

## DECORATED HEALTH CARE VETERANS TAKE OVER UNIVERSITY HOSPITAL

BY JESSIE MILLER  
Contributing Writer

University President Shirley Strum Kenny recently announced a new Chief Executive Officer, John S. T. Gallagher. Mr. Gallagher, nicknamed Jack by colleagues and friends, was responsible for the development of the largest Long-Island-region hospital system over a decade ago. In the meantime, he has worked as an admirable leader in the healthcare field, and now will be using what President Kenny calls his "vast experience and vision" as SBU Hospital CEO.

Jack Gallagher is the former CEO of both the North Shore Health System and North Shore Long Island Jewish Medical Center, which is a system of 15 New York hospitals. He has also been a supervisor of Health and Human Services in Nassau, as Deputy County Executive. He describes himself as "excited" to embark on a new journey here at Stony Brook.

Among Gallagher's numerous responsibilities, he recently appointed a new COO—Chief Operating Officer—of Stony Brook University Hospital. The new COO, Alan Schechter, has worked with CEO Gallagher in the past. In 1972, Gallagher had named him Controller for North Shore University Hospital. Schechter later became Vice President of North Shore, and collaborated with Gallagher during the Long Island hospital system expansion.

Now, Schechter will once again be supporting Gallagher, this time with the hospital's current Major Modernization Project. Together, the two will work toward the implementation of renovations in several areas of Stony Brook University Hospital, which have not been changed in over a quarter-century. Schechter's main focus is the availability of quality healthcare in this community. When patients are sick, they should not have to travel all the way to Manhattan for medical care; that is exactly why the compassion and diligence of CEO Jack Gallagher and COO Alan Schechter bring the best to Long Island. Nothing is more important than the comfort of home.

# Mother Nature Merits a Human Response

Students React, Emotionally and Financially, to Recent Disasters

BY AISHA AKHTAR  
Staff Writer

The Charles B. Wang Center held their second "Invocation to Nature" on Wednesday. The program was in recognition of the natural disasters of the Tsunami of 2004, Hurricane Katrina, and the earthquake in Kashmir.

The theme of the event was "Mother Nature bringing out human nature." The opening remarks presented figures of how much money the Stony Brook Campus raised toward relief efforts. "We were able to gather our nature and help those in need," said Sunita Mukhi, Director of the Wang Center. Stony Brook has raised over \$7,000 for the Tsunami, around \$7,200 for the Hurricane, and no official figures have accounted regarding the relief efforts for the Kashmir Earthquake; however, the south Asian clubs have raised money for the earthquake victims.

Throughout the whole program, images of all three disasters were shown to supplement the various songs, poems, dances, prayers and testimonials.

The event started with opening remarks, and was followed by the poem, "Your Tears Are Mine" by Chanuka Wattegama of Sri Lanka. The poem was in remembrance of those who died in the tsunami, and read by the chairperson in the Department of Asian and Asian American Studies, Dr. S. Sridhar.

Later on in the program, a second poem titled "Death Over Death," was read by graduate student, Jennifer Tjhoel. The poem was written in Indonesia, and focused on the spiritual aspects of life and death.

Various testimonials were delivered. The president of Pi Delta Psi Fraternity Inc., Barney Lam, presented his testimonial. The fraternity talked of their efforts at collect-

ing clothes and food for victims of the Tsunami disaster. They acknowledged the mass efforts made by the Stony Brook community for their donations. The fraternity also mentioned how they wanted to help the Asian community although they were not directly affected by the natural disaster. A moment of silence was held for those who lost their lives for the three disasters, along with those who died in the recent mudslides in the Philippines.

Another testimonial was given by the India Focus Group, who had raised money for all three natural disasters.

Nihal Advani performed the Indian version of Pakistani song, "Lamhey," which literally means "those memories." "We were thinking of songs and we thought it would be better that I do an Indian song. The song is one of my favorites. You can think of it as memories of your country or your people," said Advani.

A musical performance was also given by Martin Loyato, who played the Jazz Trumpet Interlude for New Orleans.

Members from Bengalis United; Sharobi Chowdury, Priyanka Sen, and Farah Rehman choreographed a dance to a Bengali song, which offers a prayer to the Lord Krishna. "The prayer asked the lord to help the people recover from the dramatizing events emotionally and physically," said Shafayet Reja, one of the event coordinators who engaged in commercial work.

Prayers were offered by Reverend Chen Chi and Reverend Catherine Shuyler of the Stony Brook Interfaith Center. The Muslim Student Association also extended prayers for all the victims of the disaster.

Lastly, members of the Wat Vajradhammadip Thai Temple offered a Chant in Reverence for Nature. Not only did they recognize the three natural disasters, but the recent mudslides in the Philippines as well.

## Staller Movies

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— SEE PAGE 7 —

## Statesman

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— SEE PAGE 11 —

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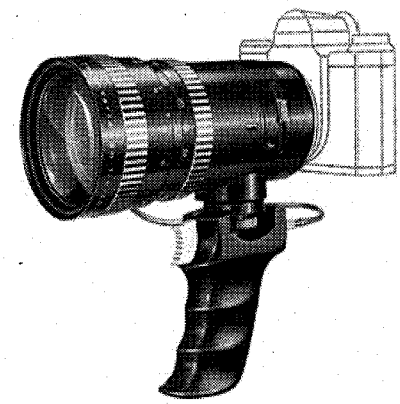
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# Senators Fail to Act, Risk Impeachment

By CECILIA KIM  
Staff Writer

Tuesday's weekly senate meeting commenced, once again, on a rather sad note concerning the possible impeachment of senators who have yet to attend their office hour schedules. Thus far, the threat of impeachment has proven to be ineffective for apathetic senators as the caveat of involuntary discharge has been actively communicated by dedicated senators for the past four weeks. Impeachment finally begins this Thursday at the Executive Council meeting.

Due to a short agenda, the Senate was quickly updated by the Elections Board with a revised timeline for the upcoming elections, and was also updated by the Judicial

Council which announced a vacancy within its council as Judge Ankur Parekh has been inactive for two semesters. Apparently, Judge Parekh seems to have had transferred to another school - a transition which the Judicial Council seems to have just noticed, two semesters after.

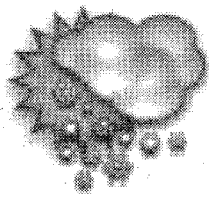
During the open agenda, numerous clubs approached the Senate to request grants to fund the necessities for club activities and events. Stony Brook's Crew Team requested an emergency grant of \$1,772 as two rowing machines have oddly been stolen without detection from the Sports Complex.

As the motion to pass the grant had been approved and the meeting had proceeded to a five minute recess, Senators Khan and No had decided to leave in the middle of passing grants and had reduced the already ill-at-

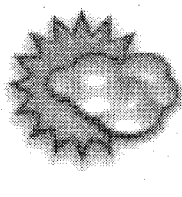
tended Senate to the point at which it was incapable of voting on the remaining grant proposals. Consequently, the remaining senators continued to ratify grants only to ask club representatives to attend next week's meeting again in order to get it fully approved by an official majority vote.

Student organizations such as the Pep Band, the Musicians' Alliance for Peace, the Latin American Student Organization, and China Blue have all proposed grants to fund future activities and events which will service the student body as well as the community. If USG's missing senators decide to attend and join their few but dedicated colleagues, these ratified grants will hopefully be passed to fund the community service that the clubs aim to support and the fellowship they desire to foster.

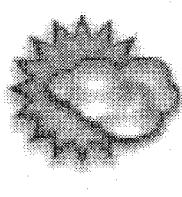
## Student Forecast: March 2 - March 8 *By Britta Merwin*



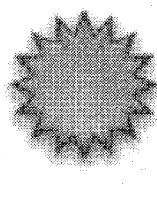
**Thursday:**  
High 31/Low 22  
Snow and sleet mix starting in the afternoon and ending early Friday morning



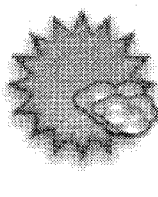
**Friday:**  
High 38/Low 23  
Storm clearing out in the early morning, giving way to sun and clouds



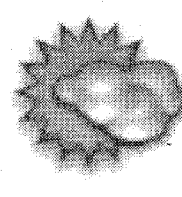
**Saturday:**  
High 39/Low 24  
Partly Cloudy



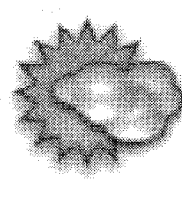
**Sunday:**  
High 40/Low 25  
Mostly Sunny



**Monday:**  
High 42/Low 25  
Mixed sun and clouds, a bit warmer



**Tuesday:**  
High 40/Low 23  
Partly Cloudy

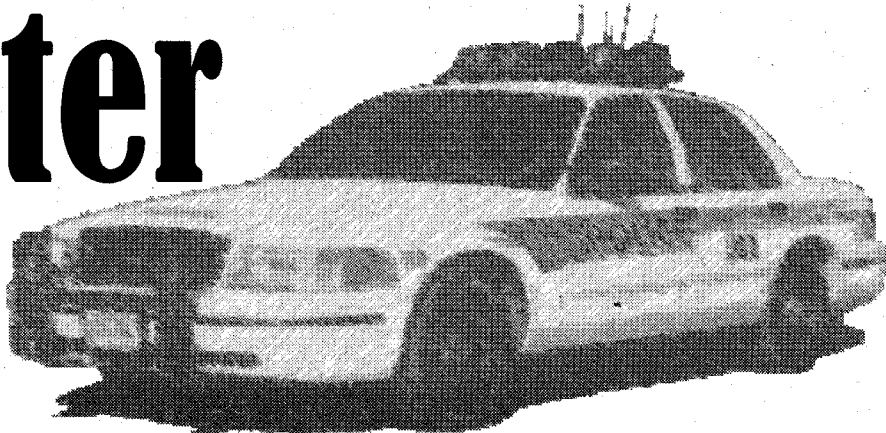


**Wednesday:**  
High 41/Low 24  
Mostly Cloudy

# Police Blotter

Compiled by Eugene Tan/Statesman

2/24 - 2/28



### Rollerbladers

In Whitman College, rollerbladers were reportedly seen on 2-24-06 at 2:06 PM but were gone upon arrival of the police.

### Stolen Electronics

In the University Hospital, the theft of a computer was reported on 2-24-06 at 3:53 PM. In Stimson College, a laptop was reportedly stolen on 2-25-06 at 9:18 PM.

### Incidents at the Hospital

On 2-25-06 at 2:17 AM, a patient accidentally hit a nurse, who was then treated at the Emergency Room. The nurse was able to return to work.

In the Emergency Room, a male visitor was reportedly causing a disturbance on 2-26-06 at 6:49 PM. After he refused to leave, officers took him into custody, processed him, and released him to his family.

### Vandalism

In the Engineering Building, a door was reportedly removed from its hinges on 2-25-06 at 11:07 PM. The situation was repaired.

### Noise Complaint

In Toscanini College, a report of loud music was filed on 2-26-06 at 3:54 AM.

### Stray Animals

In Rockland Hall, there was a report regarding a hurt raccoon on 2-27-06 at 10:29 AM. An officer responded and resolved the situation. out of control. All appeared in order upon arrival of the police.

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## GET INVOLVED

Statesman production meetings are held throughout the day on Wednesdays and Sundays in Rm 057 in the basement of the Student Union. Anyone wishing to contribute to the newspaper is welcome to attend these meetings.

The Statesman encourages readers to submit opinions and commentaries to the following address:

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To view previous issues, extra material, and to learn about how to get involved with the Statesman, visit our website at sbstatesman.org.

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## WHO WE ARE

The Stony Brook Statesman was founded as "The Sucolian" in 1957 at Oyster Bay, the original site of Stony Brook University. In 1975 "The Statesman" was incorporated as a not-for-profit, student-run organization. Its editorial board, writing, and photography staff are student volunteers while its business staff are professionals.

The Stony Brook Statesman is published twice-weekly on Mondays and Thursdays throughout the fall and spring semesters.

*Disclaimer: Views expressed in columns or in the Letters and Opinions section are those of the author and not necessarily those of the Statesman. All content Copyright 2005.*

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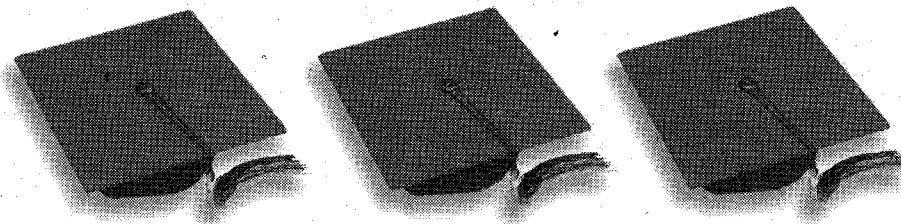
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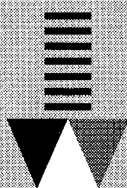
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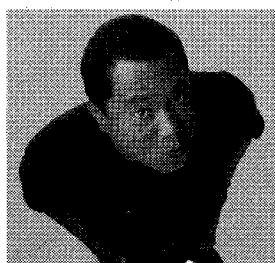
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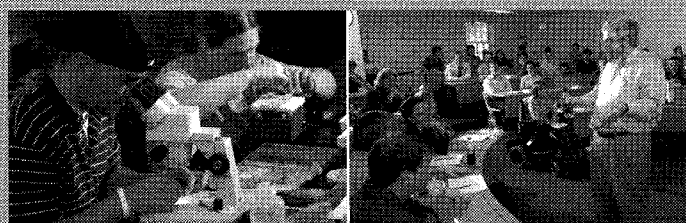
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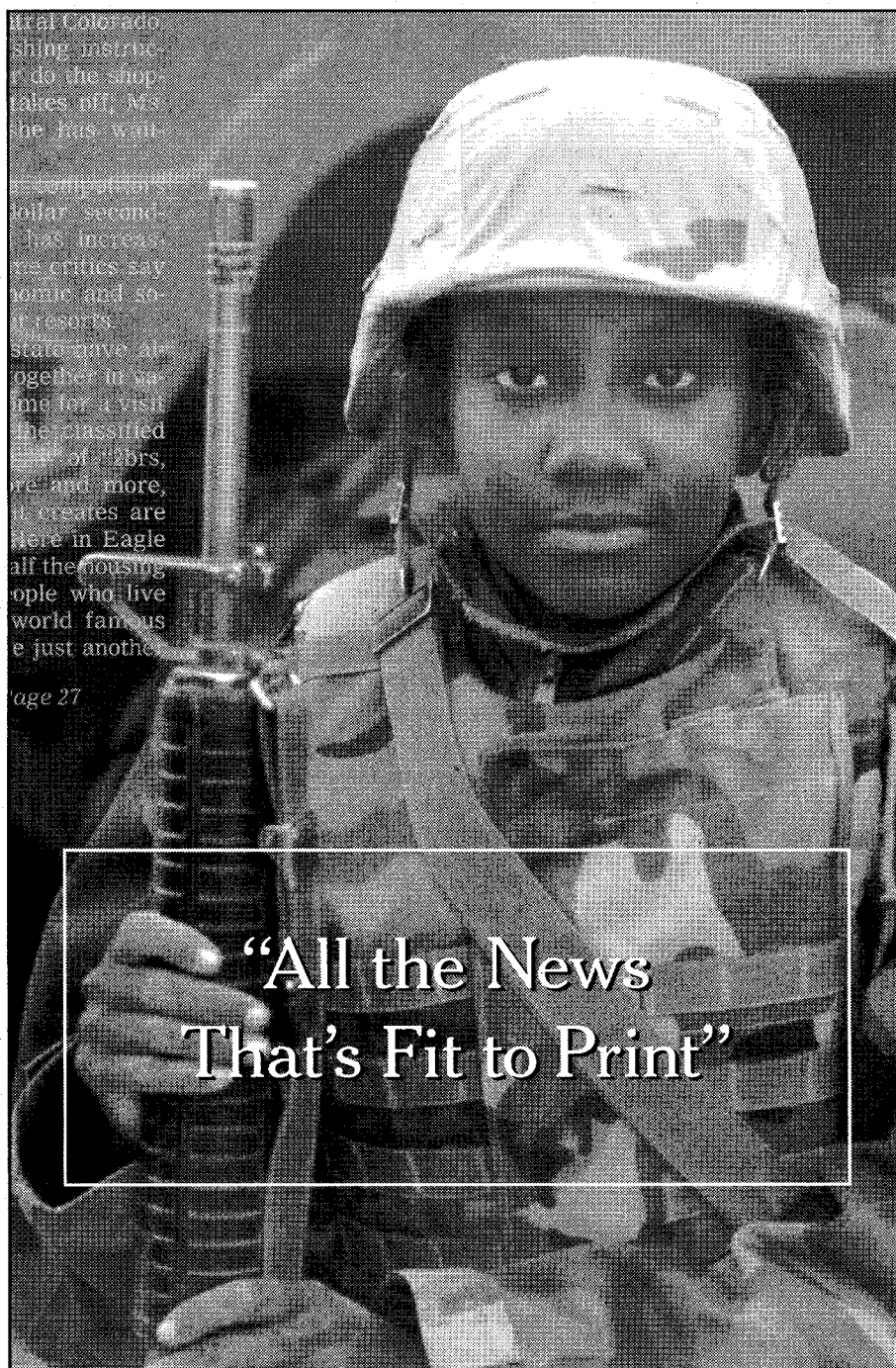
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# MUSIC FOR GROWN-UPS

## THE "OTHER" GRAMMIES

By MICHAEL KIMMEL  
Contributing Writer

While the television audience was busy cheering Mariah Carey and Sly Stone's comebacks, grooving to Kanye, chugging with Linkin Park or straining to hear Bruce Springsteen's barely audible mumbling imitation of Heath Ledger, there were a host of Grammy awards given to the less mediagenic artists. Several are really worth listening to—including, of course, our own Emerson String Quartet's gorgeous performance of Mendelssohn's String Quartets, which grabbed the Grammy for Chamber Music.

Here are some others:

**COUNTRY:** Alison Kraus and Union Station

For example, Alison Kraus and Union Station have established themselves as one of country music's genuine crossover bands. With one foot firmly rooted in that bluegrass soil, Kraus and her bandmates have let the other shoe drop in rock, blues and folk music, as they continue to rack up the Grammys and enlarge their audience.

This year, they won three—Country Performance with vocal ("Restless"), Country Instrumental ("Unionhouse Branch") and country album, *Lonely Runs Both Ways* (Rounder), from which those two cuts were taken. If you haven't listened to them, you're in for a treat. Kraus's voice is plaintive and haunting—just gritty and strong enough to belt out the tune, and just tremulous enough to linger in the air for a second after the song's end. Of course, it's a country axiom that most songs have to be sad, and many of these, like "If I Didn't Know any better," "this Sad Song" and "My Poor Old Heart" fit the bill and are instantly memorable.

But there's an edge here too, like the cover of Woody Guthrie's "Pastures of Plenty" here rendered as an angrily nasal protest song, or "Gravity," which is pitched between longing achingly for solace and peace and defiantly still rebellious on the road.

**FOLK:** Tim O'Brien and John Prine

Tim O'Brien's inspired fiddle playing has been a mainstay in contemporary bluegrass circles for decades; he founded Hot Rize in the late 1970s. But his twin releases, *Fiddler's Green* and *Cornbread Nation* (both on Sugar Hill records) landed him the Grammy for Traditional Folk Album. O'Brien doesn't just mine the traditional folk canon here; he reinvents it, selecting a few traditional songs, and recrafting several recently penned songs. The result is a rare combination: music that feels simultaneously intensely personal and emblematic of an entire culture.

In the Contemporary Folk category, John Prine edged out Springsteen with *Fair and Square* (Oh Boy Records). Prine's been around forever, and has penned dozens of well-known and well-covered folk melodies. He continues to pick three chord wonders, growling his vocals deep and low and so utterly clever that you perk up and take notice. He has always been sardonic and clever; now he's also older and wiser, with no loss of his edge.

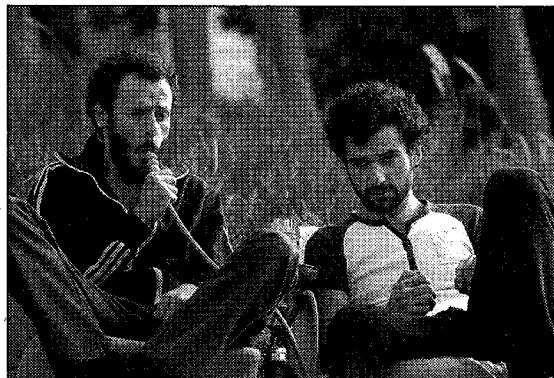
**WORLD:** Ali Farka Toure and Toumani Diabate

Ali Farka Toure and Toumani Diabate are perhaps the most celebrated guitarist and kora players on the African continent (the kora is a West African harp). Their collaboration, *In the Heart of the Moon* (Nonesuch), winner for Traditional World Music, is an event of continental proportions. Recorded in a hotel studio in Mali, the album began as a duet on a song that Diabate's father had written during the struggle against the French in the 1950s. Here, it is rendered, revisited, recomposed and riffed on galore. Toure holds down a gently flowing strumming and Diabate's harp trills above, or Toure will improvise underneath. Its magical, almost New Agey result will mostly charm you, although there are also some long lugubrious riffs that will lull you to sleep.

# STALLER MOVIES

## EVERYTHING IS ILLUMINATED

### PARADISE NOW



Courtesy of amazon.com

By TEJAS GAWADE  
Arts & Entertainment Editor

#### *Everything Is Illuminated*

It is a notion commonly agreed that most novel-inspired movies never live up to their literary counterparts. Often, they are unfaithful, and occasionally, they are just unable to capture the themes and symbols that are so delicately portrayed in the books. Those who have come to love Jonathan Safran Foer's writing will be disappointed with *Everything Is Illuminated*. And those who have never read his work might barely appreciate the movie.

The story seems to revolve around the bespectacled, suit-and-tie main character, Jonathan Safran Foer (Elijah Wood). Jonathan is obsessed with digging deeper into his family tree. So, he embarks on a purportedly enlightening trip to his native Ukraine to ultimately track the woman who saved his grandfather from the Nazis.

The people Jonathan meets on his journey are supposed to illuminate new light onto his historical past. Yet, the audience will be left thirsting for more. What made the novel a bestseller was both its overwhelming scope and Foer's careful weaving of the Holocaust and the present. Liev Schreiber must have discovered at some point that there really is no easy way to communicate Foer's literary treasure of Nazi Germany and the Jewish-American heritage into 102 minutes of screenplay.

What the movie succeeds in is cinematography. Matthew Libatique provides the audience with rich evocative scenery and emotionally-unsettling flashbacks that serve well for those of us who are less-imaginative when it comes to reading the book. One particular scene that Libatique captures beautifully is that of Jonathan staring at his wall full of family pictures. The large scale of both his history and his mission is shown in that brief moment.

Unfortunately, what appeals to your eyes, might not appeal to your ears. Foer's dialogue is most charged with Jonathan's tour guide, Alex. Yet what we might find funny in print might seem banal on film. Alex, for example, frequently speaks awkwardly eloquent phrases like "Many girls want to be carnal with me because I'm such a premium



Courtesy of amazon.com

dancer." Without the context in the movie, the dialogue itself seems ill-placed.

In the case of *Everything Is Illuminated*, the book is much more fulfilling than the movie. For once, it is better to read the book than watch the movie.

#### *Paradise Now*

Making a movie about suicide bombers post September 11 is a risk few directors will take. However, the Israeli-born Palestinian director, Hany Abu-Assad took that risk and made it into a success. *Paradise Now*, a movie that captures the last 48 hours of two recruited suicide bombers is not simply about suicide bombing. With expert cinematography, moving dialogue and thriller sequences, it is a humane narration of friendship, betrayal, love and family.

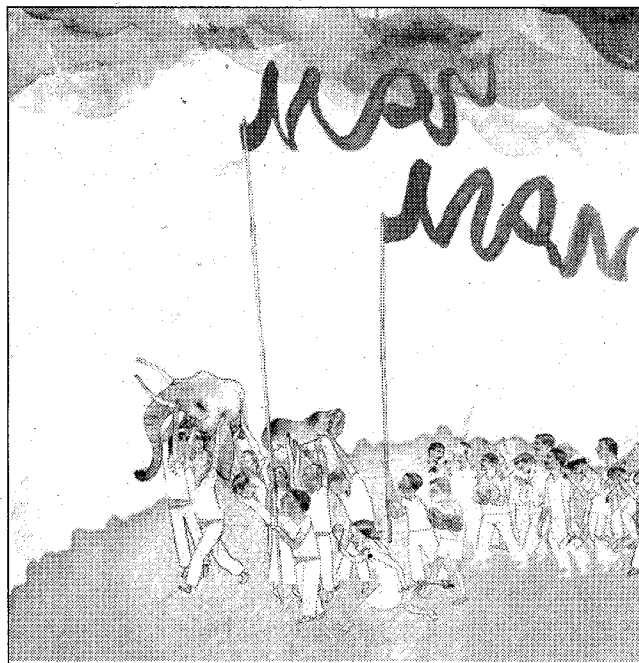
Two childhood best friends, Said (Kais Nashef) and Khaled (Ali Suliman) are recruited by a terrorist cell in the West Bank. They both want to die in each other's arms as martyrs. Said can't explain this difficult situation to his Moroccan-educated love interest, Suha who is disgusted by violence. The movie ends in a surprise that will keep you glued to your seats trying to regurgitate all that passed before your eyes.

Apart from its ability to keep your eyes transfixed on the action, what makes *Paradise Now* worth watching is the way it conveys emotions. Suha asks Said of what happens to those he will leave behind when he embarks on his mission. When Said and Khaled get separated, the seething paranoia and assumption of the worst kind will sway the viewer. Most significantly, for such carefully woven film, the dialogue does more than simple justice. Would-be terrorists are told that "[they] will be met by angels" upon their martyrdom and they trust this.

It is difficult to be politically correct in the midst of the current era. *Paradise Now* is not free of this error because the movie partially focuses more on the Israelis than the Palestinians. Yet, it also minimizes this effect by focusing on the human aspect of the characters. In the end, we come to understand Said and Khaled's tricky position and the horrifying lives they lead. If you did not walk in with an open mind, the movie opens your eyes for you.



# Rockin' the Brook: *Six Demon Bag*



Courtesy of Man Man

BY INUR MAMMOOR  
Asst. Arts & Entertainment Editor

**Artist:** Man Man  
**Album:** *Six Demon Bag*  
**Release Date:** Ace Fu,  
February 2006

When you pop in *Six Demon Bag* you are suddenly surrounded with the warm, fuzzy sounds that are reminiscent of Dixie land ambiance mixed with a folk feel. On this, their sophomore release, Man Man recreate what it would sound like if you were at a circus with a bottle of moonshine and the music accompanying the circus was a collaboration between Frank Zappa and Tom Waits.

The dreamy pop sound which emanates from *Six Demon Bag* pulls the wool over the listener's eyes, but by using ironic lyrics Man Man put a mocking twist on pop. The use of whimsical language adds to the feel good, laid back vibe. On "Van Helsing Boombax," singer Honus Honus croons, "When anything that's anything becomes nothing/ that's everything/ and nothing is the only thing you ever seem to have." The tongue twister like lyrics has your head spinning while the music keeps you down. On *Six Demon Bag*, Man Man was able to create a dynamic force between music and words. They build up songs with a fun, almost shallow sound, but then they throw in lyrics which make the listener do a double take. When the lyrics break and the façade of the song falls apart, the encoded pleas for help suddenly break free and confront you.

On a whole *Six Demon Bag* does not disappoint, but this does not mean it is a perfect album. About halfway through the album you hit

the let down of a song, "Push the Eagles Stomach." This sloppy song tries to reach a finish line but falls short. It lacks the cohesive feel being professed by the album.

Man Man shows their knack for ingenuity on songs like "Banana Ghost" which has an accordion melody and on "96 Tears," with its keyboard sounds. Yet the thing that pulls this record up is the use of lyrics. On "Skin Tension," Honus Honus sings, "Let down my guard/ And there goes my heart/ Straight out the window again." These lyrics catch you off guard because they are coupled with the minimalist sound of the song. The contrast between sound and words is like dress-up. It seems as if Man Man is playing dress-up by trying on different sounds but who they truly are as musicians resides in the lyrics.

*Six Demon Bag* reminds audiences about the art of listening to music; sitting back and allowing you to become engulfed in the whole experience. Throughout this album there is a certain emotion which transgresses from song to song and music to listener.

## Man Man *Six Demon Bag*

1. Feathers
2. Engrish Bwudd
3. Banana Ghost
4. Young Einstein on the Beach
5. Skin Tension
6. Black Mission Goggles
7. Hot Bat
8. Push the Eagle's Stomach
9. Spider Cider
10. Van Helsing Boombax
11. Tunneling Through the Guy
12. Fishstick Gumbo
13. Ice Dogs

# Statesman Internationale

## *Drinking It Up in Bars of Rome*



Carrie Cotton/Statesman

BY CARRIE COTTON  
Contributing Writer

Coffee, Coffee, Coffee. It's as big a staple in the Italian diet as pasta. You cannot sit down in an Italian house without hearing, "vuoi un caffè" (do you want a coffee?). It always inevitably comes after "how are you?" Even lessons at my professor's house begin with coffee. However, some people dislike coffee. You can only imagine the social conflicts this can cause in Italy. When it comes to hospitality, Italians will not take no for an answer.

There are more bars on the streets of Rome than there are restaurants. I was introduced to the bar phenomenon my first day in Italy when a woman working at the hotel suggested I go to one for breakfast. I made sure there was nothing lost in translation, and set out for the bar wondering if my jet lag had given me the resemblance of an alcoholic.

I arrived to find the bar was more of a cafe with clusters of tables. Behind a long wooden bar, a bartender dressed in a bowtie and button-down white shirt served a long row of espresso cups. You can go into any of these bars and purchase sandwiches, pastries, wine and other drinks, but their number one seller is the "caffè."

The Italian equivalent to an American cup of coffee is what we call shots of espresso in America. I guess this is why no one walks around the streets of Rome with a cup of coffee. They would look as ridiculous as someone walking around a party nursing a shot glass. When ordering a panini, a slice of pizza, or a pastry, you get the option of eating it on the go, conveniently served in wax paper the way Dunkin Donuts serves in Styrofoam cups. But all types of coffee: the espressos, lattes, or cappuccinos, never go out the door.

These bars are the Starbucks of Europe, where Italians go to relax with friends, or to catch up on a good book. An Italian, on the other

hand, would find that comparison a hilarious joke. And how am I so sure of this? Because each time I tell someone in Rome that I don't like coffee, they tell me it is because I have never drunk real coffee. I have only drunk "American coffee" which is made with (this is where the facial distortions come in) water. A somewhat snotty little chuckle usually follows to secure my understanding.

As one Italian woman told me today, "American coffee is very light. Our coffee is more living. Stronger."

The fact of the matter is the two drinks are completely different, from the technology right down to the coffee bean. A scoop that will make two cups of American coffee makes one espresso-sized caffè. If a full cup is desired milk, not water, is added to at least three caffès to make a latte. A cappuccino is pretty much the same except for the foam on top. The coffee machine in every Italian home is made completely of metal in an hourglass shape. It ranges in size, but I have never seen one bigger than 10 inches tall. The caffè is produced in a childlike magical way. First, the bottom half is filled with water while the top half remains empty. Next, the coffee is placed in a circular metal filter, which separates the two halves. They are screwed together, the whole machine is placed on a stove burner, and when the water boils on the bottom half, the caffè is produced in the empty top half, leaving the bottom half empty.

I asked Louis Mastantuono, a Stony Brook health science major who always has a cup of coffee in his hand, his opinion on authentic Italian coffee: "Although I think that Dunkin Donuts is the best coffee around, I think Italian coffee is very good too. The main difference is that it is a lot stronger."

When it all boils down to it, American and Italian coffee drinkers alike live in a coffee culture that values taste. So, however different or similar their coffees may be, the true uniqueness lies in the people who drink it.

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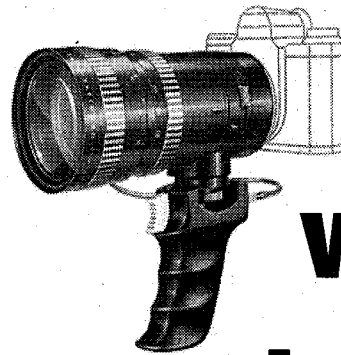
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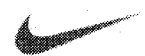
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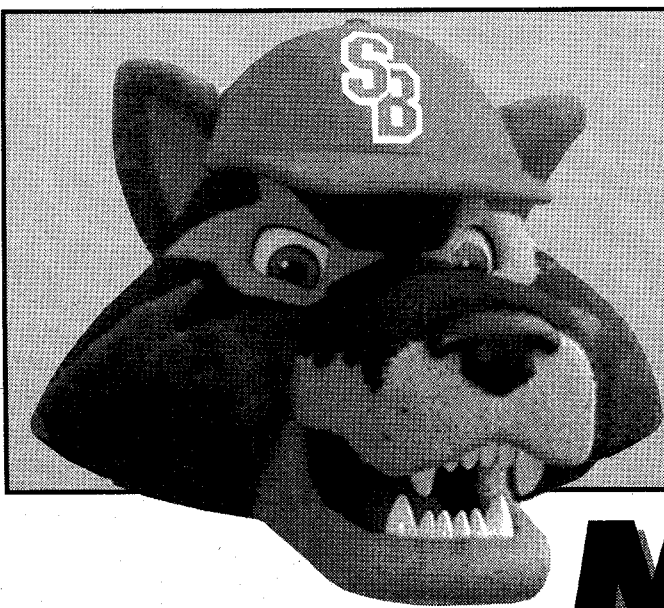
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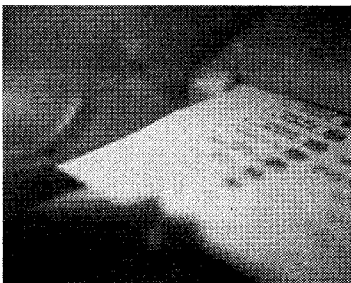
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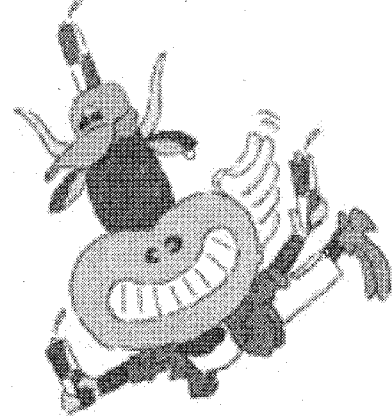
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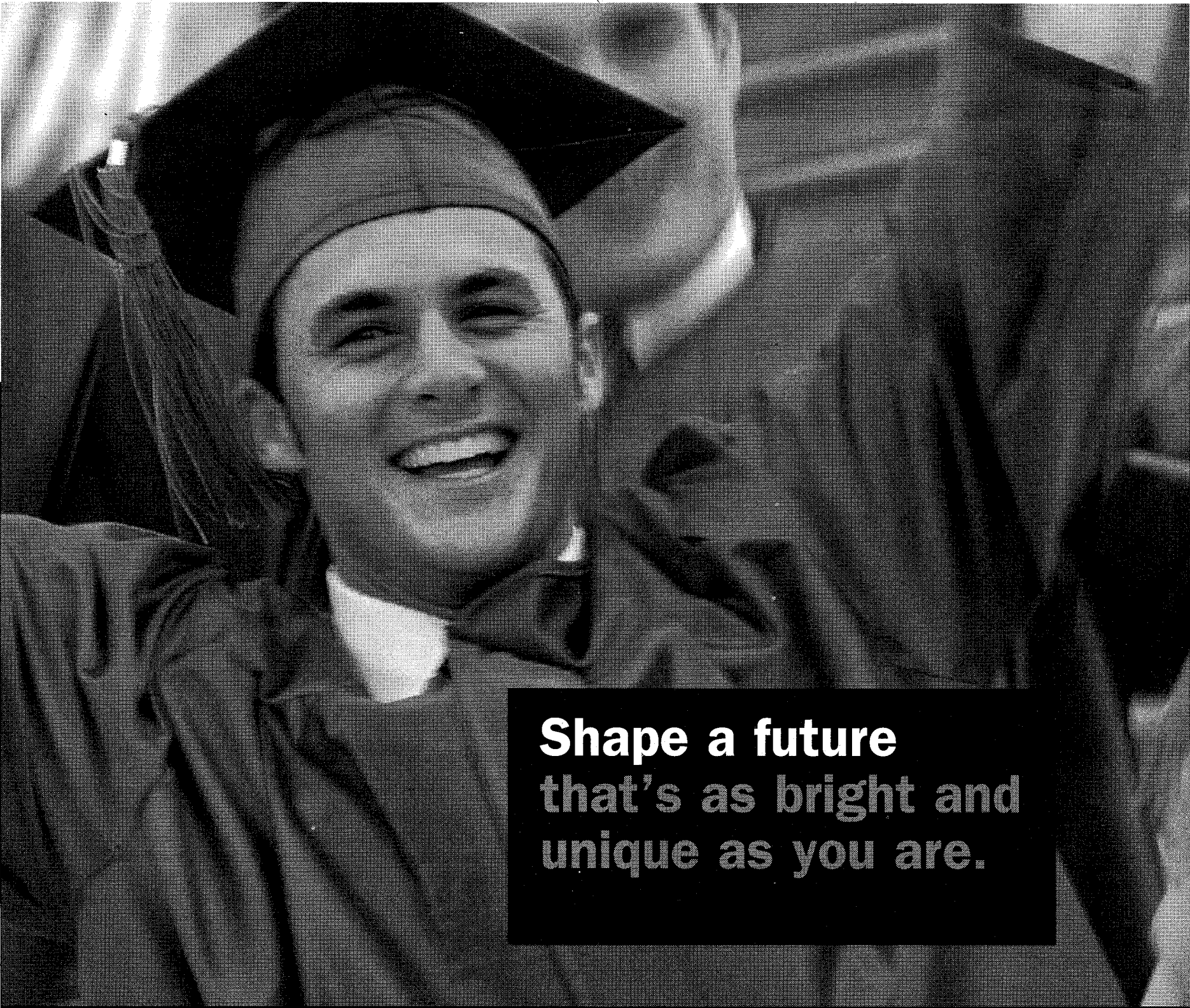
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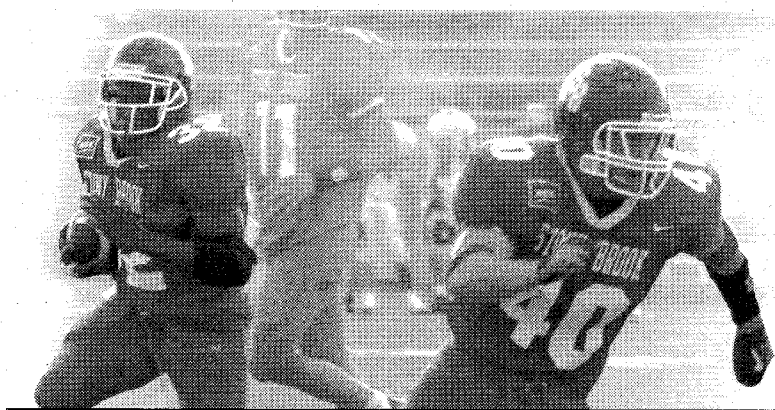
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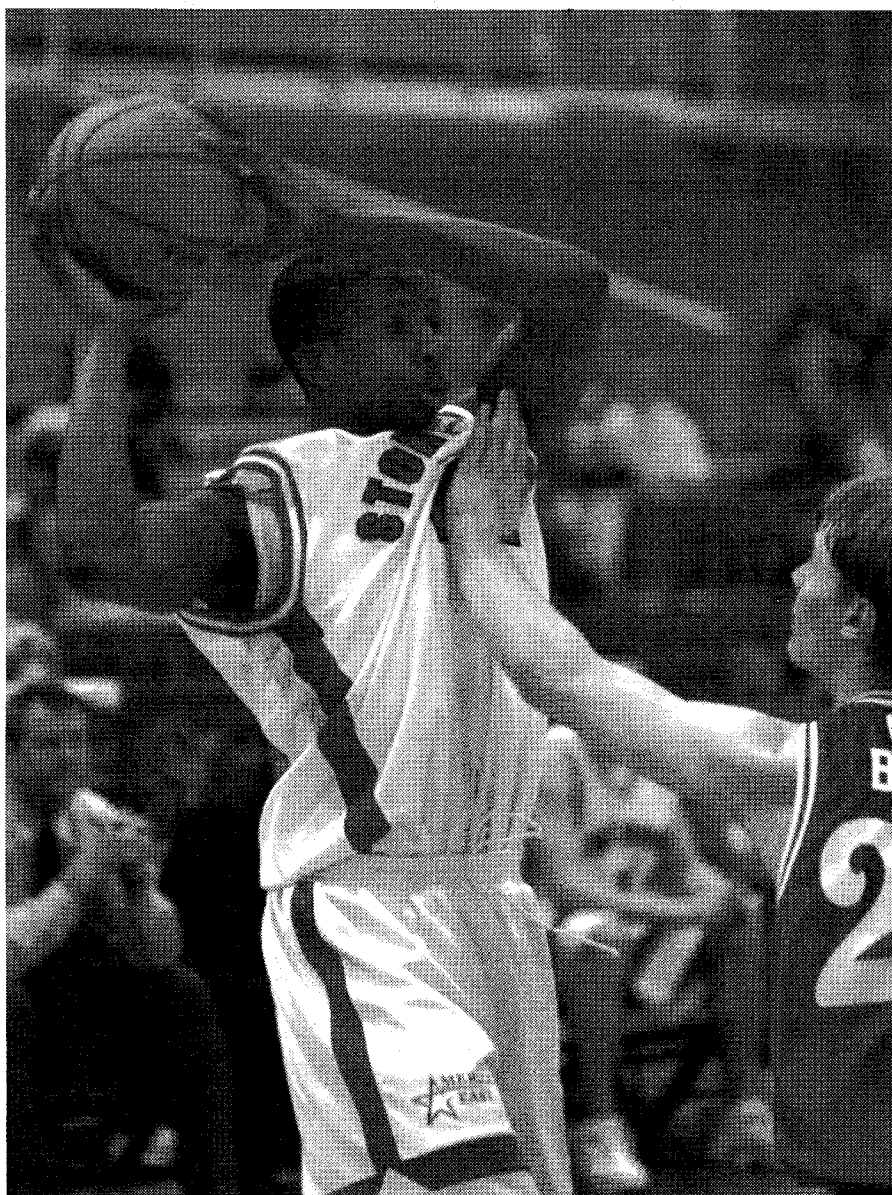
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# SPORTS

## Men's Basketball Drops Final Two Home Games



Nicole Dulmer/Statesman

**"We'll come out with a  
happy ending."**

**-Coach Pikiell**

**By ROB DWYER**  
Sports Editor

Senior day had a nice start for outgoing seniors Hendrik Feist and Bobby Santiago. After the seniors received their awards and gifts in a pre-game ceremony, the crowd heard the playing of the German national anthem in honor of Feist's homeland. Feist and Santiago both got the start against Maine and were responsible for the Seawolves' first eight points. Santiago drained a 3 to start the game and on the next possession, Feist used a nice dribble fake to get himself some shooting room and knocked down a mid-range jumper. He then followed that up with a three-pointer to give Stony Brook an early 5 point lead, but the story of the game would be the three-point shooting of the Black Bears. In the first half alone, Maine sank 12 treys! They shot 70.6% from beyond the arc and aside from 3 free-throws and 3 buckets in the lane, all of the Bears' first half points came from downtown. So while Stony Brook was shooting 30% from the floor, Maine was hitting on 50% of their attempts and having particular success stretching their lead with their long-range shooting. The Seawolves were down 17 at the half and despite outscoring the Bears in the second half, recording more steals, and committing fewer turnovers they were not able to overcome the Bears' torrid first-half shooting performance, and ultimately fell by a score of 87-75. Stony Brook outscored Maine in the paint, in fast break points, 2nd chance points, bench points, and points off turnovers. Mitchell Beauford had 17 points, 5 assists, and 3 steals while Bobby Santiago had 11 points, 6 assists, and 2 steals. None of it was enough to prevent another disappointing outcome for the Seawolves, who recently suffered a similar defeat on Thursday night. In that game, Stony Brook had more bench points, assists, and steals while committing 5 fewer turnovers but still got steam-rolled by the Hartford Hawks, 76-65. Lead by the nation's second leading rebounder and conference scoring leader Kenny Adeleke,

the Hawks continued their winning ways by outrebounding the Seawolves and shooting more accurately from the floor and beyond the arc. Hartford's offensive rebounding allowed them to control the paint and score twice as many second chance buckets as the Seawolves. The Hawk's were lead in scoring by Paris Carter's 24 points and Adeleke's 20 points and 16 rebounds. "In this game it was a lack of size," said coach Pikiell. "They punk us for rebounds, we gotta play four guards for most of the possessions. We just fight, that's what we do. But you know, we struggle from the foul line, we threw three air balls. It's difficult in Division I when guys are throwing up air balls on an open look, or on a lay-up. So we have to play defense at the end of the day because we're not going to put up as many points as the other team. If our defense was where it needed to be today, we would have had a chance." But Stony Brook's defense had no answer for Adeleke, who is a likely candidate for conference player of the year. Mitchell Beauford lead the Seawolves with 15 points and 3 assists, but the team struggled to get similar performances from other players. "We don't have a lot of consistency," said Pikiell. "But all credit to them though. They've done a nice job and the University of Hartford is a team to really be reckoned with."

After a disappointing regular season, Pikiell and the Seawolves now look to change their fortunes in the conference tournament. The winner gets an automatic berth in the NCAA tournament. "You don't have to have a great season anymore; you just have to have a great weekend. We're going to go down to that tournament and we're going to forget about the season, and I'm gonna say, 'Guys, it's a four game run here and if you want to play some good basketball, play together, rebound, and do those things we'll come out with a happy ending.'" Though coach Pikiell may be holding a bit of an optimistic stance on the tournament, his scenario is totally plausible and the possibility of a miraculous turn-around still exists for the Seawolves. Stranger things have happened.