

# THE STATESMAN

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## Arts

### Julian Velard: New Artist on the Rise

Julian Velard is one of those rare artists that comes along to bring back a style of music you never knew you missed until you hear it. With influences like Billy Joel and Elton John, Velard's retro vibe tunes will make you want to dance and sing along. His sarcastic and playful personality makes him all the more likeable.

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## Sports

### Seawolves Face 17th Ranked

On Saturday, the Stony Brook football team will travel nearly 120 miles to Amherst, Mass. to pay the University of Massachusetts' Minutemen (2-1) a visit. The Seawolves (1-2) are fresh off of a win last weekend, when they defeated Brown University at home in a 21-20 comeback win. But that was Brown.

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## Hours Later, Veterans Home Resident Found

By LAUREN CIOFFI  
News Editor

A dementia ward resident of the Long Island State Veterans Home walked out the front door, and was missing for more than three hours on Sept. 12.

"We enacted our elopement plan and we put a series of things into place to utilize our employees," Fred Sganga, the director of the home, said.

The veterans' home gives all ambulatory residents of the dementia ward a wristwatch with a built in GPS tracking device. "We tell them it's a gift from the residents home," Sganga said. The system, controlled and programmed by Home Free Security, had failed when the resident walked out the door and the alarm did not sound.

Employees at the home called Stony Brook University Police at

12:12 p.m. and the Suffolk County Sixth Precinct an hour later.

"It was a group effort," Robert J. Lenahan, chief of Stony Brook University Police, said. The home's employees helped in the search, as well as the police. "What we can do is assign areas and do a grid search," Lenahan said. More than 30 people were involved in the search, including K-9 units.

An employee of the home found the resident, whose name was withheld because of the Health Insurance Portability and Accountability Act, on the corner of Health Sciences Drive and Nichols Road at 3:45 p.m.

"The biggest problem was that he was hungry because he missed lunch," Sganga said.

Home Free Security is investigating why their system failed and will notify the veterans' home of their findings.



Media Credit: Long Island State Veterans Home

The veterans' home resident was missing for more than three hours.

## Moises Saman's Life as a Wartime Photojournalist

By JASON VAN HOVEN  
Contributing Writer

Moises Saman, a freelance photographer, didn't pick up a camera until age 19.

Ever since then, Saman has taken snapshots both at home and abroad, traveling to places such as Israel, Palestine, Haiti and Iraq.

The campus community glimpsed some of Saman's work at the Staller Center while attending the first lecture in the School of Journalism's "My Life As..." series this fall. All eyes in the crowded auditorium became fixated on two pictures from the Iraq war in 2001 on the screen. The chatter in the room ceased.

The first photo displayed a mushroom cloud caused by an American strike against the Taliban, at Bagram Air Base in Afghanistan. The second showed an Afghan soldier kneeling next to his dead best friend, a translator, who was killed in a car accident. Silence filled the room.

After, Saman showed a picture of a dead Lebanese soldier lying on the ground. Fire from an Israeli airstrike wounded the shoulder, his right arm sev-

ered from his shoulder. Saman said the picture was "gory." He also said the one soldier went into battle and was killed instantly.

Saman chose to capture the moment in a black and white photo.

"It's a personal decision," he said. "I find it a more direct way of communication."

Many of Saman's pictures shown after were also black and white. The depiction of devastation and the occasional graphic display hypnotized everyone in the room. Another picture showed a dead woman, raped and left on the side of a road.

As Saman ran through his portfolio, he didn't talk about himself. Instead, he gave brief descriptions of each picture, while allowing the audience to continue to interrupt him at any point if they wanted.

When asked about how much interaction he has with the people he shoots photos of, even during dangerous times, Saman said he has a lot. "I like to work closely with people and establish some connection with them," he said. "You can't just put the camera right in front of their face."



Kenneth Ho / SB Statesman

Moises Saman showed students photos from all colors of the world.

The former Newsday photojournalist also didn't speak about his eight-day imprisonment in Abu Ghraib during the early days of the U.S. invasion of Iraq. Dean of the School of Journalism Howard Schneider mentioned it once in Saman's introduction.

Even after his imprisonment, however, Saman decided to return to Iraq, and other devastated areas, to shoot pho-

tos. Since 2001, Saman has concentrated on covering the Israeli-Palestinian conflict, the wars in Afghanistan and Iraq, as well as projects in Pakistan, Nepal, Haiti, Lebanon, El Salvador and Cuba.

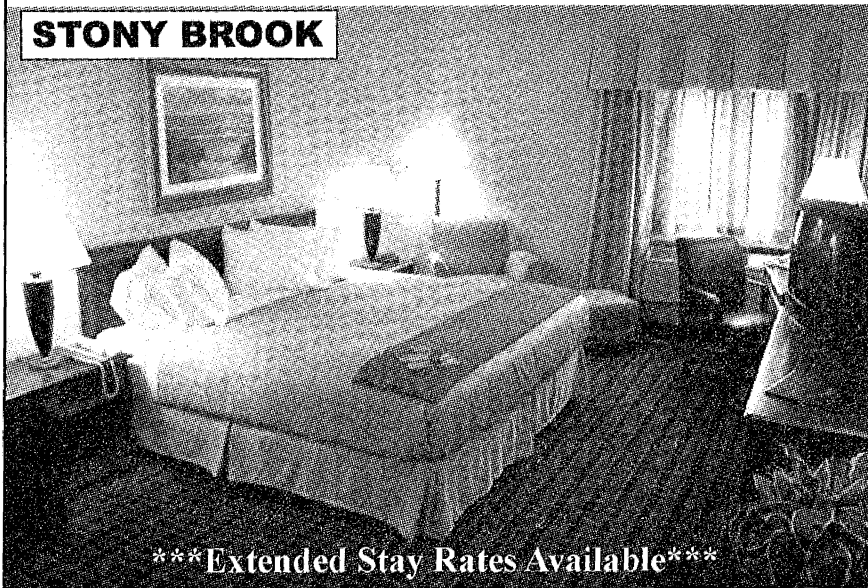
"What drives me to keep going back to these places is my desire to inform, and to try to get people to understand what's going on," he said. "I think that's worth it."





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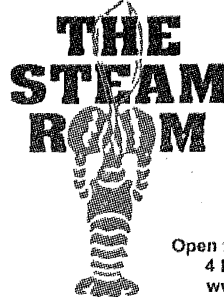
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## Moises Saman Captures Life Through His Camera

By SAMANTHA BURKARDT  
Assistant Arts and Entertainment Editor

Taken by Iraqi intelligence forces and imprisoned for more than a week in Abu Ghraib, Moises Saman's life is all about capturing the truth through his camera.

On Sept. 22, the wartime photojournalist spoke to a large group of students in the Staller Center about his experiences in the troubled countries of the world.

Moises Saman was born in Lima, Peru in 1974, and grew up in Barcelona. He moved to the United States to attend California State University, and graduated with a degree in communications. After college, he worked as a staff photographer for Newsday.

"It was frustrating not to be inside while the bombings were going on," Saman said when the Israeli army blocked off the Gaza strip to journalists.

His pictures put a serious look on many of the audience members faces. They saw images of a mother desperately looking for her child as a war was going on behind her. They saw photos of militia forces taking control of villages and of the lost boys of Afghanistan making their way to Greece.

The pictures explained the living conditions of the children and young teens. Some lived on the streets and in camps, others under bridges and in underpasses. Saman also showed how girls gave into prostitution for money.

A student asked Saman if he ever had to defend himself while on the job. "If you carry a gun and take sides, you're no longer a journalist," Saman said. "You are just adding to the problem."

Another student asked him if his views about human nature have changed with all that he's seen in the world. He replied to the student by saying that he is still optimistic about life. He said that it can get very depressing in many parts of the world.

One of the photos he showed the students was of a mother who was taking care of her son. He was malnourished and looked very tired. The mother in the picture was making some students smile. She had her nose and forehead pressed against her son's face, and was smiling while her eyes were closed.

"You can see the tenderness in this picture even with all that is going on," said Saman. "It has that universal emotion, where the mother is taking care of her son who is sick."

Saman spoke about why he likes to work with black and white photography instead of color.

"I really try to convey a mood through my photography," he said. "I don't want viewers to be distracted by colors or patterns."

"The main purpose I take these photos is to shed light on these places," Saman said. "What drives me to go back is a desire to inform people. It's not what people in the west are used to."



Kenneth Ho / SB Statesman

Moises Saman has been working as a photographer since he was 19 years old.

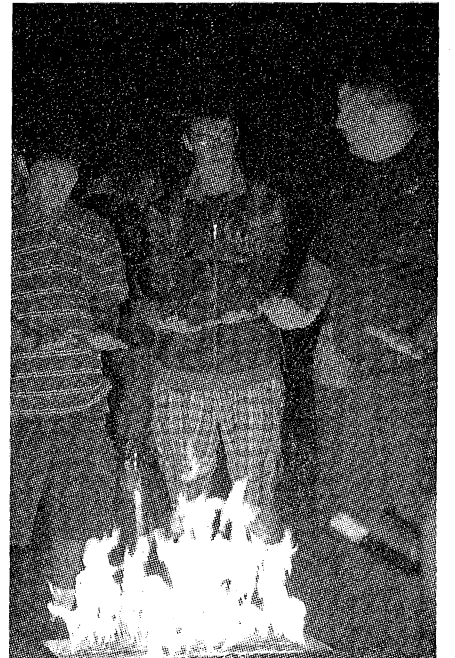
## Mendelsohn Practices Fire Safety

University officials, in an effort to raise awareness of fire safety on campus, conducted a live burn near Mendelsohn Quad Monday night.

Photo Credit and Reporting: Nick Genovesi



Students were instructed on how to properly use a fire extinguisher.



The Stony Brook Statesman Thursday, September 24, 2009





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## How Vital is our Youth?

*Continued from page 5*

age" based on one study is ridiculous.

Happiness and unhappiness, such as we experience them, are exclusively derived from our senses of self-sufficiency, belonging and contribution to society, which lend to and cause our confidence more than our gender or gender roles could.

This is where we begin to look for "trade-offs" in the lives of successful women; a woman with a lucrative or established career may not be considered emotionally or personally successful because other women tend not to view her as someone who could occupy a dual role. We also think about people the way they choose for us to; if we're convinced that we can't achieve a balance between all the hats we have to wear, others will perceive us as insecure as well.

Dowd may have been attempting to describe a sense of decay or unfulfilment that is associated with aging for those who are unready to age.

Our youth worship, which Dowd refers to as yet another unfair consequence of age that only negatively affects females, is something that we have to see as having a cohort, not a group of critics. Youth is something of a perspective or lens, which we ideally hold onto as an aspect of our eventual maturity.

Although Dowd seems to see youth as vital to women in today's society, her

observations lack the vitality of youth: namely, the idea that the self is mutable and dynamic rather than restricted by what society expects of us. No matter how industrialized we are, and despite the knowledge that barring a major tragedy we'll live for three quarters of a century, we're perpetually gripped by a fear of aging.

Unfortunately, the fear is not of death or no longer contributing to our families or society. Few of us regularly contemplate the former; we're more afraid of being deemed irrelevant or unattractive because this hurts our sense of self worth.

The youth we want is more akin to the novelty we seek out in our media and products. Its short lived nature is what's so attractive about it, and also what's most false about it. Our generation may suffer from overextended teenage years. We indulge in a lack of responsibility and self sufficiency well into our adulthoods, and as Taylor Swift and the Twilight novels demonstrate, we maintain immature aspects of dependence on others rather than seeking out mutual partnership.

Confidence, substance, and love based on partnership are things we have forever. They contribute to the actual nature of youth. Satisfaction comes from a sense of achievement derived from responsibility, not the resolution that society is prejudiced against us due to our age, race, or gender.

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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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**WHO WE ARE**

The Stony Brook Statesman was founded as "The Socolian" 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 Statesman is published twice weekly on Mondays and Thursdays throughout the fall and spring semesters.

*Disclaimer: Views expressed in columns or in the Letters and Opinions section are those of the author and not necessarily those of the Statesman. All content Copyright 2009.*

# There Are No Words...

By **JOSH GLAZER**  
Staff Writer

I am so tired of being disgusted by the latest user interface design of Microsoft's ubiquitous word processor, Word 2007, that I must now hold forth on its incredibly poor setup. Although we could begin anywhere, I think it is appropriate that I first bring up the fact that there is no 'About' option anywhere on the viewable menu. This option, located on the 'Help' menu of all older Microsoft Windows applications, tells you the version number and specific information for your build of the program. Instead, just to find the official name of this product, I had to look up how to do it in Help. By the way, there is no visible Help option either. If I did not already know that the key 'F1' brought up Help, I would have been totally out of luck. As it

was, I was directed to a 'Word Options' page, where I had to select 'Resources', then pick my program, and finally to choose the 'About' option button. All of which could have been executed with one click on the old menu system.

What is obvious to every user familiar with pre-2007 versions of Word is that none of the functionality of the 2007 version is intuitive, logical, or even basically related to the previous decade plus of software versions. There is no edit menu, and without it no undo button, copy, paste, etc. Everything is in a new place. The program defaults to opening in some weird layout, of which default you cannot change. In order to view the document in normal, word processor mode, you have to select the 'View' tab (no more menus, thanks Microsoft!) and then click the 'Draft' button. Perhaps this would not

be so difficult if there were not about 25 options on the 'View' tab, all spread out in small type at the top of the screen. All of which also cuts down on the actual room on the screen for the document. It would be much more efficient to maximize the amount of viewable document, and minimize the amount of options that are always visible at the top of the screen, taking up visible room.

The fundamental issue here is that Microsoft took a product that was used by almost every student and office worker, and then made it unusable by said previous users. All previous Windows programs were based on the "File - Edit - View - Help" menu structure, which people became familiar with over almost two decades of computing, all the way from the old Windows 3.1 to Windows ME to Windows XP. This over-

whelming bungle of their most used product is just another piece of evidence in the case for Microsoft's being run by people of sub-par intelligence. I was first alerted to Microsoft's poor management when they began running their terrible commercials in response to Apple's clever "I'm a PC" ad campaign. These commercials were so bad that I immediately realized that whoever was now in charge of Microsoft (cough, CEO Steve Ballmer) was currently running the company into the ground. Along with the mangling of Word 2007, and the fact that Microsoft has come out with no new decent products in years, it is now obvious that Microsoft, once a brilliant breakthrough company depending upon the vision of Bill Gates, is now a badly run corporation with no original or creative thinking or products. My recommendation is sell.

# How Vital is Our Youth?

**ZEBAH AHMAD**  
Opinion Editor

"Blue is the New Black" wasn't the ill-conceived article that Maureen Dowd wrote attributing President Obama's newfound unpopularity to his race instead of his policy, though the title may have applied. It was the one explaining that women are generally unhappy thanks to a combination of societal and internal pressures that men are not similarly prey to. The two pieces have one aspect in common, however; they both highlight a completely illegitimate, humiliatingly outdated distinction that will only continue to exist as long as we entertain it. We don't empower ourselves by bridging these so-called race and gender gaps, but by refusing to recognize them.

There is a pernicious and limiting effect of blaming factors out of our control, or the nebulous villain we describe as "society,"

for our problems, as though we are unaccountable or powerless. This mentality is perpetuated by overstressing the effects that demographic information such as age, race, and gender have on the way we choose to live our lives.

Dowd shrewdly points out the rift between people who take advantage of the opportunities presented to them and those who blame their inadequacies on society. Unfortunately, she makes a clumsy attempt to broaden the scope of and colloquialize her work, leading to gross overgeneralizations. When a woman who influences so many chooses to blame her own sense of dissatisfaction on her gender role, she has the responsibility to make sure that her claims hold water. She cites a study that shows that women are happier at the beginnings of their lives, and that men's happiness levels peak at a later age, and chooses to invent relationships of causation that she

cannot possibly prove.

Dowd bases this piece on a gender and generational gap to which she ascribes many of the differences between the way men and women view themselves and one another. She postulates that women are "doing more and feeling less," a preposterous assertion in an era when self-referential writing is abundantly available everywhere from Facebook to her own column.

She explains our interest in youth as a downfall of the new era of productive, successful, and beautiful women; unfortunately for this theory, our obsession with youth dates back to the Neolithic age.

She fails to recognize individuals in her column, or to acknowledge that our personal outlooks (and, resultantly, our futures) are a function of our temperaments and self-made circumstances, not our genders. The overgeneralizations that Dowd makes are widely

available in culture and media, yet fail to represent our current generation.

It's an onslaught of anti-feminism dosed with a heavy helping of self-pity. Consulting her wealth of biological knowledge, Dowd explains that women are "hormonally more complicated and biologically more vulnerable" than men, though extensive psychological testing has proven women to be more capable of withstanding solitude and living longer than men.

This kind of bilge begs for a second glance at the decade in which it was written. Psychological research on happiness and self-satisfaction is notoriously unreliable, as participants are influenced by their own moods and the ways the studies were conducted; to assume that the entire female population is unhappy after reaching "a certain

*Continued on page 4*

**Before you take out the red pen:**

The Statesman is hosting an open house on Thursday, October 1, at 8:30pm at our office in the basement of the Student Union (Room 057). All the editors will be there; anyone interested in writing or working for the paper is welcome! If you have any questions or cannot attend but are still interested in writing, copy editing, online management, or taking photographs for the Statesman, please let us know at op-ed@sbstatesman.com and we'll be happy to find an alternate meeting time.

We welcome any input on the way this newspaper is produced. Our writing styles and the format of this paper, are entirely student-dictated, and we love to hear from our readers. Drop us an email or come by the office anytime.

## Guidelines for Opinion Submission



Letters to the editor or op-ed contributions can be submitted by e-mail at Op-Ed@sbstatesman.org, on our online submission tool at www.sbstatesman.org, by hand at our office in the Student Union Rm 057, or by mailing it to us at the address in the left column. They must be received at least two days before the next printed issue. The Statesman reserves the right to edit or not print any letter based on appropriateness, length, timeliness, or other reasons at the discretion of the editorial board. Letters should be no longer than 350 words, and opinion pieces should not exceed 550 words. Please include your full name (which we may withhold if you request it), phone number and email address for verification. Phone numbers and email addresses will not be printed. Letters submitted anonymously or under false names will not be considered for publication.



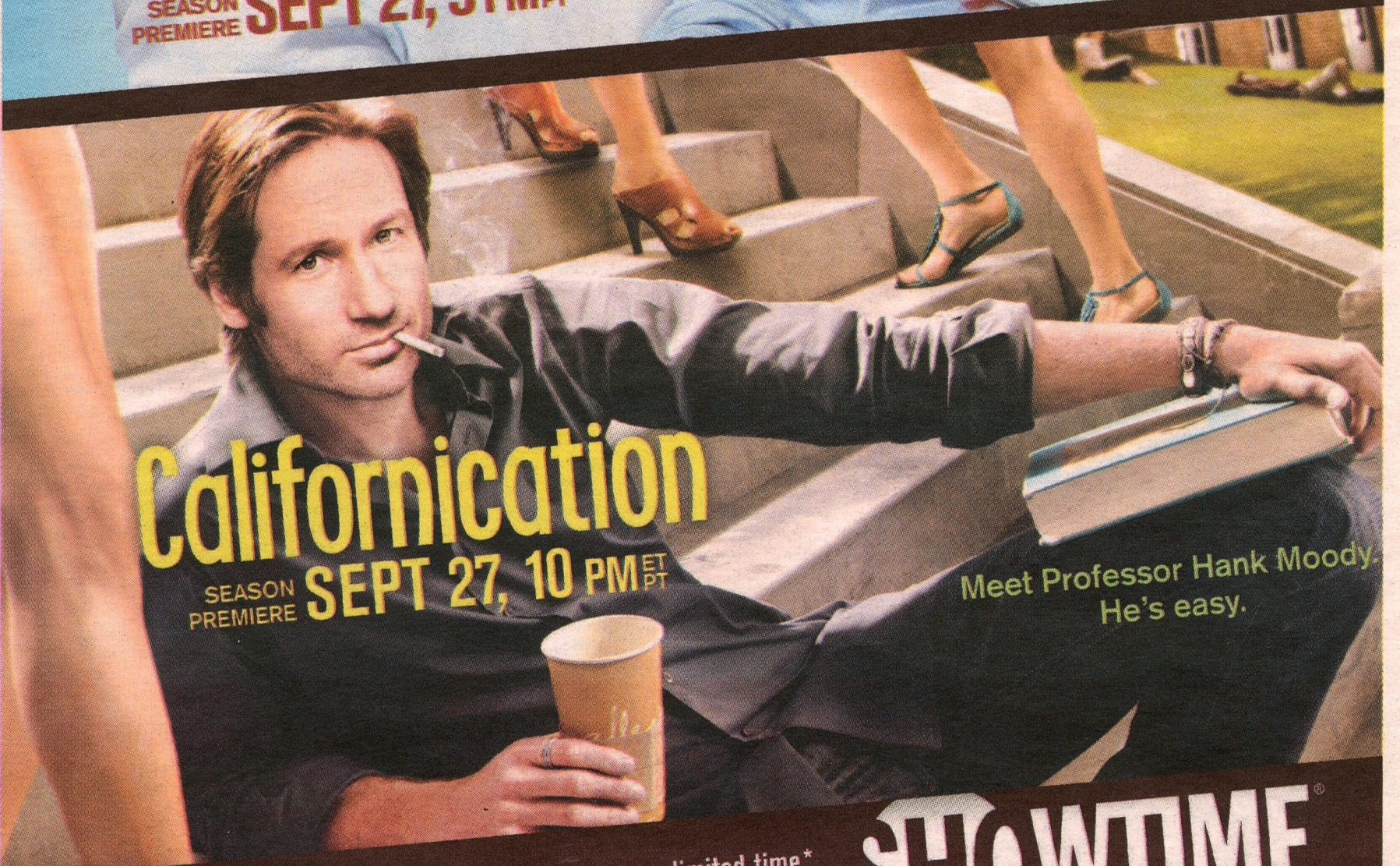
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The Stony Brook Statesman Thursday, September 24, 2009



# Constructing Authenticity

MICHAEL KIMMEL  
Contributing Writer



Media Credit: Band of Heathens Website  
Members of Band of Heathens.



Media Credit: NeedtoBreathe Website  
Members of NeedtoBreathe.

The Band of Heathens: "One Foot in the Ether" (BOH Records; [bandofheathens.com](http://bandofheathens.com))

NeedtoBreathe: "The Outsiders" (Atlantic Records)

Being authentic is a hallmark trait of millennials. Be true to yourself. Keep it real. It's so central to millennial identity that marketers have discovered that they can sell almost anything if they brand it as authentic. Pre-torn jeans? Weathered flannel shirts? Soap! Food and beverages! Hair dyes!

This drive for authenticity has always been a major current of pop music. Consider rock's initial primal authenticity against the smoothly manufactured crooning of Crosby (that would be Bing, not David), or Perry Como – or punk's hallowed rage against the disco machine.

Rock-roots, garage bands, Americana – they all describe an attempt to get at some musical essence that is distinctly American. Rarely from big eastern cities, Americana is usually white and Southern, with occasional folk frills by banjos and fiddles. Even urban cosmopolitans believe that the if the "soul" of America lies in its industrial cities, teeming with ethnic and racial minorities, the "heart" of the country lies in the countryside.

Two bands I've been listening to a lot lately illustrate the promise and pitfalls of the genre. They're white, Southern-souled, smart rubes – rural cosmopolitans that are acoustically electric. That is, they embrace all the contradictions of America.

NeedtoBreathe and The Band of Heathens have all the credentials to be credibly authentic. Both are from the rural south (NeedtoBreathe from South Carolina, and The Band of Heathens from Texas). Both feature some jangly and twangy guitars, achingly earnest vocals and solid roots rhythms. Both honed their chops by relentless touring as bar bands, building a fan base slowly and methodically, the old fashioned way: by playing really great music.

The evidence of this is abundant on their new CD's. "The Outsiders" is NeedtoBreathe's third release, with major label backing. Bear and Bo Rinehart (very authentic American names, eh?) and their bandmates teamed up with

a trio of producers who've worked on other iconic authentic bands like Wilco and Dave Matthews Band.

A few tracks stand out. "These Hard Times" (a theme song for the new TV show "Mercy") suggests at a secular spirituality, "small-c" Christian faith propelled by a driving sound and anthemic chorus. "Stones Under Rushing Water" is a sweet ballad, featuring a tremulous vocal by Bear, joined in by Sara Watkins of Nickel Creek. And "Something Beautiful," the disc's first single, is bouncy and serious, anthemic and plaintive.

The Band of Heathens captured my attention last year. Their debut was one of the most arresting I'd heard, lining the boundary between rock and country in a way that pandered to neither. After success on "Austin City Limits" and comparisons to "Black Crowes," their follow-up veers more solidly into rockified country than countrified rock. Their current tour schedule bears this out.

While NeedtoBreathe is playing all over the northeast, BOH is keeping to Texas, venturing as far away as Arkansas and Colorado, but that's about it.

On their newest release "One Foot in the Ether," they are more polished, more muscular and more mainstream. Anchored solidly in the rock-infused country music, they're sounding as if poised to open for Tim McGraw. To be sure, they're a little trippier and a little hippier, as the opening track suggests. But often they strive for a NASCAR sensibility – ha <http://www.clickmusic.com/upload/julianvelard300.jpg> rd drinking, hard living, cigarette-smoking, with a booze-inflected rasp to their voice.

On the other hand, there are some tracks that will take your breath away. "What's this World" is angry and mournful, melodic and sly, with lyrics both biting and emotive. All contradictions intended, they sing: "We clean our guns while we turn our cheeks."

That's the thing about constructing an authentically American sound, there's a unity of opposites, but they're not oxymoronic. We "contain multitudes," as Whitman sang. And they don't get more authentic than Whitman.

## Literary Work

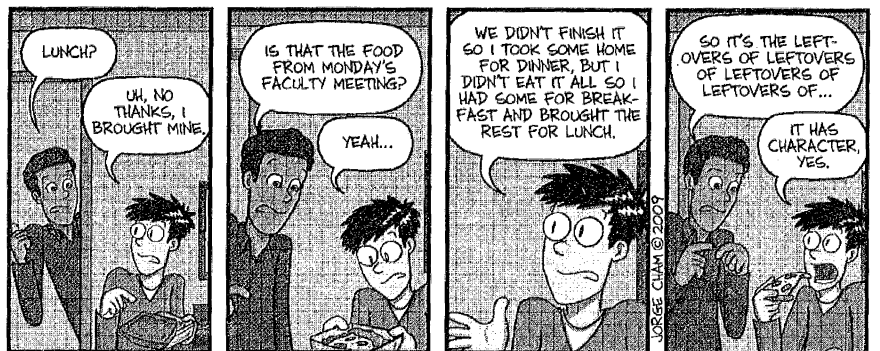
R.J. HUNEKE  
Staff Writer

### I Now Know

I have a spine.  
It's been there all along.  
Went soft with life's  
Fortunes smiling on me;  
Let my "sweet side"  
Get in the way of it.  
I know my spine,  
A ridge of mountains  
that  
Can't be beat down,  
That weathers all the  
blue  
Forgotten storms.

I have a spine.  
It's been there all along.  
A lesson learned:  
Nothing can take away  
The hard edges  
That have carved up my  
life;  
And I am now  
More of a man among  
Strayed silent sheep;  
And my spine won't be  
lost  
Next time around.

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# Julian Velard: New Artist on the Rise

BY SAMANTHA BURKARDT  
Assistant Arts & Entertainment Editor

Julian Velard is one of those rare artists that comes along to bring back a style of music you never knew you missed until you hear it. With influences like Billy Joel and Elton John, Velard's retro vibe tunes will make you want to dance and sing along. His sarcastic and playful personality makes him all the more likeable.

Velard was born in New York, and had been trying for years to garner the attention of major U.S. record labels. The only feedback he received was from fans on Myspace and fans he gained after performing in local small venues in New York City. While trying to make a name for himself in the states, Velard didn't know that people in the United Kingdom were already tuning into his music. Eventually record labels in the United Kingdom took notice and he was recently signed to Virgin Records (UK).

**Statesman:** When did you start writing music?

**Julian Velard:** I wrote my first song when I was about 15 or 16. I took voice lessons and then started goofing around on the piano, which is really what got me started. My first song was about Pee Wee Herman. He and Michael Jackson were important to me when I was a kid. They both were eccentric and talented individuals who got a bad rap and didn't make the best choices, but Pee Wee was important to me.

**S:** Where were you in your life before getting signed?

**JV:** I was trying to just make a living, just teaching gym for kindergarteners, doing whatever I could to make ends meet. In the winter of 2007, I was slowly getting emails on my Myspace account and didn't think anything of it. All of a sudden there was a Myspace explosion, and I don't know many

people that this has happened to, but I was literally offered a record and publishing deal all through Myspace.

The world still doesn't know who I am. I'm still looking for that piece of mass exposure, whatever shameless thing I have to do, like a Gap commercial.

**S:** How would you describe the genre of music you play?

**JV:** For me it's like psychology. It has its therapeutic purposes. I don't really think of it much as music. I listen to my songs and I just hear all my problems. I think it does have that feel good kind of 70s AM Rock sensibility. It sounds like music from Billy Joel and Elton John. When you get more artsy and obscure then Randy Newman falls into that category and Tom Wait. It's basically what pop music used to be when it was about great songs and great sentiments.

For a while I was against having guitar on my albums, and everything still is mainly keyboard based, but now I'm not religious about it. Now it's just whatever works-- selling myself out.

**S:** What song have you recorded so far that you would call your favorite?

**JV:** I usually like the most recent thing that I've written. Songs usually represent pieces of time, or pieces of your life. It's like asking who is the favorite guy you've dated, and the answer to that is whoever it is now.

**S:** What artists have influenced your music?

**JV:** Guys like Elton John, Stevie Wonder, Elvis Costello, Randy Newman, and Tom Waits. Those early Billy Joel records are great records. I don't know if you know him for

some of his stuff like Up Town Girls and other cheesy stuff, but he is a big cheese ball.

As I'm progressing, I'm wearing my influences on my sleeve more whereas before it was more of a singer/songwriter vein. I have a real love of the past music.

**S:** What do you do in your spare time when you're not writing music?

**JV:** I update my Facebook a lot, which is kind of pitiful. I play video games, and watch a lot of movies. I've probably seen more movies than anybody you know. It's one of my ways of cooling off, but a huge waste of time. I love horror like John Carpenter movies such as "Halloween".

**S:** Where are you now with touring and coming out with new music?

**JV:** It's kind of a dead time right now, so I'm focusing on working on my new stuff. I did just tour for a couple of weeks in the states and just touring sporadically. I was in Philly, Boston, DC, New York, Pittsburg and other places. I played with some great bands including Rosi Golan. I'll be back on Dec. 10 for a New York show.

It's nice when I come back to the states because a lot of the fans get really excited about not just me being there, but the music as well. When I'm playing, I try to really engage the audience. I make it so that yeah, the audience is going to get their money's worth, but also to have a real moment. That's what's special.

To listen to Julian Velard, you can visit him on his Myspace page: [www.myspace.com/julianvelard](http://www.myspace.com/julianvelard). You can also catch him on his three-stop tour later this year in December.

12/10: Bowery Ballroom - New York City  
12/11: Bearsville Theater - Woodstock, N.Y.

12/12: World Café Live Downstairs - Philadelphia



Media Credit: UK Virgin Records

Up and Coming artist, Julian Velard signs with Virgin Records in the United Kingdom.

## Film Review: Diablo Cody cheapens 'Body' of work post-'Juno'

BY KRISTYNA WAZNY  
The Heights, Boston College/UWIRE

If recent trends in the motion picture world prove anything, it is that vampires sell. From "Twilight" to "True Blood" to the "Vampire Diaries," they have popped up all over. And as always, sex sells. Thus, it makes sense that a certain crowd will be attracted to "Jennifer's Body" - and/or Megan Fox's body. This particular movie offers little on either front, however. Jennifer is not in fact a vampire, though she is certainly possessed by the devil. Sex, while certainly an underlying theme, takes up little of the screen time. What, then, is the appeal of "Jennifer's Body"? Truthfully, it's difficult to say.

The movie stars Megan Fox as Jennifer, the sexy "It" girl of Devil's Kettle High. From the beginning, she constantly manipulates those around her. This includes her best friend since childhood, aptly nicknamed "Needy" (Amanda Seyfried - Karen from "Mean Girls"). The

trouble begins when Jen drags Needy to a rock show featuring a city band called Low Shoulder at a local "club." Jennifer is particularly interested in the lead singer, played by an eyeliner-bedecked Adam Brody. When the bar catches on fire, the plot takes a tragic turn, which sends the town into mourning, and Jen into a rather altered state.

Through several flashbacks throughout the movie, we see how Needy and Jen's friendship developed in the sandbox and come to understand why Needy feels she cannot "tell" on Jen for her actions. However, the first scene of the movie features Needy in a mental institution, so clearly when the truth did come out it wasn't given a warm reception. The only person Needy does confide in is her boyfriend Chip (Johnny Simmons). Cute and innocent, he plays a rather unexpected role in the movie's only real sex scene.

The movie may have set out to scare, but moments of real terror were few and far

between. The suspense was often broken by scenes of awkward comedy, frequently provided by a local teacher (J.K. Simmons). The action snaps back and forth from horror to high school, but never lets the viewer get too uncomfortable.

A film such as this seems unlikely to come from Diablo Cody, who won an Oscar for the screenplay of 2007 hit "Juno." Was she joking? High? Enamored with the idea of making a crappy horror film? It's hard to say. However, some parallels may be made. She clearly has a fascination with high school and its main patrons, high schoolers. Most of the major cliques are represented. The jocks, the artsy emo kids, and the nerds all make an appearance, and all succumb to Jennifer's charms. Apparently there is equality in the world.

It seems the point of this motion picture was to display just how manipulative and cruel high school girls can be. In the introductory scene, Needy says, "Hell is a teenage girl." The

story then seeks to prove that claim. From the start, Jen is aggressive and conniving. She targets men and tosses them away without a second thought. Ironically, the term "man-eater" takes on new meaning when she begins snacking on her conquests in dark alleys.

While wholly unconvincing, and far from a cinematic achievement for any of the professionals involved, "Jennifer's Body" still entertains. It lags at points and fails to explain anything until late in the chomp-fest, but it frequently makes fun of itself and allows for plenty of jokes to be made at its expense in the meantime. For those who like the adrenaline rush of being scared out of their minds, and typically stay tuned at points when most of us shut our eyes and start frantically popping milk duds, this film will likely disappoint. But for those of us who have plenty of time and like an occasional laugh at someone else's expense, "Jennifer's Body" will provide.



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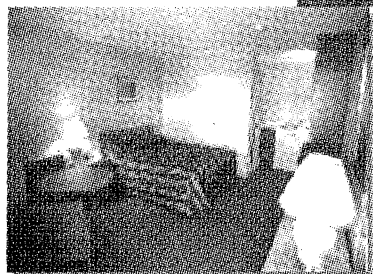
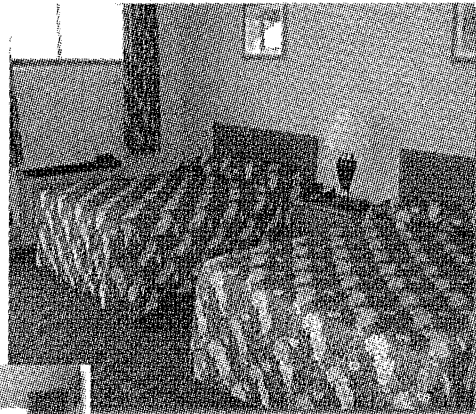
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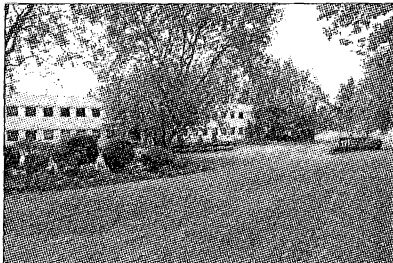
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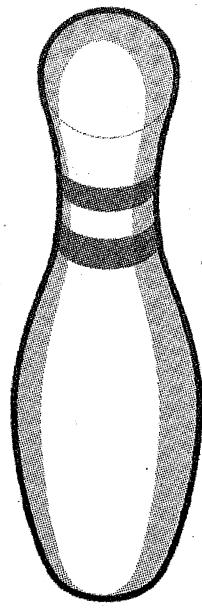


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# Soccer Ties Quinnipiac In Double OT

BY SAM KILB  
Staff Writer

This time around, the Seawolves managed to allow only one goal against Quinnipiac.

But it still wasn't enough. Coming off of a disappointing weekend in Evansville, Stony Brook took a resilient Quinnipiac Bobcats team to double overtime, finishing the game at 1-1.

The lone Stony Brook goal came from 18 year-old midfielder Kyle Schlesinger (Selden, NY). The Seawolves have had little trouble finding the back of the net this season but plenty in keeping its opponents from doing the same.

Quinnipiac was reduced to 10 men with a little under six minutes to go in the final period of extra time when Durval Pereira was given his marching orders following a contentious couple minutes in overtime.

Stony Brook failed to take advantage of the extra man, however, as its high-flying attack sputtered in overtime, failing to produce the winning tally.

The Seawolves had won just one game out of eight this fall, a record that they were looking to improve when they rolled into Hamden, Conn. yesterday.

Quinnipiac struck first just twenty minutes into the game, when Dwayne Mars headed a cross into the upper portion of the net, beating 19 year-old Stony Brook

goalkeeper Anthony Rogic (Boonton, NJ).

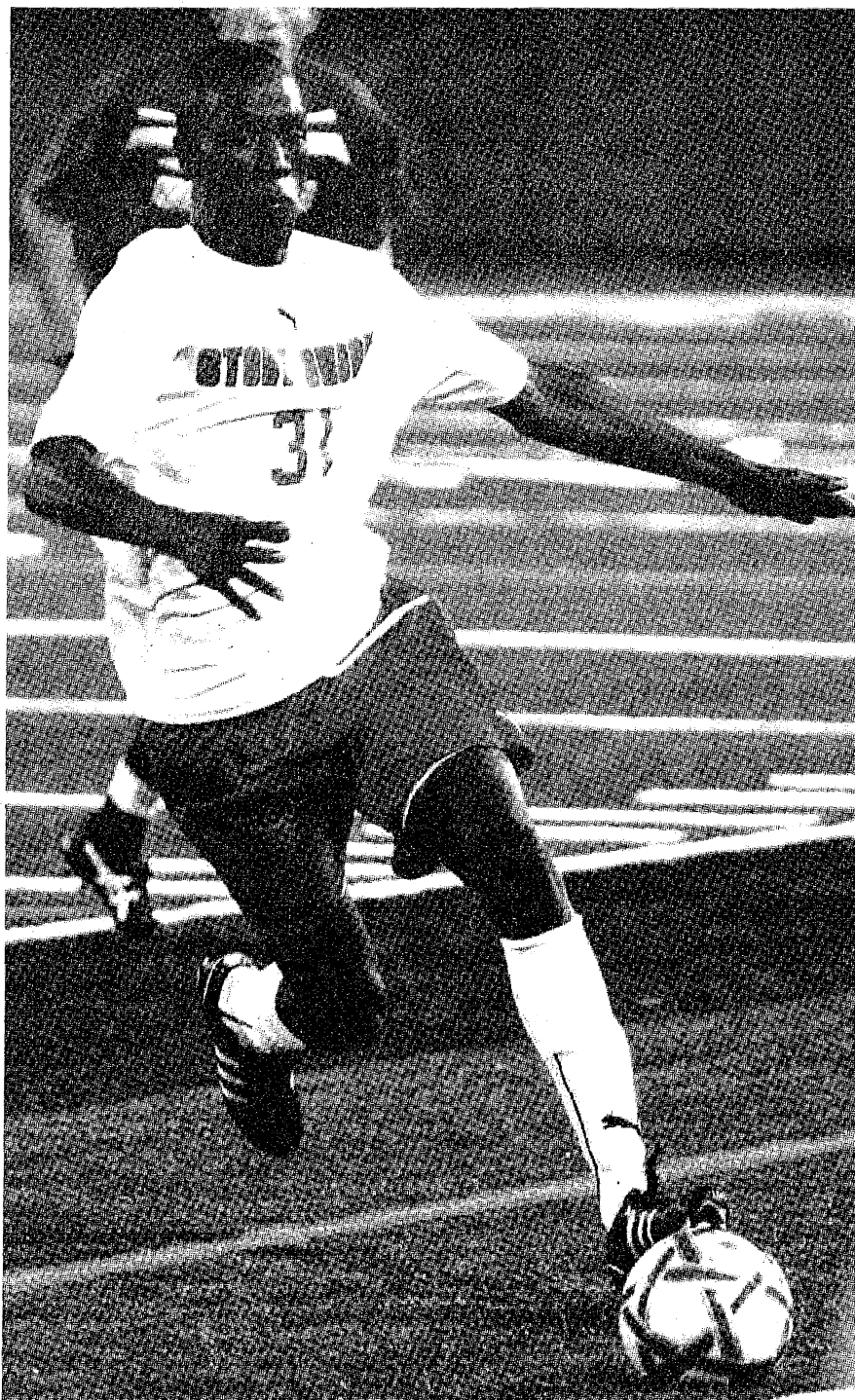
But one goal was not enough to hold off a hungry Seawolves side that hasn't tasted victory since its Sept. 6 meeting with Bryant.

Just 23 minutes later the visitors struck back, with Schlesinger burying the ball in the upper left corner of the net after moving across the box. The goal was Schlesinger's first of the year and leveled the score at 1-1 going into the halftime break.

Smelling blood, the Seawolves kept pressure on the hosts for the rest of the match, outshooting the Bobcats 28-8, but their efforts fell just short, and Stony Brook saw the match end even for the second time this year.

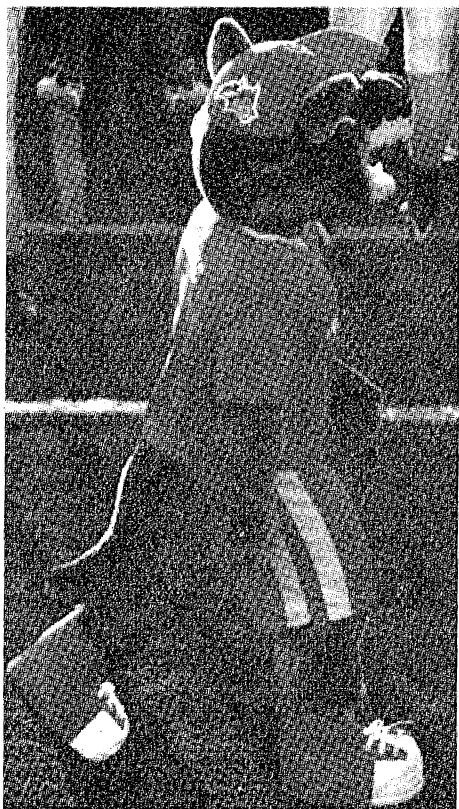
Rogic was forced into only four saves, perhaps a more significant statistic than the goal scored for a Stony Brook team that conceded a shocking seven times in two games last weekend. Last season, the team was held scoreless on 11 different occasions, while this year it has been blanked only twice. In just nine games so far, though, the Seawolves have been outscored by a 19-12 margin.

Keeping the opponents off the score sheet is sure to be the focus at training this week as the Seawolves prepare to take on Adelphi at home on Sept. 26. Saturday's fixture is the last non-conference game for Stony Brook before it begins America East play against Boston University on Oct. 3.



Senior Damion Brown

Kenneth Ho/ SB Statesman



Wolfie the mascot. Hasan Uner/SB Statesman

## Seawolves Calendar

Team	Opponent	When	About
Football	at UMass	Saturday at 6:00 p.m.	The Seawolves travel to Amherst to take on their first ranked opponent so far this year.
Men's Soccer	vs. Adelphi	Saturday at 7:00 p.m.	The team returns home to try to get back in the win column for the first time since the September 6 <sup>th</sup> win at Bryant.
Women's Soccer	vs. New Hampshire	Sunday at 2:00 p.m.	The ladies start conference play by trying to pick up their second win of the season.
Volleyball	at Long Island	Tuesday at 6:00 p.m.	The team comes off of a ten day inactive period to try and extend their winning streak to 6 games.

The Stony Brook Statesman Thursday, September 24, 2009



# STATESMAN SPORTS

## Seawolves Face 17th Ranked UMass



Hasan Uner / SB Statesman

Some members of the Stony Brook offense, that will have to be crisp for Stony Brook to pull out a win Saturday.

By SARAH KAZADI  
Sports Editor

On Saturday, the Stony Brook football team will travel nearly 120 miles to Amherst, Mass. to pay the University of Massachusetts' Minutemen (2-1) a visit. The Seawolves (1-2) are fresh off of a win last weekend, when they defeated Brown University at home in a 21-20 comeback win. But that was Brown.

After facing Elon and Liberty last season, UMass is the first ranked opponent Stony Brook is facing this year. The Minutemen are ranked 17th in the Football Championship Subdivision's Coaches Poll.

"It's just another game," said 21 year-old junior wide receiver Donald Porter. "Ranked or not, they're human and they can be beat, and we have the talent to do

it," he added.

Porter's crunch time catch propelled the Seawolves to victory on Saturday, but Stony Brook might want to get on the board earlier against the tough Minutemen defense.

UMass's defensive attack has been impressively shutting down offenses this season. In fact, the defense has shut out opponents in 9 of the 12 quarters it has played this year. Also, the UMass defense has not allowed a point in the first or fourth quarter of each of those games. Opponents haven't been able to score in the fourth against the Minutemen for the past 5 games, dating back to last season.

Needless to say, the Seawolves will have to work that much harder to put points on the board.

The running back duo of 20 year-old

sophomore Edwin Gowins (Bellport, NY) and 21 year-old senior Conte Cuttino (Uniondale, NY) will have to establish the Seawolves' running game early.

Also, as few mistakes as possible on the offensive end will be crucial in pulling out the win. The Seawolves have fumbled the ball 8 times in 3 games, but have managed to recover it 6 of those times. The Minutemen defense has forced 9 turnovers in the past 3 games, good for 7th place in NCAA rankings.

The Seawolves' offense will have to protect the ball and get within striking distance of the end zone, where they are almost guaranteed to score. They are a perfect 5 of 5 in the red zone so far this year, using a variety of ways to score from close.

Stony Brook has its work cut out on the defensive end too. The Minutemen

have outscored their opponents 91 to 38 so far this season. Tailback Tony Nelson leads UMass with 342 net rushing yards, and the UMass offense has scored a touchdown 7 of the 11 times that it has been in the red zone.

The two teams have met once before, on Sept. 23, 2006. The Minutemen rolled past the Seawolves with a 48-7 final score, even recording the third longest play in school history with an 89-yard touchdown pass.

But Saturday's game promises to be more competitive. Both teams are trying to extend short winning streaks and build an early momentum. The game will be the difference between a record of 2-2 or 1-3 for the Seawolves, and may be the first pivotal point of this young season. Kickoff is slated for 6:00 p.m.