photographers who attended, Sammy Chan, Wilson Jiang, Eric Leung, Brian Loo, Efal Sayed, and Max Wei, the more they had photographed, the more they had become like him - obsessed. Most had started with simple digital point and shoots but had quickly upgraded. Some had even gone back to what Corky preferred, the clearness of a good shot using film, no photo editing allowed.

Perhaps the obsession Corky Lee and the students have is best described by Eric Leung: "The camera is a tool for character development. Besides the times when it forces us to frame a perfect shot of reality, it makes us contemplate the meticulous details woven into each photo. Each smile. Each laugh. Each facial expression. Human nature is a very interesting thing."

Readers will have the opportunity to see Lee's work at the "Asian Roots, American Soil" exhibit currently in the Wang Center until May 12th. Those near Stony Brook will have the opportunity to meet Corky Lee at the Asian Roots reception on April 17th at 1pm. Everyone will even have the opportunity to be a Corky Lee, or show they were like him, until April 28th at midnight, by submitting photos of Asians and Asian Americans in the Wang Center for the annual photo contest at www.aaezine.org/tuanwangphotocontest. For distant readers, the exhibition is at www.aasquared.org/gallery/sbu-corky-lee-wang-center-2013. A video of Lee's workshop is at www.sbuaaezine.org/videos/wang/2013/corkylee.
by Ja Young

www.aa2sbu.org/aaezine for students

www.aaezine.org for faculty, staff, alumni and the community.

IMAGINING THE WANG

P. H. Tuan

Annual

Charles B. Wang

Asian American Center

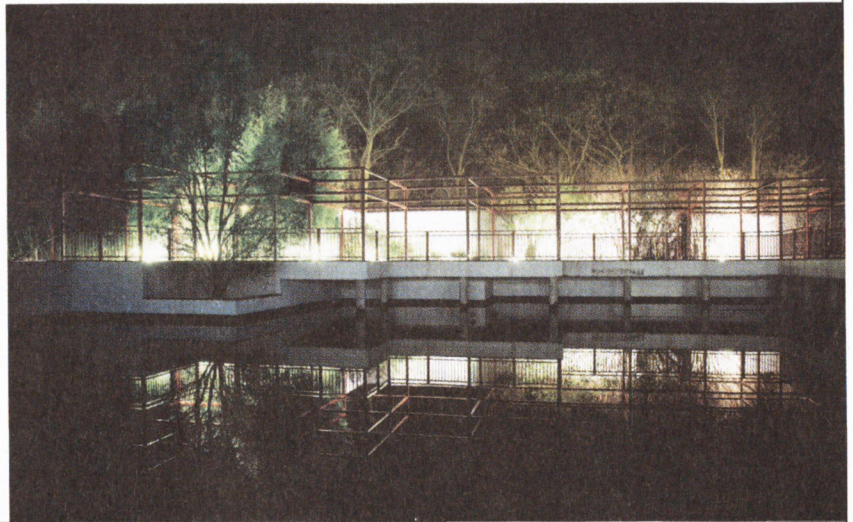
Photo Contest

Judged by Wang Center Architect

Deadline: April 28, 2013

at Midnight

wangphotocontest@gmail.com



For complete details:
[www.aaezine.org/
tuanwangphoto
contest/2013.shtml](http://www.aaezine.org/tuanwangphotocontest/2013.shtml)



