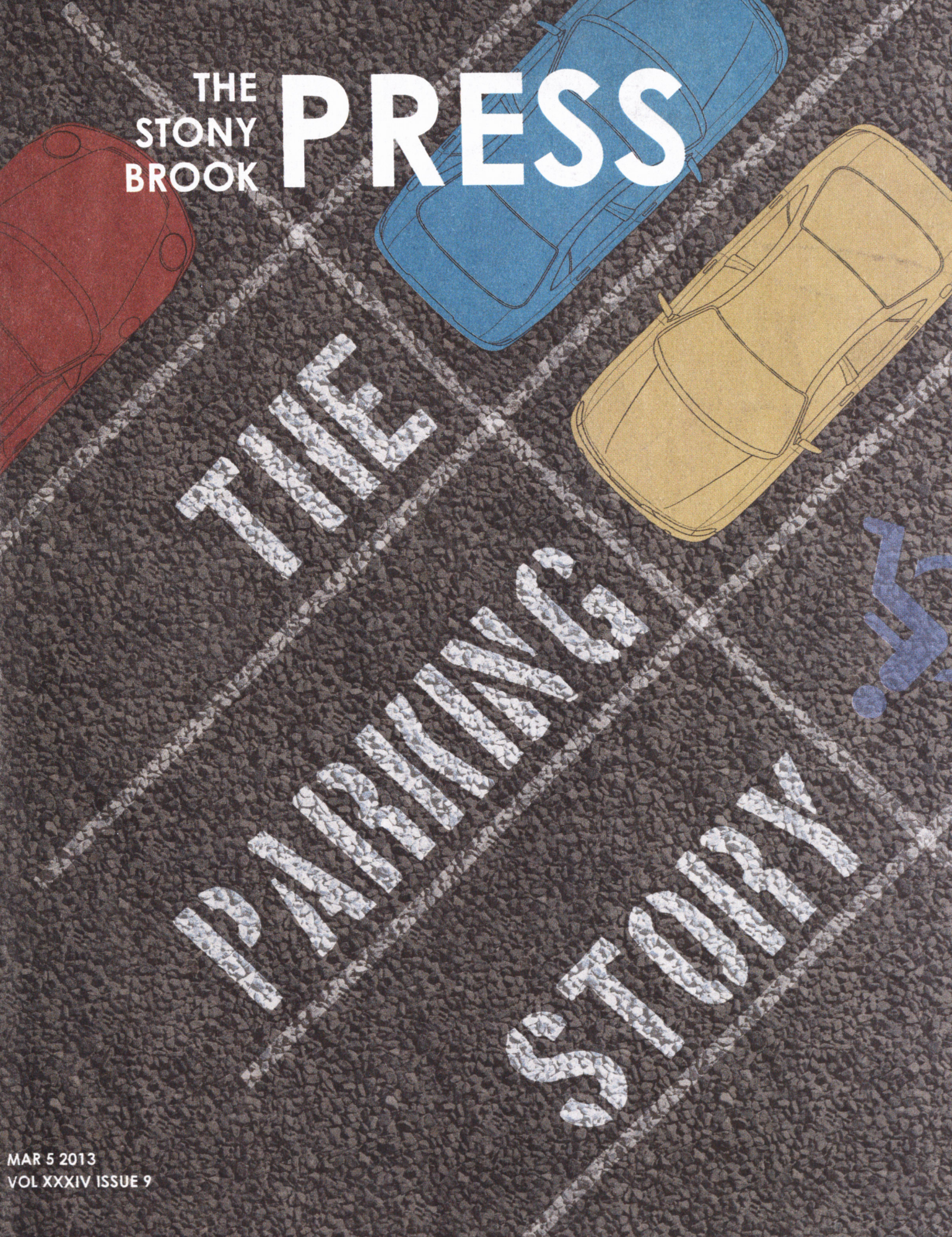


THE
STONY
BROOK

PRESS



THE
PARKING
STOPS

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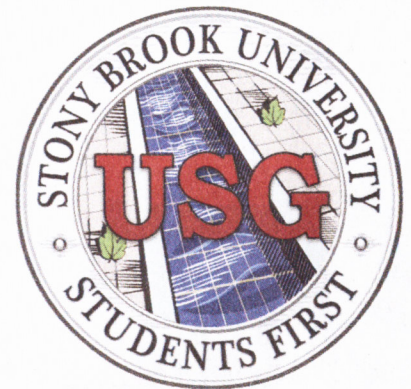
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THE STONY BROOK PRESS

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THE UNIVERSITY AND JOURNALISTS: AN ONGOING SAGA OF MISUNDERSTANDING

In the Feb. 19 issue of *The Stony Brook Press* an article regarding a survey scandal at USG was published. In the wake of the publication of this article, numerous actions have taken place. One such action included the short-lived protest against Anna Lubitz, the president of USG, which was shut down by the Administration after a harsh Facebook comment was deemed as a threat towards Lubitz.

Another outcome of the publication of this article has been an out-lash at *The Press*. The words “gossip” and “sensationalism” have been thrown around a lot. The editorial board at *The Press* would like to stress that in no way do we feel that the USG article published in our last issue met those descriptions.

We strive to bring important issues to the student body, the issue of our student elected representatives taking advantage of their power was one that we as a whole deemed an important one.

Since then, *The Press* has been working on a follow-up article regarding the continuing search by SAB for a spring concert act and the University Police background checks. While we attempted to talk to USG officials we found that several were trying to control what parts of their statements were published. One official even went as far as to threaten to retract his statement if it was not published in its entirety.

It's important that the public understands that being a journalist isn't often an easy job. We do as much as we can to be fair to our readers and constantly work to publish the truth. When sources, especially those in elected positions, don't understand exactly what that means, it makes our job much more difficult.

Sources have no right to try and manipulate reporters. Anything they say or write to a reporter is fair game unless explicitly stated as off the record. What quotes are included in the story is entirely up to the reporters discretion. A reporter is also never obligated to send a source their story before it's published.

But to respond to a question asked by a reporter, then to demand it to be published in its entirety, or in parts as you please, isn't how we do things. If sources, especially elected and public officials, were able to control which of their statements were published and which weren't, then the purpose of journalism would cease to exist, we would all be public relations officers. That pur-

pose of course being to inform the public.

Student government officials are constantly in the public eye, whether they want to be or not. In the small world that is our campus, they are public figures and assumed that role the moment they took office. Being a public figure comes with its perks, but it also comes with being under the watchful eye of the media.

If mistakes are made by such officials, they have to accept responsibility and expect the media to report on such mistakes.

If these student government officials hope to one day pursue a career in politics, it's important to understand the role that media will play in their lives.

This issue however isn't limited to just student government officials, many members of the campus community have similar feelings about student media. Many times student photographers have been asked to stop taking pictures inside of dining halls and academic buildings. Even police officers threaten to take away cameras or demand to see photos student journalists have taken with no grounds to do so. Photojournalists reserve the right to photograph in any place that is open to the public.

There have also been many instances in which the University Police have tried to dictate where reporters and photographers can be, even when they are behind a police barricade. In one particular instance a Stony Brook Journalism professor was nearly arrested trying to explain to a university police officers that reporters and photographers can be wherever the public is. Luckily, a supervising officer stepped in and explained to the officer that this professor was correct.

As journalists we consider what we do to be a public service. We aim to inform of the campus community of issues that we as whole need to be aware of. We take our mission to heart and treat it as a creed. What we do is a way of life, not a hobby.

That duty grows very difficult when members of the public don't entirely understand the journalistic process, and even in some cases take for granted the work that we do. If you take anything away from this editorial, let it be this: we are not your enemy.

THE WIRE

SBVAC RECOGNIZED FOR NATIONAL AWARD

by Jessica Mai

Stony Brook University's very own student-led emergency response unit was selected from more than 100 collegiate Emergency Medical Support organizations across the nation to receive national honor.

At the Twentieth Annual National Collegiate Emergency Medical Services Foundation held in Washington, D.C., Stony Brook Volunteer Ambulance Camp, SBVAC, was recognized as the 2012-2013 National Collegiate EMS Foundation of the Year.

This New York State Certified Ambulance Corporation was founded in 1970 by a small group of students providing one of the "highest standards of emergency response care in New York State,"

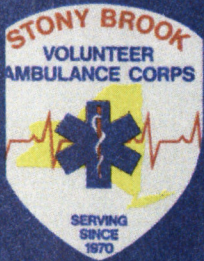
according to SBVAC's website. This unit consists of about 70-90 members; mostly students who volunteer their time to help other students on campus. They work with three operational ambulances and one ALS (Advanced Life Support) responder, operated by those who are certified by Suffolk County through a rigorous semester-long training class.

"This award is timely and well deserved for our members who have answered numerous calls throughout challenging times this past fall and winter," said Frankie Rivera in reference to Superstorm Sandy and Winterstorm Nemo, according to a recent press release issued by the university.

This is not the first time SBVAC has been recognized for their work and efforts. In 2011, they received first-place at the NCEMSF Advanced Life Support Skills Competition; the New York State EMS Agency of the Year Award (2003) by the New York State Department of Health's Bureau of Emergency Services; and the "Striving for Excellence" Award at the 2001 NCEMSF annual conference.

Rivera said he thinks the award will help SBVAC get more attention on and off the Stony Brook campus.

"It's great for SBVAC and the campus community, as national recognition helps to get our name out to the EMS world on a larger scale."



COACHING CHANGES TO FOOTBALL TEAM

by Brian Johnson

The Stony Brook football program will have a new face this upcoming season, and it goes beyond the loss of star running back, Miguel Maysonet. Defensive Coordinator Rob Neviasser has left the team to accept a position at Bowling Green University in Bowling Green, Ohio. Lyle Hemphill, the defensive backs coach, has been promoted to defensive coordinator in Neviasser's departure.

Speaking on the change, Head Football Coach Chuck Priore complemented Neviasser's services to the team, while assuring that Hemphill will make a fine

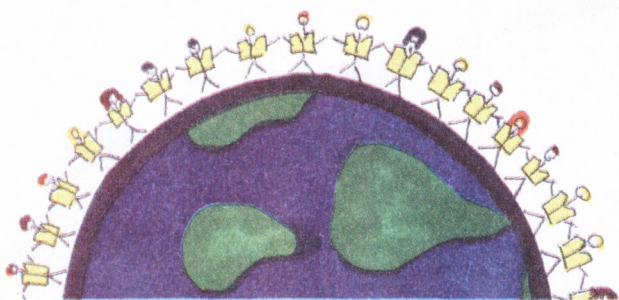
replacement. "For the past two seasons, Rob has helped us set the benchmark of Stony Brook defense," Priore said. "The promotion of Lyle will help us maintain consistency. I'm excited about the level of energy and passion Lyle will bring as our new coordinator."

Last season, the Seawolves held opponents to 17 or fewer points in 9 of their 13 games. They were also able to shutout the high-power rushing attack of Army, providing their first victory over an FBS team, in program history. Senior linebacker, Jawara Dudley, returns this season to, hopefully, keep the defense in command of opposing

offenses. Dudley is a two-time all-conference selection, who looks to improve on his impressive 81 tackle 2012 season.

For a Stony Brook football team that is on the rise, the coaching change does bring the concern that future success could be hindered by the loss of high-caliber coaches to larger football universities. Adam Gutes, The assistant director of Athletic Communications, when asked about this concern, said, "It is part of any profession. Coaches [and] support staff are always looking to reach their goals."





UNIVERSITY POLICE HOST PEDESTRIAN SAFETY DAY

by John Fischer

Stony Brook University held its first Pedestrian Safety Day, Wednesday Feb. 27, during campus lifetime at the Student Activities Center in an effort to promote and inform faculty and students about on-campus safety precautions, particularly for commuter students.

The Stony Brook Alumni Association hosted the event in collaboration with Liberty Mutual Insurance, its business partner of 14 years, as part of Serious for Safety, a campaign dedicated to keeping the residents and commuters safe in all forms. The campaign is dedicated to promoting physical, mental and psychological safety for students. Campus police were also present to inform students about on-campus safety regulations and initiatives.

"With increasing student commuters on campus, it's a priority that students are educated on how to safely live on campus," said Matthew Colson, executive director of Alumni Relations.

The event followed a recent incident in which a student pedestrian was run over by a police officer at night. Spokespeople from Campus Police, the Alumni Association and Liberty Mutual Insurance did not specify whether or not the events were related to one another.

"All we're doing is promoting safety," said Edward Beekman, an LMI Executive Sales Representative. "That's our motto actually. Helping people live safer and better lives."

Volunteers handed out flashing safety reflectors to help students alert oncoming drivers at night when walking or ride their bicycles. Campus Police said another obstacle to pedestrian safety includes distractions, such as texting and listening to music on iPods when crossing roads.

"They're not paying 100 percent to what they're doing," said Police Inspector Thomas Clark.

But many students, including commuters were unaware of the event, saying that it was not well-publicized around the campus community.

"Nobody knew about it," said Amoret Moore, a commuter student. "They need to do more to raise awareness because I didn't see any flyers. And usually, I'm very good about that. Or at least put out an email."

POLICE INVESTIGATING NON-CRIMINAL DEATH

by Arielle Dollinger

Police are investigating a "non-criminal" death, after finding a former Stony Brook University student lying unresponsive outside of the Graduate Chemistry Building on Friday, March 1, announced President Samuel L. Stanley in an email.

The victim, whose name has not yet been released, was transported to Stony Brook University Hospital and pronounced dead.

"The investigation is unfolding with the help of the Suffolk County Police Department and our University Police, but all reports seem to indicate that there was no criminality involved," Stanley said in the message.

The University Police department and Suffolk County Fire Rescue and Emergency Services Command responded to a call around 6:00 a.m.

"Our homicide detectives responded to a non-criminal death," a Suffolk County Police spokeswoman confirmed. The spokeswoman said that University Police will be handling the situation and all questions internally.

Students first got word of the investigation at 6:55 a.m. on Friday, when Chief of Police Robert J. Lenahan told students by email that there was an investigation underway in the area surrounding the Graduate Chemistry Building. He assured students that there was no threat to the campus community. This was seconded by police on-scene.

Reporters looking down at the scene from the upper floors of the chemistry building could see a pool of blood and a defibrillator.

The university's statement expressed sympathy for the deceased's family, and encouraged students who were personally affected by the tragedy to seek counseling at any of the campus's counseling facilities.

THE STONY BROOK **PRESS**
LITERARY
SUPPLEMENT

Submit your short stories, poems,
photos and other artwork to
editors@sbpress.com

The deadline is
March 9



Note: From the USG Code: The President of the USG, by and with the advice and consent of the Senate, shall hire a Parliamentarian to ensure meetings are held in accordance with the Senate Bylaws, the Constitution, New York State Open Meetings Law, and Robert's Rules of Order, Newly Revised.

From the NYS's Public Officer's Law, Article 7: §103. Open meetings and executive sessions.

(a) Every meeting of a public body shall be open to the general public, except that an executive session of such body may be called and business transacted thereat in accordance with section one hundred five of this article.

(b) Public bodies shall make or cause to be made all reasonable efforts to ensure that meetings are held in facilities that permit barrier-free physical access to the physically handicapped, as defined in subdivision five of section fifty of the public buildings law.

Unless USG or the Student Activities Board call an Executive Session, nothing declared in an open meeting can be confidential.

With less than two months left until the end-of-semester concert, the Undergraduate Student Government and Student Activities Board have yet to choose performers for the show. USG had previously chosen to set a bid for Steve Aoki and Kendrick

Lamar, but Aoki failed to pass security checks.

The University Police Department's decision to cross off Steve Aoki from a possible duo performance with Kendrick Lamar has angered a lot of students. The concert, which would have been held at the end of this semester at LaValle Stadium, reportedly cost less than \$100,000. According to UPD Chief Robert Lenahan, the injuries reported at concerts from previous schools deemed enough for them to fail the security checks.

But while the Aoki/Lamar package failed to succeed at Stony Brook, it passed security checks at other schools in the tri-state area. SUNY Cortland will host the duo's performance this spring, as will Central Connecticut State University and Pace University.

Steve Dangler, chief of police at SUNY Cortland said in an email, "Our Student Government works closely with our Campus Activities office for major events. University Police supports all areas in providing a successful program...We, at Cortland, do review every detail of a proposed contract and proceed as needed." CCSU and Pace police departments could not be reached for comments.

While Stony Brook UPD's reasons to axe Aoki are understandable, there seems to be a schism in how security checks are run at schools throughout the State of New York. Regarding the police departments at both SUNY schools, Cortland's website does not indicate any affiliation to State Police, while the Stony Brook site states, "The University Police have a mutual

aid agreement with the Suffolk County Police Department and a close working relationship with the New York State Police.” Cortland will be holding their concert on April 27, the same date that Stony Brook otherwise would have.

Since the publication of last month’s story, both the Undergraduate Student Government and the Student Activities Board received heat from Stony Brook students on various mediums, including Facebook. One particular protest page suggested that students voice their opinions in order to regain the possible performance from Aoki and Lamar. Many of the posts lead to comment feuds, including one that was viewed as a “death threat.”

The comment read “Shots fired, bang bang,” and was perceived as a threat towards USG President, Anna Lubitz. The commenter, who wishes to remain anonymous, has received a warning from Administration and has apologized but said, “Everything I said was misconstrued.”

The creator of the group, Fatima Sheehan, declined to comment, and has since taken down the page.

As USG and SAB continue to work towards other possible performers, problems continue to rise when it comes to choosing an artist. During an open meeting on Feb. 22, in which a gallery of students attended, members of the board reviewed a list of performers and attempted to get the long list down to about five or six artists.

When choosing artists, the board refers to YouTube videos and how many views songs may have. At the meeting, the group went down the list, and each member of the board was asked to answer “keep” or “remove.” At one point, Lubitz said, “I would just like to ask one of the board members to allow the gallery to speak because there are students, we have a lot of them here today. So we should just get some of their input as well and not ignore them.”

The board addressed the gallery of students, and Socrates Lambros was the first to respond. He said, “I know as a group, we came for Brand New, and they’re already out, so, I don’t know what their opinions are on the artists that are left [on the list].” Many students of the gallery agreed that Brand New, a rock band originally from Long Island, should be reconsidered, including USG member Kenneth James Myers.

The students and board discussed the compatibility of a rock band with the hip-hop artist who has already been sent an offer to perform. But later on, questions rose from within the board itself when they realized that students might have known that Brand New was on the list beforehand.

SAB member Tobin George said, “I do think that it’s important that we listen to everyone in the gallery, but I also want to bring out the point that everyone who’s here to support Brand New knew that Brand New was going to be on the list. So it’s not like ‘Brand New’s got this crazy following at Stony Brook and everyone came out’ – they’ve [the students in the gallery] got prior knowledge on it, and that’s why they’re here.”

Some of the members of the board and the students of the gallery remained quiet or said, “I don’t know” when asked how they may have known that that particular band was on the list. In an email, SAB Director Zachary Guarnero said, “The list of available bands for the opening act was sent to Vice President

[of Student Life] P.J. Abelein and myself- no other person had the list, so there is no way anyone could have known about its content prior to the SAB meeting this past Friday.” The remaining members of the board had seen the list for the first time during that meeting.

USG Director Christopher Muller also showed concern for the high volume of students who had previously known about Brand New and told the gallery. “I’m excited to see a lot of students here; I think it’s great. We would like to see that for every meeting, we encourage students to come to every meeting. I do have to ask, just looking out for the best interests of USG, how did everyone

AS USG AND SAB CONTINUE TO WORK TOWARDS OTHER POSSIBLE PERFORMERS, PROBLEMS CONTINUE TO RISE WHEN IT COMES TO CHOOSING AN ARTIST.

know Brand New was on this list?”

For many of the students who were there, they stated that it was the first that they had heard of the list, and that there were rumors that Brand New was in consideration, along with other rock bands, hence their coincidental presence. But George did not believe the students and said, “Somebody had previously given people who like Brand New knowledge of the list, which I think is unacceptable because we had not even seen this list until today.”

Guarnero commented on the possible miscommunication and said, “The board communicates very well. The issues we have had this year have not arisen from miscommunication. The problems we have had have come mostly from administrative restrictions more than anything else. I have great respect for the members of the board and value the hard work they put in and we are very open with each other about what we think is the best way to utilize the student activity fee.”

Regardless of the alleged miscommunication, Brand New was again crossed off the list, and will not be among the performers at this spring’s end-of-semester concert.

THE STONY BROOK PRESS



AND TRANSPORTATION SPECIAL



THE PARKING PROBLEM: ISSUES WITH ON-CAMPUS PARKING

by Siobhan Cassidy

THE STONY BROOK CAMPUS PARKING LOTS ARE CROWDED. THE PARKING TICKET OFFICIALS WILL SLAP A YELLOW ENVELOPE ON YOUR DASHBOARD AS SOON AS YOU SHUT YOUR CAR DOOR. AND PARKING IN SOUTH P MIGHT AS WELL BE IN STONY BROOK'S NEIGHBORING TOWN, SOUTH SETAUKET. BUT BEING THAT STONY BROOK IS A COMMUTER CAMPUS, WHY IS THE PARKING SUCH A NUISANCE? I SET OUT TO FIGURE OUT WHAT THE DEAL WITH CAMPUS PARKING IS.



Hidden Parking Gems

There are six parking zones on campus, for the faculty, commuters, residents, and staff. Commuter students are meant to park in commuter zones, with green signs: North P, South P and Gym Road. A hidden gem is the Gym Road parking lot, by the Sports Complex. And probably any gym-folk, unlike me, are more familiar with this spot than I. But if you have early morning classes, drive round to this gem.

On any given weekday, I've seen that out of the 357 parking spaces in the Stadium parking lot, about a quarter are taken. The premium-permits cost \$150 for the academic year, or \$2 a day. At first, I was like forget paying that chunk of change. But I probably have paid about that amount of money in parking tickets in one semester regardless, so investing in a premium-parking permit could be a strategy in the war against SBU Parking

Enforcement. But why is this gigantic parking lot empty? James O'Connor, the director of Sustainability and Transportation Operations said there has been a 20 percent decrease in demand for stadium parking premium-permits. *Win!*

Many of the parking lots across campus have time slots where parking without a VIP permit is allowed. Resident, commuter and faculty lots are free to anyone after 4 p.m. While metered parking lots, which are meant for visitors only, O'Connor emphasized, are free to everyone after 7 p.m. Commuters park in metered parking anyway, and pay the \$2 an hour, like my housemate Chloe Rappaport, who got a parking ticket *while* she was paying the meter. *Parking enforcement, how do you sleep at night?*

Use The "Useful" Campus Transportation

O'Connor said campus parking is going through metamorphosis. "We've seen an economic shift over the past couple of years that has changed the use of public transportation to fuel efficient ways," he said. Stony Brook has added transportation alternatives for students to travel across the 1,039-acre campus with campus buses and a bike-sharing program that is put into effect this month.

The bike share program, which launches later this month, promotes a more environmentally friendly transportation on campus. There are four bike stations, totaling 50 bikes, at the SAC, West apartments and South P parking lot. The 50 bikes to 24,500 students ratio doesn't sound like it's going to be very effective, at all. By the way, the bike sharing is only free for the first hour of usage, and classes

normally run for one hour and twenty minutes. *This makes sense.*

But nothing about the transportation on campus really makes brilliant sense. Commuter students are far too familiar with the crowded parking and inconvenient campus transportation on campus and especially the crowded express busses and long lines. "They need a better system," said Chaucey Hoffman, a senior, who lives off campus. She wasn't aware of the new bike-share program, but said in past semesters she has tried to ride a bike on campus, but a bike ride from the main campus to south campus takes longer than ten minutes, the normal transition time in between classes. "It's all very inconvenient, especially the busses stopping at midnight," she said.

But it isn't only students who are frustrated. Professors and faculty tear their hair out and get slammed with parking tickets too. Sociology Professor

Jane Ely said the limited space in the parking garage is unreal, which is a pay-to-park area that is around \$20 a month. "I have had to park in the handicap space a few times," Ely said, although she does not have a handicap sticker and gets tickets. "I'm older and I'm not walking that far."

Fighting Our Carbon Footprint

Ah, that new-aged, marketing term: Green. Energy-efficient vehicles, organic crops, reusable materials are efforts to reduce the human carbon footprint that is beginning to show its imprints on the Earth's atmosphere and ocean temperatures. According to the American Marketing Association, the term "green" was first used for environmental marketing in 1975. But environmentally friendly products and conscious people

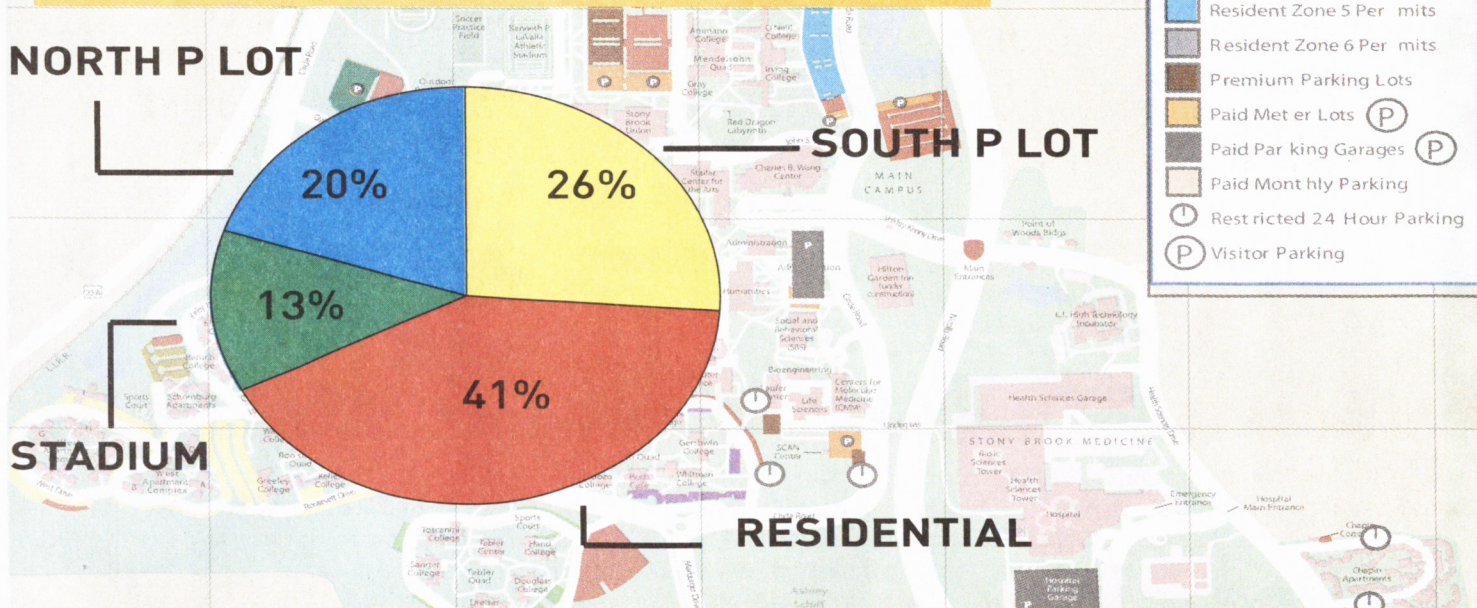
and businesses did not take off until the millennium. Now, corporations and college campus have made the switch to eco-friendly ways. And it looks like Stony Brook wants in too.

The Stony Brook campus buses run on biodiesel fuel, which is biodegradable. The bike-share program is a fuel-efficient way to cut down the Seawolf carbon footprint on campus. David McAvoy, transportation fleet manager and director of Energy-Efficient Campus Transportation, said Stony Brook may very well to be a leader in "green" transportation for college campuses within the future.

If Stony Brook's aspiration is to become a top "green" college campus, they're going to have to revamp the entire campus, not have 50 fuel-efficient bikes and RecycleMania for two months out of the year.

BREAKDOWN OF PARKING TICKETS ISSUED ON CAMPUS

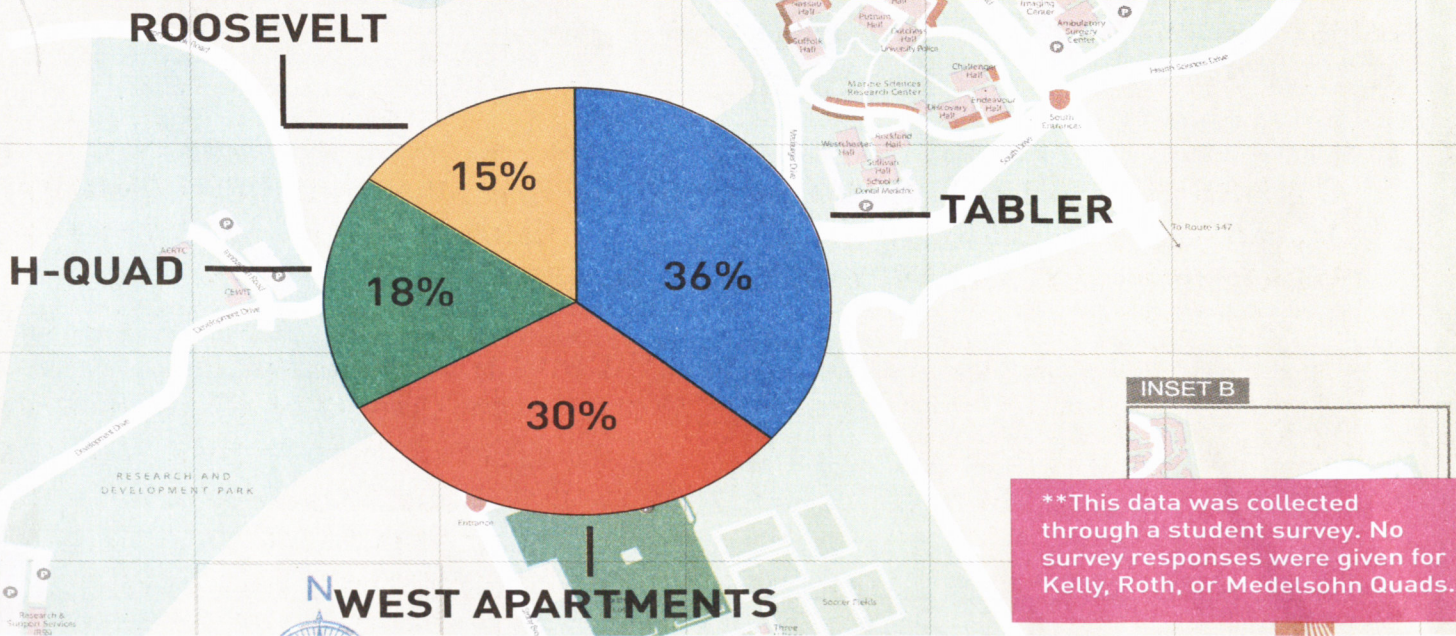
PARKING TICKETS BY LOT



LEGEND

- Faculty/Staff Permits
- Commuter Student Permits
- Resident Zone 1 Per mits
- Resident Zone 2 Per mits
- Resident Zone 3 Per mits
- Resident Zone 4 Per mits
- Resident Zone 5 Per mits
- Resident Zone 6 Per mits
- Premium Parking Lots
- Paid Met er Lots (P)
- Paid Par king Garages (P)
- Paid Mont hly Parking
- Rest ricted 24 Hour Parking
- Visitor Parking

PARKING TICKETS BY RESIDENTIAL LOT



****This data was collected through a student survey. No survey responses were given for Kelly, Roth, or Medelsohn Quads.**

PARKING PROBS

STUDENT TESTIMONIES ON PARKING ON CAMPUS

GOT A PARKING TICKET ON MY FIRST DAY OF FRESHMAN YEAR. TRIED TO APPEAL IT AND NO SUCH LUCK. RUTHLESS EVEN TO FIRST DAY FRESHMAN.

APPEALING A TICKET HERE IS HORRIBLE. IT ONCE TOOK THE OFFICE TWO MONTHS BEFORE THEY APPROVED MY APPEAL. ITS ALMOST JUST WORTH PAYING THE MONEY.

MAINLY, THE STAFF AT THE PARKING SERVICES OFFICE ARE RUDE AND TEND TO JUST EXPECT YOU TO KNOW THAT YOU HAVE TO GO BACK AND FORTH BETWEEN THE BURSAR'S AND PARKING SERVICE'S OFFICE.

APPEAL PROCESS TAKES LONGER THAN THEY CLAIM.

ONCE I DISPUTED THE TICKET, AND THE REPLY WAS BASICALLY THAT THEY AGREED WITH ME BUT WERE MAKING ME PAY THE TICKET ANYWAY.

THE FIRST TICKET I GOT I PARKED INFRONT OF THE SIGN THAT SAID COMMUTER PARKING (THE PARKING LOT THAT HAS HALF COMMUTER HALF FACULTY BY THE SPORTS COMPLEX) AND THEY GAVE ME A TICKET. I APPEALED IT AND IT GOT DENIED SO I APPEALED THE DENY AND THEY GAVE ME SUCH A HARD TIME OVER IT AND STILL MADE ME PAY FOR IT EVEN THOUGH THEY WERE WRONG. THE SECOND TICKET I GOT I WAS PARKED IN SOUTH P AND THERE WERE DARK WHITE PARKING SPACE LINES OVER THE VERY FADED YELLOW LINES AND THEY GAVE ME A TICKET. THIS HAPPENED THE FIRST WEEK OF SCHOOL AND I APPEALED IT THE SECOND WEEK, I AM STILL WAITING TO HEAR BACK FROM THEM. THEY SAID IF I WERE TO DO IT ONLINE IT WOULD ONLY TAKE 2 WEEKS TO GET AN ANSWER, BUT IT'S BEEN 6 WEEKS AND I'M STILL WAITING TO GET A REPLY...

CRYSIS 3: IT'S OKAY, I GUESS

by Tom Johnson



Every now and then a game will come around that is so utterly fantastic that it makes you reset the bar at which you judge games, and sometimes even reevaluate games as a whole. I'm gonna come right out the gate and say that *Crysis 3* is *not* one of those games.

That's not to say that it is an overtly bad game. My main issue with *Crysis 3* is that it is a direct sequel to a game that, when I played it back in March of 2011, I didn't really feel the want or need to see anything more from in the form of future installments. However, the same could have been said about my experience with *Crysis Warhead* in 2008 as well as the original *Crysis* all the way back in '07.

Like its predecessors, *Crysis 3* throws you into the role of a Nanosuit-clad soldier, this time going by the name of Prophet in 2047 New York City. You'll follow Prophet on a revenge plot against the seemingly corrupt CELL Corporation. I'm not sure if the game's failure at an impactful story is due to the narrative elements themselves, or my inability to feel for and associate with a faceless protagonist encased in a super powered suit. Either way, it really fails to deliver anything of substance for me, personally, and by the time I finished the game I could hardly remember the story beats that happened along the way.

Like the previous games in the series, *Crysis 3* is a sight to be seen as far as graphical prowess is concerned, especially on PC. That's not to say it doesn't look good on consoles, it actually looks pretty great on consoles. The PC version is just on a whole different level, considering you have a machine powerful enough to run it at high enough settings.

At its core though, *Crysis 3* is all about the shooting of dudes, and that's something it actually does fairly well. The controls and movement don't feel nearly as tight and concise as something like *Battlefield 3* or your run-of-the-mill *Call of Duty* release, but they get the job done, especially when considering how your skill set is fairly basic, you can shoot dudes with a myriad of guns and bow, and use the Nanosuit abilities to augment either your speed, strength, armor or cloak yourself as the situation calls for.

The same mechanics transfer over into the game's multiplayer modes, which feels tacked on and unnecessary. Multiplayer brings you what you'd expect from a first-person shooter releasing in 2013, you get eight modes like your standard Deathmatch, Team Deathmatch and whatnot, and a whole 12 maps. There weren't many people on at the time of writing, and I'd be willing to bet that in a few weeks those servers will be a ghost town if you were to search for a match.

The game was originally pitched as having a more open world than the previous installment, but I couldn't help but feel like I was being constantly funneled down a pretty linear path the whole time. Sure, it's slightly more open than *Crysis 2*, but when you compare it to more recent games like *Far Cry 3*, the issues in pacing and level design become incredibly obvious. It's not that the level design is obnoxiously bad or anything to that degree, it's just incredibly average and somewhat lackluster.

And that's exactly what *Crysis 3* as a whole is at the end of the day: painfully average. It's not breaking any new ground as far as storytelling or gameplay is concerned, but at the same time, it's not overtly bad or offensive in any particular way. If you're in the market to shoot hell of dudes and have it look gorgeous whilst doing it, then *Crysis 3* should be right up your alley. However, if you're desiring something more, then *Far Cry 3* really is superior in pretty much every way and you should go play that.



ONE 4 ALL AND ALL 4 PLAYSTATION 4

by Beatrice Vantapool

Here's to hoping that you've gotten your fill of all of those highly anticipated PlayStation 3 games you probably spent hours playing and replaying to completion. The chances of you playing those games on your brand-new PlayStation 4 have gone from slim to none, to simply zero, as the new system will not offer backwards compatibility.

Another potentially heartbreaking development of the PS4 is losing the ability to buy and play used games, a feature that may keep many loyal Sony fans from buying the system at all. While this has not been officially confirmed by Sony executives, Vice President of Worldwide Studios Michael Denny says that the company will "do the right thing" for consumers and developers alike, according to GameSpot. If that sounds incredibly vague and contradictory, that's because it is.

Also vague is how Sony and developers plan to utilize the new touchpad and six-axis features on the DUALSHOCK 4 controllers. These new features are said to "offer gamers completely new ways to play and interact with games," according to the PlayStation website, but they are not specifying what those innovations are at this time. "The purpose for the touchpad is probably because they're going to have different buttons there, besides select and start," said Danielle Lewandowski, vice president of the Stony Brook University Gamers' Guild. The touchpad is an exciting feature for developers as well, and can be taken into account when designing a game that will use the capability, according to Brandon Supak, president of the Gamers' Guild.

Another aesthetic change to the new system's controller includes a "share" button, which will allow players to link through Facebook and potentially jump into a friend's game to play through a difficult level for them. Hardware specs for the next generation console, like the new graphics engine and single-chip processor, prove that it will be a very PC-based system, which makes coding games easier for developers, according to Tech Radar.

The PS4 will also be able to send games wirelessly to the Vita and other Sony devices, allowing players to turn off their TVs and stream games through these secondary systems. An instant on/off feature, which allows the player to turn off and boot up their system in seconds, has also been implemented.

A number of launch titles were revealed, including *Kill Zone: Shadow Fall* (Guerilla Games), *Infamous: Second Son* (Sucker Punch), *Destiny* (Bungie), *The Witcher 3: Wild Hunt* (CD Projekt RED), *Watch Dogs* (Ubisoft), *Knack* (Sony), and *Deep Down* (Capcom). The PS4 is set to release "Holiday 2013" for the United States, and possibly early 2014 for the United Kingdom and Europe, and has an estimated cost of \$300 to \$400.

As an avid and passionate fan of the PlayStation, this next gen console seems like a fifty-fifty coin toss, with innovative features both positive and negative. With months to go until its release, Sony still has its work cut out for it and millions of gamers to answer to.



ON THE ORIGINS OF MADNESS

by Daniel Cashmar

Foaming from the mouths, masses of people clutch their basketballs and their Faygo Red Pop while forming so called “brackets.” Every March, and even in some Aprils, madness grips the soul of many, leading them to paint their faces and mumble about Los Angeles.

I decided to investigate the origins of this madness by listening to their mumbles of insanity and flying off to Los Angeles. This was a terrible idea on my part as I was stabbed by a homeless man puncturing my liver, and I spent all of my time in a hospital on morphine. Morphine is incredible. I decided to follow the other clue I had... Faygo Red Pop. Detroit, MI, land of dreams... A factory producing this carbonated beverage was my destination and it had to be here somewhere.

My search brought me into the middle of a gang war over territory and I suffered four bullet wounds, one split my right femur in half and another collapsed my right lung. I woke up in the hospital a week later with a new robotic lung installed in my chest and a cast over my right leg. The hospital was reluctant to let me leave but I refused to let them stop my important investigation.

Upon leaving the hospital, I fainted and when I awoke, found myself in the care of clowns spraying that soda pop all over one another. They noticed I was awake and held a mirror to my face to reveal they had painted my face like them. I tried to wipe the paint from my face but they sprayed Faygo Candy Apple onto me and eased my worries. Somewhere deep in my mind, I knew my investigation was testing my own sanity. I had been dealing with madness for so long that I was becoming mad.

I began to question them and found they believed the origin of madness to come from a duo called “The Insane Clown Posse.” Hobbling as fast I could, I was struck by a pick-up truck and woke in a hospital once more. The truck had shattered my hip and after several months of intensive surgery and learning to walk again, I decided that maybe I would use the Internet to further


my research.

I went to various rare websites including, but not limited to, Google and Wikipedia. When I finally discovered the Insane Clown Posse, that’s when the epiphany hit—they paint their faces because of their madness.

Who painted their faces before them? Kiss. What’s a kiss? Something I’ve never done. When do people kiss? When they’re on kiss cams at basketball games. Basketballs, Faygo...the dots are connecting and the origin of madness will soon be known.

The next lead was in the country we strong and beautiful Americans rebelled against so we could live pure lives in complete freedom with our brave soldiers ever guarding these god-given liberties, so say we all. Apparently there was a band that called themselves Madness from the UK. Arriving there by plane, I discovered I couldn’t understand anything they were saying. They were sort of speaking English but they had funny words that were longer than 2 syllables. Most people there had no idea what I meant when I yelled “MADNESS!” at them until finally, I came across someone in a 3-piece suit. He informed me that the band members were indeed the origin of Madness so I sought them out.

I found all of the members at a local pub in Stoke-on-Trent, discussing their inferior non-American (Semper Fi) politics. Apparently they had discovered time travel and travel through time in this strange blue police box and spread their insanity throughout all of time and space. I was dealing with near god-like creatures here so I decided it would be best to just thank them for their time and be on my way. Have you ever wondered why people go insane? Now you know it’s because a band from the 70s discovered time travel by using a blue police box and they travel through time making other people insane. But wait, how did they become insane in the first place?



Dwayne Johnson officially leaves his Rockness behind him in *Snitch*. He plays John Matthews, a blue-collar construction boss whose life takes a turn for the worse when his son Jason (Rafi Gavron) is arrested on charges of drug possession and trafficking.

Jason is looking at a minimum of 10 years behind bars unless he rats out one of his pals. John talks to the local District Attorney, Joanne Keeghan (Susan Sarandon) and she agrees to reduce Jason's sentence if he will nonchalantly point out some of his drug connections. But Jason claims he doesn't know anyone since his possession of drugs was a one time thing and he got them through a friend who is already making a deal with the authorities. Desperate, John is left with one option to save his son—infiltrate a drug cartel and give the feds a big enough name to set his son free.

That might sound a bit far fetched, but the film is inspired by actual events.

I am pretty positive the real-life father probably couldn't pump as much iron as Johnson can, but the ex-wrestler lost a lot of muscle mass to play the extremely convincing wide-screen role of a father trying to save his son. Johnson isn't Superman, but he somehow still conveys a sense of affliction in a way many won't see coming.

Johnson doesn't do it alone though, as he has a strong supporting cast. Jon Bernthal, from *The Walking Dead*, plays Daniel, a conflicted ex-con who is Johnson's inside source into the underlying world of drug cartel's. Bernthal adds a certain tenderness to his convict role which is the opposite of what we have seen from him when he's usually chasing zombies.

Director/co-writer Ric Roman Waugh may have been successful with the cast but he needed some help with the father/son relationship. We needed to see a scene that goes beyond a Plexiglas wall in jail. Also, the dialogue the two exchange throughout the film needed to be a bit more real.

Snitch was a test for Johnson, as his presence on screen seems to be evolving. He carried the load of the film's weight on his shoulders, no pun intended. His journey from renowned wrestler to movie screen buff has paid off, leaving "The Rock" to be a thing of the past.

SNITCH

by Nicole Kohn



THE NUTSHELL

CONTRIBUTORS:
SAM LIEBRAND
EVAN GOLDAPER

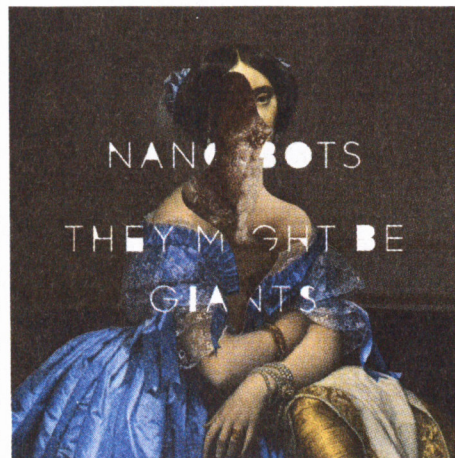


In a recent “Ask Me Anything” Reddit thread with a very ungrammatical and fittingly cryptic Thom Yorke, a fan asked him how he decides what material he will use for Radiohead and what material will be for his other solo projects. “its a grey area. getting greyer,” he replied. I’ll say. When the Radiohead frontman released his first solo album *The Eraser* in 2006, it was a fascinating (though pretty mediocre) isolated peak at what contributions the songwriter makes to his constantly evolving and mercilessly over-studied band. The humble bedroom-laptop atmosphere exposed the bare bones of his music, and also showed just how much it needed the rest of his band to bring it to life.

Seven years (and two Radiohead albums) later, he’s assembled an eclectic group of musicians – including longtime Radiohead producer Nigel Godrich on keyboards and Red Hot Chili Peppers bassist, Flea – to play his original solo material and release a new album under the name Atoms for Peace. But despite the input of a new band, *AMOK* sounds as much like Radiohead as anything Yorke has ever produced. Hell, many of these songs could have fit snugly into the track list of *Hail to the Thief*, and no one would be the wiser.

This would be fine if the songs were engaging enough to carry the sounds of worn terrain, but instead this record relies entirely on Yorke’s mostly forgettable vocals, which have never had the single-handed ability to glue a song together. For a guy who spent the early part of last decade pushing the boundaries of electronic music and eagerly delving into the diverse dance scene in Europe, he sure doesn’t sound like he’s interested in expanding his horizons here. Songs like “Dropped” and especially “Ingenué” are given room away from Yorke’s vocals to let the pitter-patter instrumentals breathe, making them relatively successful tunes. But by the record’s halfway point, the lack of diversity and unimpressive textures leave the music feeling thoughtless and sometimes even lazy. “Judge, Jury and Executioner” is a meandering, uncomfortably abrasive and virtually tuneless track that’s so devoid of redeeming value that it’s a wonder how a perfectionist like Yorke let it see the light of day.

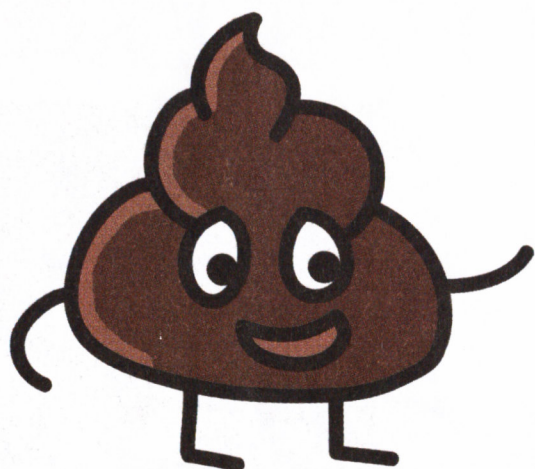
Just like *The Eraser* before it, *AMOK* proves again that Thom Yorke needs Jonny Greenwood and his other Radiohead bandmates to hone his ideas. Don’t let the new band name fool you: this is another Thom Yorke solo album, and it pains me to say I hope it’s the last.



It’s become a sort of cliché to start *The Press’s* music reviews with an allusion to how long a band has been recording. Still, I’d be remiss to point out that thirty-one years ago, when They Might Be Giants began playing street corners and clubs around Brooklyn, the word “nanobots” hadn’t even been coined yet. TMBG was two albums and several EPs in before scientists even bothered to start talking about self-replicating robots. To say that TMBG has been recording for a long time is obviously thus a bit of an understatement, so it’s a wonderful surprise that the band’s fifteenth album *Nanobots* is possibly the strongest one they’ve released in a decade. *Nanobots* is spontaneous and consistently creative, with the band’s signature style shining through. It’s got the sort of madcap variety that has been lacking from a lot of TMBG’s albums since *Apollo 18*. Maybe you’ve always avoided TMBG; after all, they’re definitely associated with a particular sort of neck-bearded fanboy, but there’s no reason why this album has to be exclusively enjoyed by nerds. They might be singing about spontaneous combustion, ghouls, and whatever the hell an “insect hospital” is, but they do it with an unironic sincerity that needs to be experienced.

Track Picks: “Stone-Cold Coup D’état,” “The Darlings of Lumberland”

STADIUMS OF SHIT: SEASON 2



ELECTRIC BOOGALOO: JUMANGI: BATHROOM OUTSIDE OF ESS 001

by Daniel Cashmar

Upon entering the bathroom, I was immediately met by a metal wall. The layout of this bathroom is strange to say the least, but you become used to it quickly. I went into the one stall they had and sat down, ready to do my business. The first thing I noticed is how high up the seat feels, which is unhelpful for Pooping 2.0 aficionados. As I sat there, ready to do my business, a thought came through my head. What am I doing with my life? My ancestors fought and died for thousands of years so that I could sit here and review bathrooms on my campus? Am I really

living up to their expectations? Am I more than just a vehicle to spread their DNA? Will my future employers have a good enough sense of humor to understand my jokes? Suddenly there was so much pressure on myself to actually shit that it took a very long time. During that time, I noticed that no one had ever entered the bathroom besides myself so it seemed like a nice, quiet spot for those that like solace. However, I did take this dump at night and it was during class so keep that in mind.

SECOND FLOOR STALLER

by Tom Johnson

After binging on free cans of Mountain Dew Kickstart and various other delicacies at the recent Stony Brook University Food Show, I felt the familiar thunder down under, requiring me to seek out a new bathroom during my travels.

My search eventually landed me on the second floor of the Staller Center for the Arts. Now, one would think that this bathroom is all right, since it's right next to a sweet balcony where you can watch bros throw Frisbees and hit on sleazy chicks during the warmer months, and how the door is only feet away from a ping pong table. However, in thinking that, you would be horribly wrong.

You enter through the doors and are greeted with a small, empty room and another set of doors leading to the bathroom. I don't understand what necessitates this. Maybe music majors just have the world's most righteous shits and they need that extra space to dampen the scent. I don't know.

The bathroom itself is in disrepair. Paint is peeling, the

lighting is atrocious, the garbage was overflowing, and there was trash all over the floor. Aside from that the bathroom is fairly standard pooping fare, though. Two stalls (with fancy red doors. Go Seawolves!), two urinals and two sinks. Nothing too special.

What absolutely ruined the experience for me was that the giant fluorescent light in the back of the room, which serves as the only real light source was broken, leaving me to have my marathon pooping session wherein I would excrete what I can only assume was fire water (thanks, Mountain Dew!) in near darkness.

As I left the shiny red stall to go wash my hands, I noticed that to the right of the giant handicapped sink was what used to be a pristine heating unit, now damaged to the point where there is a giant hole in the top where people have been disposing of paper towels and toilet paper right on top of the heating elements. I can only imagine it is a pretty big fire hazard.

NOSTALGIA GOGGLES



We at The Press like things from our childhood, mainly the 90s, being the daring journalists that we are, we decided to begin looking at these classics through the eyes of our matured 20-something selves. The result has been the first installment of a new series: Nostalgia Goggles.



Sonic Adventure 2 Battle

Rolling through one of the Sonic games that defined my early adolescence, I found it to be a mixture of nostalgia goggles and actual good gameplay. Around the middle of the game, I realized that the levels for Tails and “Eggman” were awful. At no point did they require any skill besides pressing B a lot. The highlight of the game and the game developers seemed to realize that as it was louder than anyone speaking in cutscenes. Speed is what players were looking for in this game and for some reason it felt like Knuckles actually ran faster than Sonic. Of course, I can’t forget to mention that the Chao World was adorable and the Comic Sans font really set the mood for the game. Sound and font types aside, Sonic, Knuckles and Shadow have some memorable levels and boss fights making me believe this game is still good.

THE PULL LIST

by Sean Fischer

Saga # 10
Brian K. Vaughan
Fiona Staples

Brian K. Vaughan is well regarded for his creator-owned series that have a tendency towards grounding an imaginative setting with an identifiable and unique, character-driven narrative. In this respect, *Saga* lives up to the standard established by Vaughan's previous works, and in some ways exceeds them. Fiona Staples is perhaps one of the best-suited artists to work with Vaughan. Her vibrant colors compliment the science fantasy world of the story, and the simplified backgrounds manage to bring our focus to the characters themselves. As a space opera, this is crucial. The realism of the characters in their convictions, plights and reactions can make us forget they're from such colorful worlds as *The Landfall Coalition* or *Wreath*. Being a story about a condemned romance, one can assume tragedy as the likely outcome. Vaughan plays on such assumptions and while tragedy is the ultimate outcome of this issue, if you were to say you anticipated the way it manifests, you'd be lying.

Hellblazer # 300
Peter Milligan
Giuseppe Camuncoli

With this issue we have an especially bittersweet milestone in that it doesn't just mark the 300th issue of the flagship book of the Vertigo imprint, it also happens to be the final issue of the series. Milligan attempts to tie up the few remaining loose ends of his four year run on the comic: however some of the conclusions are more acceptable than others. Since this book is attempting to provide some sense of closure to several storylines, it can feel a bit disjointed, but for the most part it does this successfully. The ambiguous nature of what actually happens to Constantine was appropriately open-ended, since no one answer would be satisfying for a character of such renown. Let's just hope that the shell-shocked last image of Constantine's face isn't due to catching a glimpse at his upcoming DC relaunch.

Batman Incorporated # 8
Grant Morrison
Chris Burnham

If John Constantine's sendoff in the last issue of *Hellblazer*, in all its subtlety, is the exception to the rule of how death in comics are handled, then *Batman Incorporated* sets a new bar for the standard. From the cover alone, the outcome is given away, and the issue sends Damian Wayne off in a blaze of glory, making it obvious he's worthy of the subtitle of "Boy Wonder." The issue reads as one long fight scene with character interaction to keep a

person interested, and to remind us how much the newest Robin has changed as a character. We see a strong moment of confession when Damian turns to Dick Grayson and says "We were the best, Richard. No matter what anyone thinks." After this, they relive their "glory days" from the pre-New 52 *Batman and Robin* series in a fight with colorful onomatopoeia, snappy dialogue between the two and synchronized attacks. This is almost an idealized version of reality in the comic itself, but after that brief moment, reality returns, and the inevitable occurs in a gruesome fashion that may avert some readers. In the last page, Burnham manages to draw one of the most heart-wrenching pages in recent comic history.

Young Avengers # 2
Kieron Gillen
Jamie McKelvie

In *Young Avengers*, writer Kieron Gillen and artist Jamie McKelvie manage to evoke the humor, ingenuity and charm of their cult hit *Phonogram* in this series, without any of the pretension. Gillen attempts to distinguish this book from other series starring teenaged characters by showing an understanding of modern youth culture. Ideas like a Tumblr-inspired recap page work well, though an adulation of bacon by Kid Loki can make an overexposed Internet user cringe. By far, the best aspect of the book is its style. Wiccan's spell-casting never looked better and a trip into an intro-dimensional prison makes a unique use out of the comic layout. With this said, the style outweighs the substance in the book, since there's one or two plot holes left by an Avengers cameo and by some generally poor character choices. Overall though, it's definitely worth reading to how the story develops.

Hawkeye # 8
Matt Fraction
David Aja

Much like *Young Avengers*, *Hawkeye* is a book that values style over substance. In many ways the main storyline almost feels like an afterthought, and just becomes a means for great artists like David Aja to create fantastic looking character designs, great fights, and an especially ominous super-criminal meeting by the end of the issue. A recurring trend in the book is that it seems that it's becoming an outlet for artists who wouldn't normally be seen in mainstream comics, such as Annie Wu, who illustrates a series of retero comic-inspired covers used throughout the story. In many ways though, we tend to forget comics are a visual medium, and a book that gives the artist much more of a presence like this one can be a pleasant reminder of this.

METAL GEAR RISING: REVENGEANCE

by Jesse Chang

Cut the chatter: this isn't *Metal Gear Solid*. This is *Metal Gear Rising*, and it's on the **cutting edge** of action games; there's nary a **dull** moment.

Rising wears the skin of the Metal Gear universe, but it's a Platinum Games production at heart. The action is hectic at times, but its controls are very tight. Like *Devil May Cry* and *Bayonetta*, you'll do fine when you settle into the tempo. What sets *Rising* apart from other hack and slash games, though, is Blade Mode, which allows you to cut with precision. Chaining combos and blade mode together leads to badassery.

Speaking of badassery, *Rising* has no shortage of spectacular moments. If you ever wanted play as the Cyborg Ninja in MGS1 or Raiden in MGS4, then *Rising* is your dream come true. Raiden moves at 60fps with absurd fluidity, which adds to the flow of combat. Graphics aren't MGR's forte, and some environments are

bland. Yet enemies are detailed and fall apart according to where you cut. They vary in size, strength and numbers, which require you to stay sharp. Oh, and the bosses. Many games these days only use them as an excuse to end a particular chapter. Not so in MGR, as the bosses test everything you have learned. There's a slight difficulty spike in these encounters, but once you get it they become the best bits of the game. I would shell out \$60 just for the bosses alone. In terms of consistency, the last boss is rather out of place, and parallels between him and Raiden aren't very convincing—he'll definitely have people talking about him for a while.



Many are concerned with *Rising* butchering the series's storyline. It didn't. It's certainly not on par with the brilliant mindfuckery of some previous titles, but it handles the Metal Gear universe with respect. The game uses allusions to older games in the series to establish both its world and Raiden's character progression, both of which are moderately well done. There's a lot of detail in the Codec calls, and it's nice they aren't forced down your throat. If you're interested in the world of the franchise then there's no lack of detail, but if you just want to cut shit up, the cutscenes and Codec won't get in your way.

Many are concerned with *Rising* butchering the series's storyline. It didn't. It's certainly not on par with the brilliant mindfuckery of some previous titles, but it handles the Metal Gear universe with respect. The game uses allusions to older games in the series to establish both its world and Raiden's character progression, both of which are moderately well done. There's a lot of detail in the Codec calls, and it's nice they aren't forced down your throat. If you're interested in the world of the franchise then there's no lack of detail, but if you just want to cut shit up, the cutscenes and Codec won't get in your way.

The gameplay and cutscenes add up to around seven hours on the first playthrough, but there's a ton of secrets to unlock as well as VR Missions that are tough as hell, and that's coming from a guy who got Big Boss rank in MGS3 and 4. The music deserves a special mention because I love the soundtrack. It's mostly power metal, and the lyrics are themed to the respective characters, similar to the *Sonic Adventure 2* soundtrack. Some may complain that it's a little edgy but they really got my heart pumping during those boss fights. *Metal Gear Rising* is incredibly fun and you should play it.

THE BORING ROCKS IN "HUNGER PAINS" BY EVAN GOLDAPER

ON FEBRUARY 11, 2013, KELLY DINING SHUT ITS DOORS TO THE CAMPUS COMMUNITY FOR THE LAST TIME.



ALTHOUGH RUMORS OF ITS RETURN HAVE BEEN WHISPERED, NO ONE KNOWS WHEN IT WILL REOPEN.


I HAVEN'T EATEN IN THREE WEEKS.

REMEMBER BURRITOS? THEY SEEM SO FAR AWAY NOW.



MANY STUDENTS FELT THAT THEY BEEN ABANDONED. THOUGH REPAIRS CONTINUED, THE UNIVERSITY COULD NOT PREVENT THE CEASELESS DROUGHTS AND RIOTS.

UNTIL...



GENTLEMEN, KELLY HAS REOPENED WITH LIMITED HOURS AND SUPPLIES.

GREAT!



YOU MAY ALSO NOTICE THAT IT'S NOW A FOREBODING WOODLAND. GO ON AHEAD.



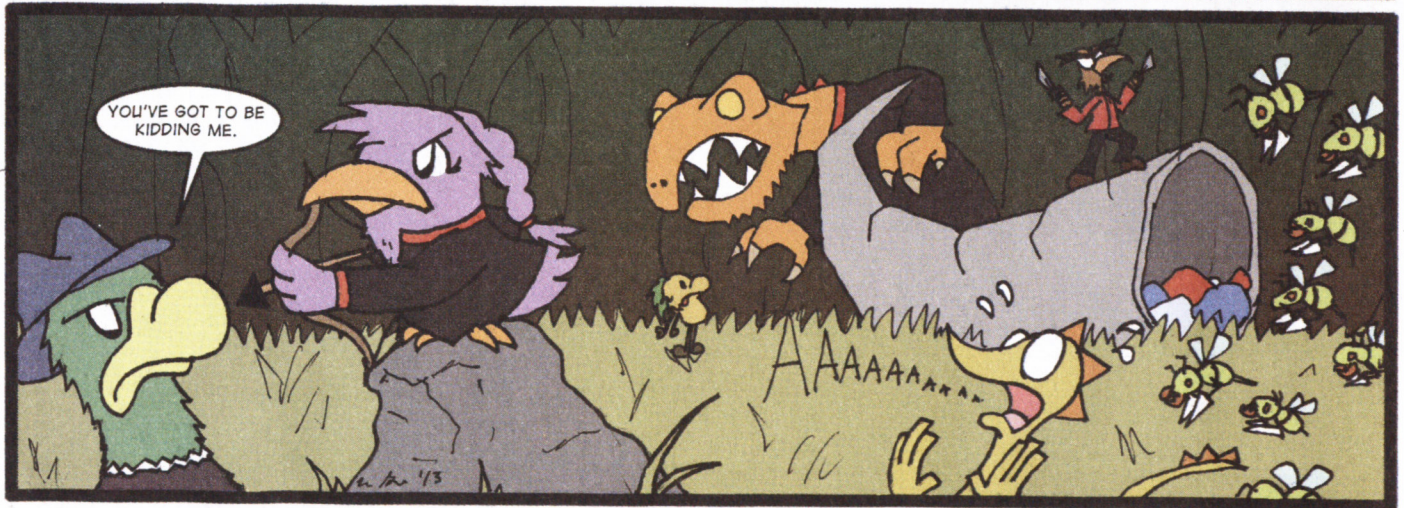
HUH?

UH-OH.



YOU'VE GOT TO BE KIDDING ME.

AAAAA





REDNECK REALITY TELEVISION

by Tom Johnson

I'm not going to bury the lede, I absolutely love reality television. For me, the trashier and dumber the players involved, the happier I am.

You can only begin to imagine how excited I was when I noticed the emerging trend of reality TV's guido population packing up their spray tans and shake weights and returning to the pits from whence they came in their IROC-Zs, free to once again terrorize, roofie and spread a new breed of venereal disease to the population of their original domiciles, in favor of a new hillbilly paradigm.

In my eyes, guidos fall into the same category as juggalos and bronies: people that both horrify and disgust me and that the world would be a much, much better place if we were to load them all up in a rocket and shoot it into the sun.

While some remnants of that bygone age still cling to life (*Mob Wives*, *Snooki & JWoww*, etc) the spotlight has now been transferred over to our lovable, idiot cousins south of the Mason-Dixon.

We'll start with *Buckwild*, MTV's new jam about a group of youngins in West Virginia living their backwater lives and gettin' 'er done. The show is described as being "*Jersey Shore* in Appalachia," which I'd argue is pretty apt. The show knows what it is, and that's fine. I'd rather it be that way than have them try and class the joint up with any substance.

Granted, people bitch and moan on the Internet (as they are prone to doing) that the show perpetuates negative stereotypes of West Virginians and is ruining their reputation, because everyone thinks of West Virginia as a bastion for intellectual

pursuits and not a backwoods flyover state, right?

Then there's *Duck Dynasty*, A&E's way of letting us peer into the lives of the Robertson clan, a family of obscenely rich Louisiana residents that own and operate the stupidly profitable Duck Commander duck call company. They like heavy machinery, camouflage, explosions and shooting stuff. It's a regular ol' slice of the American Dream.

The thing that I'd argue is most endearing about it is that the people it follows are like your idiot cousin, but instead of having these grandiose plans that will never come to be, they have a near-limitless pool of funds to make their dreams reality. Wanna make the world's biggest duck call? You can sure as hell try, so what if you don't have the skills or intelligence? The cash is all that matters.

To make it even better (hard to imagine, right?!) I learned important life lessons, like how you should always take a shotgun with you whenever you go in the woods, "redneck geometry" and that you shouldn't judge a man's prowess by the size of his duck call.

I don't like *Duck Dynasty*, I love *Duck Dynasty*. And in all honesty, you should love it too, in an unironic way. You should love it in the way I do, wherein you find it endearing and worthy of said love, even though at the end of the day it's making you stupid, and that's okay.

Yeah, it's just another way to pander to an audience by offering them something stupid and entertaining, but I really hope this can go on for a long time, because I love it all so goddamn much.



NICK BATSON/THE PRESS

MIGUEL MAYSONET PREPS FOR NFL

by Brian Johnson

It isn't often that a Stony Brook University student is considered for the National Football League. In fact, no Seawolf has ever gone on to play in the mecca that is the NFL. Let me introduce, or re-introduce, Miguel Maysonet. Maysonet, who is no longer enrolled at the university due to NFL prep, just completed the most important job interview of his young life, the NFL Scouting Combine.

The combine, for those unfamiliar, is an invitational, week-long test for those looking to make it pro. It consists of drills to test every attribute of an athlete, including speed, jumping ability and other tangibles, as well as interviews and tests.

Maysonet is the first Stony Brook athlete to be invited to the event. As a running back, scouts were especially curious to see what Maysonet could do between the orange cones, and how fast he could run the 40-yard dash. Unfortunately hindered by a lingering hamstring injury, Maysonet had to sit out four of the seven drills, one being the dash.

Maysonet was able to test in the bench press drill, three-cone drill, and the twenty-yard shuttle. He completed 20 bench press reps, at the combine standard 225 lbs, which slotted him 15 out of 31 participants. Maysonet finished the three-cone drill at a time of 7.21 seconds and the 20-yard shuttle at 4.43 seconds. These times positioned him at 20 of 23 participates and 19 of 24 participates, respectively.

Looking at the bigger picture, Maysonet is a wildcard in the draft. Some NFL experts have him coming off the board around the fifth round, others around the seventh round, and some are even saying that Maysonet may not even be drafted at all. No worries for him, however, should he become an undrafted free agent. Maysonet would certainly be picked up by a team via a free agency deal, following the conclusion of the draft.

Of course, every prospect wants to hear their name called on the big three-day event that is the NFL Draft, and there's more than just pride on the line. There are financial factors involved. A football player chosen in one of the later rounds may find themselves taking home a larger paycheck every week, compared to an undrafted free agent.

Clearly, Maysonet's combine numbers don't jump off the page, and, keeping everything in perspective, he is not one of the top running back prospects available. Still, one has to keep in mind how few potential draftees are even invited to the combine every year. Only 38 running backs in the entire nation were invited this go-around, demonstrating just how precious each spot is. The fact that a now-former Stony Brook University student is one of those select few is astonishing. The Seawolves football program entered the NCAA Division I system in 1999. Having a alumnus potentially entering the NFL this (relatively) early in the program's history, sets the tone for years of future success.



TOM JOHNSON/THE PRESS

SEAWOLVES BEAT ALBANY ON SENIOR DAY, MOVE ONTO CONFERENCE TOURNAMENT

by Andrew Carrieri

The Seawolves defeated the UAlbany Great Danes 75-70 on Sunday March 3, allowing them to move forward to the America East Conference tournament. On Thursday, Feb. 28, men's basketball picked up a dominating 71-55 victory at Boston University, earning both the America East Conference's regular season title and a berth in at least the National Invitational Tournament (NIT) for the third time in the last four seasons. Off this high note, the team returned home Sunday, March 3 to battle the Albany Great Danes and close out the regular season. The Seawolves, who defeated Albany 65-49 on Jan. 29, entered the game with a record of 22-6 (13-2 in America East play.) The Great Danes were 21-9 on the season (9-6 in conference games) coming into Sunday.

Over the first 4:09 of play, the Seawolves outscored the Great Danes. 13-8. Stony Brook guard Marcus Rouse intercepted an Albany outlet pass and converted a layup to tie the game at two. After Great Danes' forward Sam Rowley hit a layup to give Albany a 6-4 lead, the Seawolves got hot from the three-point range. Forward Ron Bracey, guard Leonard Hayes and Rouse all sank long treys during this stretch.

Stony Brook extended its lead to 17-12 with 13:28 remaining in the first half on a jumper by guard Dave Coley. Albany was unfazed, scoring 10 consecutive points to take a 22-17 lead. The Great Danes' scoring spurt was bookended with three-pointers by guard Jacob Iati. Seawolves' guard Anthony Jackson nailed a jumper 9:18 before halftime to end the run.

A long trey by Iati gave Albany a 27-21 lead with 7:43 remaining in the first half. Then, after Seawolves' forward Jameel Warney hit consecutive free-throws, Great Danes' forward Gary Johnson converted a conventional three-point play to extend the visitors' lead to 30-24.

With just under five minutes remaining before halftime, forward Scott King sank a three-pointer that brought the Seawolves to within 30-27. Then, with the home team trailing 32-29, forward Tommy Brenton drove into the paint and passed the ball to Rouse, who drilled a three to tie the game. A long jumper Jackson once again tied the game, this time 34-34, and closed out first half scoring.

Rouse led the Seawolves in scoring over the first 20 minutes with eight points—he hit both of his three-point shot attempts

in the half. Iati, who hit three of his five attempted shots from “downtown,” led all scorers in the first half with nine points. Turnovers hurt both teams in the first half. The Seawolves committed seven turnovers, and the Great Danes gave the ball away 12 times; each team scored eight points off of turnovers.

The Seawolves took a 36-34 lead on their first second half possession when Coley hit a jumper. However, the Great Danes responded immediately with a 12-0 run, which gave them a double-digit lead, 46-36. This run culminated with a three-point play by guard Mike Black.

A jumper by Bracey three minutes into the second half ended Albany's run and also ignited an 8-0 run for Stony Brook. This spurt included two buckets by guard Carson Puriefoy, and it ended with a Warney layup that brought the Seawolves to within 46-42.

With Albany holding a 51-46 lead, the Seawolves scored five consecutive points, which came on a contested dunk by Warney and a trey by Puriefoy, to tie the game. A trey by Hayes with 7:44 remaining allowed Stony Brook to recapture the lead, 59-58, before a Brenton layup extended this lead to 61-58.

Though Albany came back and took a 63-61 lead on another Iati trey with exactly six minutes remaining, the Seawolves refused to disappoint their fans on Senior Day; the home team took the lead for good when Bracey nailed a jumper with 4:02 left in the game. Stony Brook hit its free throws down the stretch, and it was able to hold on for a come-from-behind 75-70 victory.

Puriefoy led Stony Brook with 17 points for the game, hitting five of his eight shots from the field and all six of his foul shots. Iati and Black led Albany in scoring, contributing 17 points each. Both teams shot well from behind the arc. Albany shot 7-17 (41%) from three-point range, while the Seawolves hit seven of their nine attempts (76%) from long distance.

With the 75-70 victory, the Seawolves finish the regular season with a record of 23-6 (14-2 in conference play). They will now travel to Albany, N.Y. for the America East Conference tournament, which begins on Saturday, March 9. Needing three victories to reach the NCAA tournament for the first time in program history, the top seeded Seawolves will battle the Bearcats of Binghamton University in the first round.

The Wang Center's Tangled Web

As the famous poet Sir Walter Scott so aptly said, "Oh, what a tangled web we weave... when first we practice to deceive."

On February 26th an online petition was started on www.change.org by supporters of Dr. Sunita Mukhi, Director of Asian and Asian American Programs at the Charles B. Wang Asian American Center. It asked Stony Brook University President Sam Stanley to reinstate her into the position she had held for the past ten years.

The first signature on the petition's founding letter was Jessica Hagedorn, well known author and professor of Creative Writing at LIU, followed by more than 50 primarily academics and artistic directors. As of this writing, over 1300 people have signed since then.

According to the petition, the University had not renewed Dr. Mukhi's contract and was defunding the programs she ran.

It was followed on March 1st by a response from the University suggesting that what was in the petition was not truthful.

The truth is, neither side was being truthful, the University most especially.

The petition for Dr. Mukhi did not lie. But it left out crucial information that could have substantially altered the meaning of what was said.

Is it unknown if Dr. Mukhi knew she was going to be laid off until just shortly before she was. We have not found anyone in the Asian community who had heard anything until just before the petition. The first AA E-Zine knew was when SBU AA E-Zine Editor Wilson Jiang read about it in a China Blue Facebook group.

While not totally the fault of the writers, the petition confused many readers who thought that Asian and Asian American Studies was being cut. While Dr. Mukhi worked with AAS faculty to bring in authors and programs related to the courses they teach, her primary responsibility was to bring in diversified Asian and Asian American events and performances for the campus community to enjoy in the Wang Center.

The University's response was a classic public relations cover-up and it also did not lie, at least not directly. It put truthful things in untruthful contexts and just like the petition, it left out crucial information that substantially altered the meaning of what was said.

Here is what is known about each side. This is far from complete.

The University will not discuss Sunita Mukhi as personnel matters are never discussed publicly.

Dr. Mukhi is no longer in a position to discuss anything as there is supposedly an investigation into her fraudulent use of her University email account for non-University purposes. This was told to a student editor of SBU AA E-Zine by a confidential

source. He is not being named as that would betray his source.

When Dr. Mukhi was first hired, she reported directly to the President, then Shirley Strum Kenny, in what is called a Management Confidential position. MC's serve 'at the pleasure of the President.' We do not know if over the years that reporting relationship ever changed until Dr. Mukhi was told in 2012 that when her contract was renewed, she would then report to Diana Hannan, Director of Conferences and Special Events.

Dr. Mukhi was hired ten years ago as Director of the Wang Center after a second search. The first search had failed to mention that the facility a director was being hired for had anything to do with Asian and Asian American anything. It did not even mention the name of the Center. It was cancelled after its deadline for receiving resumes and a new search was conducted that did include that pertinent information.

In 2004 President Kenny changed Dr. Mukhi's position, made her Director of Asian and Asian American Programs, and had her teach in Asian American Studies instead of being responsible for the physical aspects of running the Center. That was turned over to a building manager, Rob Valente. This change in 2004 did not effect her salary or her reporting relationship.

In 2012 the Alumni Editor of AA E-Zine Ja Young received an email from the head of an off campus Asian organization asking if she had heard about "what happened to Sunita". She was told that Dr. Mukhi's salary was going to be cut \$26,000, Dr. Mukhi's title would be changed to Associate

Director, Dr. Mukhi would now report to the Director of Conferences and Special Events, and Dr. Mukhi would now spend only 55% of her time on Asian and Asian American programming with the rest spent on other Wang programs.

It can only be presumed since this person knew the details, that at the time, Dr. Mukhi was being open to her peers about these proposed changes. The email stated that Dr. Mukhi had only succeeded in keeping her title. AA E-Zine wrongly presumed the other changes were a fait accompli.

It should also be noted that Diana Hannan was hired as Director of Conferences and Special Events with the intent of increasing off campus use of the Wang Center, i.e., to make it a money-making facility similar to the Sports Complex. The announcement of her position states, "Her role is integral in attracting organizations to the University for one-time or recurring conferences and special events."

In February, Dr. Mukhi's contract was not renewed, effective 2/28/2013.

On 2/26 a former AA E-Zine student editor was told confidentially that Dr. Mukhi's graduate student assistants were also losing their positions. This gave credence to the charge in



Dr. Sunita Mukhi

the petition that not only Dr. Mukhi but the Wang Center Asian and Asian American programs were being defunded as well. Programming cannot be done without staff and the one full time assistant who would be left, non-Asian Jennifer Iacono, could not handle it alone.

This same editor was also told that Dr. Mukhi was being removed because she was "expensive."

What is unknown, and which changes the scenario of the petition, is if Dr. Mukhi refused the reconfiguration of her position and salary cut or if she had agreed and was still terminated.

Given that Dr. Mukhi was the only Asian working at the Wang Center, and given her age and length of tenure, was the University ethically 'right' in what it did? Obviously not. But that question is different from whether the University had the 'right' to reconfigure her position given that she was a non-Union employee, just as Dr. Mukhi had the 'right' to accept it or reject it.

Why was Dr. Mukhi too "expensive" when in the past two years Dr. Stanley has created two six-figure VP positions, a VP for External Relations and VP for Strategic Initiatives, and in both cases, the White woman hired was someone Dr. Stanley had known or worked with previously? Even if it wasn't cronyism, that was the general impression many on campus had.

On 2/28, her last day, Dr. Mukhi sent an email thanking people for their support. In it she said she would remain in her faculty position in Asian and Asian American Studies teaching full time for at least a year.

As for the University's response, it inflamed more than it subsided attitudes about what had happened to Dr. Mukhi.

The letter began with a discussion of the health and strength of the Department of Asian and Asian American Studies. Given that until this lay off of Dr. Mukhi, who will now be teaching Asian **American** courses full time, only two to three courses in Asian **American** Studies were taught each semester, and the health and strength of the Asian **American** side of the department is dismal. Even Asian Studies is more a department on Asian religions than Asian culture and history.

It was also signed by Dean Nancy Squires of the College of Arts and Sciences. She is the same Dean who only two years ago wanted to disband the department entirely.

The next paragraph had multiple questionable statements. It said the Programming position needed to be filled by someone who could do it 100% of the time. When had Dr. Mukhi ever asked to be less than 100%? Requiring her to be less had originally been forced from the University's side, not from Dr. Mukhi's side.

If Dr. Mukhi refused to accept the demotion in salary and

time that was being offered to her, and the University was now planning a new position at a lower salary with a different reporting relationship, it was deceptive to imply that not being 100% was Dr. Mukhi's fault and a reason for the non-renewal of her contract.

The University response also stated that an Advisory Council was created consisting of faculty, staff, community and students. Wilson Jiang and Eric Leung, AA E-Zine reps to the Asian Student Coalition, have been contacting the Presidents of all the Asian clubs to see if any of them had been asked to be on this new committee. So far, none have. One would have to wonder how valid an Advisory Committee could be if the student leaders of all the Asian interest clubs and organizations on campus are excluded from it.

Perhaps the best response on the petition to the University's letter came from community resident Valerie Krizel. She wrote, "As a member of the community, I have attended many lectures and cultural programs at the Wang Center. At each event Sunita was there to welcome me, talk to me, provide the personal to the intellectual. She is the reason the programs work. As a retired school administrator, I recognize her leadership skills in the events selected, the attitude of the student volunteers, and the ease of participation in the programs. I've [read] the University's response to the petition. It explains nothing about your reasons for changing leaders."

The final analysis appears to be that the University wanted Dr. Mukhi's salary cut, her title and reporting responsibility changed, and to have her work less on Asian and Asian American programming. When she refused, the University did not renew her contract. It is instead hiring a lower paid Associate Director to do programming.

What that will mean is anyone's guess. It will depend on the caliber of the person chosen and the amount of funding given to Asian and Asian American programming.

Programming will also depend on the availability of the Wang Center. If Diana Hannan's job is to make it a cash cow with outside organizations using the facility, this will leave far less time and space for those programs, and obviously even less time and space to increase student programming.

Given how President Stanley has proceeded so far, it does not bode well for the future of Asian and Asian American programs at the Wang Asian American Center. We would quite obviously like the University to prove us wrong, but given that the lies about the height of the proposed dorms behind the Wang Center are still being told by Dr. Stanley, we are certainly not holding our breath in bated anticipation.

- Wilson Jiang, SBU AA E-Zine Editor-in-Chief

- Ja Young, AA E-Zine Alumni Editor



Wedding of students Yutian Chen and Bin Tang, Wang Center Chapel

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