

THE STONY  
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PRESENTED BY LISA FRANK



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# VOTE OR DIE



Well it's that time of year again. Students walking around, petitions in hand, hoping to get enough signatures to make it on the ballot to run for a USG position.

Most students will nonchalantly sign these petitions, maybe not even paying attention to whose petition it is they're signing. They'll hand the clipboard back and continue on their way, knowing nothing about who it is they just spoke to and endorsed for a USG position.

It's fair to say that most students know little, if anything, about what USG is, let alone how they operate. Stories about their activities may appear in campus media, but many of them are glossed over.

The election will begin April 8, and a small percentage of undergraduate students will log on to SOLAR to vote for candidates. Some will do so responsibly, having researched each candidate and knowing what they stand for. Many others however will log on and vote for whoever their friends may have told them to. An even larger number won't even vote.

It's sad really, that so few students know or even care about who will make decisions on their behalf. It's easy to get caught up in school work or other activities and forget that a student government even exists.

For those of us involved with clubs on campus, we're forced to work with student government, whether it be to negotiate budgets or request money for supplies. We know how important student government is. We know that without it, our jobs and our activities would cease to exist. So much of what we do on this campus, and what services we can provide to the undergraduate community rely on those who are elected to USG.

This is also a big time of year for the campus, as well as USG. The semester's winding down, summer plans are being made, but it's also nearing the time when the acts for the spring concert are announced. More than any other time of the year, USG is in the spotlight. Many students will have complaints about the

talent chosen, especially considering by the outcry from students regarding the Steve Aoki and Kendrick Lamar concert that would never be. Many of these students didn't vote last year, and will now complain when the actual talent for the concert is announced.

They'll complain about how Stony Brook doesn't act in the students interests, how Stony Brook wastes money, and surely many other things. But will they look at the real root of the problem? That problem being those who were elected to USG.

That's not to say that those who are involved with the selection of artists for the spring concert are a "problem," but that if students do have a problem with the way things are being done, those are who they should be voicing their opinions to.

Many of them won't. They'll complain on Facebook or Twitter, or in side conversations with friends. Completely unaware of the fact that they have power over their own destiny. They have the power to change things for the better, for how they want them to be.

This is where we say "put up or shut up Stony Brook." If you have a problem with the way things are handled on this campus, especially special events like the spring concert, then do something about it. Research the candidates, get to know them, understand what they want to do and make an educated decision as to whether or not you agree. If you agree vote for them, if not then don't. Just don't sit around and do nothing, and then complain when something doesn't go your way.

We have the power to do great things and have experiences which will last us a lifetime as students here, lets make sure we put people in office that will reflect our best interests. Don't vote for candidate because you like them, or you think they're nice, or because your friend told was in a class with them once. Vote for the person who's really the best leader for this campus.

That being said, when the polls open on April 8 make sure you're ready, and more importantly make sure you take the time to actually go on and vote. Your future at Stony Brook relies on it.



# BUDGET CUTS CAUSE UNCERTAINTY AT BROOKHAVEN NATIONAL LAB

by Rebecca Tapio



The future of nuclear physics research and discovery science in the United States lies in the hands of Congress as they struggle to pass a budget for the coming fiscal year.

With the fiscal budget for 2014 currently in limbo, deep cuts are expected in federal programs across the board and without exception. A 2007 Long Range Plan released by the Nuclear Science Advisory Committee (NSAC) entitled *The Frontiers of Nuclear Science*, was based on the prediction that funding for the physical sciences would double between Fiscal Year 2008 and Fiscal Year 2018.

In light of projected budgetary restraints, the US Department of Energy Office of Nuclear Physics and the National Science Foundation (NSF) charged the Nuclear Science Advisory Committee (NSAC) with updating the priorities of nuclear research in the United States.

“The question that one had to ask is, in the short term and the long term, where do you want the nuclear physics field to be?” Professor Robert Tribble of Texas A&M University, head of the NSAC subcommittee, said. “You have a situation where there is no clear unanimous choice, but the best you can do is come up with, not a clear unanimous choice, but a slight majority that suggests one way versus another.”

Given this task, the NSAC subcommittee was unanimous in reaffirming the proposed direction indicated by the 2007 LRP and emphasized the effects a severe loss of funding could have on the field.

“If any one part is excised,” the report stated. “It will be a significant loss to the US in terms of scientific accomplishments, scientific leadership, development of important new applications, and education of a technically skilled workforce to support homeland security and economic development.”

It fell to the subcommittee to prioritize between the Continuous Electron Beam Accelerator Facility (CEBAF) at Jefferson National Laboratory, the Relativistic Heavy Ion Collider (RHIC) at Brookhaven National Laboratory or the construction of the Facility for Rare Isotope Beams (FRIB) at Michigan State University based on which would advance nuclear physics research in the United States the most.

The NSAC committee compared two budget scenarios, one

in which there was no growth and the other in which there was a modest growth.

The modest growth scenario would require significant cuts in operational time at the facilities, but can still sustain the momentum of the nuclear science program in the US without losing any of the major science or the ability to employ new researchers while continuing to build the new facility at FRIB.

In a no-growth scenario, there would not be adequate funding to maintain the nation’s two facilities that are used to study the structure of nucleons and the properties of hot-dense nuclear matter, an important step in quantifying the origin, evolution and structure of visible matter in the universe, the goal of nuclear physicists the world over.

If this is the case, the priority in funding will go to the development of FRIB and the further upgrading of CEBAF at Jefferson Lab. Though RHIC would not be shuttered, its progress toward future and current research would be stunted.

“If the program were stopped here it would have a serious impact on the lab, and what would be lost is leadership in nuclear physics,” said Doon Gibbs, Interim Laboratory Director at Brookhaven National Lab.

A reduction in funding to RHIC would have farther-reaching effects than just Brookhaven. BNL and RHIC receive extensive support from foreign investors, especially from the RIKEN Institute in Japan, warns NSAC Chair Donald Geesaman, from the Argonne National Laboratory.

“If people see that, despite large investments from other countries in the RHIC facility, they can’t count on a return on that investment, then they might decide that’s not where they want to go in the future,” he said.

“In a time of sequestration there’s much more uncertainty, but I think it’s important for everyone to understand the far-reaching consequences of basic research, and that you can’t yo-yo it,” Geesaman said. “It has to move forward in a relatively stable way for it to be most effective.”



# THE TALKING BROOKS

by Daine Taylor

Stony Brook is often treated to guest speakers with charming personalities, a streak of good humor, or an uncanny knowledge about how to survive an attack from the undead. But we've almost never had a guest speaker with all these AND great hair.

The popular writer and zombie survivalist, Max Brooks, visited Stony Brook Thursday Mar. 27 in an attempt to give students and faculty what he called a fighting chance in the impending zombie apocalypse.

Author of the popular handbook *The Zombie Survival Guide*, and *World War Z*, which has been made into a movie starring Brad Pitt to be released this summer (can anybody else say "blockbuster"?), Brooks' arrival on campus was met by over a hundred dedicated readers, zombie enthusiasts, and players of the wildly popular *Humans vs. Zombies* game.

The impressions gathered from hearing Max Brooks answer questions were witty, honest, and unexpectedly critical, ranging from "do you think zombie bodies would make good fertilizer?" to "what do you think of the global survivalist movement?"

Some of his more memorable moments during this speaker's Q and A were:

Q: "Where would you go in the event of a zombie outbreak?"

A: "That is a very good question. You know, almost every place I go to speak to they ask me that question... Next question."

Q: "What do you think is the best weapon killing zombies?"

A: "Everybody loves to ask me this question, when the truth is that more often than not you're not going to be fighting the living dead, but constantly searching for one thing: Water." [He holds up a bottle of Poland Springs.]

Q: "what should we do to get out of Long Island, if zombies attack, because even though we're on an Island we're right next to [New York] city?"

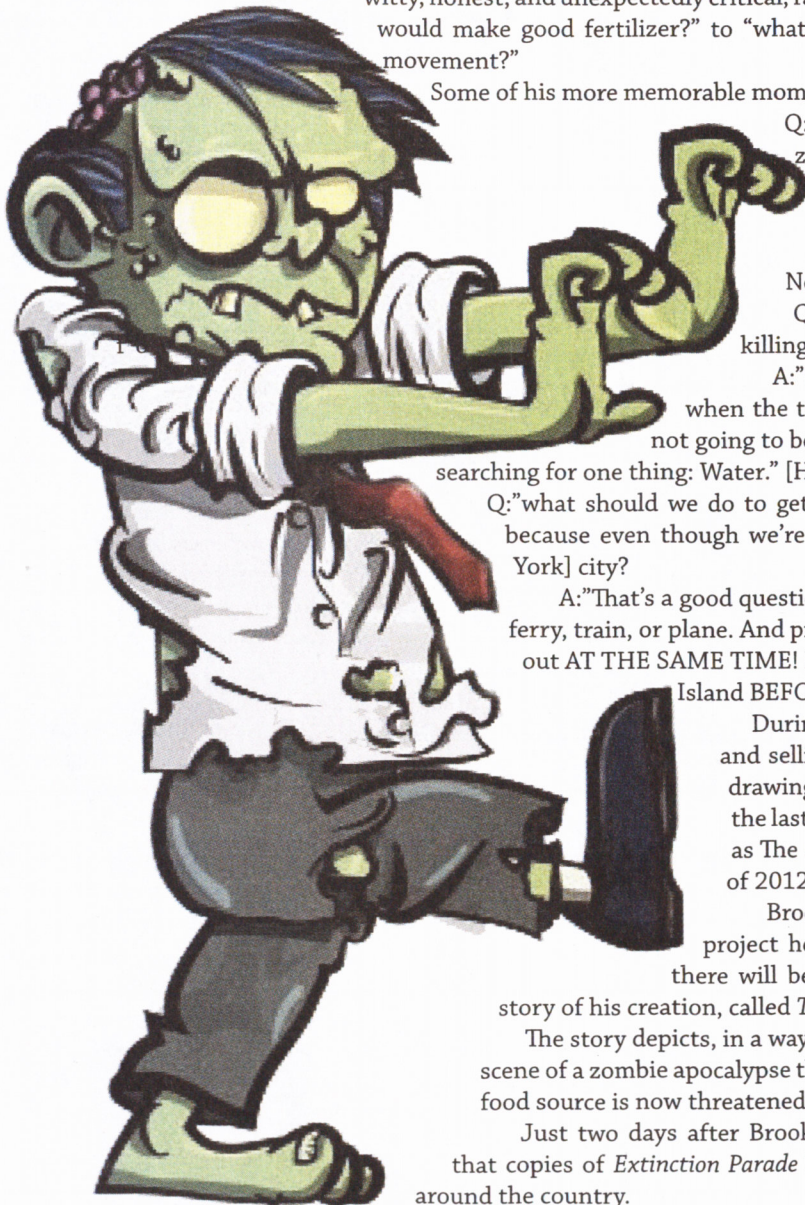
A: "That's a good question. The only real ways to get off Island is ferry, train, or plane. And pretty much everyone will be trying to get out AT THE SAME TIME! It would probably be better to get off the Island BEFORE the zombies come."

During the book signing, Brooks was signing and selling copies of his books and posters, and drawing a line in the SAC that was comparable to the last USG Comedy Show (or what I referred to as The Great John Oliver/Wyatt Cenac Waiting of 2012.)

Brooks revealed some details about the project he is currently working on. He says that there will be a comic book series based on a short story of his creation, called *The Extinction Parade*.

The story depicts, in a way that only Max Brooks could portray, the scene of a zombie apocalypse through the eyes of vampires, whose main food source is now threatened by this undead plague.

Just two days after Brooks' campus incursion, it was announced that copies of *Extinction Parade* had hit the shelves in comic book store around the country.





# COLOR THE ZOMBIE APOCALYPSE!





# WHAT'S THE DEAL WITH RELIGION?

by Brian Johnson

**"The history of American religion is that it rises and falls in waves, and often this depends on larger societal social conditions,"** says Rabbi Joseph S. Topek, the Director of Hillel Foundation for Jewish Life. According to Rabbi Topek, statistics indicate that the number of people affiliated with traditional religious institutions (churches, synagogues, mosques, etc) has been declining, but that overall faith has not. Stony Brook University, as a microscope, provides a snapshot into this monotheistic, polytheistic, and "no-theistic" world.

exact opposite; is being "good" accepting another's desire not to follow one's religious rulebook? Stony Brook University is an extremely diverse community, playing host to those of every culture, race, and faith.

"Like many things, I think religion is heavily bogged down by obsolete traditions and unnecessary bureaucracy. At the personal level though, I do think they have their advantages in helping people cope with their lives. Religious or not, if the philosophy a person lives by is helping to improve that person's character, no one should complain," says an anonymous Buddhist student who responded to a survey conducted by *The Press*. That should be key to any aspect of one's beliefs, but there are those who challenge it, for better or for worse.

The SBU Freethinkers organization recently held a "Flying Spaghetti Pirate Day." This club is an organization whose mission is "to educate, organize and unite students at Stony Brook University by promoting the ideals of rationality, science and secularism." Flying Spaghetti Pirate Day was inspired by the Pastafarianism movement, which opposes the ideas of intelligent design and the teaching thereof in public schools. The group is an outlet for those not a member of a religious group or belief system.

While some students wish

to secularize the school and their community, there are also those that wish to bring a different message to other students. The InterVarsity Christian Fellowship on campus also made themselves boldly known, recently, by placing an oversized blackboard near the SAC with the message, "I Hate Religion Because..."

Students were welcome to come and write on the board with their reasonings for having not-so-positive view on religion. Why would a Christian organization do this? In speaking with the organization's president, Anthony Curruba, I learned that the goal of the event was to start a conversation on what being "religious" is, and how the students at the University perceived the term. The real message InterVarsity tried to portray was that a relationship with Jesus Christ is the cornerstone of their faith, and not just "following a set of rules," which is too often the outsider-looking-in view. On a warm day during campus lifetime, the group surely caught some attention.

Catholicism has a strong following on campus. The Catholic Campus Ministry's president, Michael Saccomanno says there are "at least 500 Catholic undergraduate and graduate students on campus, but on a statistical basis this number could be in excess of three thousand students, albeit not necessarily 'practicing' Catholics."

This brings up a good question of those who practice their faith and those who do not. Most of those who follow a religion are "born into it," where their parents encourage the belief system from a young age. Still, one would be extremely hard-pressed to find a religion that is not accompanied by one's true self accepting the beliefs into their heart, as opposed to just listening to rules.

For Saccomanno, the most important part in following Catholicism, has been his "personal encounters with Christ in the natural world, in the arts, in the sciences, and in quiet solitude [which] have served to anchor [his] relationship with an intimate God."

At the end of the day, following a religion is a very personal decision that is not made either likely or rash, and can be strengthened or weakened by a college setting. Sure, there are parties, alcohol, drugs and the like on this campus, like most, but for almost any faith, it is the overcoming of temptations that proves true worth.

"I encourage all individuals, regardless of where they are in their faith, to seek out the services of the Interfaith Center and its affiliates, and more importantly the warmth and solidarity of other students who too are discerning their vocations in life," says Saccomanno.

*Like many things, I think religion is heavily bogged down by obsolete traditions and unnecessary bureaucracy.*

Religion and faith combine for one of the core three "touchy" subjects, most likely surpassing their financial and political brethren. In a world where people smoke to see the unseen, and drink to not see anything at all, there still lives a web of values that keep people "good." Yet what does being "good" even mean? Does it mean that someone can call another "bad" because they don't follow the same rulebook? Or does it mean the



# WHAT TO STUDENTS HAVE TO SAY ABOUT RELIGION?

I believe in God and have faith, but don't often partake in weekly Mass or religious organizational activities.

Born and raised Catholic. Family basically told me that I could 'quit' religion after I went through Confirmation. I think the world would be better without religion, but I can see why it's useful. There are some people that need it. Somedays, I wish that I could believe in something so convenient.

I think it is important to the world today but it gets a bad wrap because it is hard for people to see it for what it truly is. The vast majority of people make their decisions on what to believe based on how members of a specific faith act, rather than actually looking at the evidence and finding out what is true for themselves.

People are free to follow a religious practice or not as they choose. Even though one may not follow that practice you should still be respectful of their beliefs. For instance if you are invited to the house of an Orthodox Jew, do not wear shorts and a tank top. Cover yourself appropriately as their religion dictates out of a sign of respect for their religion/culture.

# WHAT I LEARNED AT PAX

by Brianna Peterson



**Assassin's Creed 4: Black Flag**  
**Platform: Xbox360 PS3, PC, WiiU, PS4**  
**Preorder or Pass: PASS**

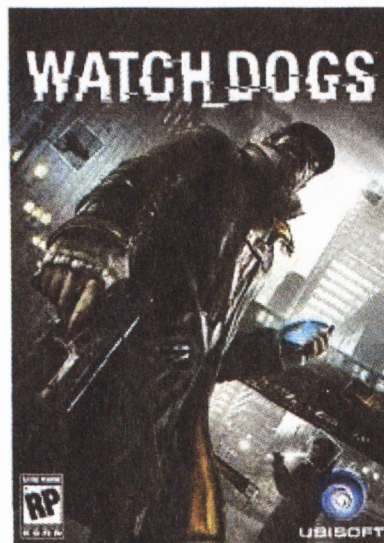
While I love the concept of AC, AC4 is a pass.

Taking the naval combat questline from the previous game, Ubisoft makes an entire game focused around it. While the game is reminiscent of earlier titles in regards to stealth on land, the sea is devoted to ship fights and whaling. Something that is new is the underwater exploration, which could prove to be interesting. The storyline hasn't been released yet, however, and after how AC3 ended, I don't recommend pre-ordering this game. It's definitely a rental...or just wait until the price drops.



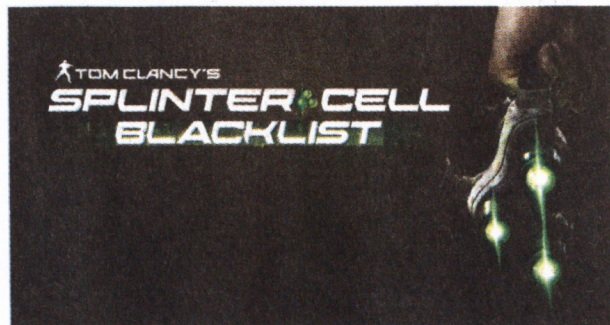
**Saint's Row 4**  
**Platform: Xbox360, PS3, PC**  
**Preorder or Pass: Preorder!**

This game takes all of the crazy from the third game and brings it to the next level. With new crazy weapons like the dubstep gun, where the victim is killed from dancing to dubstep, and an even crazier storyline where you are captured by an alien race and become the president of the United States, the game is nothing short of entertaining. Your character even develops superpowers early on in the game! It is definitely worth pre-ordering for all the hilarious moments I remember from Saint's Row 3.



**WATCH DOGS**  
**Platform: Wii U, PS3, Xbox 360, PS4, Next Gen Xbox**  
**Preorder or Pass: Preorder!**

What's so interesting about this game is the vast array of open world instances you can encounter. There are multiple ways one can approach a situation that leaves a world filled with endless playability. The game is graphically stunning, and the unique customization that one has with the main character is what attracts me to the game. A crazy possibility hinted at is that this game will be accessible on any platform, even a smart phone! How? Not much detail was given, but it definitely struck my curiosity.



**Splinter Cell: Blacklist**  
**Platform: Xbox360, PS3, PC, WiiU**  
**Preorder or Pass: Preorder!**

I've never played a Splinter Cell game before, but this one sparked my interest in the series. It's a stealth-based game, so if you prefer running in and causing a commotion, good luck. Designed with the careful play-style in mind, this game uses crazy tech in order to accomplish the objectives. It's graphically beautiful. Rain and light/dark instances in the game are by far the best I've seen. The shadow graphics are especially important when stealthily sneaking around enemies.



**Remember Me****Platform: Xbox360, PS3, PC****Preorder or Pass: PASS**

The story of the game is different. Playing a memory hunter whose memory was wiped, you are being hunted by a group of people who don't want you around anymore. The unique quality of this game is the instances where you go into people's memories and alter them to what you want to happen. There are many different ways to alter them, and players get to see all of the effects on the changes

made. While that aspect is super neat and fun, the gameplay is pretty terrible. The game is linear with little to no open world instances. If you like constantly following a marker without any ability to explore, then this game is for you. Another thing to say about the game is that the controls are extremely sensitive. The fighting is confusing because you have to remember combos since the character's memory was wiped, and constantly see popups reminding you to open your combo window. Solely a rental or cheap buy for the storyline, not for the gameplay.

**Dead Island: Riptide****Platform: Xbox360, PS3, PC****Preorder or Pass: PASS!!**

I'll admit, I wasn't a fan of the original game. This game, however, comes off as a total rip-off. It's the exact same plot as the first game, but there is one new character and all the characters wind up on a completely different island. The environments are the same and the gameplay is the same. Nothing jumped out at me while playing this game and I don't recommend preordering or even renting this game.

**Marvel Heroes****Platform: PC****Play or Pass: Play**

This game isn't available for preorder or purchase, and that's because it's free. It's an online MMO that includes nearly every Marvel character in the universe. I highly recommend this game to those who are fans of Diablo. It's pretty much the same gameplay save for the powertree system. Each character has their own special moves, and they are linear in way of upgrading. This game is addictive and follows along the storylines of each Marvel character. Relationships, personal histories and alignment of characters are factored into the game and it will make any Marvel fan proud. Definitely worth playing.

**Transistor****Platform: Unknown****Play or Pass: Play!**

This game also isn't available for preorder, but it is significant to the list because it was simply amazing. This game comes from the people who created Bastion. It has the same art style, the same narrator, and the music reminds players of the previous game. The storyline was kept secret. All that was discovered upon playing was that you are Red, a singer, who someone recently tried to assassinate, and she is running away from a group of people. The platforms haven't been announced, but it is safe to assume that this game will be available on the next-generation consoles. It's supposed to come out sometime next year.



# NOSTALGIA GOGGLES



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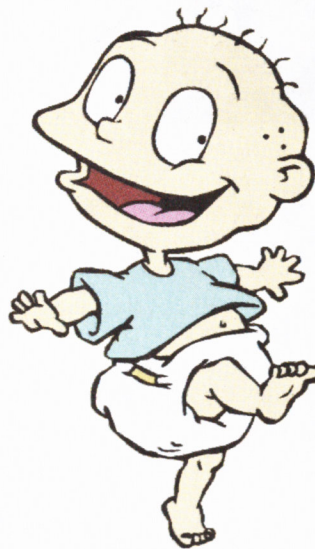


## THE HAPPY MEAL

McDonald's's Cheeseburger Happy Meal

This is nothing like I remember it to be. The container for the French fries was smaller than my palm in height and about as thick as my hand from the side. The cheeseburger was actually decently proportioned but the ketchup tasted off and it's what I'm blaming my sudden diarrhea upon. To

balance the small amount of French fries, they added apple pieces, which were actually pretty good. The cup of soda was a pretty good size too, considering how awful soda is. I remember the box being this awesome cardboard cube that had punch-out holes that you could race a Hot Wheels through but all this one is now is a paper bag with pictures of apples everywhere. Yeah, I get it—"eat healthy." You don't need to remind me, McDonalds. I am a grown man eating a Happy Meal, after all. Also, the toy sucked! I'm telling my mom!



## THE RUGRATS

A great part of the 1990s was the dominance of one of the greatest cartoons ever: Nickelodeon's Rugrats. Nothing beats the adventures of Tommy, Chuckie, Phil, Lil, Angelica, Dil, Kimmie—ok, maybe not so much Dil and Kimmie—and their not-so-observant parents.

As much as I enjoyed Rugrats growing up, though, I may actually like it even more now. After watching reruns on TeenNick's "The 90s Are All That" block over the past two years, I've realized how silly and funny the plots are. Many unusual twists are inserted into real-life situations. For example, why the heck would someone need to know his or her "weight on the moon in kilograms" to get a new ATM card? What board game keeps score in "reverse alphabetical order?" As for home movies, I doubt they're so bad such as to necessitate a call to "Dr. [Jack] Kevorkian." Finally, babies, a "garage sale" doesn't involve "sailing on the garage." The sheer silliness of these references went totally over my head as a child.

Most of the reason why I enjoy Rugrats at age 22 is probably my oddball personality. Even so, I think the show's humor may be good for many adults. I highly recommend giving it a watch. You'll relive your childhood and possibly even enjoy it!





## LISA FRANK

My younger sister enjoyed the folders adorned with puppies speckled by technicolor spots sitting happily in gigantic paint cans. I preferred any notebook or folder covered in roses, ballerina bunnies, or dolphins.

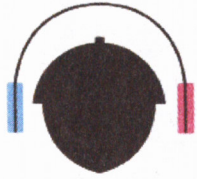
My personal favorite Lisa Frank find was a sheet of stickers that included the elusive mermaid, which I discovered at the bottom of my closet two weeks ago.

I don't think I truly appreciated the unicorns until I got old enough to understand their novelty, and until society evolved

enough to have accepted them as magical and mystical rather than juvenile and, for lack of a better word, stupid.

For the purposes of this piece, I have done some research on Lisa Frank herself, and have found that she is actually a real person who, supposedly, wore platform shoes and lived in a purple house and has a company headquarters in Tuscon, Arizona. According to the brand's website, its 320,000-square-foot headquarters is covered in hearts, stars and music notes, and there's a silver horse statue amidst the cacti outside.

I have officially added the Lisa Frank factory to the list of places I have to visit. It's right up there with Washington, D.C. and Europe.



# THE NUTSHELL

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JUSTIN TIMBERLAKE  
 THE 20/20 EXPERIENCE

Justin Timberlake's first studio album since *FutureSex/LoveSounds*, *The 20/20 Experience* combines soulful crooning and sinful Bollywood-inspired numbers to make girls want to writhe on the dance floor. They'll have plenty of time to do so, because all but three tracks are over seven minutes long.

But, as JT warns, dance. Please don't hold the wall.

Other than the two singles released, "Suit & Tie" and "Mirrors," *Experience* generally features more repetition and rhythm than distinctive, interesting lyrics.

It starts out strong with "Pusher Love Girl," a catchy R&B tune about being hooked on his woman's love, serenading her, saying, "I love this high we're on to, and I know that your supply won't run out anytime soon."

The little hottie he refers to throughout the album is, assumedly, his wife Jessica Biel, whom he wed in late 2012.

Probably my favorite out of them all is "Strawberry Bubblegum", a pretty raunchy reference back to "Pop" from his 'N Sync days, "Little girl if you'd be my strawberry bubblegum, then I'd be your blueberry lollipop, and then I'd love you 'til I make you pop."

God, I miss those frosted tips. This album is perfect for lovemaking background music (probably) or for adding to your *No Strings Attached* shrine

of nostalgia.



SENSSES FAIL  
 RENACER

Cheer up emo kid! Buddy Nielsen must've finally gotten the memo. The new release from Senses Fail, *Renacer*, has a massive lyrical departure from the normal style of the group. The album, whose name means "reborn" in Spanish, features optimistic lyrics mixed with the usual breakdowns and screams heard in previous Senses Fail releases.

On the change, lyricist and frontman Buddy Nielsen said: "I've always wanted the band to move towards being less pop-driven and heavier and more exploratory. We needed to change it up, do something different and move forward. We wanted there to be space, because we wanted the record to sound heavy and open. If you want something to sound heavy, it's about the space, not necessarily just the chord structures or the screaming."

Nielsen is known for creating a lyrical theme for every Senses Fail release. Their 2008 release, *Life is Not a Waiting Room* chronicles his descent into alcoholism and depression following a failed relationship and a terminally-ill fan who taught him some harsh realities about life. *Renacer* may be where we're seeing these lessons come to fruition lyrically.

Now all of this isn't to say the album isn't good. Nearly every track is incredibly catchy and memorable, and it's a lyrical

masterpiece on changing one's views on life and the human condition.

If you're looking for the same old Senses Fail that got you through your teenage break-ups, then this isn't the album for you. But if you're in the mood for an energetic and inspiring record, then give this album a listen.

Track Pick: Canine



THE FLAMING LIPS  
 TERROR

For a band that's spent almost three decades morphing their sound and generally weirding people out, it's pretty amazing that the Flaming Lips are currently at their most unpredictable. I'm not even just talking about Wayne Coyne's appearance in a particularly bizarre Subaru Super Bowl ad this year, or last year's collaboration album *The Flaming Lips and the Heady Fwends* that provided the only possible medium known in this dimension to bring Ke\$ha, Coldplay's Chris Martin, Yoko Ono, and Lightning Bolt together on the same album.

Even their main output the past several years has provided a surprisingly supple and thoughtful evolution of their sound. Their last album, 2009's fantastic double-LP *Embryonic*, marked what could be seen as the beginning of the third phase in the Lips' career: after a decade of making noisy, silly, drug-infused slacker rock, they shifted their sound in the late



90's to sprawling, spacious, and oddly uplifting drug-infused psychedelic ballads, producing their 1998 masterpiece *The Soft Bulletin* in the process. *Embryonic* saw them continue the use of these sound techniques, but starkly re-imagined them in delightfully terrifying new ways, creating a world that sounded more hellish than their usual heavenly. Their thirteenth full-length, *The Terror*, as its name suggests, takes bleakness to a whole new level.

Opening track "Look... The Sun is Rising" jolts to a start with a humming synth that conjures up imagery of a UFO landing, beaming you into their ship to take you away. But immediately, these aliens start bashing you over the head with abrasive guitar strokes, fierce drum hits and Wayne Coyne's distant mumbling vocals, making for a highly addicting bout of audio chaos.

But from there, the album's atmosphere takes a sharp turn to a quieter, mostly drum-less and more spacious sound. The Flaming Lips have a history of making progressive and highly conceptual songs, but here the tracks are more meandering journeys through a hazy landscape than they are defined stories told in distinct phases. "Try To Explain" is an absolutely gorgeous ballad that features beautiful other-worldly textures wrapping around Coyne's breathy voice. "You Lust" is a 13-minute long, mostly ambient instrumental piece that's strangely pleasing to listen to, though you might not exactly be bumping it in your car. "Butterfly (How Long it Takes to Die)" and "Turning Violent" are both particularly emotional crooners, tied together through repetitive and subtly overdriven elements.

It's probably safe to say that *The Terror* is the Lips' least rock-centric album yet. Not only do they largely shelve drummer Steve Drozd's incredible percussion abilities, many if not most of these tracks lack any traditional rock instrumentation at all, even occasionally sounding like Animal Collective. The album as a whole spends an awful lot of time floating through space, which often is absolutely stunning, but also makes you anxious for a melodic hook or a climax to keep it grounded. It's a fulfilling journey as a tourist, but you might not feel the urge to

revisit it.



## THE STROKES COMEDOWN MACHINE

Things change, that's for sure. The Strokes are definitely not immune to this. Their newest release, *Comedown Machine*, probably best exemplifies this. The best way to summarize this record is: it's hard to explain.

Their last release back in 2011, *Angles* is where we first began to see this drift towards a super experimental sound. This trend continues, if not peaks in *Comeback Machine*.

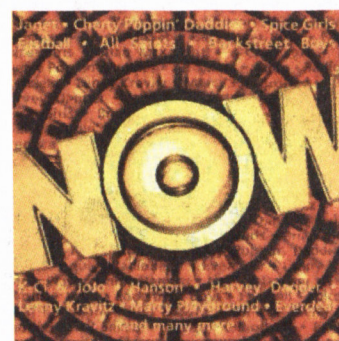
*Comeback Machine* is what you'd expect to hear from any run-of-the-mill Brooklyn indie band today, not the musical collective that came out of the brief gritty garage rock revival period of the early 2000s.

There's a good chance that after listening to any track off *Comeback Machine* that you're going to find yourself craving the crazy guitar riffs of The Strokes that you once knew.

*Comeback Machine* may be different, but it's not terrible. Most of the tracks are catchy, "80s Comedown Machine" has actually been stuck in my head for three days straight now.

The Strokes don't have anything to prove (which shows in *Comedown Machine*), they have a solid fan-base and with this latest release have successfully completed their contract with RCA Records, which they display almost proudly with this album's cover art.

For those who grew up on *Is This It?* and *Room on Fire* this record will leave you wondering what ever happened to The Strokes?



## NOW! THAT'S WHAT I CALL MUSIC VOL. 1

Have you ever been a big fan of an artist, but really only wanted to listen to one song by them? We can't all just keep buying cassettes, man! It's 1998, and there has to be a better way to enjoy our favorite jams. Thankfully, the new release *Now: That's What I Call Music!* is the best thing to hit stores since the Skip-It. *Now* is composed of some of your favorite tracks by Janet, the Backstreet Boys, Spice Girls and K-Ci & JoJo. Almost every track is a keeper, from Fastball's passionate and addicting "The Way" to Hanson's unforgettable "Mmm Bop." Still, there were some tracks I had to skip. In particular, this whiny British band Radioface has a song called "Karma Guy" or whatever. It is honestly the worst song I have ever heard, and I am confident that by 2013, no one will be talking about Radioface's *OK Computing* or whatever it was called. We'll all be singing Aqua's "Barbie Girl" and really understanding what music is all about. Anyway, I'm so glad *Now* was such a terrific album, and I can guarantee that even if they make 45 more of these collections, they'll still be super.

# THE PULL LIST

by Sean Fischer

## The Zaucer of Zilk Collected Edition

**Al Ewing**

**Brendan McCarthy**

This completed edition of the story originally published overseas last year in *2000 AD* serves as a reminder of the often-overlooked creator Brendan McCarthy's deserved place in the pantheon of great British comic book creators. Equal parts hero's journey and psychedelic fantasy, the book evokes the surrealist feeling of Milligan's *Shade, the Changing Man* and Morrison's early works while remaining unique. McCarthy's skill in the designs of the realms he's created and its inhabitants is the most noteworthy aspect of the book. These characters are detailed and lavishly colored but have a certain flatness to them, appearing as paper-cut outs in a three-dimensional world. This creates an intentional disorienting effect that works concurrently with the backdrop of each page, that shift from being a sort of frame for the panels that it surrounds, to part of the background of the world. This shows how jarring the shifts between worlds would be for anyone besides its hero. Immensely sophisticated and never dull, it's easy to see why this work is one of the most talked-about recent releases.

## Uncanny Avengers #5

**Rick Remender**

**Olivier Copiel**

After a somewhat dubious first story arc, this issue shows more potential in its synthesis of Avengers and X-Men lore. Remender seems interested in creating the most dysfunctional team possible by using characters that are equal parts conflicted and headstrong that clash with one another. The development of budding team's dynamic is one of the stronger aspects of the issue along with the establishment of the next threat in the beginning of the book. Unfortunately this makes an otherwise acceptable ending to the issue feel like more of a dud than it would have otherwise without the build-up early on.

## Scarlet Spider #15

**Chris Yost**

**Khoi Pham**

It's ironic that arguably the most acclaimed ongoing Spider-Man book incorporates the more controversial aspects of the character's mythos while taking on a severely darker tone not usually associated with the character, but it works. The issue sheds some much needed light on the enigmatic Aracely's background and her connection to recurring villains of the book, while Kaine Parker manages to make bleak realizations about his own brutal nature after a physical confrontation that leaves the reader sympathizing more for his antagonists. Antonio Fabela's use of a broader color palette makes certain scenes feel as grim as they ought to, while giving other parts of the book an appropriate levity. The epilogue of the issue establishes what ought to be a gripping storyline, given the quality of the series so far.

## FF #5

**Matt Fraction**

**Micheal Allred**

In this issue, we see the plot beginning to come to a head with a revelation that exposes how fractured the Fantastic Four's auxiliary team actually is. In this respect, the book can be likened to Remender's *Uncanny Avengers*. However, because it's a relatively smaller core team, there's a much tighter focus on each character's individual demons and malfunctions and much of the book's conflict is derived from this, to the point that some of the immediate threats and physicaengagements are direct results of the protagonists' actions, as opposed to the team being primarily a reactionary agency to existential threats. This attempt at a more proactive approach is the subject of some turmoil between characters, leaving team leader Scott Lang a nervous heap, while the remainder of the substitute FF tries to deal with filling the shoes of the original team in their own way. As always Allred's pop-art style is a pleasure to look at and is versatile enough to make the transitions in the story's tone between drama and comedy smoother. Fraction's use of comedic relief is effective due to him using it sparingly, making it all the more memorable. The aforementioned reveal in the end of the issue was foreshadowed enough that it doesn't feel forced and keeps the reader invested to want to know how these developments will be resolved by its unsung heroes.

## The Flash #18

**Brian Buccellato**

**Marico Takara**

Since the New 52 relaunch, one of the more overlooked books has been the Flash which even after its change of creative teams is still one of the stronger books being put out by DC as of late. The series manages to humanize the character by providing a glimpse into the character's daily pains and pleasures and how his life as Barry Allen is effected by his actions as the Flash and vice versa. Allen's utilization of his resources as a (currently displaced) forensic scientist gives the book the vague feeling of being a police procedural, albeit a procedural with radical political militants, technologically-enhanced super-criminals and the like. Despite Manapul's departure from the book, the series still maintains a stylized visual representation of the Flash's powers that's especially effective due to dynamic panel layouts as well as writer / colorist Brian Buccellato's use of muted colors for the backdrop of Keystone City, contrasting greatly with the Flash's vibrant costume to make him appear as a powerful bolt running through the city. The advertised crossover to *Dial H* noted in the conclusion of the story would feel cheaper if it wasn't for the strength of that book, but nonetheless can annoy more selective readers by forcing them to buy another series to understand something integral to the issue's end.





# MODELLAND: INSIDE THE CREATIVE MIND OF TYRA BRANKS

by John Fischer

Okay. I'll admit it. At first I was skeptical about everything—the title, the names (Desperada, Myrracle, Catwalk Corridor... really), the whole enchilada. It all made Tyra Banks's *Modelland* appear as a saturated fantasy version of Candyland, but with the sugary treats and the quest to find the lost queen replaced by fashion and bitches fighting to become the next intoxicibellas (aka, supermodels).

The premise of the story takes place in a world dominated by fashion where every girl dreams of becoming an "intoxibella," but only seven do so each year. Each "intoxibella" has one of seven powers, which include multiplicity (cloning yourself), chameeleone (changing your appearance and clothes), ThirtyNever (reverting back to an appearance of 17 when you are about to reach and/or look 30), Excite-to-buy (the ability to make people buy products), seduksheon (obvious), sixxsensa (enhanced senses and the power to see the future), and teleporting (the ability to teleport). Occasionally, there is one who has all seven and is known as a Triple7, the most famous being Ci-L.

The main character, Tookie de la Crème, is your typical damsel-in-distress. She dreams of becoming an intoxicibella, but considers herself too ugly and gawky, especially since she has her mother, sister and father to constantly remind her of this fact while everyone else acts as though she's invisible. But on The Day of Discovery (T-DOD), when Modelland scouts travel across the globe searching for the new first year bellas-in-training, it's obvious that Tookie, the one with the least chance of getting in, is chosen out of all the girls in Peppertown.

Once she arrives, she undergoes important classes that will help with all of life's challenges, including mastication (the act of chewing food), Run-a-Way Intensive (strutting the catwalk) and CaraCara (practicing poses and expressions for the camera). There, she also finds Ci-L, who had disappeared a few months prior to when the plot began, and goes on a quest to find out why

the Belladonna, the head of the school, is punishing Ci-L. At the same time, she unconsciously ventures on another quest to find her self-worth and inner beauty.

As you can tell from my review, this is not a book I would recommend to you if we met on the street. I do admire Banks's creative approach of forming a school that is parallel to the process and training that thousands of girls each year go through for a chance to appear on *America's Next Top Model* and its international spin-offs.

I also enjoyed the way in which she illustrates the rules, such as not sharing accessories and make-up or leaving the business, though thankfully, we're not in *Modelland*, where doing so will cause warts, wrinkles and infection to set in or leaving without permission will cause you to get kicked out and to age 50 years.

The biggest issue I have with this book is an inner conflict of its purpose. While Banks does assert that all women are beautiful, and what the modeling and entertainment industries say should not matter, the book also illustrates that the modeling industry in real life continues to favor women with a certain look. While I understand her message, how do you tell a 14 or 15 year old girl that she is beautiful, but not in the way that a model should be?

On a scale of A through F, *Modelland* gets a C-. It is exactly what you would expect from the title—tacky, predictable and superficial. While I do agree with the underlying themes of the novel, the oversaturation of the message that you have to look and act a certain way in the modeling world, and the typical stereotypes associated with industry in real life, make reading this book exhausting. It puts you in a position where you have to dig past the stereotypes, hair mousse and cat fights just to remember what the central themes are.

Of course, my assessment of this tale is incomplete until the next two books in the trilogy are released. Hopefully Banks will be a little more careful about how she conveys her message.

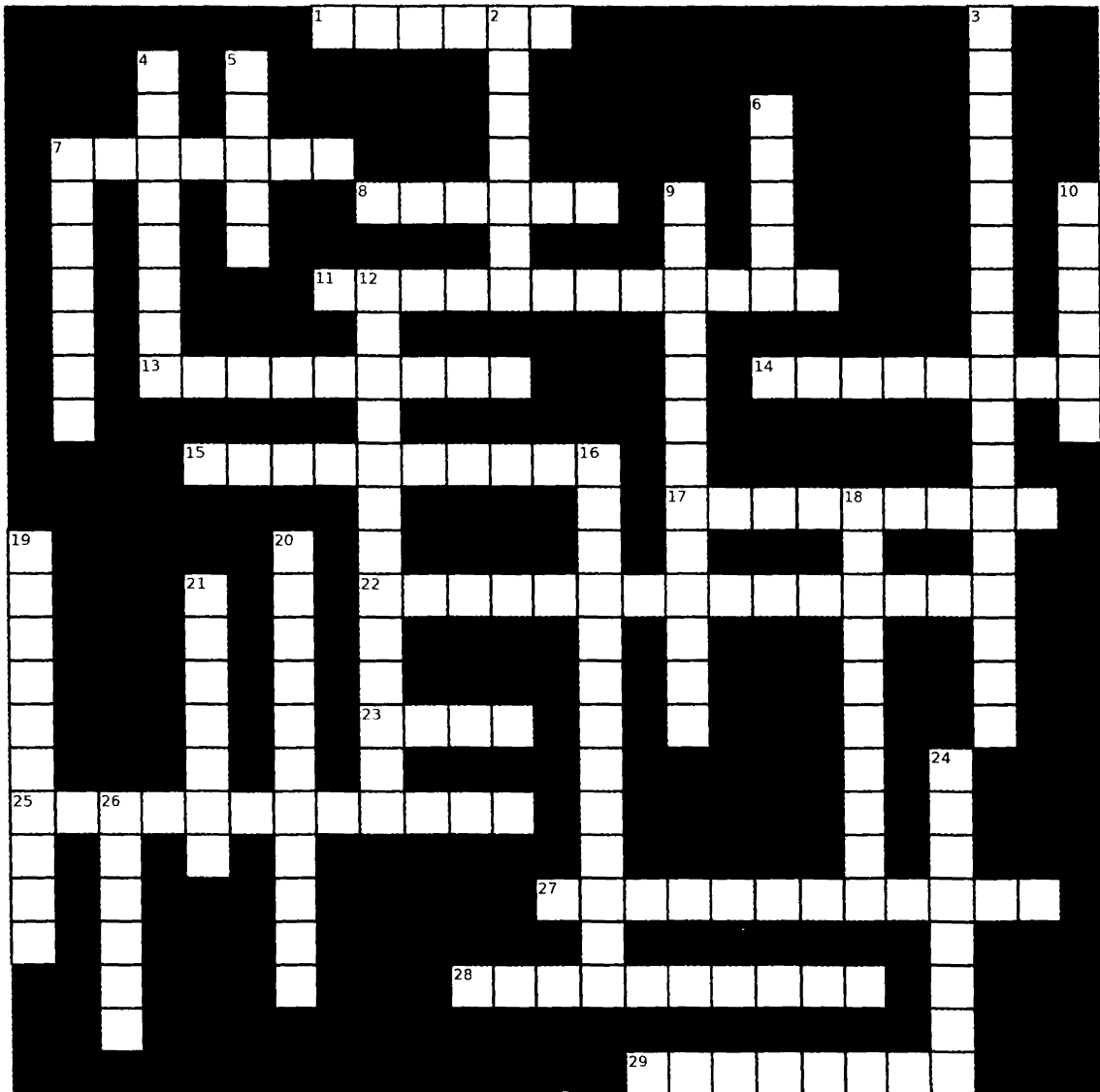




HELP WOLFIE FIND  
THE BEST FOOD ON  
CAMPUS!



# ENTRY LEVEL CROSSWORD



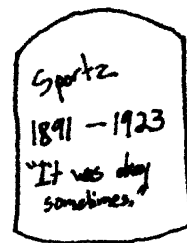
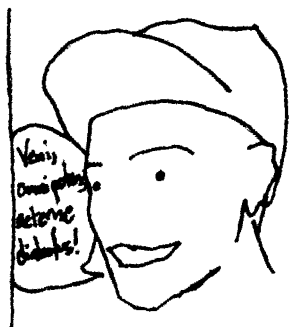
## Across

1. This looks really pleasant.
7. Geez I know this one.
8. Did I put this already?
11. It's that type of game that's pretty fun.
13. I've never listened to them.
14. How do you even say that?
15. There was one with a dummy.
17. Dang, it's really hot there, I heard.
22. She made that newspaper, I think.
23. I'm pretty sure she was born in Nigeria.
25. He's really tall.
27. Oh he's from that show my Dad likes.
28. I think that short French guy went there.
29. He's that big dude that won that game.

## Down

2. Wait, is this named after that movie guy?
3. They're kinda bad right now.
4. Those things in that zoo I went to.
5. This tastes really good.
6. I've never had a problem with these.
7. That instrument that sounds pretty loud.
9. He was one of those guys.
10. Oh dang, this sounds cool.
12. Wasn't he a jerk?
16. Oh I loved this!
18. I don't think anyone here will have heard of this.
19. Oh it's that flavor I like.
20. Not many people use this but I may be wrong.
21. RIP bro
24. I wish these didn't die off.
26. I'm 80% sure these can't speak English.

Is it Really Deadline Already? A New Boring Rocks Comic by Evan Goldaper





# DEFENSE OF MARRIAGE ACT

by Rebecca Tapio

The marriage of two homosexual human beings is an abomination in the eyes of God, and uniting them in holy matrimony will result in the corruption of the entirety of American society. People will start trying to couple with their dogs, and children influenced by the gays will become gay instantaneously.

Luckily, none of these statements are fact, but citizens of the United States of America have every right to believe them as such. Issues arise only when one person attempts to force his or her beliefs on another.

Many people supporting the Defense of Marriage Act publically reference their Christian beliefs as evidence for their arguments. If this were a theocracy, which would probably fly.

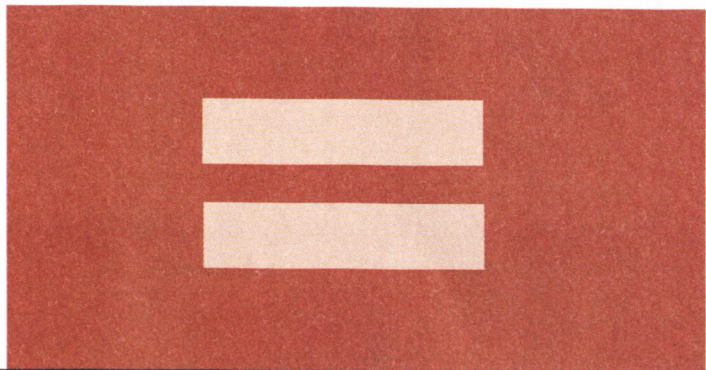
The United States is not a theocracy. It is not the role of the federal government to impose the sanctities of one religion on an entire population against their will. The First Amendment of the Constitution guarantees freedom of religion for all, which also means freedom from religion.

Whether you're Hindu, Muslim, Christian, Algonquin, narcissistic, atheistic or agnostic, you should be treated equally in the eyes of the law, regardless of age, gender or sex.

I believe wholeheartedly that everyone should have the ability to express their opinions, and people should not hesitate to include their religion in the forming of those ideas. But when your ideas fundamentally oppress and harm other people simply because you have a different opinion than they do, that means that you shouldn't be influencing matters of state.

The federal government should not control the institution of marriage. It should be providing civil unions for all, with all the same tax breaks and socioeconomic benefits that would exist between spouses. "Marriage" based on individual beliefs should then be pursued in individual houses of worship.

The institutions of monogamy, commitment and self-sacrifice exist in people outside of traditional marriages, and that's what we should really be celebrating. "Marriage" is really just a piece of paper, in the end.



# MAMA BLOOMBERG

by Nick Batson

So Mama—I mean Mayor—Bloomberg is back with another great idea to make New Yorkers healthier. It seems for the time being Bloomberg is taking a break from harassing businesses that sell too much soda and is refocusing back on the tobacco industry.

Bloomberg's three term mayoral career has been filled with efforts to improve the public health of the city, beginning with the ban of trans-fats back in 2008 and more recently the attempted ban of soft drinks larger than 20 oz which was shot down by New York Supreme Court Judge Milton Tingling the day before the ban was to go into action.

In 2011 Bloomberg banned smoking in all parks, boardwalks, beaches, recreation centers, swimming pools and pedestrian plazas and New York City already tacks on an extra \$5.85 in taxes for the sale of each pack of cigarettes.

But Bloomberg's newest campaign is a little more drastic than high taxes. In addition to requiring retailers to keep cigarettes packages out of sight from customers and restricting the use of coupons and promotions on cigarette sales, the bill will also set a mandatory minimum price of \$10.50 for each pack of cigarettes.

At this point in our lives, I think we get it. Smoking is bad for you and it's something you really shouldn't do. But why do we do it? Maybe it's the feeling of rebellion we want to experience, maybe we just want to look cool (seriously it doesn't make you look cool) or maybe we just have addictive personalities. One thing is for certain though, high prices haven't ever really stopped smokers from lighting up, so it would seem that this regulation wouldn't do much either.

Don't get me wrong, I understand where Bloomberg's coming form. He wants his city to live healthy and happy lifestyles. Which is fine, but what isn't fine is having a Mayor that at time appears to resemble your mother more than a leader.

Many Americans are quite big on personal freedoms. Just take a look at that whole Second Amendment dispute. It may sound selfish, but as an American I want the freedom to do what I want. If I want to smoke cigarettes, I should be allowed to do so without any governing body attempting to stop me. The very same goes for large soft drinks.

The point is, there's a line that has to be drawn somewhere. When does the concept of improving public health begin to infringe on other American's personal freedoms?







## WOLFIE OFF TO MASCOT FINALS, BUT CAN HE CLOSE THE DEAL?

by Andrew Carrieri

Stony Brook's zany mascot, Wolfie Seawolf, has earned a spot in the finals of the SUNY Mascot Madness tournament after edging out a narrow victory over Binghamton University's Baxter Bearcat in the competition's semifinal round, Thursday, March 28. Wolfie, who garnered 52 percent of the online votes in his win over Baxter, will square off against Hugo Hawk, SUNY New Paltz's mascot, in the championship round. Hugo won his semifinal matchup against another Long Island mascot, Farmingdale State College's Rambo Ram.

Wolfie's march to the finals is only the latest in a string of long runs by Stony Brook competitors. In the last calendar year alone, baseball reached the College World Series, football reached the second round of the Football Championship Subdivision (FCS) Playoffs and men's basketball won the America East Conference's regular season championship. Unfortunately, none of these teams achieved ultimate glory. Baseball was blown out in both of its College World Series games, football lost in the second round of the FCS playoffs to Montana State and men's basketball fell to Albany in the America East Tournament semifinals.

Wolfie, only the seventh seed in Mascot Madness, faced an uphill climb to reach the championship round in this NCAA-bracket style tournament, which began on Sunday March 3 with mascots representing 30 different schools from the SUNY system. In the opening round, Wolfie picked up a fairly easy victory over the Panther of Tompkins-Cortland, earning 62 percent of the vote. Wolfie also dominated his second round matchup, collecting 64 percent of the vote in a rout of the SUNYIT Wildcat, the eighteenth seed. The third round game against the tournament's twentieth seed, the Morrisville Mustang, proved closer with Wolfie only collecting 57 percent of the vote. This triumph set up Wolfie's slim upset victory over the third-seeded Baxter Bearcat.

Hugo Hawk's margin of victory against Rambo Ram was even slimmer than that of Wolfie's win over Baxter Bearcat; Hugo, the competition's seventeenth seed, earned only 51 percent of the vote in his semifinal game. Prior to winning this nail-biter, Hugo defeated the Purchase Panther, the top-seeded Cortland Red Dragon and the Maritime Privateer in succession.

With Wolfie in the finals, a Stony Brook representative has another chance to reach the summit of a competition. Between noon on Friday, March 29 and noon on Thursday April 4, students and fans of both Stony Brook and New Paltz will cast online ballots for their respective mascots. These votes will determine whether Stony Brook will have SUNY's top mascot or if it just has another solid competitor who couldn't quite go the distance.



**DEC K** ⬇ ⚡ ⚡



**Enchantment — Aura** ■

Enchant creature  
 Enchanted creature can't attack or block, and its activated abilities can't be activated.  
 Whenever a creature enters the battlefield under an opponent's control, you may attach DEC K to that creature.

*You may notice this card is very similar to Prison Term, a white enchantment from Shadowmoor. We feel the same way about American Pluralism.*

— The Stony Brook Press

**Get Your Red On** ⚡ ⚡ ⚡



**Tribal Sorcery — Seawolf** ■

Add ⚡ to your mana pool for each Seawolf you control.

Seawolves you control get +X/+0 until end of turn, where X is the number of Seawolves you control.

— The Stony Brook Press

**Javits, Lecture Hall of Torpor**



**Legendary Land — Javits** ■

Javits, Lecture Hall of Torpor enters the battlefield tapped.

⚡: Add ⚡ to your mana pool.

⚡ ⚡ ⚡: Put a study counter on target creature and tap it. Its controller draws a card.

Creatures with study counters don't untap during their controllers' untap steps. *(They're too busy studying to have any fun.)*

*Even the fiercest Seawolves need to learn from time to time.*

— The Stony Brook Press

**Kelly Maggots** ⬇ ⚡



**Creature — Insect** ■

**Deathtouch**  
**Protection from Seawolves**

*They thought they threw the pasta shells away, but the Kelly Maggots are always lurking.*

— The Stony Brook Press 1/2

**President's Fury** ⚡ ⚡



**Tribal Instant — Seawolf** ■

Put × +1/+1 counters on target Seawolf you control.

If either player controls a Rec Center, put × additional +1/+1 counters on target Seawolf you control.

*Using Rec Centers, Stanley gets stronger than ever before.*

— The Stony Brook Press

**Stanley, Warrior-President of Seawolf Country** ⚡ ⚡ ⚡



**Planeswalker — Stanley** ■

**+1:** Put a 2/1 red Seawolf token onto the battlefield.

**-3:** Stanley deals damage to target player equal to the number of Seawolves you control.

**-8:** Gain control of all lands until end of turn. Untap them.

— The Stony Brook Press 4

**Stanley's Calculation** ⚡



**Tribal Instant — Seawolf** ■

Target creature gets +3/+0 until end of turn. If that creature was blocked, it gets +5/+0 instead.

*Warrior-President Stanley was actually once a doctor. Now, he just uses his intelligence to plan the best time to punch things.*

— The Stony Brook Press

**Wolfie, Avatar of Pride** ⚡ ⚡ ⚡



**Legendary Creature — Seawolf Flagbearer** ■

When Wolfie, Avatar of Pride enters the battlefield, put three 2/1 red Seawolf tokens onto the battlefield.

At the beginning of your upkeep, put a 2/1 red Seawolf token onto the battlefield.

Seawolves you control gain haste.

*What's a Seawolf? Wolfie is a Seawolf.*

— The Stony Brook Press 4/5

**Wreck Center**



**Land — Rec Center** ■

Construction 2— *(Rather than play this card from your hand, you must remove it from the game with two construction counters on it. This counts as playing a land. At the beginning of your upkeep, remove a construction counter. When you remove the last, play it. This does not count as playing a land.)*

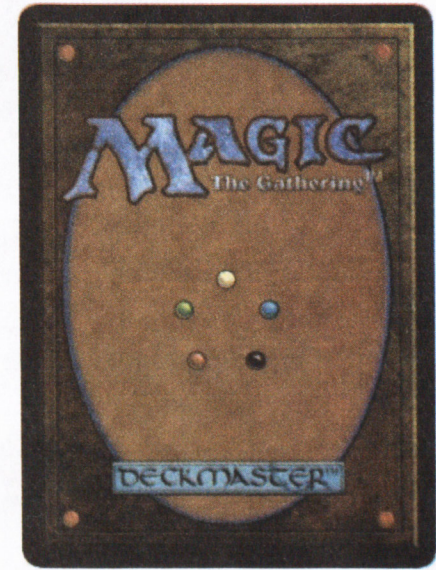
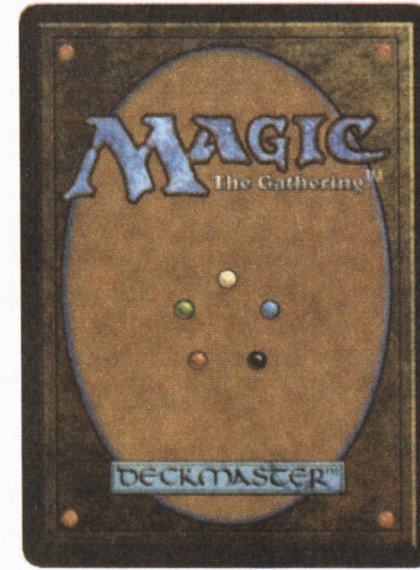
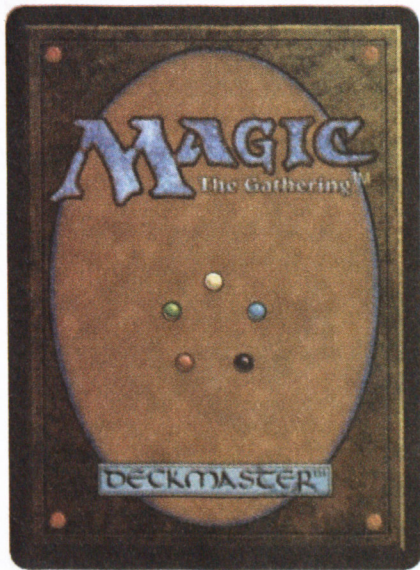
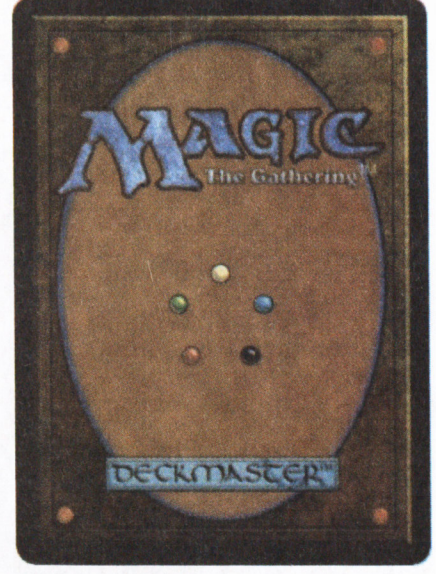
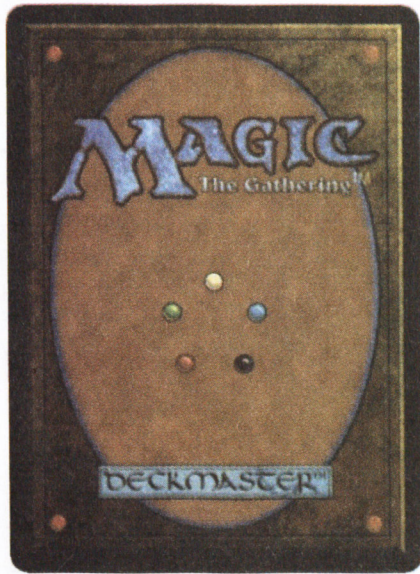
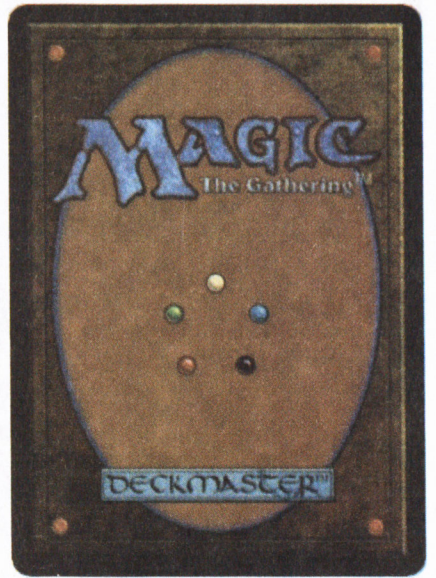
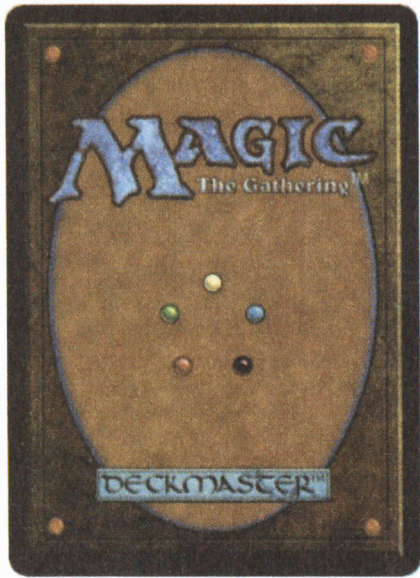
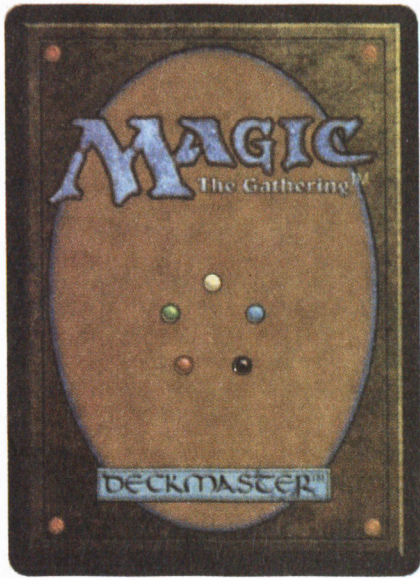
⚡: Add ⚡ to your mana pool.

⚡ ⚡ ⚡: Target Seawolf gains trample until end of turn.

*"Seawolves, what is your occupation?"*  
**"WRECKING THINGS."**

— The Stony Brook Press







*COLOR YOUR OWN WOLFIE!*





# The Wang Center's Tangled Web - Part 2

## What Was Wang's Vision? What Is the Future of Asian and Asian American Programming? If Actions Speak Louder Than Words, The University's Rhetoric Can't Be Believed

April 2013

To Stony Brook Press Readers: In the March 5, 2013 issue, SBU AA E-Zine discussed what was happening in the Charles B. Wang Asian/American Center: the Director of Asian and Asian American Programming had been dismissed, there was a petition to restore her position, the University responded, there was a response to the response, SB Press and Statesman wrote articles about what was happening, and AA E-Zine updated, commented on and clarified what was known. Some of this op/ed refers back to that one. It can be read at [www.aaezine.org/articles/vol30/30n2-wang-aac-saga-03-2013.shtml](http://www.aaezine.org/articles/vol30/30n2-wang-aac-saga-03-2013.shtml)

Now we would like to turn to the other aspect that the University is telling reporters, and which no one is challenging - what the Wang Center was supposed to be, and what they have in mind for its future. It's frightening. For all of the rhetoric, it appears that we are going from bad to worse.

In 1996, Charles Wang was asked to fund an Asian American Center Bridge between Harriman and Physics because at the time, this growing community had literally no resources. Although the highest rate of suicide is Asian American girls aged 15 - 24, SBU did not have a single Asian counselor. Black and Latino students had the then Uniti Cultural Center in Roth; Asian students used whatever space they could find. (Note, the original Uniti Cultural Center was a large, basically student run space. The current space is not similar or equivalent, but that is another issue and one that currently affects all student organizations .) There were a

Nor was Charles the only donor. The magnificent black stone floors imported from India, and the bamboo and trees in the chapel and back garden, were a gift from Tuan.

What was Charles Wang's vision? Let's start by saying one thing about what Charles Wang was. He was the President of the Chinese student club in college. So he had that student club president perspective when he said, "I want it to be a boy meets girl place of parties and dances." And that was also in his mind when he said it was not to be an academic building because, "I don't want it to be any department's fiefdom."

That's not to say he wanted it to be solely for students. One of the lecture halls was specifically designed with the then latest technology so that a course could be taught to students here and in Asia. We take that for granted now but 17 years ago it was a cutting edge idea.

Wang's proposal to the University is on the AA E-Zine website. Here's what it said on the page titled Activities, and as you are reading it, think of how few the University instituted after the Center was turned over after construction:

"The Center will be open all year round, including weekends. Some students, especially those who are Asian and Asian American, may come to think of the Center as a "home away from home."

Under the sub-heading: Learning and Communication was "Learning Communication Skills, Improving English Writing Skills, Learning Special Computer Skills, Participating in Non-Academic Classes, Reading Asian Periodicals and Other Materials, Internet Access, Translation Services".

Under Culture and History was "Art Exhibits, Theatre and Music Events, Movie screenings, Lectures and Conferences, Oral History Audio/Video Access, Live and Taped Asian TV Broadcasts". Under Social Activities was what Wang called the raison d'être of his Center - "Meeting and Hanging Out with Friends, Dances and Parties". Under Food and Shopping was "Asian Foods, Asian Gifts and Books". And last but not least, the

### Are these examples of programs currently at the Wang Center that honor the donor's vision of uniting East and West?

#### Hurricane Sandy Symposium

4/10/2013 / 1pm - 4pm

Location Information: West Campus - Wang Center  
Guest speakers include: Malcolm Bowman, Steven Englebright, Charles Flagg, Ann Siders, Michael White

#### College of Business MBA Info Session

4/10/2013 / 6:30pm

Location Information: West Campus - Wang Center

#### Music, Language and Emotion Workshop

4/12/2013 / 10am - 6pm

Location Information: West Campus - Wang Center  
Guest speakers: Nicole Calma (SBU), Arnie Cox (Oberlin), John Drury (SBU), Carol Krumhansl (Cornell), David Pesetsky (MIT), Michael Schober (New School), Robert Slevc (Maryland), Neta Spiro (Nordiff-Robbins)

#### Earthstock Keynote Lecture

4/19/2013 / 7:30pm

Location Information: West Campus - Wang Center  
Wally Broecker, Newberry Professor of Geology, Earth and Environmental Sciences, Columbia U. Broecker's studies... the influence of climate change on polar ice...

#### Hillel Foundation for Jewish Life Hosts

Jewish University For A Day

4/21/2013 / 10am - 5pm

Location Information: West Campus - Wang Center

#### University Senate: Spring 2013 Meeting Schedule

February 4 - Wang Center, Lecture Hall 2

March 4 - Wang Center, Lecture Hall 2

April 1 - HSC, Level 2, Lecture Hall 3

May 6 - Wang Center, Lecture Hall 2

final section is classic! Under Special Events was "Incoming Asian and Asian American Students Reception, Graduation Receptions, Food Festivals, Club Fairs, Weddings".

That was the end of Page 5. So, when was the last student dance or party at the Wang Center? Club Fair? SB's international student population has exploded, mostly from Asia because that's where the money is to afford out of state tuition, but where are all those learning and communication facilities that were supposed to exist not only for them but for immigrants - immigrants just like Charles Wang for whom English was a second language too?

When the Wang Center finally opened in 2003 (it's grand opening was not its real opening), Wang's relationship with the University and Computer Associates had changed dramatically. In 2000, against his wishes, CA's Board of Directors voted to make him Chairman Emeritus. He walked out of CA and never stepped foot in the building again. But that did not become public information until long after the Wang Center's grand opening.

What was rumored for years was that one of the Director's to vote against Wang was SBU's President, Shirley Strum Kenny. She had her donation from him and now wanted one from his successor. Supposedly, and again, this is rumor, after that vote Wang wanted out of SB as fast as he could and has never funded any Wang Center operations.

Dr. Sunita Mukhi, former Director of Asian and Asian American Programming, confirmed that Wang did not fund any programs. That means most programming comes out of the President's budget or from grants and donations. The SB Budget lists AV for the Wang Center as from the Provost and M&O from the VP for Facilities and Services.

But if that is true, since Wang explicitly stated that he hoped his donation would encourage others to donate, why has the University never had a donor campaign to enable the Wang Center to be all that it was envisioned to be? Why turn to outside conferences and events that have no relationship to the meaning of the building at all?

Aside from a total lack of student events, many complain the Wang Center does not have enough professional

programming now. When there should be events every week at a minimum, there were only on average 8 to 10 per semester. When the art alcoves should be filled with 3 shows each semester, there is generally one per year.

While the University is now claiming a new Associate Director will be hired whose sole responsibility will be Asian and Asian American programming, when they presented Dr. Mukhi

with the proposal she rejected and why she lost her job, the number of events was to be cut to 6 to 8 per year - a 50% reduction from what she had been allowed! What does that mean?

Does it mean that if in these hard economic times, outside funding is not found for more, oh well? Does it mean that Wang becomes even more like Staller, with shows so expensive students rarely go, and the Director caters to a White balding off campus crowd who can afford tickets?

While some disagree on how far west the Wang Center should cover, even where there is total agreement, how do you show even the major breadth of Asia as seen in student clubs - Bangladesh, China, India, Japan, Korea, Pakistan, Philippines, Thailand, Taiwan, and Vietnam in 5 to 6 shows per year. More impossible, how do you show that while covering art, film, music, dance, and theater?

And that is only professional performances. Where were the comments to Statesman and SB Press from Deputy to President Stanley Dr. Tonjanita Johnson or Director of Conferences Diana Hannan ever talk about the other main aspect of Wang's vision of uniting East and West - students?

Does it mean that rather than a "home away from home" as Wang envisioned, the Center is going to be like a foreign entity to students - akin to a benign tumor, neither helping nor detracting from university life; yet oddly perturbing in many ways?

Johnson told the SB Press "We have a pretty robust activity inside the Wang Center." Looking at the

University Calendar, that may be true. Wouldn't it be wonderful if there were as many Asian and Asian American activities as there are ones with no relationship to Asian anything.

- Wilson Jiang, SBU AA E-Zine Editor-in-Chief  
- Ja Young, AA E-Zine Alumni Editor

**WHAT THE ORIGINAL PROPOSAL INCLUDED**

**The Proposed Charles B. Wang Center 8.13.1996**

**Activities Page 5**

**The Center will be open all year round, including weekends. Some students, especially those who are Asian and Asian American, may come to think of the Center as a "home away from home."**

**Learning and Communication**  
**Learning Communication Skills**  
**Improving English Writing Skills**  
**Learning Special Computer Skills**  
**Participating in Non-Academic Classes**  
**Reading Asian Periodicals and Other Materials**  
**Internet Access**  
**Translation Services**

**Culture and History**  
**Art Exhibits**  
**Theatre and Music Events**  
**Movie screenings**  
**Lectures and Conferences**  
**Oral History Audio/Video Access**  
**Live and Taped Asian TV Broadcasts**

**Social Activities**  
**Meeting and Hanging Out with Friends**  
**Dances and Parties**

**Food and Shopping**  
**Asian Foods**  
**Asian Gifts and Books**

**Special Events**  
**Incoming Asian and Asian American Students Reception**  
**Graduation Receptions**  
**Food Festivals**  
**Club Fairs**  
**Weddings**

**Copy of original proposal is at [www.aa2sbu.org/aaezine/wang/index.shtml](http://www.aa2sbu.org/aaezine/wang/index.shtml)**



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**ASK NOT WHAT USG CAN DO  
FOR YOU,**

*Vote April 8*

**BUT WHAT YOU CAN  
DO FOR USG!**

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