

Senate Acts on Websites Issues, Sexual Assaults

BY CECILIA KIM
Staff Writer

The first USG Senate meeting of April had an interesting agenda of campus concerns and new legislation proposals. The meeting commenced with numerous emergency grants requested by campus clubs and organizations. Minorities in Medicine requested funds to host a banquet to be held at the end of the spring semester. Campus Recreation asked for financial support as more spinning bikes were needed to supply the high demand as the spinning class gains popularity and grows in participants.

Senator Wisnowski also requested for a grant to go towards the funding of a new USG website. According to Wisnowski's proposal, a new website will be easier to maintain and update. Senator Zapata stated, "There are a lot of problems with the current website," and others have noted that it had not been updated since September. Important forms for University clubs and organizations will be able to be downloaded and printed out from the website. The new website will also feature more memory allowing for a lot of good possibilities. According to Senator Wisnowski, "The five gigs on the current website are not enough. It's maxed out and nothing works. It just makes sense to upgrade to a new site that has twenty gigs and is easier to find." The grant for \$168 dollars to purchase the website had been unanimously passed. The current website address for the USG, <http://www.sinc.sunysb.edu/Clubs/usg/index.html>, will be moved to a new, simpler address at www.StonybrookUSG.org.

Senator Wisnowski also proposed the Campus Service Act. This legislation requires all Senators to visit undergraduate classes and make a two minute informative presentation that explains the functions and capacity of the USG. According to Wisnowski's bill, Senators should be required to "do something as the foot soldiers of USG." She claims that this act will remedy student apathy as the student body will be informed on the basic responsibilities of the USG. Wisnowski explains the importance of an outreach service, saying, "Instead of asking students to come to us, we'll go to them [since] no one knows what the USG is." However, Wisnowski's bill was criticized by several members of the Senate when they questioned the legitimacy of a bill that suggests the Senate do the V.P. of Communication's job. Senator Romano asked, "Why are Senators doing this instead of the Ex-ecs?" He further critiqued the validity of the act, saying, "We have legislative responsibilities; it's not our job to inform." The debate continued as

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What is SBU Manhattan?

EUGENE TAN
Staff Writer

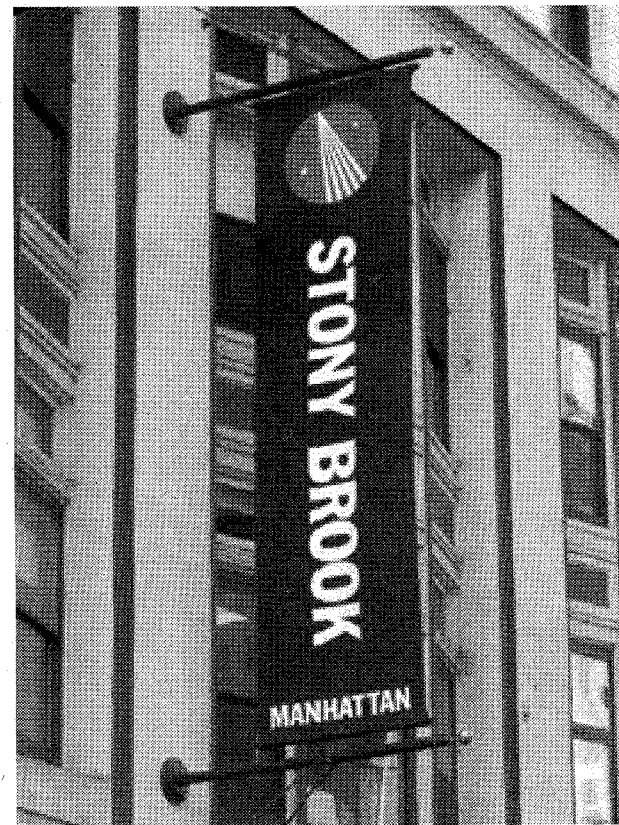
Compared to Manhattan – "the city that never sleeps" – Stony Brook could be called "the village that never wakes up." But for sleepy Stony Brook students who want an energizing dose of city life, our university has the perfect solution: Stony Brook Manhattan, a small branch of campus located at East 28th Street and Park Avenue South.

The idea to create Stony Brook Manhattan came from President Shirley Strum Kenny, who explained that the university used to rent space in the city to hold events such as press conferences and alumni meetings. However, she soon felt that Stony Brook needed to "have a presence in Manhattan" since many alumni and donors live there. As President Kenny noted, many universities, such as Harvard and Yale, have clubs and meeting rooms in the city to serve as "place[s] of contact" with their alumni. So, with the goal of increasing press coverage and alumni connections, Stony Brook University purchased one floor of a building at East 28th Street and Park Avenue South, which is easily accessible by many subways, buses, and trains (including the Port Jefferson line that passes through Stony Brook and arrives at Penn Station).

Consisting of nine classrooms, faculty offices, conference rooms, and a multipurpose area, Stony Brook Manhattan has served as a dynamic site for classes, lectures, parties, and alumni and board meetings, as President Kenny stated. Stony Brook Manhattan offers a Masters in Business Administration (MBA) program and other courses in social welfare, health technology and management, and arts and sciences. But this lively Manhattan site goes beyond academics and hosts faculty/alumni lecture series, fundraisers, conferences, and even wine-tasting events.

According to Scott Sullivan, Stony Brook Manhattan's business coordinator, the facility officially opened in 2002 and has since "provide[d] an opportunity for students attending Stony Brook to take advantage of the city." A truly versatile campus, Stony Brook Manhattan serves both undergraduate and graduate students during the fall, winter, spring, and summer sessions. However, the Manhattan site operates under certain guidelines.

For example, according to Mr. Sullivan, few undergraduate courses are held in Manhattan during the fall and spring semesters because "there needs to be a compelling reason" for a class to be offered there as opposed to at Stony Brook's main campus. The art history department, for instance, needs to offer classes in Manhattan because it needs access to resources, such as art galleries, that are available only in the city and not at Stony Brook. Theater arts students also use the city's resources to produce plays. Moreover, another restriction is that there is no lab space at Stony Brook Manhattan, so lab sciences cannot be taught there. Mr. Sullivan also reasoned that not as many undergraduate courses are offered in fall and spring because they might



The school's flag flies proud, visible from the streets of Manhattan.

Courtesy of Stony Brook University

"detract from what the main campus offers" at Stony Brook. In Dr. Kenny's words, Stony Brook students go to Manhattan if there is something they cannot get at Stony Brook.

Instead, mainly graduate courses are offered at Stony Brook Manhattan in the fall and spring if, of course, there is a need for these courses. For example, through the Health Sciences Center, students can earn a masters degree in the School of Social Welfare or a transitional doctorate in physical therapy in the School of Health Technology and Management. Such graduate programs are usually offered at night or on weekends because students, especially those in the social work or MBA program, work during the day. However, as Mr. Sullivan commented, there are "no resident students here" in Manhattan, meaning that students cannot take all their courses in Manhattan but must attend some at Stony Brook's main campus. Again, the key point to emphasize is that there must be a "compelling...academic reason" for a course to be offered in Manhattan during fall and spring.

In the winter and summer sessions, however, a more diverse selection of classes is offered in Manhattan because the university recognizes that many Stony Brook students return to their homes in one of the five boroughs during these times. As Mr. Sullivan added, it would be convenient for these students to "get ahead or catch up" on classes in a location closer to home. Indeed, more than fifty classes were offered in the summer of 2005 because

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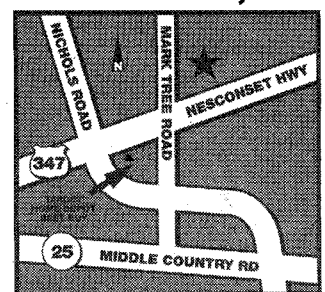
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Aikido: Training Mind, Body, and Spirit

By ZUHAL KHWAJA
Staff Writer

Aikido, one form of the many different Japanese Martial Arts, is quite different in many ways from all the others. It not only requires a physical effort, but an equally important spiritual aspiration as well. A special event titled, "Aikido: A Path to Zen Practice" took place in the Wang Center on March 30th at 6:30 pm. The Chief Instructor and Director of the Suffolk Institute for Eastern Studies, Dr. Howard Pashenz, was present to teach an audience of 20-30 students and professors a little bit of what he's mastered in the past 43 years.

What exactly is Aikido? It is a Japanese Martial Art that teaches self defense with the intention of not causing any serious harm to the attacker. It's done by not stopping the attack but entirely redirecting it so the attacker loses balance and becomes helpless so to be thrown down or pinned. The major purpose of attack is to keep one's balance and throw the opponent's concentration off so they can be vulnerable to being thrown. As Dr. Pashenz, himself, stated, "Much of the training develops sensitivity to the attacker's balance. When the attacker

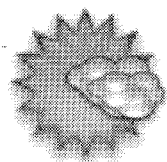
finds himself standing on one leg, he can be toppled with mere fingertip pressure, something that has to not only be felt but, more importantly, believed."

Some of Dr. Pashenz's students, who were from all different background and have trained with Pashenz some time in the past forty years, attended the event themselves. From police officers, to Navy lieutenants and teachers, they all somehow found their way to Howard Pashenz and had the honor of working under his instruction. Lieutenant Bernard Hoffman who was stationed in Vietnam during the war, connected with the culture of foreign children and their families through his job as a child psychiatrist. He eventually started practicing Aikido and found great fulfillment in the spiritual and physical senses. Professor John Manigualte, who is currently a professor at C.W Post, was once a police officer who was looking for his passion in life, found that fulfillment in Aikido. They all came upto stage and shared their experiences and great learning endeavors with Dr. Pashenz. In the end, each agreed that learning the art is as if you're bringing a peace to your body and soul you had never known before, as if "polishing a jagged rock slowly smooth."

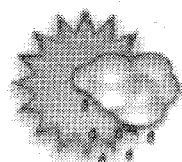
Teaching the art of attack, strength, balance, and position of feet not only consists of physical strain, but one must master the spirituality of all of it at exactly the same time. It intertwines with Buddhism in many ways, teaching patience and compassion. One must learn how to use the mind in co-ordinance with the body, and no matter what, not let the body take over the mind. It all starts with many sets of exercises one must perfect in order to achieve a state of calmness and readiness for battle. Attackers must know their balance, keep straight structure, and really have an understanding for the concept of keeping the main focus point of the lower abdomen under control. One must find balance between this point within and the external universal forces without. Aikido has also been described as 'Meditation in Motion.' Meditation quiets the mind that is racing all over during attack, and after learning a basic self defense technique, the Aikidoist focuses attention in the lower abdomen rather than thinking about hand and foot positions. Once this is accomplished, everything else happens in perfect proportion to the calm focus point.

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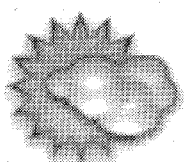
Student Forecast: April 6 - April 12 *By Jamie Waller*



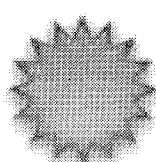
Thursday:
High 55/Low 32
Partly cloudy



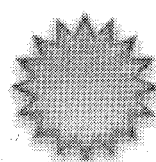
Friday:
High 56/Low 39
Cloudy with rain showers



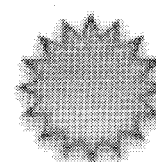
Saturday:
High 48/Low 43
Mostly cloudy with a slight chance of rain



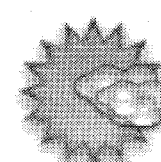
Sunday:
High 49/Low 30
Plenty of sunshine



Monday:
High 54/Low 33
Lots of sunshine



Tuesday:
High 57/Low 37
Mostly sunny



Wednesday:
High 58/Low 38
A mix of sun and clouds

Police Blotter

Compiled by Will James/Statesman
4/2 - 4/4



Conflicts and Unruly Mobs

Two reports of mob-related disturbances on 4/2 proved to be unfounded, one at Cardozo College at 12:10 a.m. and one at Kelly Cafe at 5:25 a.m. However, at 12:51 a.m., that same night, a fight had to be broken up in the Stimson College parking lot, and another had to be dealt with at 1:02 a.m. in a room in Hamilton College.

Harassment

On 4/2, two female students were reportedly harassed on campus, one at 12:44 p.m. at Chapin C, and one at 4:59 p.m. at Whitman College.

Stolen Food

Kelly Cafe reported a case of stolen food on 4/3 at 3:19 a.m.

Arson

On 4/1, at 11:30 p.m., bulletin boards were set ablaze in two different wings of O'Neil College, in an act of arson.

Criminal Mischeif

The Glass from one of the bus shelters on West Drive was found to be broken on 4/2, at 7:40 p.m.

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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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phone: (631) 632-6479
fax: (631) 632-9128

Email us at:
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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.

For advertising inquiries, call us at (631) 632-6480.

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.

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Support the Budget- It's Our Duty

Despite the fact that the governor had education on the chopping block for the next state-wide budget, students will enjoy a well crafted budget that is sorely needed by the SUNY system—that is, if the governor accepts it. The state legislature, in their final budget proposal that awaits gubernatorial approval, restored the education cuts that Pataki made in his own proposal some weeks and months ago. The benefits of a pro-education budget are obvious, but still, they require enumeration.

After another threat to impose tuition increases, the legislature's proposal does not

include any increases at all. Furthermore, this budget restores all proposed TAP cuts. Just these two changes alone will provide the stability we need to continue to pay our bills as students.

Every year, operating costs continue to climb, and this has been taken into account in the current budget proposal. There is an additional \$167 million for the SUNY and CUNY operating budgets, in addition to an increase in funding for full and part time faculty. We have been complaining, as a student body, for years about the enormous class sizes and shortfalls

when it comes to faculty. Finally, for the first time in many years, the state legislature is addressing these needs in a coherent way.

It is our obligation, as the recipients of these funds and as active members of the campus community, to make our voices heard by the governor's office. If the governor thinks he can veto the more generous aspects of education spending without any political fallout, he will. Let's communicate to him that he must respect the judgment of the legislature in this regard and that we, as students, support these budget restorations 100%.

COMMENTARY

Hillary Comes to Campus

By LAURA POSITANO
Contributing Writer

Having grown up during the Clinton administration, I've been aware of Hillary Clinton for a while. Hillary Clinton was almost as much a rock star to me as Bif Naked, since she was a trailblazing bada** in the man's world of politics.

So when a friend informed me of Hillary coming to campus to moderate a panel discussion on gender equity, I was admittedly quite elated, and rushed to get a ticket. Several people felt a similar compulsion, having looked to her as a role model of a strong woman since childhood. However, the former first lady has shown herself to be as flawed as the rest of us, as her record as senator has amassed animosity even among her supporters.

A segment of the audience, affiliated with many campus and local groups opposing the Iraq War, stood in unison after Clinton posed the second question to the panel. These mostly silent protesters, numbering approximately thirty, wanted her to account for her continued support of US involvement in Iraq. Dressed in mourning colors of black and purple, these members of the audience turned their backs to

the stage. Two protesting college guys shouted in an area close to the stage. Ms. Clinton was visibly disturbed by all this.

None of the panelists addressed the concerns of the silent protesters, whose presence could not be ignored. The fact that the panelists were still focused on the topic of paycheck equality, despite the persisting, powerful, silent protest, was surreal. It represented how so many Americans, whose lives haven't been directly affected by the Iraq War, live like there's no war going on. It's like it's chic to forget. In America, people haven't stopped getting plastic surgery or "pimping their ride," two luxuries, to support the war effort.

So instead, many wave their flags and then give the Iraq War amputees a dirty look. The panelists, all upper class and successful, were like many people of privilege, whose children don't have to consider entering the army to be able to attend college.

The panelists seemed more troubled about pay equity (an important topic but not a life-threatening one) than young soldiers being maimed in Iraq. The Iraq War was like the elephant in the room, that loomed because the protesters wanted to remind Clinton of her support of the war. Clinton, who is perceived by many as a real contender for the presidency,

seemed aloof of two ironies. First, she would engender a controversial atmosphere on campus as a supporter of a dubious war. Second, that the primarily silent protesters in the audience, who are the age of many soldiers in Iraq, would want her to account for her compliance in spite of the many refuted rationales for war. The backlash against Hillary's perceived approval of the Bush foreign policy was displayed more strongly after the speech on the Staller lawn.

Students who weren't with any groups participated in the die-in, showing their recognition of how the soldiers are mainly our peers. Many assembled were genuinely concerned about Senator Clinton's seeming callousness toward this issue. Bill Kokell, a Korean War veteran, commented, "These people [the Iraqis] don't want our presence. [America has] bases everywhere...they only want our money. I'm tired of being called a communist because of standing on street corners protesting." The irony of today's America, is that veterans like Kokell are called communist and un-American. In such a political atmosphere of twisted patriotism, it's unsurprising that Sen. Clinton decided to ignore the issue. Her strategy of real politics may backfire, with her cowardly political stepping. She's proven that she's not such a bada** after all.

Sex in the SUNY: Risks and Advice

By LAURA POSITANO
Contributing Writer

Spring break is fast approaching and the academic year is winding down. This seems to be the time of year when there is a spike in sexual activity among Stony Brook students. Like many things you elect to do in life engaging in sex exposes you to risk, and although most Stony Brook students generally understand the inherent risk of pregnancy and of contracting a sexually transmitted infection (STI), not all students who are sexually active are taking measures to reduce that risk. The Centers for Disease Control (CDC) estimates that 19 million new

STIs occur each year in the US, almost half of them among young people ages 15 to 24. Many cases of STIs go undiagnosed and can lead to significant complications. Furthermore, unplanned pregnancy can present a tough moral dilemma, financial burden, and health issues.

STIs are caused by a group of organisms that are transmitted through sexual contact. So if you are at risk for one STI you are you are at risk for all of them, and some STIs represent significant risks to your health. Infection with Human Immunodeficiency Virus (HIV) is one example and is the most dreaded because although medication can often keep it in check, there is no cure. There are between

40,000-80,000 new HIV infections each year in the US with half occurring in people younger than 25. Usually early exposure goes unrecognized. Infected persons may not have symptoms for 10 years or more, and may be unaware that they are infected. HIV attacks the body's immune system. Acquired Immune Deficiency Syndrome (AIDS) is a late state of HIV infection and is characterized by a lowered immune state. Over time people with AIDS contract 'opportunistic infections' and certain cancers that a healthy immune system would ordinarily prevent.

Chlamydia and gonorrhea are the most

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Senator Wisnowski addressed the “issue of the separation of powers” by saying, “We’re supposed to serve the student government legislatively, which is what this [bill] does. The VP of Communications is not enough now; ignorance is an epidemic on our campus.” Senator Peluso showed his support for Wisnowski’s bill, calling it a “brilliant idea.” He continues to show his approval as he asserts, “This act will inform freshman and sophomores what they need to know about their student government.” He also stated that “two minutes is reasonable” and asked the Senate to stop arguing on the issue, but rather to keep the best interest

of the students in mind. Senator Romano concluded the debate by stating, “I would be induced to vote for it if the Executive branch is included - they are paid.” Initially, the act failed to be approved, but after a motion to amend, the Campus Service Act was passed with revisions that included the Executive Council in its requirement to visit Undergraduate classes.

As the Senate meeting progressed, the Students Against Administrative Silence (S.A.A.S.) came before the Senate to voice their concerns on campus safety. According to S.A.A.S., there were a number of sexual assaults at Chapin, Roth and Hendricks. Concerned Senators, Reichman and Cavalieri, with Undergraduate Student Emily

Bottino, said, as part of a proposal to the Senate, “The campus is leaving its students in the dark when it comes to their safety... The administration is not implementing enough effective prevention against these crimes, such as blue lights, extra lights, security personnel, etc.” S.A.A.S. representatives had expressed their alarm after hearing that officials have been instructing lower level RA’s to “hush it up,” actively withholding information to protect the campus’ image. They were particularly concerned with the “huge lack of response as only one safety program was held at one building.” S.A.A.S. proposed for more blue lights on campus, and proper publicity to make the student body aware of “any incident that

compromises the safety of students”. They emphasized the importance of safety awareness meetings or programs, and demanded that the events be held at all quads. The Senate shared their concerns and noted the need for more foot patrol and other security personnel on campus. One student said, “It’s ridiculous that it took this long to publicize and attend to an issue that affects student safety. I heard a girl was assaulted at 8 pm in Roth quad, and that concerns me - it wasn’t even that late. You have to understand that this has the potential to do enormous emotional damage to a person. I think our school should worry more about the safety of the student body than the image of our campus.”

What Is SBU Manhattan, Anyway?

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of the high number of Stony Brook students living in the city and wanting to take classes at the same time.

Since it opened in 2002, Stony Brook Manhattan has grown dramatically in terms of the “sheer numbers of students served and classes offered,” Mr. Sullivan stated. For example, in the summer of 2003, less than 500 undergraduate students attended Stony Brook Manhattan, but in the following summer, there were 700 students. Last summer, the number of undergraduate students reached 950. However, the number of students during fall and spring remains at a lower number – between 350 and 500 students – because of the less diverse selection of classes.

Aside from academics, Stony Brook Manhattan hosts between two and six events per month. In addition to hosting faculty/alumni lectures, Stony Brook Manhattan provides a site for the Center for Wine, Food, and Culture’s wine-tasting events and lectures, which occur about once a month. Also, the Forum on Global Security held one major conference at Stony Brook Manhattan in 2003 to discuss ways to combat bioterrorism in the post-9/11 world. According to Dr. Kenny, the department of Indian studies also hosted fundraising dinners in Manhattan.

Although Stony Brook Manhattan has grown, it still has much room for future growth. As Dr. Kenny declared, it is still a “small site,” but there are plans to rent another floor in the same building or in the building next door. In the future, Stony Brook Manhattan will also provide more students with internships at corporations, art museums, and theaters. There is also the possibility of cosponsoring conferences with the graduate center of the City University of New York (CUNY); a possible conference topic could focus on medicine and the humanities.

Hopefully, these new opportunities will attract more Stony Brook students to the Manhattan campus. Mr. Sullivan explained that there is information about Stony Brook Manhattan on the SOLAR system and the undergraduate bulletin and that there is specific advertising for the Manhattan campus in summertime. Dr. Kenny added that Stony Brook Manhattan is publicized through a website, brochures, posters, and plain word-of-mouth.

Unfortunately, despite this publicity, it seems that knowledge about Stony Brook Manhattan has not spread fully throughout the Stony Brook campus. When asked about what she knew about Stony Brook Manhattan,

freshman Sally Mathew expressed a view that many other students probably share: “I just know that it’s there.” Other than hearing about its “convenient location,” Sally claimed that she never heard any Stony Brook Manhattan representatives promoting the site during orientations nor did she see any fliers about it. “You don’t really see too much about Stony Brook Manhattan” on campus, she concluded.

Katie Wu, a senior, also added that she never knew about Stony Brook Manhattan until she happened to walk past it while she was in the city two years ago. However, though it seems that many students do not know about it, those who do have gladly taken advantage of it. For example, Katie is spending her last semester at Manhattan right now doing a student teaching internship in a nearby junior high school and high school. In addition to interning, she is taking a student teaching seminar and a writing course at Stony Brook Manhattan.

Overall, Katie is having a positive experience. She enjoys the same quality education and cheaper transportation costs in a convenient location near her home in Queens. However, Katie commented that a drawback of Stony Brook Manhattan is that it is “too small right now” and that the “selection of courses is much smaller.” Although there is no “campus lifetime” like the one at Stony Brook, “it’s [still] special because it’s located in Manhattan.” In terms of her opinions on Stony Brook Manhattan, Katie was very clear: “I’d like to see it get bigger.”

Furthermore, junior Sasha Rosado has taken advantage of Stony Brook Manhattan in a different way – by taking many classes there during summer and winter. In fact, she has completed twelve credits there, which include courses in history, sociology, women’s studies, and anthropology. Since she lives in Brooklyn, it is convenient for her to commute to Manhattan. Agreeing with Katie, Sasha also believes that Stony Brook Manhattan has the same quality education but that its main drawbacks are its size, its less diverse selection of classes, and its less developed campus life. According to Sasha, expanding the computer room, creating a student lounge, and getting another floor would be nice additions to the facility.

History professor William Wharton gave more examples on the positives and negatives of Stony Brook Manhattan. While teaching a comparative slavery class in the winter of 2006 in Manhattan, Professor Wharton was able to take his class on a field trip to the New York Historical Society, which is located near Central

Park, and allow his students to “conduct research at the Schomburg Center for Research in Black Culture,” which is located in Harlem. According to Professor Wharton, although Stony Brook Manhattan’s “connection with the academic resources of New York City” is an advantage, its disadvantage is that it “is disconnected from an academic community made up [of] undergraduate students, grad students, faculty and librarians.” As Sasha and Katie stated, the Manhattan site lacks a well-developed campus atmosphere, and Professor Wharton added that “the direct contact and exchange offered by [a] large community is a key asset for a successful student.”

Nonetheless, on the whole, Professor Wharton was pleased with Stony Brook Manhattan and “would be excited to teach there again.” He enjoyed Stony Brook Manhattan’s “top notch” facilities, but for the future, he would “like to see the university provide some larger incentive to students to take classes” there. He suggested the possibility of “providing students with a free MetroCard to cover the cost of transportation.”

Undoubtedly, Stony Brook Manhattan has a very promising future, but as Dr. Kenny emphasized, it is important to keep in mind that Stony Brook Manhattan will always be “a remote site” because “SUNY tends to be out of the city” while CUNY is in the city. Therefore, Stony Brook Manhattan will never grow to become a complete campus independent of Stony Brook (as, for example, Dowling College used to be a small satellite campus of Adelphi College but now has its own self-sufficient campus). However, there is definitely demand for a well-developed, expanded Stony Brook Manhattan facility, and this can happen if more Stony Brook students talk to department heads and request certain classes in Manhattan.

As Sasha stated, the university can also “do a better job of getting the word out about it” and reminding students that the Manhattan campus is there for them if they want to visit. She hopes that Stony Brook Manhattan will grow into a more developed city campus like CUNY Hunter College or even better – “Stony Brook University in the city” – a complete campus that offers the best of both worlds – the unique, welcoming Stony Brook atmosphere in a convenient Manhattan location. But this Manhattan campus would definitely be different from Stony Brook just because of its location. As Professor Wharton joked, “the idea of a Seawolf as a mascot just does not fit in midtown Manhattan. Perhaps the Stony Brook Manhattan Cockroaches would be more precise.”

Sex in the SUNY: Risks and Advice

Continued from page 4

commonly reported STIs in the US with 3 million and 600,000 cases a year respectively. Chlamydia and gonorrhea typically cause an infection of the urethra (urethritis) or of the cervix (cervicitis). They are generally easily cured with antibiotics; however, infection with either Chlamydia or gonorrhea, especially for women, may not present with symptoms and therefore remain undiagnosed. If not treated in women Chlamydia and gonorrhea can cause severe health consequences, including pelvic inflammatory disease (PID), ectopic pregnancy, and infertility. Up to 40% of females with untreated Chlamydia infections develop PID, and 20% of those may become infertile. In addition women infected with Chlamydia or gonorrhea are up to five times more likely to become infected with HIV. Complications of Chlamydia and gonorrhea for men include epididymitis and urethritis and in rare cases sterility.

Infection with Human Papilloma Virus (HPV) can result in genital warts, a raised lesion on the genitals with a certain characteristic appearance, and in women infection of the cervix by HPV is the most common cause of cervical malignancy. If cervical HPV infections are left untreated for two or three years, 15% of cases will progress to a pre-cancerous state or cancer.

Unintended pregnancy, a pregnancy that is either unwanted or mistimed, is the other major risk of sexual activity and in 1994 represented about half of all pregnancies in the US. Unintended pregnancy is associated with adverse health outcomes for the child. Furthermore, about half of unintended pregnancies are terminated by abortion. The majority of abortions involve women

aged 20-29.

The best decisions are rarely made in the heat of passion and the decision to engage in sexual contact is no exception. Establishing the level of risk you are comfortable with and coming up with a strategy to reduce your risk of unintended pregnancy and contracting an STI involves knowledge and careful sober and dispassionate thought. You should know that abstinence is an option that many Stony Brook students choose. It is the only absolute way to avoid pregnancy and STIs. If, however, you choose to be sexually active, you should consider that the more sexual partners you have the more risk you incur.

There are several means of contraception available including barrier methods like condoms for men and hormonal methods for women like the birth control pill (BCP) and depot injections, the 'patch,' and the NuvaRing. 'Post-coital contraception' also known as 'emergency contraception' and 'the morning after pill' is also available to women and is most effective if administered within 48 to 72 hours of sexual intercourse. It is however inappropriate to use as your primary method of birth control because it involves the use of high doses of hormones and there can be side effects. You should have a discussion about your contraceptive options with your health-care provider to help you select the most appropriate method for you.

Even if you choose to use hormonal methods of birth control, you should in addition use barrier protection like condoms to reduce the risk of contracting STIs. The use of barrier protection cuts down the risk of contracting infection dramatically but not completely. Men should keep a condom in their wallet and replace it every 2-3 months if unused and women should keep some in their purse

because the consequences are greatest for women.

Alcohol, especially in excess, and 'club drugs' such as MDMA 'ecstasy', GHB, Ketamine, and Rohypnol can lower your inhibitions and cloud your judgment. Under the influence of these substances you may find yourself engaging in risky behaviors that you ordinarily would have no part of. You need to think about these risks ahead of time and realize it further increases your risk of sexual assault. You should make up with friends to keep an eye out for each other. If a friend is inebriated you should try to take them home.

The CDC recommends annual STI screening for sexually active women under age 26, as well as older women with risk factors such as new or multiple sex partners. Coupling STI screening with routine Pap testing will catch infections in women who did not have symptoms. In fact studies suggest that Chlamydia screening and treatment can reduce incidence of PID by over 50%.

The sexual behavior of Stony Brook students runs the full spectrum with some students choosing abstinence while others are sexually active. If you are having sex you need to be aware of what your risks are and how to reduce those risks. Just as there is risk in driving to work or to class there is risk in having sex. Just as you can cut your risk of injury from a traffic accident by trading-in your Harley for a Volvo and by wearing a seatbelt, you can cut your risk of STIs and pregnancy by taking some sensible steps. Thinking about these issues ahead of time can change risky sexual behavior into a more responsible lifestyle. Remember, if you have any symptoms or have been exposed to someone with an STI or even if you merely have some general questions about birth control or STIs come see us at the Student Health Service.

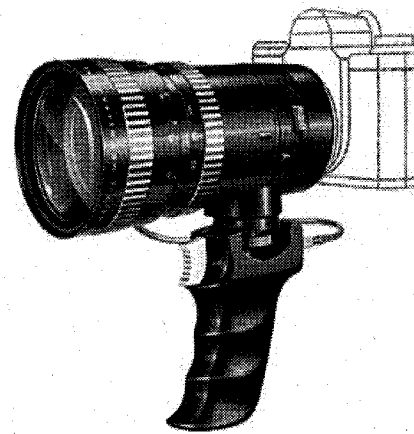
Aikido: Training Mind, Body, and Spirit

Continued from page 3

It's quite similar to Zen Meditation, where the spine is kept straight, focus on the lower abdomen, and there is no thinking. However, while Zen would focus on the breathing, Aikido focuses on the technique.

Many students who attended were full of questions. One woman asked, "How popular is Aikido between women?" Well, in Japan many women practice it and bring it into their daily lives, for that is one of its main points. To bring that sense of peace, joy and compassion which they get on the mat out into their everyday life. However, here in the West, not as many women are practicing as men. Another student, Sara Hussain, a freshman at Stony Brook, explained how after reading "Memoirs of a Geisha," she became intensely interested in Japanese culture, and found this event as a great way to really bring herself closer to the Japanese culture and their beautiful way of life.

Aikido, (like its' name, meaning joining and harmonizing with the energy of the universe) represents its founding culture very well. In every aspect of Japanese civilization, it's very much about keeping one's balance in life, finding that middle path, and trying as hard as possible to stick to it.



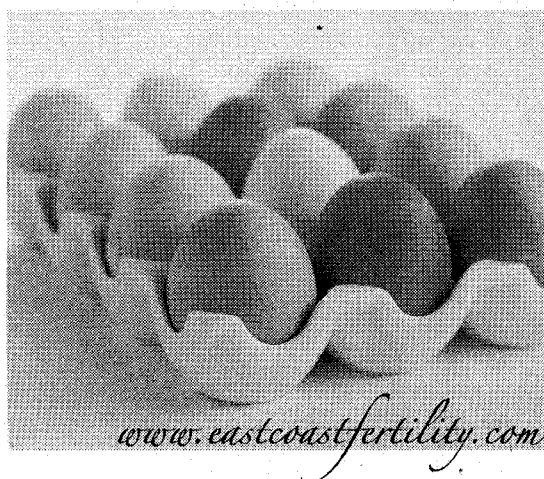
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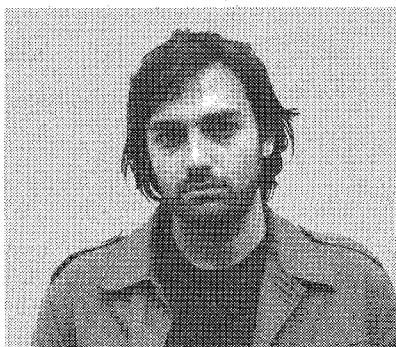
The Gamekillers **OBITUARIES** April 2006

Game Killed

Andre Massis
Fernando Nieves
Zack Danielson

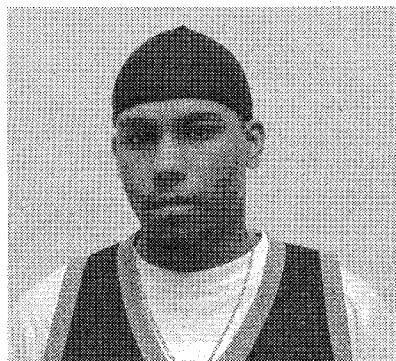
Hanwey Shieh
Bharat Kumar

Eric Smith
Jon Fox
Chad Utsch



MASSIS Andre, São Paulo, BR

Was lured away from a pretty young thing and into a heated game of 'Foos' by his good friend Carl—more commonly known as "The Mayor of No Women's Land." While Andre made several attempts to step away and put himself back into contention with the said female, Carl's relentless pursuit for all things that don't involve getting some, was ultimately too much for the young Andre. He quickly found himself sweating it out over the air hockey table, from where he would catch a glimpse of his young beauty heading out the door with another suitor. Andre's game will be remembered by many, just not her.



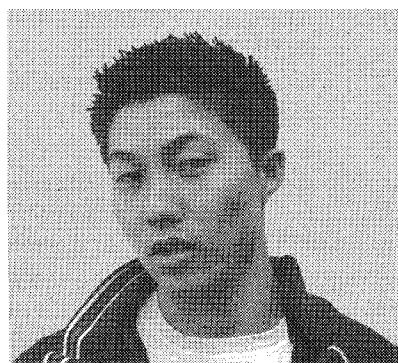
NIEVES Fernando, New York, NY

His game was alive and well on its way to a ten digit exchange with a hottie known as Britney, but was suddenly bushwhacked by a classic Gamekiller, The Drama Queen. She ran into the scene, tears streaming, and sobbed a story of having seen her ex from four years ago. "I, I, I just can't be alone tonight, Brit." Still a retrievable situation had Fernando kept his cool. But he didn't. "Four years seems like a long time ago," he said in all innocence. By the time The Drama Queen was done flipping the script, Fernando was re-cast in the role of "the villain" in front of a crowd of horrified on-lookers. No one hooks up with an insensitive pig. Rest in peace Fernando, but you sleep alone.

DANIELSON Zack, Atlanta, GA

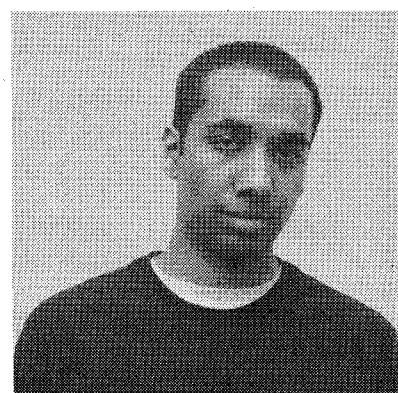
It was early in the evening yesterday when Zack's game left us, and while it didn't go without a fight, Zack did have his arse unceremoniously handed to him. Upon

returning from the bathroom, Zack found the girl he was seeing had been surrounded by a beefy mesomorph, Early Man, who tried to use his abundant muscle to strong-arm him out of the picture. Zack did not keep his cool and accused his young lady friend of flirting with the first guy who came along. His girl, no doubt disgusted by Zack's over-the-top bravado, fled the scene when his far from attractive jealousy escalated into Zack throwing a punch, which was caught in mid-air by something that looked like a hand, but felt like a 20lb vice. By the time Zack regained consciousness, he was home alone and unable to console himself with his dominant hand.



SHIEH Hanwey, Los Angeles, CA

Hanwey was chatting up a latin diva at an apartment complex barbecue and his game was hot enough to pose a fire hazard, that is until his friend and cocoon of horror known as The Mess entered the picture and snatched Hanwey up like a flash flood of distraction. Somewhat of a loose cannon, The Mess immediately engaged Hanwey in the age-old male bonding tradition of lighting one's own farts. Sure, there's little more enticing than the ignition of one's own combustible human gasses, but much like riding an electric scooter, you don't look that cool doing it. When the laughter subsided, Hanwey was left with nothing but a good laugh and the faint smell of old eggs, while his lady was snared by a new suitor. Man, talk about blowing it.



KUMAR Bharat, Jacksonville, FL

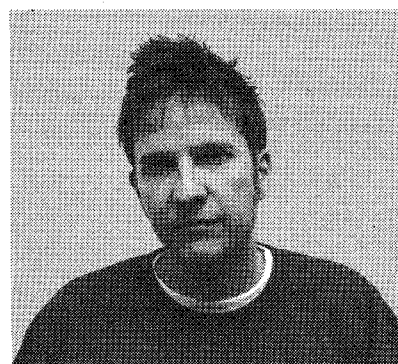
After kicking his game to a leggy redhead

Game Killed

at a dorm mixer, Bharat was interrupted by Trevor, a.k.a. British Accent Guy. Women are drawn to men with British accents, so all it took was a single "pardon" to make his girl raise an eyebrow toward this game killing Redcoat. This prompted Bharat to get riled by calling out the guy's busted grill of yellowing bad teeth and comparing the merits of baseball over cricket. The British Accent Guy smiled and opened his mouth only to offer small bits of non-confrontational banter, allowing his accent to seep into the girl's brain like a piece of brilliant propaganda. In the end, the Brit would invade on Bharat's territory with ease, taking the girl, and leaving Bharat's game strewn on the road as a piece of collateral damage.

SMITH Eric, Washington, DC

His game came to its demise in the most unlikely of circumstances. While engaging in two of his most pleasurable pastimes: talking about boats, with his other passion, a beautiful girl who seemed genuinely interested. They were even planning to go out in his 15-foot dinghy, only to hit unseen rocks in the form of The One Upper, the classic Gamekiller who lives by the motto "Anything you can do I can do better." Sure enough, The One Upper claimed to not only know boats, but he also boasted of captaining his own 40-foot vessel. Eric tried to navigate to the calmer waters of car talk but was run over again by The One Upper's supposed vintage German roadster. The tension quickly mounted, and soon the two were engaged in a ruthless game of one-upmanship. On and on they went, seeing what the other guy just said and raising him. When the smoke cleared, Eric had won the gloatfest, but the girl was nowhere to be found. No one likes a braggart. Eric's game was last seen drifting away towards the vast sea of loneliness in an undersized boat.

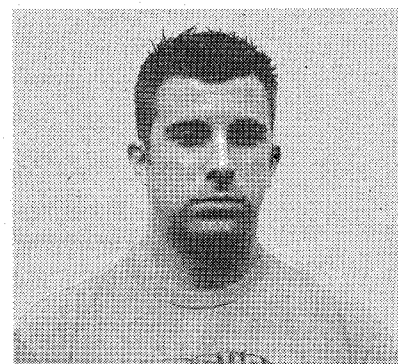


FOX Jon, London, UK

Jon's game, beloved to many a cheerleader and facilitator of the ménage of 2003, was fairing well at a Gold Coast club with a delightful pair of sisters. That is until the playboy predator and full time Gamekiller simply known as Kash Munni entered the picture. A well-endowed socialite famous for trashing 5-star hotel rooms, Kash had traveled in from oil rich lands wearing expensive Italian loafers and indoor sunglasses. Drinks

Game Killed

were bought for willing and unwilling recipients alike with his family's fortune, which he shamelessly flaunted in the form of an array of high status plastic. This caused Jon to suddenly lose his cool and go on the defensive by opening a tab of his own. On his debit card. After three rounds, Jon's account was maxed. Shortly after he was dropped off alone would Jon learn the hard way that a woman's affection should never be for sale, and that many a man has gone broke trying to prove otherwise.



UTSCH Chad, New Brunswick, NJ

His game was faring nicely at the local coffee shop with a seemingly receptive latte drinker called Rita and he seemed well on his way to a little afternoon delight, that is until the corduroy-clad Gamekiller known as "IQ" entered picture. This pompous scholastic scavenger, famous for luring men into heated debates on subjects of which they know nothing, overheard the conversation turning to art and pounced. Immediately he steered the dialogue into an area known as Out Of Chad's Depth where he would dish out ever increasing portions of intellectual emasculation. Chad reacted as anyone with a 20 point IQ deficit facing "IQ" would: the wrong way. No, the answer to "When do you feel Picasso peaked?" isn't to shove the questioner in the chest. Rita was left to apologize emphatically for Chad's actions and asked if she could make up for it in some way. Chad tried to recover, but it was too late. He had lost his cool, and his game would retire home, where it would begin its own blue period.

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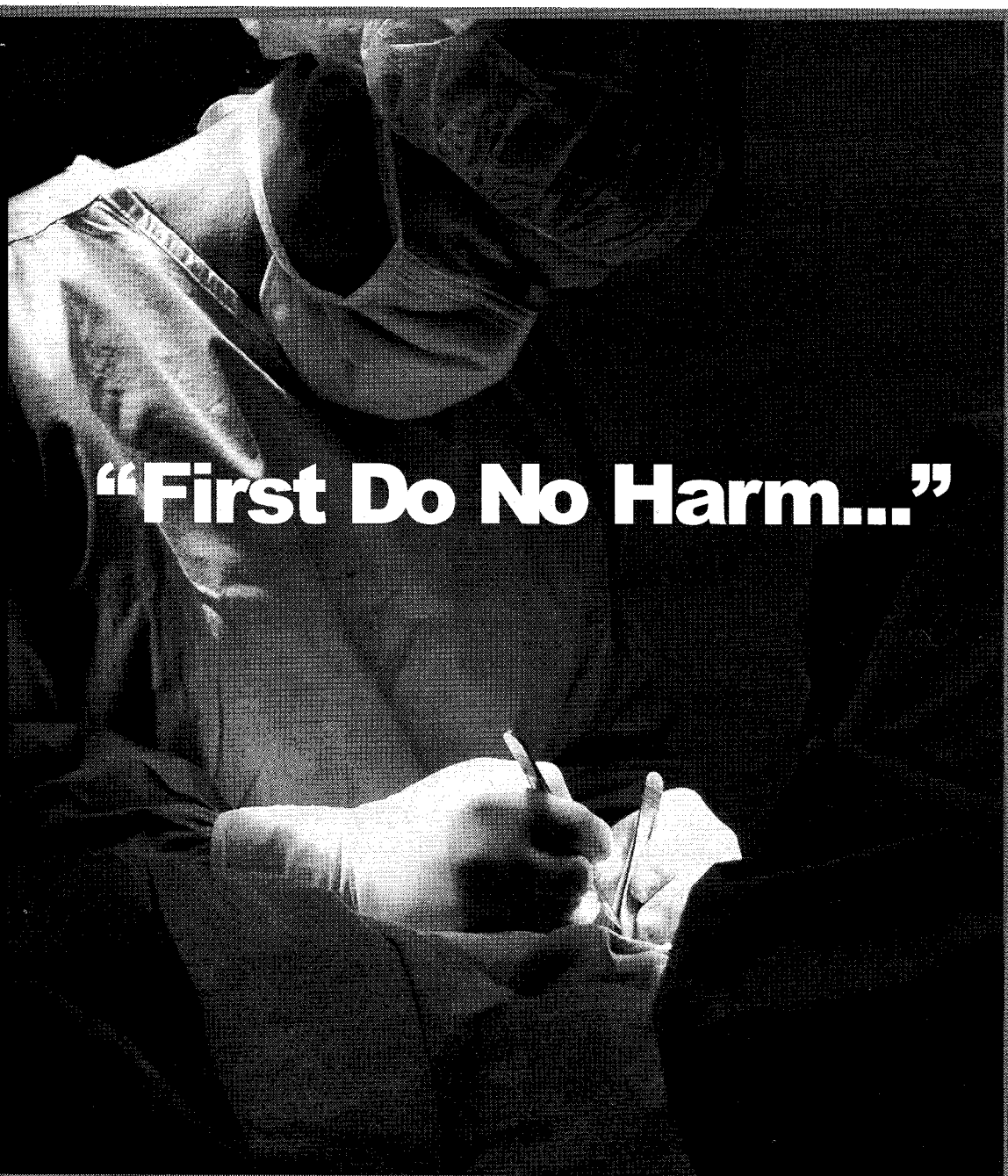
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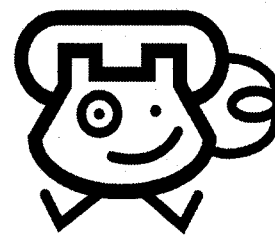
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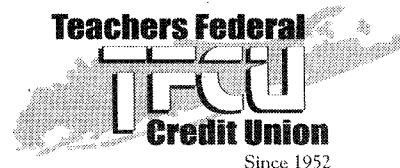


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ON CAMPUS EVENTS: Dancing to the Beat of a Korean Drum

By REBECCA NEWMAN
Contributing Writer

The Wang Center is a pristine arena on the Stony Brook campus that gives much reason to celebrate Asian culture. From the beautiful architecture to the calming sounds of the fountains, Wang provides a great sanctuary for Asian events. On Sunday, March 19, the Korean Traditional Performing Arts Association performed in the Wang Center Theater. This performance showcased Korean dancing and special drumming used for harvest and other cultural purposes. This aspect was greatly moving because it gave each number a meaningful culture purpose. The performance communicated how they related each dance move to every day life in their world. Connecting performance to culture and identity makes it unique and more satisfying to watch. The group itself was a medium size consisting of mostly Korean women, two men, and a young boy in the mix.

The show opened with a triumphant, somewhat bombastic ritual drum dance. The performers showed potent stage presence and pride as they drummed and shouted in tandem. The most satisfying feature of watching a dance troupe is that while all performers are in uniform and equally proportioned, each dancer's expressions and gesticulations bring something different to the holistic product. This aspect was particularly prevalent and stimulating during the performance because each dancer was Korean and dressed in the same beautiful, ornate costumes.

Throughout the first and second acts, the dancers incorporated their culture into the performance by using props such as fans, drums, and sashes. In the opening of Act II, the fans complimented the agile movements and intricate arm swings of

the dancers. Also, the costumes added a flowing element to the dance and gave it a tranquil feeling overall. Integrating special artifacts into performance relates perfectly to preservation and cultivation mission of the Korean Traditional Performing Arts Association, and made the performance more stimulating and interesting to watch.

Another highlight of the showcase was the drum dance in Act II incorporating string instruments and sonorous, melodic singing. The instrument seemed almost like a harp or guitar, and even though the woman was singing in Korean, her facial expressions and poignant voice conveyed much emotion. It was also eye-opening to see a new, Korean instrument comparable to a harp being played like a piano.

The climax of the show was the closing farmers' dance. The cultural purpose of a farmers' dance is to gather together, enjoy the beginning of harvest, and dance for a prosperous future. This number symbolized a celebration of Korean culture because of the jubilant chanting and drumming. It ended touchingly as the audience was invited on to the stage to dance. As the diverse multitude of audience members young and old, willingly participated, the impact of this performance was illuminated.

Seeing the Korean Traditional Performing Arts Association affected the spectators because they observed true pride. The audience was clearly inspired by the performers because they embraced Korean culture in the end by dancing on stage, chanting along, and applauding graciously. The success of a performance can be measured by the audience's final reaction. If you walk out of the theater dancing and smiling, the performance has affected and stirred something inside of you. The Dances of Korea performance did just that for all of those who attended.

This article has been republished due to an omission in the issue of April 4, 2006.

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Rockin' the Brook: *Dins*



Courtesy of Psychic Ills

By INUR MAMMOOR
Asst. Arts & Entertainment Editor

Artist: Psychic Ills

Album: *Dins*

Release Date: The Social Registry, 2006

The Psychic Ills are a four piece from New York City and they specialize in the underground art rock sound. They are a band which fuses noise with melody in the vein of Sonic Youth and My Bloody Valentine. While their influences are obvious and apparent, Psychic Ills do a few subtle things different. These differences hint at something original and possibly profound all the while pulling you in by the ears.

Listening to *Dins*, there is a sense of familiarity, like you have passed this tree before and you are going in circles but then the track takes an interesting detour and you are all alone in the dark deconstructing the songs. Psychic Ills layer on bits and pieces of noise to produce a collage of sound. The result is an intense but beautiful song. Listening to these collages of sound is like looking at art; there is depth and meaning at every layer.

East introduces *Dins*. This intro track segways into *Electric Life* which demands patience from the listener. For about the first two minutes that collage sound dominates but then slowly the song evolves into something else, so that you are left not where you started but in some parallel reality.

The album highlights have to be *January Rain* and *Another Day, Another Night*. *January Rain* echoes a sort of hesitation.

The vocals are almost lost in the sea of sound but the effect of the droning voice in the background ties up the song into a perfectly delicious few minutes. *Another Day, Another Night* is a long song, clocking in at over eight minutes. But in those eight minutes Psychic Ills produce a completely beautiful song with a glorious guitar solo. This track sums up the ideal Psychic Ills sound.

While this debut displays the potential Psychic Ills contain, the potential is not fully realized. There are moments when songs start to feel like a never ending improvised jam. There is an art to minimalism and editing and it is an art which the Psychic Ills still need to fine tune.

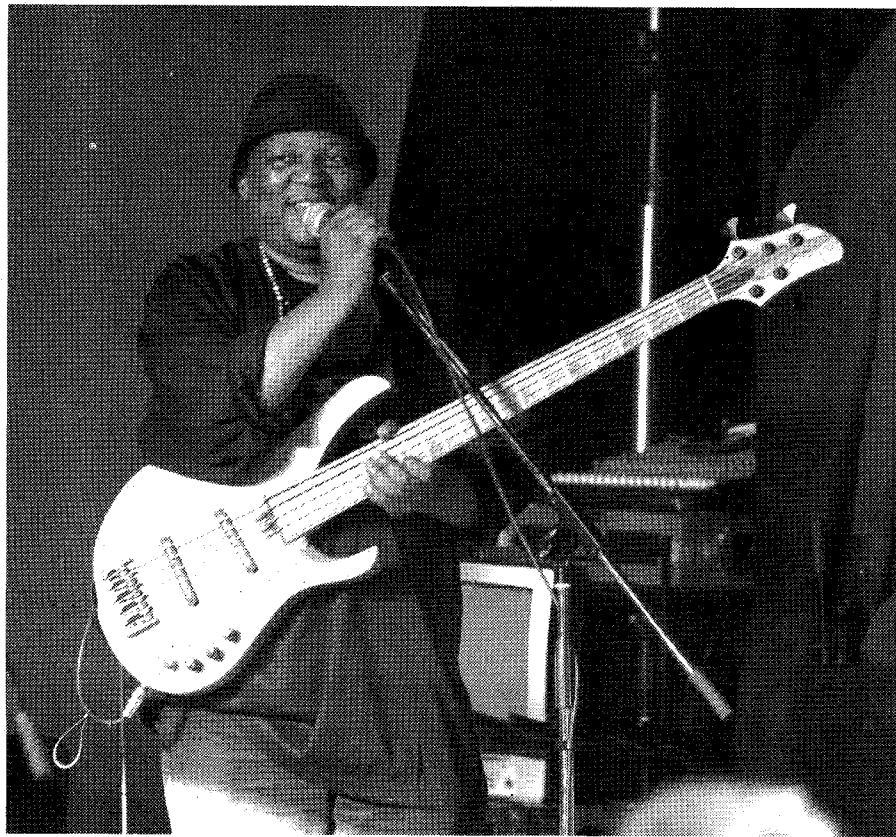
There is a resonating theme of ambivalence but it is counterbalanced with an eerie sense of longing. On *Dins*, Psychic Ills creating a tug of war between the sounds; at one point the noise prevails, at another point melody and at some points everything comes together and jells into a cohesive sound. The dream like quality to this album gives off the vibe that you are surrounded by the dark fuzziness of the night. *Dins* blurs your expectations of what songs should sound like.

Psychic Ills
Dins

1. *East*
2. *Electric Life*
3. *Untitled*
4. *January Rain*
5. *Inauration*
6. *I Knew My Name*
7. *Witchcraft Breaker*
8. *Another Day, Another Night*

THE MUSIC FOR PEACE PROJECT

Set it Free: A Journey Through Apartheid



Nicole Dulmer/Statesman

BY WILL WULF
Contributing Writer

It has been said that music is a powerful tool. It can unite or divide, bring happiness or sorrow. For Bakithi Kumalo and the South African All-Stars, it has become a way of spreading a message of peace to people all around the world.

The groups' first number quickly shows that they truly are musicians who know their craft thoroughly. Although the songs all follow a similar, they are each different and special in their own way. The set started off slowly. Their unique form of jazz quickly builds as the saxophonist takes center stage for the first part of the song. The way he played showed he truly knew just how to play, and what to play.

After his solo was over, the saxophonist put down his instrument and began to talk to the crowd. After his pep talk, the keyboardist began his solo. It was quick, but effective. He is quite possibly one of the fastest keyboardists I've ever seen play live. The fact he is capable of playing at fast speeds and still play melodically is remarkable. When he ended his part, there was a feeling that nothing could top him. That idea was quickly extinguished when Bakithi Kumalo himself became the focal point.

Kumalo is hands down a master bass player, up there with legends like Jaco Pastorius or Flea of the Red Hot Chili Peppers. His style incorporates an inter-

esting take on slapping. Also, Kumalo would alternate between playing with his left hand under the neck (the standard playing position) and over the neck in one seamless transition. On top of all this, Kumalo incorporates singing into his act, although it's not how one would imagine. He seems to actually speak the notes that he is playing on his bass. It was unlike anything seen before.

After such an amazing performance, it comes as no surprise that whatever happened next would pale in comparison. That's not to say that what followed, the drum solo, was bad. It's quite the opposite actually. It was very well played and you could tell the drummer was "in the zone," so to speak. But after seeing such an insurmountable bass solo, the drum solo felt like a standard rock and roll solo.

After a few more songs, the band stops playing for a minute to talk about themselves. Kumalo, in particular, talked about his life in South Africa during the apartheid. He talked about how music was one of the many things that helped him make it through such a hard time. It shows how such a simple thing could really help to dramatically change the mood of a difficult time.

Bakithi Kumalo and the South African All-Stars are some of the finest jazz musicians around today. If you ever get the chance to see them in the near future, do yourself a favor and go. You'd miss out on one great performance.

IN PHOTOS



Top: The Stony Brook Contemporary Chamber Players at the Staller Recital Hall, Nicole Dulmer/Statesman.

Middle: Indian Baithak Concert (part of the Sacred Spaces Concert) at the Charles B. Wang Center, Murat Eyuboglu/MAP

Bottom: Folklore Urbano, Pablo Mayor's 12-piece Columbian Jazz Dance Band at the Tabler Performance Space, Murat Eyuboglu/MAP

THE MUSIC FOR PEACE PROJECT

Art Healing Space III: A Mantra for Peace

BY NANDITHA DAS
Staff Writer

Peace in the present-day world is a rare commodity, whether taken in the scope of the individual or globally. Although one would expect increased tolerance and acceptance in the rise of diversity and exposure to different cultures, culture clashes are becoming more common, probably because most people do not understand that differences are not necessarily negative. Most people find that division is more convenient than assimilation. In such times, any effort to promote peace or unity is commendable, as it is in the case of the art exhibition currently on display at the Charles B. Wang Center titled *Art Healing Space III: A Mantra for Peace*.

"The exhibition has been conceived as a tangible way of presenting a diversity of voices together that intone the word 'peace' as their mantra, crossing cultural, geographical, and linguistic frontiers. 'Mantra' is the repetition of a sacred word or verse which creates a singularly focused musical vibration that solicits higher spiritual forces." Artists from all over the world submitted their artwork to be displayed. Thus, the exhibition has been effectively named.

The artists who have participated this year are Carlos Alarcón (Colombia/Spain), Sylvia Arévalo Noordam (Netherlands/England), Sofia Botero (Colombia), Alton Fabretti (USA), Maria José Fernández (Chile), Margarita Irrázabal (Chile), Maite Izquierdo Armendáriz (Chile), Laura Leoncio (Chile), Enrique Moreira (Spain), Nicole Pemjean (Chile), Soledad Pinto (Chile), Claudio Quinteros (Chile), Ernesto Salmerón (Nicaragua), Daniel Sánchez (Peru), Wally Schlecter Snow-Valenzuela (Chile), Inés Szigueti (Argentina), Paulina Urmeneta (Chile),

Guadalupe Valdés (Chile), Germán Tagle (Chile) and Daniela Veas (Chile).

Postcards were presented at the exhibition as well. They were made by students at the Arrowhead Elementary school and Casa de Artistas from Madrid, Spain. The title of this presentation was *A Piece of Peace*, and was organized by M.F.A. (Master of Fine Arts) students Takafumi Ide, Ha Na Lee, and Karsten Grumstrup. The artwork of Japanese illustrators, "Peace Cards", inspired the creation of *A Piece of Peace*.

The opening ceremony for *A Mantra for Peace* was held on Thursday, March 30, 2006, at the Skylight Lobby in the Charles B. Wang Center. Opening remarks were made by Sunita S. Mukhi, the Director of Asian/American Programs for the Charles B. Wang Center, Carla Macchiavello, the curator of *A Mantra for Peace* and members of The Musicians' Alliance for Peace, who also provided the music.

It is always refreshing and uplifting to find hope, optimism and drive to be involved in world affairs. Maintaining peace is and should be a worldwide concern. Many of the artists, who participated, show that they care. It's admirable that they do not take a passive role in global issues. These artists are using their talent to address significant matters, and should be lauded for sharing their originality and creativity. I personally felt that the tranquil background provided by the Charles B. Wang Center added weight to the message of peace and unity that was being conveyed by the exhibit. It is definitely worth a see.

A Mantra for Peace is sponsored by Stony Brook University's Musicians' Alliance for Peace, the Charles B. Wang Center, the Department of Art, Dialogues Across Differences, and the Office of the President.

The Musicians' Alliance for Peace in Concert



Nicole Dulmer/Statesman

BY MARSHA ZUNIGAM
Contributing Writer

Much of American politics today revolves around the all too familiar "war on terror". This past month marked the three year anniversary of the US occupation of Iraq, and continued efforts have been made in order to end involvement in war. However, the war in Iraq is not the only event people are protesting. There are other efforts which are requesting for peace on a larger scale. This week Stony Brook University was fortunate in witnessing the music community's protest for such peace. It is here where music and the arts are used as passionate expressions of widely shared political and social beliefs, all which desire peace.

As in the past, the events were organized by Stony Brook's Musicians' Alliance for Peace (MAP), which was founded in October 2001 in reaction to the events of September 11. MAP was founded by Stony Brook graduate students who possessed a desire to advocate peace and sought to do so through music. In February 2004 they founded the Music for Peace Project, which claims to be "a global effort to fill the world with music as a call for peace". This year's third annual Music for Peace Project began on March 28, and lasted six days in length, ending on April 2. The various events of this festival consisted not only of musicians but of a diverse group of participants.

Music events, art exhibits, film showings and guest speakers all added their own unique rendering of ways in which they wished to define and express peace. Last years project included the efforts of 22 US states and 26 countries and led

to a total of 180 concerts. This year the Music for Peace Project hoped to reach a goal of 200 concerts spanning throughout each of the continents of the world. Stony Brook contributed to such efforts in their Musicians' Alliance for Peace Concert held on March 29.

The concert consisted of ten performances from participating musicians. These performances all included instrumental pieces, three of which were accompanied by mezzo sopranos. Pieces ranged in variety from more recently created pieces, to traditional pieces, and as well included commonly recognized ones such as Emily Dickinson songs. A special guest performer was added to the program last minute. The two last pieces entitled *Legend of 1000 Cranes* and *Reparations Now!*, were performed by Mannes School of Music's Director of Pre-College Piano, Thomas Osuga. The two pieces were performed in commemoration of the Japanese-American Internment occurring during World War II.

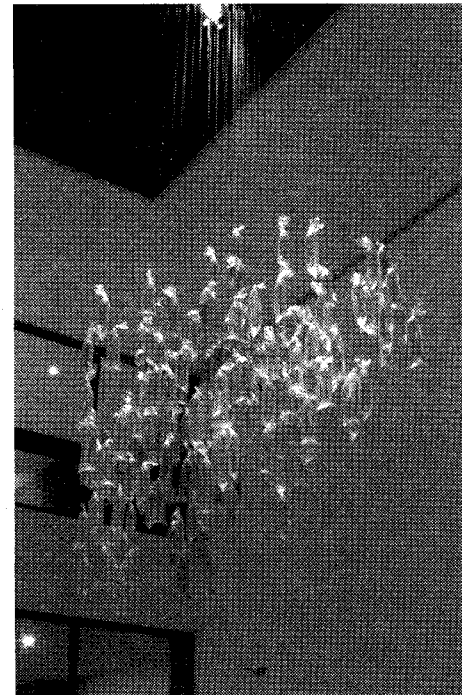
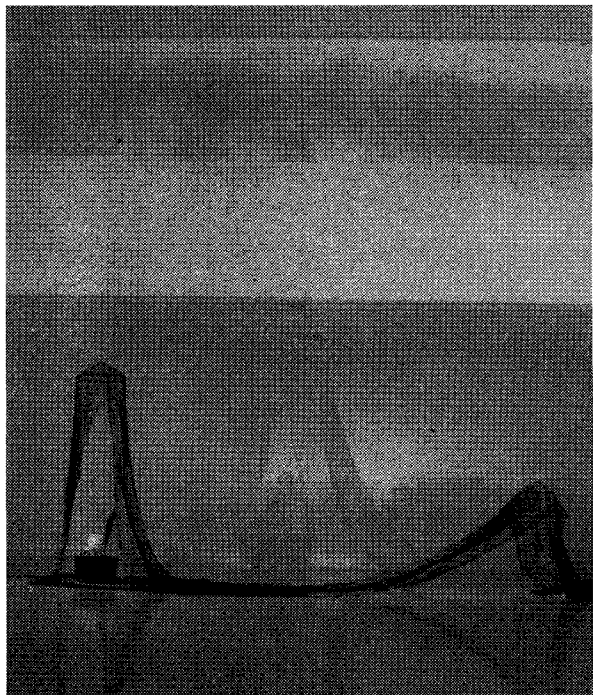
The performances of each of these two pieces expressed a tone of much emotion and animosity, yet in spite of these feelings the artist's main mission was to join in the Alliance's collective call for peace. This demonstrated not only the necessity of efforts of peace and awareness but also the necessity of an end to ignorance. Overall, the concert presented its audience with exactly what one of its goal hoped to accomplish, "to promote empathy, ethical thought and critical social involvement through music." With the well chosen pieces, the morality of the performers' motives, and the impressive delivery of each of the performances, this year's Musicians' Alliance for Peace concert proved a success.

The Stony Brook Statesman Thursday, April 6, 2006

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Master of Fine Arts Thesis Exhibition

Featuring:
Fumito Hiraoka
David Grozinsky
Max Liboiron
Amy Bagshaw



BY NANDITHA DAS
Staff Writer

The Master of Fine Arts (M.F.A.) Program at Stony Brook University has been around for 21 years, and is currently holding its eighteenth M.F.A. Thesis Exhibition. The M.F.A. program is a three-year, sixty-hour program that usually accepts about twenty students. According to Mel Pekarsky, the Chairman for the Department of Art at Stony Brook, the program is distinctive because students have the benefits of living so close to New York City, which is unarguably a bustling center for art. At the same time, students do not have to feel the pressures of the City, and can create their own artwork.

In addition to painting, drawing, sculpture, photography and printmaking, over the years, digital/electronic media, performance, and public art have been assimilated into the curriculum, says Pekarsky. But according to Pekarsky, the curriculum is not the only thing that has been diversified at Stony Brook. Long known for its diversity, Stony Brook has the same representation in its M.F.A. program, where students come from Mexico, China, Germany, and India, among other places.

The M.F.A. Thesis Exhibitions would not be possible without the apt supervision provided by Rhonda Cooper, director of the University Art Gallery (located in Staller Center for the Arts), who has been working at Stony Brook for 22 years. She describes the preparation before an exhibition as being exciting. She commends the M.F.A. students for being committed and hardworking.

This year, four students—Amy Bagshaw, David Grozinsky, Fumito Hiraoka, and Max Liboiron—have presented their artwork. The artists comment on their work.

Fumito Hiraoka is a sculptor with a passion for artificial intelligence and an interest in language.

"I have abandoned object making. I am bored of timeless, inert, and static art objects which present a one-way statement in the past tense.

With Artificial Intelligence, I further explore the dynamics, interactivity, and communication in my art." Statesman: How long did it take you to make your artwork?

Hiraoka: [The] hardware took one month to make and two weeks to install.

Statesman: Can you please describe your artwork.

Hiraoka: [It's] an artificial intelligence program with the ability to have a conversation. The lights [in the exhibit] are voice and volume activated. I have opted to employ digital media into my art as it allows me to create a dynamic and interactive form of art. This real time system-oriented art is a two-way communication system between observer and the observed work.

Statesman: Do you have any background that might have helped you with your presentation? Do you have alternative interests in physics or engineering, for example? How did you design this?

Hiraoka: [I am trained as a] sculptor. [I have] no computer science [background]. [This is a] collaboration piece. Mike Lamb [helped me with the] computer science details and programming.

Statesman: What messages were you trying to get across?

Hiraoka: [I am] interested in [the] structure of language. Response in humans is immediate and specific. Somehow, language and artificial intelligence can give a structure in our mind. [I am] not really interested in science fiction, just language. All languages, including computer language, are governed by the interrelation between units and rules that generate meaning. One thinks and communicates via language; therefore our perceptions and thought processes are determined by the structure of language.

Statesman: What was the inspiration behind the piece?

Hiraoka: I don't know [why] there was a reason for me to come up with artificial intelligence. I have been interested in the development of artificial intelligence before I started working on this project. I doubt an autonomous self-determining AI will come to reality in our life-time. I am a realist. I feel like most of science fiction is unrealistic. Rather, I think our mind may be explained and defined through the perspective of AI development since our logical thoughts and cognitive processes are only possible via language. AI is purely constructed by language.

Statesman: Any other comments?

Hiraoka: [It] was very expensive to make. [It was] the first time [that I felt like] it wasn't going to happen. I wasn't sure what I was making. [I was] anxious about finishing it. [But] I feel like it has paid off.

David Grozinsky is also a sculptor, with an interest in architecture.

"I think of the nature of architecture as it pertains to both the shape of our bodies and how we perceive space. I work with the idea of sculpture that suggests ways of experiencing architecture, and architecture that suggests ways of experiencing sculpture. Both serve to influence and question our relationship to the spaces we inhabit and experience, working upon us in ways that are palpable if not necessarily perceptible."

Statesman: How long did it take you to make your artwork?

Grozinsky: [It took] months.

Statesman: How did you make it?

Grozinsky: [I used] watercolor on paper, adhered to pencil on paper. [The] sculptural

pieces are wood discs, turned and stacked such that they can oscillate on their axis.

Statesman: What was your inspiration behind the artwork?

Grozinsky: Hair-dos. Seriously, I love hair-dos.

Statesman: What interests led you to design your artwork? Are you interested in architecture?

Grozinsky: Yep. Architecture of plants and creatures big and small, accoutrements of wealth as seen in facades and fanciful imaginings in architecture and personal adornment. [I am] very [interested], especially in the non-human sort (again, I'm totally serious). The writings and teachings of the great Stony Brook scientist Adam Ehmer, who teaches in the Ecology and Evolution Department, have been an enormous source of inspiration. Everyone should be required to take his classes. He's a bon vivant with joie de vivre.

Statesman: What previous art experience do you have that would inspire or help you?

Grozinsky: [I] have completed large glass-blowing commissions for architects and designers.

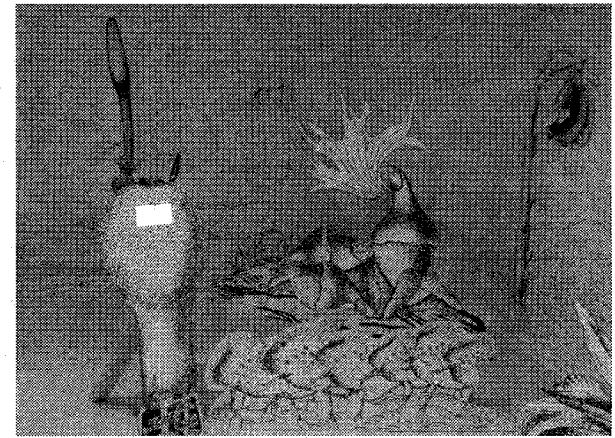
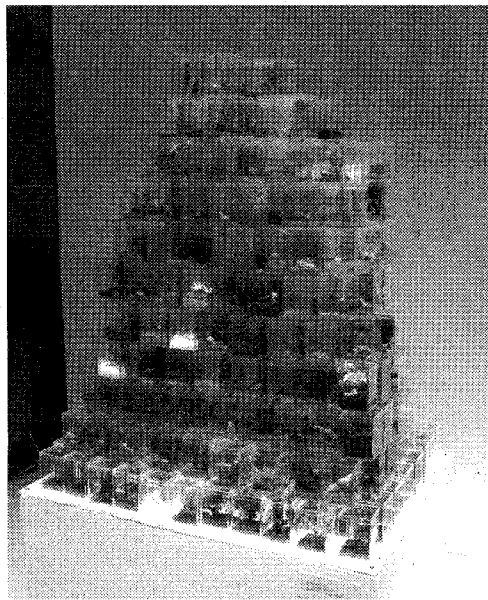
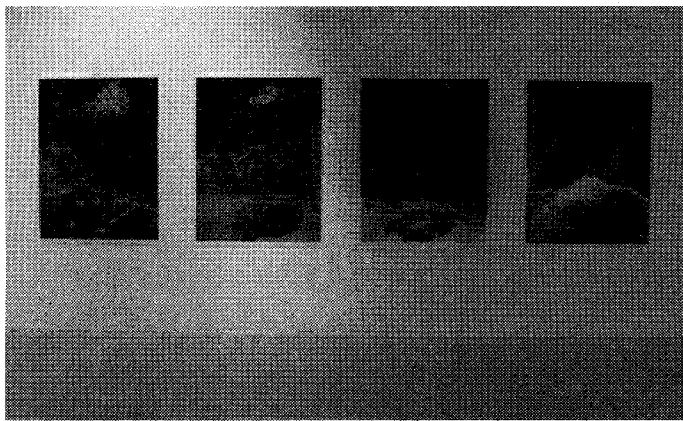
Statesman: What made you choose this specific design?

Grozinsky: I like big rocks and I cannot lie! Big ones, ones left over from glaciers in unlikely places. Rocks that don't belong, and are geologically out of place.

Statesman: How did you select the background for the wall representation?

Grozinsky: I wanted the background to be ephemeral, a suggestion of landscape in which to posit designs for sculptural forms.

Continued on page 15



Nicole Dulmer/Statesman

Continued from page 14

- Max Liboiron is a biologist, sculptor and painter. She's interested in ecology, nature, and zoology.

Statesman: For the large photos titles Transition (Bear), how did you generate them? Did you use any special programs to get them to look like that?

Liboiron: Those are just straight up digital photographs. They're taken in a parking lot at night with only a streetlamp to light with, so the shutter stayed open a long time. There are two figures in there—myself and a bear (or a large friend in a bear suit) and we're wrestling. There is some color manipulation in Photoshop, but the imagery is all straight photography.

Statesman: What is the bear skin supposed to represent? Why is it presented as it is, with all the stones? What does the water hanging from the ceiling represent? Does the blue-green color represent anything special? What makes you so interested in nature? What was your inspiration? What messages are you trying to get across with your artwork?

Liboiron: I'll answer all of these together. I'm from northern Canada, a small town called Lac la Biche. I grew up on a working acherage there. My family is of a mixed race and adopts. I also began my undergraduate studies as a biology major. All of these things together means that I don't believe the categories of "artificial" and "natural" are very useful in a lot of situations, including how we think of nature or of social relationships. My experiences of these things is that you can't divide the natural from the cultural, and that what is "natural" necessarily includes humans, technology, organic and physical beings, the economy, and most importantly, the interactions between them. The message that I am trying to get across is that the popular ideas of "nature" and what gets to count as "natural" are heavily mediated by social desires and values, which is fine, as long as that is acknowledged. I try to show alternative models of nature where all these things come together and it is not easy to sort out nature from culture, natural from artificial.

New Stories: Aurora Borealis and the Melting Tundra is my most recent work—because it's an installation, it only exists in the gallery. It took just under two weeks to make (but I had

all the materials ready to go. The longest part was being on a cherry picker hanging those bags!). The piece is about climate change in the north, where some of my relatives still live. There are some testimonials on the wall behind the piece—some stories—that reinforce some of the visual metaphors in the work. One of the most important aspects of the work is that each part represents more than one thing, and can be taken as good or bad, just as nature is complex and not "objective" or set in stone—the bags of water with the oscillating light represents the northern lights (aurora borealis, which is greenish-blue) as well as rain clouds—a lot of people think that clouds are really nice, but until recently, there were no clouds up north—it's too cold. They can also represent rain or acid rain, or IV bags. The gravel represents snow that is melting or gravel where snow has already melted—there is litter in the gravel that I picked up walking to and from school. The fur can be seen as mountains or earth, or animals (dead or alive) coming up from under the ice as it melts. It is supposed to make the earth look like it has life.

The music boxes wind up to make tinkly songs, but when you wind them all up it is a disgustingly sweet cacophony, which is a metaphor for what is happening in the north. There is an activist component in that there are handouts that tell people how they can reduce their fossil fuel emissions to slow down climate change. Americans are among the worst at producing carbon dioxide emissions on an individual level.

Statesman: How long did the exhibit take you to make?

Liboiron: Each piece took a different amount of time. All the pieces were made since the middle of the summer.

Statesman: What do the miniature dioramas represent? How long did it take you? How did you make the individual dioramas?

Liboiron: There is wall text behind the dioramas that explains the piece—each mini diorama is a part of an ecosystem. People can buy them and take them away, or they can buy one and leave it on a pedestal as "saved." The money from saved dioramas goes toward an ecological charity. If people buy a diorama and take it with them, they leave a photo of it behind. Each diorama is \$20.00. The three

pedestals and their piles (one with original dioramas, one with saved dioramas, and one with Polaroid photographs) shows the attitudes and values of people who come to the show. The piece depends on visitors who work and is meant to highlight the idea that people and their choices are part of any ecosystem, including Long Island's.

Statesman: How did you make the videos?

Liboiron: They are flash animations using still source from old prints.

Amy Bagshaw is a painter, who became interested in video.

"Influenced by space, sensory-based remembrance, and emotive triggers, my work investigates what lingers and what escapes over time, engaging the viewer through arrangements of ephemera, image and object. Emerging from a painterly aesthetic, the texture and layering have come off the canvas and become sculptural installations that combine multiple media."

Statesman: Can you please describe your artwork?

Bagshaw: The work addresses societal roles within relationships, the entrapment within these roles, and the influence and value placed on 'the feminine.' Through these installations, I explore the complexities of sexuality and femininity by examining luminal spaces influenced by language, mythology, water-imagery, and location.

Statesman: How did you make it?

Bagshaw: [The veil] is made of burlap, which is [rough and inexpensive]. By de-threading, reattaching, and knitting a large veil/shroud, the burlap starts to read as organically growing webs, nets for capture, and veils for hair. The obsessive and repetitive action of knitting and weaving creates mesh systems of age, fragility, and intimacy. Through the integration of contemporary media, such as video, interactivity, and or sound, I hope to further the interconnected layering of physical and emotional experience.

Statesman: How long did it take you to make it?

Bagshaw: [It] took three months to knit [the] veil. [It took] six months with different inter-

vals to do the de-threading.

Statesman: What was the inspiration behind your artwork?

Bagshaw: [I am] interested in mythology. I am specifically inspired by the figure of Penelope from Homer's *The Odyssey*—the faithful and constant wife. Penelope weaves and unweaves just so that she can get remarried. How are we continually revisited by what once was and how do we maneuver through that which simultaneously chases, lures, protects, and traps us? [I] think about marriage and relationships, societal weight, cycles and repetitions. [The] video [is a depiction of] repetition. [The] melting ice [represents] cycles. The space inside the gallery was also inspiring. [I] worked in the gallery for one and a half years. [I wanted to] make gallery walls art, instead of art on walls. I [also] have a graduate certification in Women's Studies, so I frame my work in the social constructions of femininity and sexuality.

Statesman: What is the message you are trying to get across?

Bagshaw: [I am looking for] an emotional, physical, as well as intellectual response, because of the scale [of the work], and the subtlety to imagery. I [want] to create art that's not didactic. [I] like mystery and ambiguity. [I am looking for] multiple readings. [It should be] different for everyone.

Statesman: Why did you choose the setup?

Bagshaw: The layout was defined by the space. [I wanted a] horizontal feeling. Composition is extremely important. There isn't a lot of change. [It's all in] slow motion. [I gave precedence] to weight, balance and texture. [I see everything in my exhibit] as one composition. The images in the video are shot in Canada. I am the girl in the video, walking over a frozen lake during a blizzard. [It's] slightly dangerous.

Additional acknowledgements go to the numerous members of the Staller Center for the Arts staff, as well as Professor Michele Bogart, Director of Graduate Studies, Howardena Pindell, M.F.A. Program Director, and Associate Professor Stephanie Dinkins, Exhibition Coordinator. Funding for the 2005-2006 University Art Gallery exhibition schedule was made possible by the Paul W. Zuccaire Foundation and Friends of Staller Center.

The Stony Brook Statesman Thursday, April 6, 2006

ON CAMPUS EVENTS: A Silent Approach to Helping Others

BY SHANZA MALIK
Staff Writer

Silent Auction? What's that? Last Thursday, March 30, 2006, the Asian Students Alliance hosted one, boasting items such as personal training sessions, individual dates, tutoring sessions, car rides (to the mall, surrounding attractions), room-cleaning and dish-washing. There were even bizarre items such as paying to pie someone in the face and having a personal dancer. What's that, you ask? A personal dancer is someone who will follow you around for one day, dancing behind you and acting silly.

A silent auction is one where there is no outward bidding, but rather the participants wear white tee shirts and bidders tag their names onto people to declare their bids. Although it sounds like a crazy idea, the event was a success. The initial event was basically a social; with hip hop music blaring, people socializing and dancing, and free food (pizza!). Although the largest racial group represented were Asian Americans from the ASA, all were welcome and encouraged to auction off their services, however funny or bizarre.

The event was hosted by Betty Liao (the president) and James Han (the vice president). Some of their friends were the ones being pied in the face, including An-

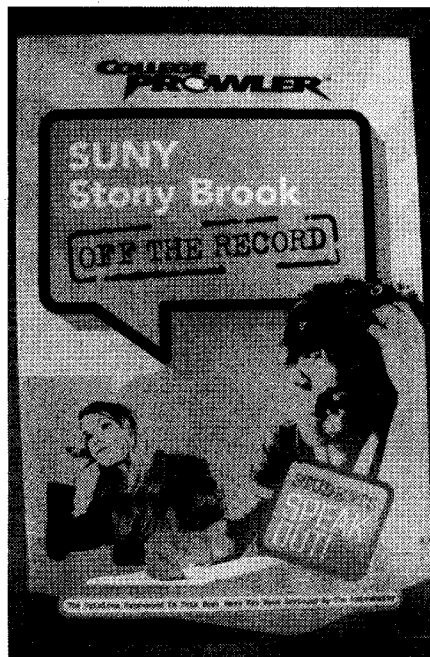
geline Seah, a girl who enthusiastically exclaimed that she was letting "someone, whoever bids highest," pie her in the face. The one item of personal dancing was Jieke Ke, who said he would "follow you around, and dance after you," whose auction was won by Minnie Huang, who was anxiously waiting to place her tag on his shirt.

The stage had a banner that sported the ASA's name and event name. There was a slide show with all current members and their positions, allowing people to become familiar with the people running the show.

The show may seem like it was crazy and ridiculous, however it was quite fun (and extremely funny). Watching people get pied in the face in the small plastic booth to the right of the main stage was possibly the most eventful of the entire night. You're probably all wondering where the money went and whether the contestants kept it. The answer for that is, they did not get to keep it, rather it went to a fund known as CACF, or Coalition for Asian American Children & Families. Dedicated to improving health conditions and the well being of Asian American children in New York City, the CACF was founded in 1986 and helps the underprivileged Asian American families in our society. To find out more about the CACF, you may visit CACF.org.

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Book Review



Tejas Gawade/Statesman

**SUNY STONY
BROOK: OFF THE
RECORD
(150 PAGES)**

**BY DOUGLAS
SWEZEY**

**PUBLISHED:
2005**

BY JAMES BOUKLAS
Editor-in-Chief

When I was first given *SUNY Stony Brook: Off the Record* to review, I looked upon the assignment with a harsh eye. It would probably be just another one of those college guides written by a detached group of observers, completely missing the flavor of Stony Brook – man, was I wrong. After just skimming through a few pages of this book, part of the College Prowler series and authored by Douglas Swezey, a Stony Brook graduate, I regretted not reading it before coming to school here. The author portrays this university in tremendously accurate light, so much that I could only find myself agreeing with even the more minor and obscure points.

Off the Record is laid-out in a very professional and easy-to-read way. It is broken into sections that include Academics, Campus Dining, Greek Life, and Night Life, to name a few. Each section starts with a fact sheet on a particular topic. For example, the Campus Dining section gives the average price of a meal plan, a list of places to eat, and the average price of a plan. While it's easy enough to aggregate data, *Off the Record* includes selected student quotes. "Campus dining is mediocre at best. There are no vegetarian or healthy foods in the Roth Dining Quad. The SAC is okay. Campus Dining is trying, though, but a lot of the food is

expensive," one quote reads under the heading "Students Speak Out On Campus Dining." After reading through the page of mostly unfavorable reviews regarding the food here on campus and the ridiculous prices (costs more to buy a bottle of water from the Union Deli than it does from a vending machine), I found myself in agreement. The author, naturally, gave Stony Brook a C- in the Campus Dining department – a grade that is supported by a clear analysis and student reviews.

In the Athletics section, the student reactions are exactly what I hear from students across campus. They range from "Intramural sports are much more known than varsity sports," to "Stony Brook sports teams suck." To be fair, one out of the eight quotes reads, "Sports in general are a big deal on campus," though it is a lonely voice on an otherwise sober page. The author made a successful attempt to capture the climate of Stony Brook students' relative apathy when it comes to our sports programs. As was expected, in this department, we scored a C.

After reading through *Off the Record*, my only real disappointment is that there isn't a resource that is this in-depth and well put-together for graduate programs (if there is, I have yet to discover it). Realistically, this book is targeted more towards prospective students than it is for us, but it's definitely worth a look through.

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call 631-632-6479, or email us at**

**news@sbstatesman.org
arts@sbstatesman.org**

**sports@sbstatesman.org
photo@sbstatesman.org.**



A Celebration of Earth Day

Friday, April 21, 2006

11:00 am to 9:00 pm

Academic Mall

(Rain location: Student Activities Center)

All events are free and open to the public.

Sustainability: The Future is Today

- Pride Patrol Campus Beautification
- Live performances on two stages
- Green Pledge ceremony at noon
- Native American and Korean Dancing and Drumming
- Recycled Art Show
- Free Ice Cream Social at 3:00 pm

Provost Lecture by Distinguished Professor of Atmospheric Science, Stony Brook University

Robert D. Cess

"Global Warming: What We Know and What We Don't"

7:30 pm • SAC Ballroom

Concert by Grammy-winning singer-songwriter

Tracy Grammer

8:30 pm • SAC Ballroom

EAGLE SPONSORS: Coca Cola Company, College of Arts and Sciences, Department of Recycling and Resource Management, Graduate School, Marine Sciences Research Center, Office of the President, Office of the Provost, Office of the Vice President for Administration, Office of the Vice President for the Health Sciences Center, Office of the Vice President for Research, Office of the Vice President for Student Affairs, School of Dental Medicine, School of Health Technology and Management, School of Medicine, School of Social Welfare

HAWK SPONSORS: Alumni Association, Chartwells, College of Engineering and Applied Sciences, Office of the Dean of Students, PK Metals, School of Professional Development, Year of Community Giving

For more information and a detailed schedule of events visit

www.stonybrook.edu/earthstock/

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OVERFLOWING WITH COOL!"**

"POWERFUL!"

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EDGY AND FUNNY!*
WGN-TV & WGN RADIO, Dean Richards

"EXPLOSIVE!"

*A POWDER KEG OF CRACKLING
SUSPENSE, SLY MISCHIEF AND
BRUTAL, RAW EMOTION!*
WBAI RADIO, Prairie Miller

"SUPERB!"

*THIS YEAR'S MUST-SEE
THRILLER.*
THE MIRROR, Sam Mann

**"CLEVER &
ORIGINAL"**

*SO MANY TWISTS & TURNS
YOU MAY NEED TO SEE IT
MORE THAN ONCE.*
MAXIM, Pete Hammond

**"I LOVED
THIS
MOVIE!"**

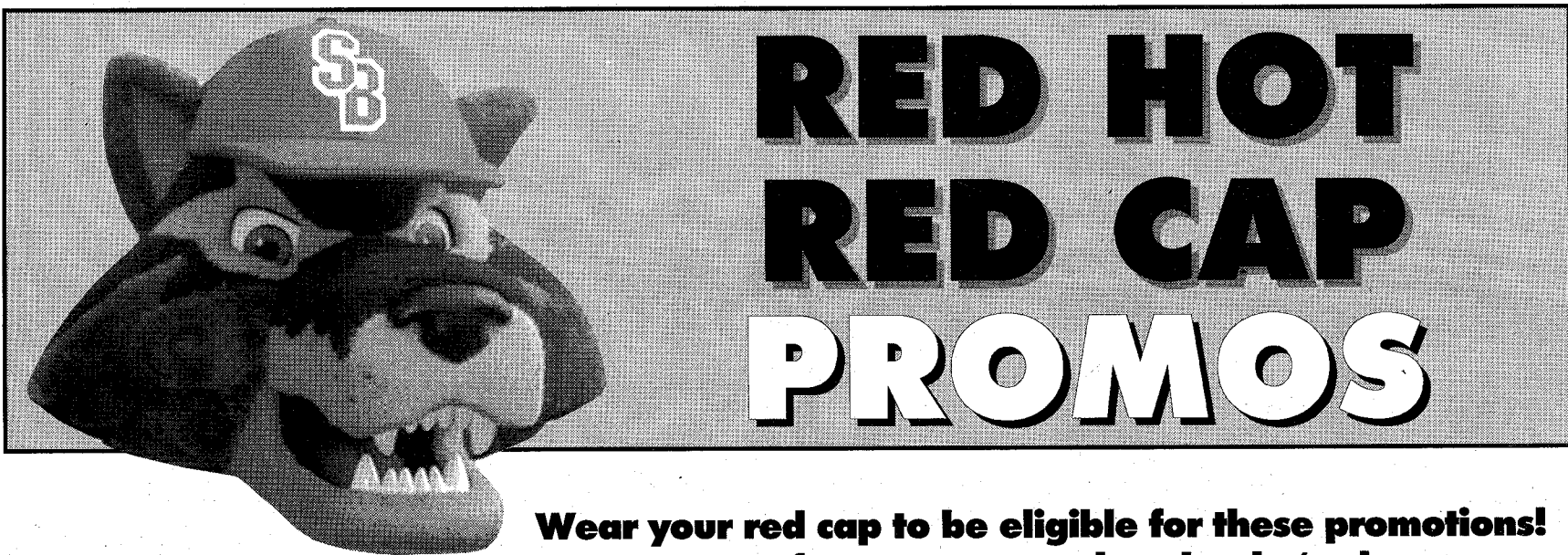
*IF YOU TAKE THE BEST
PARTS OF 'PULP FICTION',
'THE USUAL SUSPECTS'
AND 'THE PROFESSIONAL',
THIS IS WHAT YOU GET.'*
FOX-TV, Shawn Edwards

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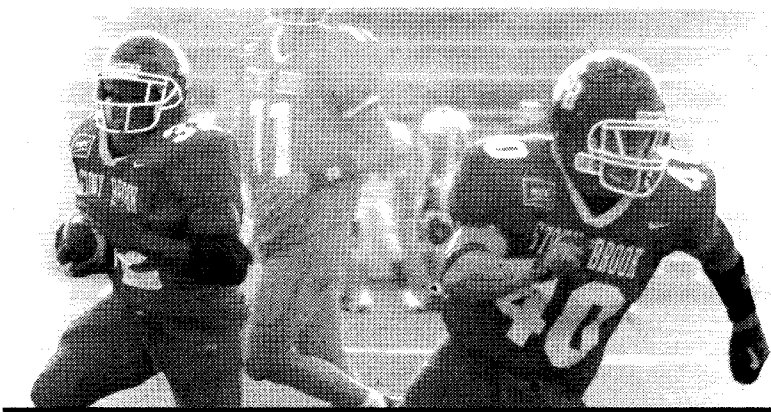
**STARTS FRIDAY, APRIL 7
ATA THEATRE NEAR YOU!**



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More Info at www.stonybrook.edu/redcap

Sun	Mon	Tues	Wed	Thurs	Fri	Sat
April 2006			All Month: Sports Plus Bowl ...Game of Bowling... Buy 1 at Reg. Price Get 1 game FREE (shoes not included) Good any Day & Time (Based on Lane Availability) Info: Call 737-8678 Cannot be combined with other offers	All Month: Buy 6 donuts, get 6 FREE @ Dunkin Donuts (Rte 25A Stony Brook) All Month: 10% Off @ Strawberry Fields All Month: Get \$5 off @ Yucatan Tanning (347/Stony Brook Rd)	All Month: Get 10% Off @ Cold Stone Creamery All Month: Get 20% Off your Meal @ IHOP (347 by the Smithhaven Mall) Mon-Fri: All Day Sat & Sun: After 4pm	All Month: Half price Non-Alcoholic beverages @ the University Café FREE Fountain Soda from 2-6pm @ Jasmine
2 Half price admission to David Olney 2pm @ the University Café FREE Fountain Soda from 2-6pm @ Jasmine	3	4 FREE Strawberry Fest Ticket when you wear your Red Cap to the Spring Break Party 6-9pm @ Campus Connection at H-Quad	5 FREE Small Soup @ Bleacher Club FREE 2 piece Appetizer in Chinese Section from 3-6pm @ Jasmine	6 FREE 2 piece Appetizer in Chinese Section from 3-6pm @ Jasmine	7 FREE 2 piece Appetizer in Chinese Section from 3-6pm @ Jasmine	8 FREE Fountain Soda from 2-6pm @ Jasmine
9 FREE Fountain Soda from 2-6pm @ Jasmine	10	11	12 FREE 2 piece Appetizer in the Chinese Section from 3-6pm @ Jasmine	13 FREE 2 piece Appetizer in the Chinese Section from 3-6pm @ Jasmine	14 FREE 2 piece Appetizer in the Chinese Section from 3-6pm @ Jasmine	15 Half Price Pretzels @ Stadium Concessions
← SPRING BREAK →						
16 FREE Fountain Soda from 2-6pm @ Jasmine	17 FREE Fountain Soda @ the Union Deli	18 FREE Fountain Drink any size @ Campus Connection at H-Quad	19 Half Price Desserts @ the Kelly Coffee & Tea House FREE 2 piece Appetizer in the Chinese Section from 3-6pm @ Jasmine	20 FREE Cheese Pizza Slice @ the Student Activities Center FREE 2 piece Appetizer in the Chinese Section from 3-6pm @ Jasmine	21 FREE 2 Scoop Sundae @ EOB FREE 2 piece Appetizer in the Chinese Section from 3-6pm @ Jasmine	22 FREE Fountain Soda from 2-6pm @ Jasmine
All Week (4/16-4/22): Save an Additional 10% on all Clearance Items @ the Seawolves MarketPlace						
23 Half price admission to Tom Russell w/ Andrew Harding 2pm @ University Café 30 FREE Fountain Soda from 2-6pm @ Jasmine	24	25 FREE Italian Ice @ Delancey Street Glatt Kosher Delicatessen Restaurant	26 FREE Small Bag of Chips with any Sandwich Purchase @ Kelly FREE 2 piece Appetizer in the Chinese Section from 3-6pm @ Jasmine	27 FREE 2 piece Appetizer in the Chinese Section from 3-6pm @ Jasmine	28 FREE 2 piece Appetizer in the Chinese Section from 3-6pm @ Jasmine	29 FREE Fountain Soda from 2-6pm @ Jasmine
All Week (4/23-4/29): Save an Additional 10% on all Clearance Items @ the Seawolves MarketPlace						



SPORTS

— Men's Lacrosse —

Outlasts No. 19 Denver, 9-6

The Stony Brook University men's lacrosse team outlasted No. 19 Denver, 9-6, in a rain-soaked LaValle Stadium on Monday afternoon. In a contest where both teams had over 30 turnovers, the Seawolves used a 9-0 scoring run spanning 37:50 to capture their second game in three days.

With the win, Stony Brook improves to 4-4 on the year while Denver falls to 5-4.

Denver jumped on the board first as Geoff Snider netted an unassisted goal just 22 seconds into the game as he won the faceoff and raced down the field to put the Pioneers up 1-0.

Stony Brook responded scoring nine straight goals to take a commanding 9-1 lead. Three different Seawolves netted goals in the first period, as Adam Marksberry, Bo Tripodi, and Ryan Hughes all found the back of the cage.

SB continued their surge in the second period, tallying three more times to take a commanding 6-1 lead going into the locker room. Rhys Duch, Hughes, Sean Chamberlain all tallied goals in the stanza.

Stony Brook continued to pour it on in the second half with goals from Tracey, Tripodi, and Chamberlain in the first eight minutes to build a 9-1 advantage. The Pioneers netted five unanswered goals over the final 19:31 to close out the game.

Brendan Callahan made 12 saves in the game and was terrific as he faced 55 Denver shots. Tripodi finished the game with two goals and an assist while Jason Cappadoro dished out three helpers in the contest.

Snider tallied three goals to pace Denver. Jeb Hollingsworth started and made three saves to take the loss in goal.

The Seawolves return to action when they travel to take on America East Conference foe Albany on Saturday evening. Face-off is slated for 7:00 p.m.

Courtesy of Stony Brook Athletics



Adhip Karmaker/Statesman

Sports Updates

Baseball

Last time out: Defeated NYIT 15-11
Record: 6-15 (Including 6 of last 7)
Next time out: vs. St. Francis, Wed. April 5 at 3:30 pm

Women's Lacrosse

Last time out: Defeated Binghamton 17-8
Record: 5-3 (1-1 in America East)
Next time out: @ UC Davis, Fri. April 7 at 7:30 pm

Softball

Last time out: Lost to Maine 1-0
Record: 15-14 (1-2 in America East)
Next time out: @ Marist, Wed. April 5 at 3 pm

Men's Tennis

Last time out: Defeated Boston U. 7-0
Record: 7-6 (1-1 in America East)
Next time out: vs. Bucknell, Fri. April 7 at 3 pm

Women's Tennis

Last time out: Lost to St. John's 4-3
Record: 5-4
Next time out: vs. Sacred Heart, Thu. April 6 at 3 pm

Track and Field

Full team begins outdoor season Wed. April 5th
@ Quinnipiac