

THE STATESMAN

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WISE works to recruit female STEM students

By Maya Brown
Contributing Writer

As Stony Brook has furthered its reputation as a STEM (science, technology, engineering and math) school over the years, the university has looked for ways to overcome the gender imbalance in these fields.

Women made up almost half of the U.S. workforce in 2015, but they held only 24 percent of STEM jobs, according to a 2017 report from the U.S. Department of Commerce.

At Stony Brook, two out of four of the most popular undergraduate STEM programs are male dominated, according to Fall 2018 enrollment data from the University's Office of Institutional Research, Planning & Effectiveness. The computer science program is around 19 percent female and the applied mathematics and statistics program is around 32 percent female. The biology and health science programs on the other hand, have more females than males, with female students accounting for about 59 percent and 68 percent of enrollment respectively.

Founded in 1993, the Women in Science and Engineering (WISE)

honors program has drawn in more female high school graduates who have a demonstrated aptitude and interest in STEM. WISE also has a pre-college program aimed at inspiring young women from local secondary schools to explore the world of STEM.

"Combining the vast resources of a major university with the close bonds of a small community, the WISE College Program enables undergraduate women to work closely with peers and faculty to form friendships and to achieve a solid background in their field," Dr. Mónica F. Bugallo, the faculty director of WISE, said.

Students must apply to the program and all those who are accepted receive some scholarship support.

In addition to fulfilling their major and degree requirements, students in the program must complete the 20-credit WISE course sequence over the course of four years. The core of the curriculum emphasizes not only academic excellence in STEM, but also service, leadership, research and career development.

"The program was designed to address the concern that so few women enter and stay in STEM,"



BRIANNE LEDDA / THE STATESMAN

Works from Andy Warhol's "Flowers" series. The Whitney Museum of American Art is featuring a Warhol exhibit called "Andy Warhol, From A to B and Back Again."

WISE Honors Program Administrator, Doreen Aveni, said. "We often refer to a 'leaky pipeline' when capable women fall out of these majors and stop pursuing STEM careers in industry or academia."

Sophomore applied mathematics and statistics major and WISE student Ersha Kumar said that when she was younger, she didn't think a career in STEM

was a viable option for her. "We don't really see many women working in those fields as we grow up," she said.

Despite this lack of female representation, Kumar said being in the program has given her a sense of belonging. "I think the biggest benefit of being in WISE is being able to get to know so many like-minded individuals. I love being able to walk into a

class and finding a group of peers I can study with."

The university was not able to provide enrollment data going back to the year WISE was founded. But more recent numbers show that Stony Brook is slowly bringing more women into the STEM fields.

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Students turn off cable; turn on streaming

By Brianne Ledda
Assistant News Editor

The Sklyarova family hasn't paid for cable in over a decade.

Anna Sklyarova, a junior nursing student at Stony Brook University, hasn't willingly used cable since 2009 — their family stopped with YouTube and the library until they were able to purchase subscriptions to Amazon and Hulu. "Ads are stupid," Sklyarova said, and they like watching shows wherever and whenever they want — even at 3 a.m., if they choose.

"The joy of watching 'The West Wing' in the shower is not to be questioned," Sklyarova said.

Sklyarova's attitude isn't unusual — most consumers in their twenties and younger prefer internet streaming to cable. Called "cord-nevers," this new generation is establishing households without ever subscribing to a cable plan.

About six out of 10 adults between the ages of 18 and 29 prefer using streaming platforms to watch television, according to a Pew Research study published in 2017. The opposite is true for the overall American adult

population, nearly 60 percent of which still primarily uses cable.

"As of right now, the general millennial mindset is, 'Why pay for something so expensive that restricts me to watching only at home?'" Peter Caprariello, an assistant marketing

"The joy of watching 'The West Wing' in the shower is not to be questioned."

-Anna Sklyarova
Junior nursing student

professor at Stony Brook University, said. Television streaming platforms are especially accessible for college students in particular. Spotify, a popular music streaming app, offers college students Hulu and Showtime subscriptions if they purchase a discounted Spotify Premium account. Amazon Prime, which offers students two-day free shipping for

half the price it charges other consumers, also throws in access to its T.V. platform.

Kimberly Pokstis, a sophomore psychology major, doubts she'll ever buy cable.

"I feel like you can either pay significantly lower prices or get streaming services for free through other things y'know? Like I get free Hulu from my Spotify account. And I have all the shows I normally watch on T.V. there," Pokstis said.

College campuses, including Stony Brook University, Birmingham-Southern College and Bloomsburg University of Pennsylvania, even offer students platforms like HBO GO.

"Residents enjoy the flexibility to use their laptops and mobile devices to watch programming anywhere at the University," Henry Joseph, an assistant DoIT director at Stony Brook University, wrote in an email, citing campus surveys.

A study released by Leichtman Research Group, which researches and analyzes the broadband, media and entertainment industries, reported that over a million people dropped their traditional pay-T.V. subscriptions in the third quarter.

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NY bans conversion therapy

By Rebecca Liebson
News Editor

Kenneth P. LaValle — the New York state senator who represents parts of Brookhaven and the East End and longtime supporter of Stony Brook University — is one of only four state senators who voted against legislation banning the practice of gay conversion therapy.

New York Governor Andrew Cuomo signed the bill into law on Friday, Jan. 25 along with the Gender Expression Non-Discrimination Act, which prohibits discrimination based on gender identity.

"We are once again sending a clear and proud message that there is no place for hate in our state, and anyone who engages in bigotry and discrimination will be held accountable," Cuomo stated in a press release.

In an email sent to *The Statesman* through LaValle's director of communications, the Republican senator stated, "While I am personally opposed to Conversion Therapy, I believe the senate legislation that we were asked to vote on concerning conversion

therapy can have negative ramifications on the existing professional misconduct system."

The new law, he explained, deviates from the current method for banning a medical practice, in which professionals on state boards must review whether a practice violates medical standards.

"This bill in contravention to that process declares the conversion therapy practices on youths to be misconduct, thus removing that expert analysis," LaValle stated, adding that he has "reservations about the legislature intervening in a medical disciplinary process that has served the public for many years."

LaValle has helped secure state funding for several projects at Stony Brook University over his more than 40 years in office. Perhaps most well known is the roughly \$27 million football stadium which bears his name.

In 2009, students led a short-lived campaign to rename Kenneth P. LaValle Stadium after the senator voted against a bill to legalize same-sex marriage in New York. Senate bill 66003 was defeated on the floor by a decisive margin.

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One in five C.S. majors are female.
Male to female ratios in STEM are skewed.
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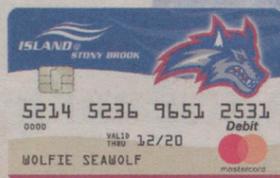
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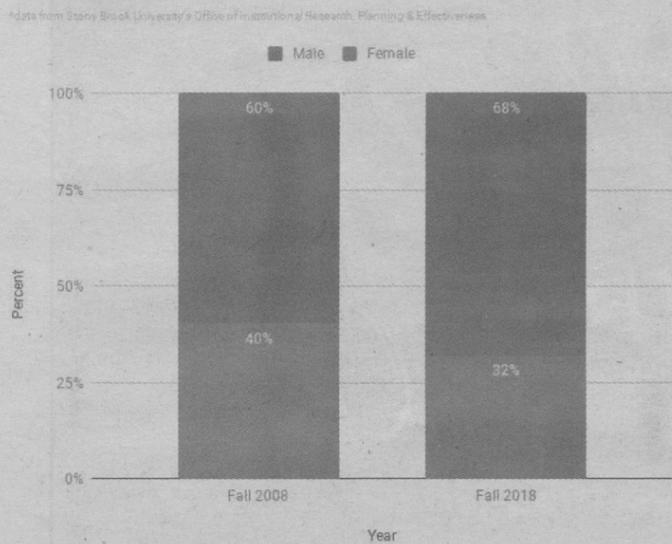
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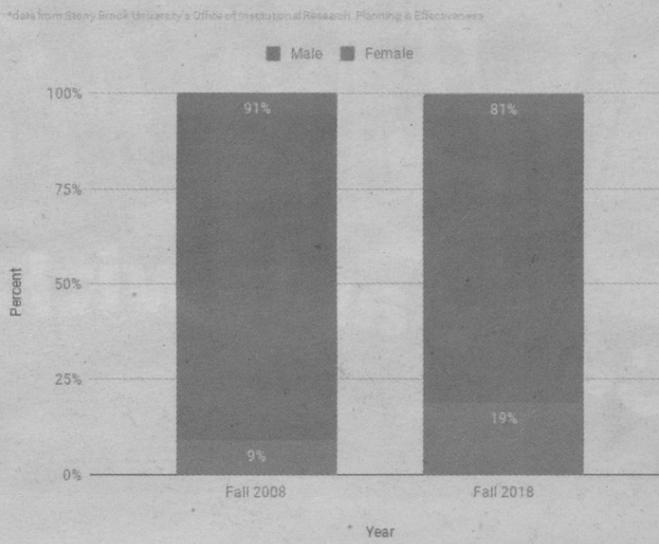
NEWS

STEM majors still dominated by male enrollment

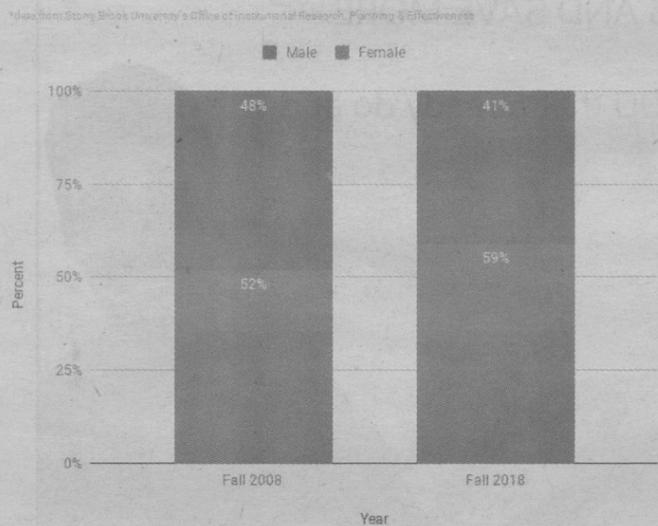
Applied Mathematics and Statistics Enrollment by Gender



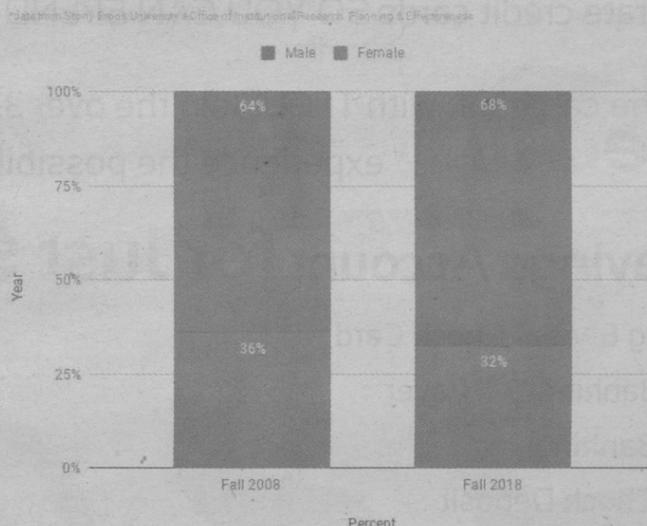
Computer Science Enrollment by Gender



Biology Enrollment by Gender



Health Science Enrollment by Gender



Data from Stony Brook University's Office of Institutional Research, Planning and Effectiveness. The graphs represent the male to female student ratio enrolled in the school's four largest STEM majors.

ALEEZA KAZMI / THE STATESMAN

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Elizabeth Nyamayaro is the senior advisor to the under-secretary general and executive director of UN Women and global head of the HeForShe initiative, a campaign that encourages men and boys to promote gender equality. In an interview with Forbes, she noted that women's enrollment across all STEM programs at SBU has increased by 46.6 percent since 2013.

"One of our HeForShe Champions, Stony Brook University, is working to correct the gender imbalance in STEM majors to help their students and faculty understand their own biases and the impact this has on

their career paths," Nyamayaro told Forbes.

Some programs have had more difficulty attracting women than others. Since Fall 2008, female undergraduate enrollment has gone up by seven percentage points in biology and 10 percentage points in computer science. Meanwhile, female undergraduate enrollment in the applied mathematics and statistics programs went down by eight percentage points since then.

Engineering has become one of the most popular fields of study at Stony Brook. Since 2008 the number of undergraduate students enrolled in the College of Engineering and Applied Sciences (CEAS) has gone

up by almost 114 percent while combined enrollment in all other colleges has decreased by 4 percent.

Overall, undergraduate women make up only 24 percent of the CEAS's total population. But, this represents an increase of 6 percent since 2008.

"Although it's a good sign that more female freshman are coming in, we have to really retain them, so that they feel that a STEM career is something they want and can pursue," Min Um-Mandhyan, director of development for CEAS, said.

Aveni said that she believes the WISE program offers women the right kinds of support to be successful and confident in them-

selves and their goals in STEM. A Qualtrics survey answered by 34 students in her WISE 105 class found that 80 percent of students were optimistic, motivated and excited about their choice to major and eventually work in STEM fields.

Marisa Petrusky, a sophomore physics major in the program, echoed this sentiment.

"In WISE, I know that there are so many other girls in the same position as I am, and seeing them succeed motivates me further," Petrusky said. "It was super inspiring to meet with a successful female physics major. It gave me hope that I too could excel, as they say, 'If she can see it, she can be it.'"

College students and recent graduates prefer to stream T.V.

Continued from page 1

of 2018. Meanwhile, Netflix saw nearly 7 million additional subscribers in the same time frame.

"The penetration of pay-TV among younger individuals and related groups, including renters, singles, and movers, has declined at a faster pace in recent years, expanding demographic divides in pay-TV," Bruce Leichtman, president and principal analyst for Leichtman Research Group, said in a quote from the study.

For recent college graduates, prices can be a strong motivator. Men and women between 16 and 24 made the lowest weekly earnings per week, at \$575 and \$515 before

taxes, respectively, according to a 2018 report from the federal Bureau of Labor Statistics.

Netflix prices range from \$7.99 to \$13.99 per month, depending on which subscription a consumer buys, and Hulu costs range from \$7.99 to \$39.99 per month. Meanwhile, a study by Leichtman Research Group estimated that the average pay-TV subscriber paid \$107 per month in 2018.

Abbie Cobb, who graduated from Stony Brook University in May 2018, ticked off a list of reasons she uses Netflix and Hulu: no commercials, a variety of options and the ability to choose what to watch and when.

Cobb often watches "The Great British Baking Show," among other things, on her laptop after she comes home from long hospital shifts.

"I basically never watch cable," she said.

Rakim Isaacs, a 24-year-old CUNY City College graduate, does pay for cable — but it's for his granddad, who shares an apartment with him.

"The only reason he watches it is because he's too old to navigate streaming — it's easier for him to use a remote," Isaacs said. "If I was living with people my age I definitely wouldn't have it."

He acknowledged that he

still uses cable to watch sports, though.

"If it's live, like you can go back to watch it," Isaacs said, referring to television shows and specials. "But if you miss a sporting event live, it kind of sucks to go back to rewatch."

Despite all this, Benjamin Mullin, a digital media and advertising reporter for The Wall Street Journal, does not think that cable is going anywhere. He pointed out that although customers are decreasing, there are still millions of people all over the world who pay for cable.

"People still watch T.V.," he said. "It's one of the most persistent forms of entertainment."

LaValle voted against bill

Continued from page 1

"At the present time, society is equally divided on the issue of gay marriage," LaValle wrote in a statement defending his position.

LaValle also voted against the 2011 Marriage Equality Act that ultimately legalized same sex marriage in New York.

"It feels like he doesn't actually care about the lives of queer people and is bringing up minor flaws in [the legislation] to cover up a lack of empathy."

-Charlie Scott

President of Stony Brook's Lesbian Gay Bisexual Transgender Alliance (LGBTQA) club

Although there have been no calls to rename LaValle Stadium as of late, students in the LGBTQ community have voiced concerns over the senator's stance on GENDA.

"It feels like he doesn't actually care about the lives of queer people and is bringing up minor flaws in [the legislation] to cover up a lack of empathy," Charlie Scott, president of Stony Brook's Lesbian Gay Bisexual Transgender Alliance (LGBTQA) club and a sophomore journalism major, said. "Anyone with a brain can tell that conversion therapy is malpractice, and it seems odd that he's muddying the waters."

Carine Green is treasurer for House of SHADE — a campus club for black members of the LGBTQ* community and a freshman political science and women's, gender, and sexuality studies double major. He believes that gender conversion therapy is unconstitutional and illegal on a number of grounds.

"If such practices are allowed, why are there no practices legally allowed to assist with changing the color of one's skin, or the way someone speaks?" they said. "It is because these things are the very foundation of who we are. If history is any indication, conversion therapy should've been outlawed years ago."

Brianne Ledda contributed to reporting.

EVERYONE!

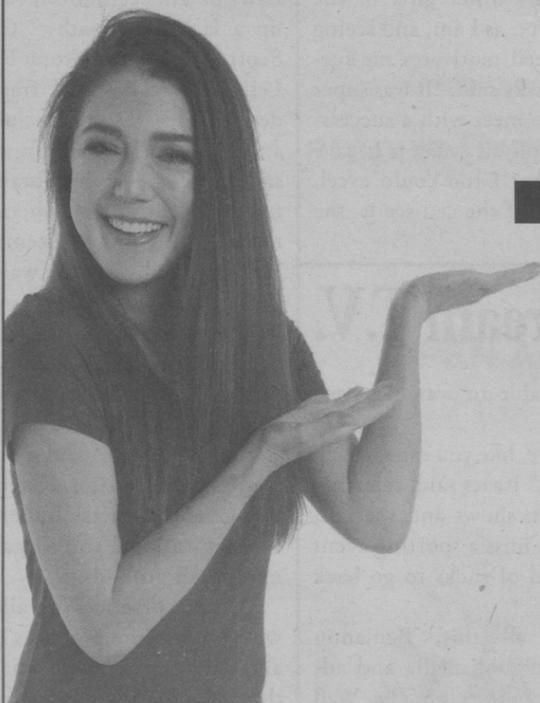
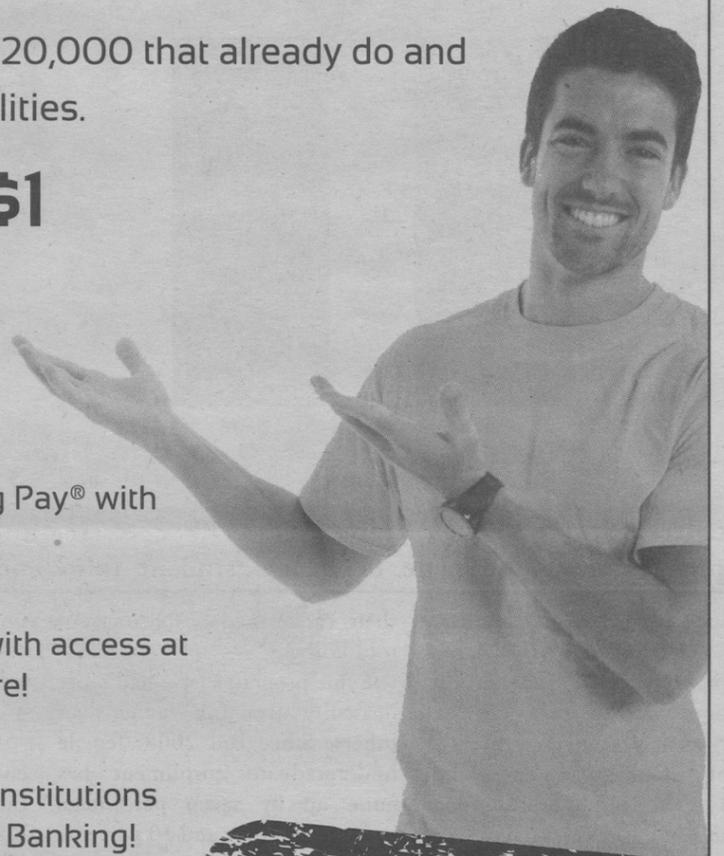
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ARTS & CULTURE

L.I. lacks plus-sized women's fashion options

By Kian McKoy
Contributing Writer

Around the holiday season in the Smith Haven Mall in Lake Grove, New York, display windows present the newest sales while the winter-ready mannequins model the latest faux fur-lined fashions, but the lack of plus-size clothing available for the masses is apparent.

On Nov. 5, J. Crew, a brand known for its preppy fashion and sizes that cap at a 16, launched a winter collection with on-the-rise plus brand, Universal Standard, carrying sizes 00-32, following a successful summer 2018 collaboration. The Smith Haven J. Crew will only carry select pieces from the collection.

Moves such as these are often met with praise and excitement, especially considering that 67 percent of American women are considered “plus-size” or wear a size 14 and upwards. However, this statistic is not reflected in the thin, thigh-gapped mannequins that stand in the windows of even the trendiest stores.

“It’s wild to me how difficult it is finding plus-size clothing in stores, yet more than half of American women identify as such,” Nichole Nordle, a resident of Nesconset, New York, said. “Why is more than half the population over a size 14, but I can’t easily find clothes in those sizes in store?”

The Smith Haven branch of Forever 21, a popular store known for its trendy graphic tees and budget-friendly accessories, has set itself apart from other clothing stores in the mall in terms of high-lighting inclusivity.

“We’re the only store in the mall that really carries plus-sizes,” Brittni Gonta, visuals manager for Forever 21 in Smith Haven Mall, said.

The Los Angeles-based company officially launched its Forever 21 Plus line in 2009 and saw a

re-launch in 2017 that included a new plus-size swimwear line. Though similar so-called “fast fashion” stores such as Charlotte Russe and H&M have recently unveiled their own extended-size lines, the Smith Haven branches simply do not carry the plus collections.

“More of the [plus-sized] clothes are sold online,” Jessica Jankowski, assistant visuals manager at Forever 21 in Smith Haven Mall, said. “A lot of stores don’t carry that many extended sizes in store.”

Long Island features limited choices available for not only trendy clothing, but trendy clothing that fits, Nordle said. She prefers to shop online or outside of the island.

“I don’t ever shop in store if I actually need something. I’ll browse, but I know if I need something, it nine times out of 10 needs to be bought online,” she said.

The full-figured community is being underserved here and the consensus is that this demographic does not generate as much revenue for the businesses. “Designers and retailers have long thought of the plus-size segment as high-risk,” according to The Economist.

“They think where they’re gonna make more of the money is standard size clothes,” Gonta said.

This sentiment is shared throughout the fashion industry. With buzz about its annual fashion show putting Victoria’s Secret lingerie back in the spotlight, Ed Razek, chief marketing officer of Victoria Secret’s parent company, L Brands, faced backlash for comments regarding including plus-size and transgender models in the show.

“Shouldn’t you have transsexuals in the show?” Razek told Vogue in early November. “No, I don’t think we should. Well, why not? Because the show is a fantasy. It’s a 42-minute entertainment special.”

For the prestigious New York Fashion Week, only 12 of the 84 brands



KIAN MCKOY/THE STATESMAN

Hangers at a clothing store. Clothing brands like J. Crew have launched plus-size collections in recent years but there has been a growing demand for more choices.

showcased this past season actually sell clothing in a size 16 or above.

“A lot of people immediately go to this health vs. fashion fight and it’s not about that,” Meaghan O’Connor, fashion stylist and blogger, said. “Using that as a weapon against someone’s ability to feel great about themselves is deplorable. That’s a lot of people’s immediate go-tos when they don’t offer all sizes or they don’t want to go in that space ... it’s fashion or not.”

On the other hand, women who wear plus-size clothing recognize that there have been efforts to pull them into the sphere, but not without exceptions.

“The fashion industry has opened up to plus-sized women, but only to a certain extent; you have to look a certain way,” Eden Gibson, beauty influencer and creative director, said. “You can be fat, but you can only be a certain kind of fat.”

Plus-size models are typically considered to be women who wear a size 14 and upwards. Despite plus-size brands or plus-inclusive brands carrying up to 3X, some women feel

the physical and online stores fail to reflect this diversity.

“Even when you shop online, you see the same few models over and over across websites,” Nordle said. “They’re plus-size women, but they’re a more ‘socially acceptable proportioned’ shape. They generally have hourglass figures with little to no bellies or rolls and they’re on the small end of plus size spectrum. They’re almost always one of the smallest sizes available.”

Specialty brands such as Fashion to Figure, Torrid and Lane Bryant have stepped in to bring more offerings to the plus-size market and exclusively carry extended sizes. However, these brands often cater to older women, with mature styles and higher prices. Still, brands such as online retailer Fashion Nova, that adapt to include extended sizes, garner substantial attention.

“Fashion Nova is blowing up because fat women feel sexy in the clothes that they sell and they get to get the spotlight that Instagram models with ‘perfect’ bodies get to have,” Gibson said.

Fashion Nova also had a revamp-

ing of its “Curve” line in 2017 and launched a Fashion Nova Curve Instagram page that routinely features fans, customers and influencers sporting their Curve purchases chosen from the hashtag #FashionNovaCurve. The page now boasts 2.4 million followers.

Plus-size women have been gradually propelled into global attention after the influence of models such as Ashley Graham, legendary modeling agencies such as IMG merging their “Curve” model management with the rest of the models and a cropping up of specialty brands or extended sizes. Some women see this as progress, but with more work to be done.

“I would like to see more stores with plus sized options that do not end at size 18,” Nana Otoo, a Long Island resident, said. “I would like for there to be no difference in the style of clothes sold in the plus-sized section of stores. I don’t believe that this is a lofty goal because plus sized people are people and should not have a harder time finding cute, affordable and comfortable clothes to wear just because we are bigger.”

Whitney gives Andy Warhol newfound relevance

By Brianne Leda
Assistant News Editor

On first impression, the Whitney Museum of American Art’s exhibit on Andy Warhol gave me a headache.

The first retroactive Warhol exhibit organized by a U.S. institution since 1989, according to the Whitney’s website, is a celebration of everything Warhol. The focus on consumerism, the Cold War and pop culture draws stark parallels with the culture and politics of today — but there’s an element of chaos that wreaks havoc on any semblance of order a visitor might try to hold in mind.

Immediately to the left of the elevators, a hallway with walls printed in loud yellow with bubblegum pink cows leads to a room with Warhol’s 1964 series of “Flowers” paintings. A woman mused that the walls would look nice in her living room (sarcastically or not, I don’t know). Though today’s exhibition designers did Warhol justice by ac-

knowledging the print — Warhol enjoyed his cows so much that he papered his entire 1971 Whitney exhibit with them — they did our eyes justice by containing it to one room.

The remainder of the floor — entirely devoted to Warhol — managed to keep its sense of whimsy without the obnoxiously painted walls. Warhol’s work was up, down, wherever you looked. Entering his “Death and Disaster” series, it would be easy to miss the tiny “Flowers” rendition hanging randomly on the wall, high enough that it could only be seen by accident.

The “Death and Disaster” series itself was appropriately set apart from Warhol’s other work considering its shift in tone. Though all of Warhol’s work holds a hint of the sardonic, this exhibit especially hangs a shadow over viewers with its dark humor. Visitors entering the room stop where they are, some sitting to stare while others stand in place, as they’re lambasted in every direction by pic-



BRIANNE LEDA/THE STATESMAN

Andy Warhol’s 1962 “Marilyn Diptych” at the Whitney Museum of American Art exhibit in New York City. The exhibit is on display until March 31, 2019.

tures of bodies and news articles that paint tragedy over and over and over. With the news now dominating both conversation and social media, it’s a curt nod to the blasting foothold the industry still holds in our lives.

Other areas of the exhibit give their own nod to American politics. A significant portion heavily focuses on Warhol’s massive portrait that pokes fun at Chairman Mao, created to

mark President Nixon’s visit to China — a country considered a national enemy at the time. Another wall is painted with bright renditions of his preliminary sketches, overseeing a display case holding his work that led up to the caricature. The focus mirrors the current relationship between the two countries; they’re practically simmering intentions as they sink into a new cold war of their own.

Despite the technological leaps and bounds the world has made since the decades of Warhol’s prime, his work is still a revelation of social and political irony. Through the chaos of the exhibition, the Whitney manages to offer samples of each element of his work and stay true to the artist, even as it brings in elements of the modern-day.

Broadway's "Anastasia" is better than the movie

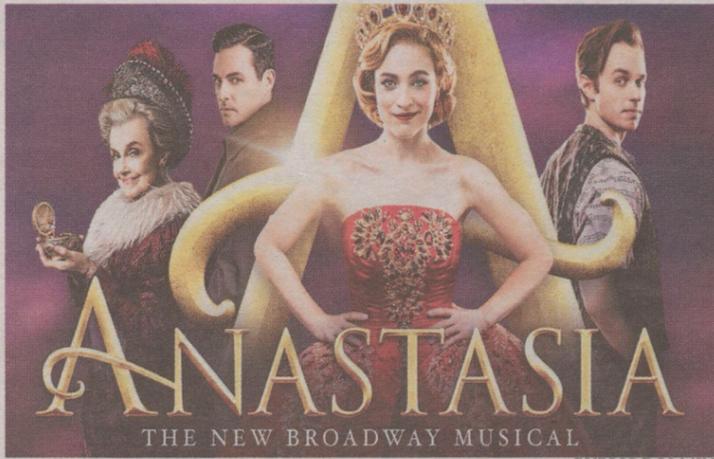
By **Brianne Leda**
Assistant News Editor

The story of Anastasia has evolved from a historical tragedy to a legend shrouded with murder and intrigue.

The myth was set with the 1997 movie "Anastasia" from 20th Century Fox, but the tale was immortalized when it was taken on stage.

Directed by Darko Tresnjak and adapted by Terrence McNally, the Broadway show of the same name takes the best from the film and adds more. Where the movie was pure fantasy, the play suggests a story behind the scenes of history.

Though the basic plot is similar — an orphaned amnesiac looking for family falls in with a con man pursuing the reward for finding the lost princess Anastasia — the mystical elements from the movie are replaced with historical fiction. The maniacal Rasputin (who, incidentally, had to be brought back from the dead to play the antagonist in the movie) is replaced with a Bolshevik general,



The poster for the Broadway musical "Anastasia." The musical debuted on Broadway on March 23, 2017.

torn between his moral compass and his unwavering sense of duty to the communist regime. The general, who goes by Gleb (Constantine Germanacos), is a much more complex and interesting character than the original villain — as a lifelong fan of the original film, I thought the change worked much better for the storyline.

Incorporating the Soviet Union loans more depth to the production,

entwining the country's early issues into the plot. As townsfolk complain about empty stomachs and lives that haven't changed with revolution, they whisper about the lost princess. "Thank goodness for the gossip that gets us through the day," they sing.

Though that line was straight out of the movie, the musical's track, composed by Stephen Fla-

herty and Lynn Ahrens, is distinctly different. Some key musical motifs and a few of the most iconic songs stay — "Once Upon a December" and "Journey to the Past," for instance — but otherwise, there's a completely different score.

The new songs, however, are just as catchy as those from the original soundtrack. "Stay, I Pray You," sung by Russians in a haunting tribute to their homeland even as they flee for their lives, is one of the best additions — it gave me goosebumps.

To lighten up some of the heavier stuff, like, you know, murder and oppressive governments — McNally included plenty of humor. Two minor characters, Vlad (John Bolton) and Countess Lily (Vicki Lewis), almost carried the show away. Lewis especially commanded the stage — it was rare when she didn't have the audience engaged.

But what was perhaps one of the best parts was the attention to detail. One song for instance, details

Anastasia's childhood with significant accuracy, for a work of fiction. Anya (the orphaned amnesiac claiming to be Anastasia, played by Christy Altomare) was even found with a diamond sewn into her clothing — something the duchess and her family actually did, to save the family jewels.

No character was static, either. Everyone had their own arc, however big or small. Dmitry (Cody Simpson), the con man, learned that there was more to the world than money. The Dowager Empress (Penny Fuller) learned to let go of her bitterness — she did lose everything, after all — and move on. Anya learned that she could make her own family.

Anastasia, by the end of the production, has outgrown the adolescent nearly murdered in a Russian cellar 10 years earlier. The princess is a towering myth that not even the girl it sprung from can live up to.

"There never was an Anastasia. She was a dream — a beautiful dream," the play concludes.

"The Favourite": An LGBT film about sexual politics



"The Favourite" was given a limited release in the United States and has received 10 Oscar nominations.

By **Anna Correa**
Arts and Culture Editor

Greek director Yorgos Lanthimos' film "The Favourite" is an unpredictable dark comedy that is hilarious in its portrayal of the British royal court with weird duck races, obsessions with pineapples, a demanding, lactose intolerant queen who eats plenty of cake and witty lines from competitive members of the court trying to be the "favourite."

The drama is set in a realistic yet fictional world in an 18th century England at war with France, with a

feeble Queen Anne (Olivia Colman) as head of the state. While Queen Anne is busy worrying about her pains and 17 rabbits, her crossdressing confidante Lady Sarah (Rachel Weisz) is dealing with political affairs — her husband is the head of the Whig Party and deeply influential. Abigail (Emma Stone), a new servant and fallen aristocrat, tends to the queen, while Lady Sarah is out governing the country and soon Abigail replaces Lady Sarah to become the favourite.

The journey is unpredictable in the way you interpret the characters

from the beginning to the end, as your understanding of them transforms. There is a mix of love and politics with toxic relationships that festers into the suffering of all the characters in some way or form. The audience realizes the difference between true love and being used for power.

The film has a powerful female presence with strong performances from Colman, Weisz and Stone that have earned them each Academy Award nominations. Colman was nominated for best actress and in a rare move in Hollywood, both Weisz and Stone were nominated for best supporting actress.

Arguably, the way the film is structured, it is as though there are three protagonists and three leading ladies. It would have been interesting to see three women competing for the same category, and in the future maybe the Oscars will consider it. There really haven't been many Academy Award-nominated films with three leading female performances that are equally important and well done.

The script for the film was initially written in 1998 but because of its LGBT content it wasn't made. It was recently nominated for a GLAAD award, which is a media award that honors inclusive and fair representations of

the LGBT community and issues they face.

"The Favourite" made an estimated total of \$52 million worldwide and was well received by critics, with a 93 percent Rotten Tomatoes rating and a 90 percent Metacritic rating.

Costume designer Sandy Powell, whose costume design for the film was nominated for an Academy Award as well, created beautiful costumes with silhouettes that were accurate to the Baroque period, but modernized the look through experimenting with textures and fabrics unavailable during the time period. Powell described this choice as a way to invent a whole different world, which was Lanthimos' goal: a depiction of history that is certainly inaccurate, but to the common person without the appropriate historical knowledge, it is a tale that holds up all on its own.

Lanthimos and Powell agreed to limit the color palette of the costumes for the royal court to neutral colors such as black and white. Weisz described it as if the royal court looked like a chess board, which is a vital part of the world of "The Favourite" and its power moves.

The music choice also played a substantial part in the transitions of the film, featuring songs from composers like Antonio Vivaldi,

Wilhelm Bach, George Handel and other artists with Baroque-sounding music. The music invokes a dark and volatile atmosphere with a focus on the harpsichord that gives a dreary aura playing off of the characters' moods and a strong string section that emphasizes the struggles between them.

As for the cinematography, the movie uses a range of high and low shots, fisheye lenses that give wide shots, steady fluid shots, natural lighting, nighttime candle work and a whip pan, which is used to make sure that the scene doesn't have to be cut. The camera action made for an observational-like appearance for the audience. It is a way for us to follow the story the way Lanthimos wants to tell us. The audience can see the whole room and multiple characters interacting, with us knowing information that maybe another character doesn't.

"By showing you the whole room and also isolating the character in a small space — like, a small character in a big space — you get a feeling of no escape," the film's cinematographer, Robbie Ryan, who is nominated for an Academy Award, said in an interview with Deadline Hollywood. "I think one of the critiques of the film said it was like a playground that turns into a battleground that turns into a prison."

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Actor Bryan Cranston at the 2018 Berlin Film Festival. In 2017 he starred in "The Upside," along with Kevin Hart, in which Cranston plays a quadriplegic man.

Questioning the proper definition of disability

By Joshua Blake
Contributing Writer

I went out to get breakfast with my brother last Thursday Jan. 10. When we got back home, he asked me a question.

"So, what do you think of this Bryan Cranston thing?"

Bryan Cranston starred in a 2017 movie with Kevin Hart called "The Upside," a supposed comedy-drama, where Hart cares for a quadriplegic Cranston. The latter is an able-bodied actor, with no experience living with a wheelchair.

"It doesn't bother me," I said. It's his job. I don't think he took the part maliciously, and there are more important issues of discrimination that disabled people face than in Hollywood. But I also understood in that moment someone who uses a wheelchair might be let down or offended.

People on social media share these heartfelt videos of the little kid who's handicapped scoring a touchdown or winning a wrestling match, and the comments that follow are pretty lame. Things like "this is a dream come true for them," or "they'll remember that for the rest of their life," as if that'll end their pain. "Oh, I scored a touchdown when I was 8? Guess I shouldn't be sad anymore!"

I was a statistician for my high school football and lacrosse teams. I felt like I was part of something more significant than I would've been if I scored for my team. It would have felt cheap otherwise.

Those experiences were memorable, but they didn't rid me of my depression or anxiety about life's qualms.

And it's those kinds of worries and fears that a handicapped actor could bring to the table so much better than one without a handicap. To them, it's not an act – it is their life.

Trevor Noah even mentioned this on "The Daily Show," and had that realization when he read what a disabled actor wrote online about the casting decision. It was Noah's remarks that made me ponder this issue further.

I scoured Twitter to read people's thoughts. Some blamed Cranston, while others thought casting a disabled actor in place of Cranston would be demeaning toward those with disabilities.

Does that mean Bryan Cranston is wrong for accepting the role? No. He's worked with R.J. Mitte, an actor with cerebral palsy that played his son on "Breaking Bad." Cranston can highlight the issues a person faces in a wheelchair. He can represent that person. Even Mitte feels this way; however, there are people with disabilities who strongly disagree.

While representation in Hollywood is important, casting certain people that go beyond acting a part, is vastly more important in my eyes. Obviously a disabled actor can't portray every role, but I'd argue that it's never been about that. I think it's just about the opportunity to be respected for the talents you have, and not pitied for the ones you don't.

Seeing someone like me on screen is so important in helping those with disabilities who struggle with self-worth and confidence in their own abilities, too. And perhaps that's where a lot of this backlash is stemming from. Maybe it's serving as a

reminder that those with disabilities feel sidelined by society.

It's almost as if a separate but equal clause exists for those with disabilities, and America has amnesia. Didn't we design elevators? Didn't we install designated parking spots? Didn't we install curb-cuts for sidewalks? Didn't we put handicapped bathroom stalls in restrooms? Didn't we put seating for the disabled in university lecture halls?

Yeah, we did. And guess what? Elevators break down. Even for someone who's disabled and can walk, like myself, stairs are a pain. If I were a wheelchair user, I'd be livid. Parking spots get taken by people without physical issues. Curb-cuts get cracks in them that make them difficult to wheel up. Some self-entitled idiot always takes the handicapped stall or sits in the designated handicapped seating in the lecture hall. Guess I'm not using any of these things today.

So, maybe the issue of able-bodied actors playing disabled roles is indicative of this non-caterance toward disabled person's limitations. We can't handle seeing a disabled actor in a lead role on screen in this country, because we don't understand what the word "disability" really means.

I'm not even sure I know what it means. If I say to someone that I have a disability, what does that look like to them? What does that look like to me? If you just envision someone in a wheelchair, then maybe we need to rethink those limited conceptions.

And even then, we might not see a disabled actor land a leading role on the big screen.

Reality shows need to represent location better to audiences

By Gabby Pardo
Assistant Opinions Editor

Over this past winter break, I devoted a lot of time to watching T.V. A lot of the shows I watched were new, including Netflix originals "You," "Salt Fat Acid Heat" and "Fyre: The Greatest Party That Never Happened." All of these I highly recommend, not just because they're entertaining, but because viewers know directly from Netflix whether these shows are scripted or not.

In addition to these Netflix originals, I also watched a new reality show on MTV called "Made in Staten Island." Simply put, it ruined my great streak of binging.

"Made In Staten Island" is a reality show produced by former "Mob Wives" star, Karen Gravano, starring eight young adults who reside in Staten Island, one of them being Gravano's daughter, Karina Seabrook. Some cast members have a family history of being mob members or joining the "street life." The street life is depicted as constantly getting into fights and legal trouble, selling drugs and getting arrested. If they don't have mob ancestry, then the cast member themselves has been in some type of legal trouble or hangs out with a "street" friend.

I used to be obsessed with reality television in my younger years, from "The Bachelor" to "Jersey Shore" (okay, I still watch once in a while to have a good laugh) to "American Idol." The only reason I decided to DVR "Made in Staten Island" was because it was about my home-



Staten Island Ferry boat, which runs between Manhattan and the borough. "Made In Staten Island," a new reality show on MTV, depicts mob and street life in Staten Island.

town. When I saw the trailer when it first premiered in mid December, I completely hated it, and only gave it a chance (again) to make fun of it, but also hoped the trailer was super misleading.

Growing up in Staten Island my whole life, I was disgusted at how inaccurate the show represented my hometown. First off, the show states that all the cast members are from the South Shore of Staten Island. I'm from the North Shore, and no shots nor mention of this area was represented in the episodes aired so far. Also, based on all the cast members, the show gives the impression that all Staten Island youth is

troubled, creating a bad name for the borough.

The element that I can give some sympathy to is the "mob mentality" Staten Island gives off in the show. There has been a history of mobsters invading Staten Island that extends to today, which is stated in the show. In early January, Staten Island Live reported criminal acts from eight members of the Bonanno crime family, one of the known "five families" that spread across New York City.

Reality television has been investigated to possibly be scripted, even though the name says otherwise. In 2010, AV News claimed that the reality show House Hunters was not true reality television due to owners know-

ing which house they would pick already. There is currently no information on how scripted "Made in Staten Island" is, but from watching the show, the accents seem exaggerated and the idea young Staten Island residents having to choose the street life or otherwise.

In my 20 years living on Staten Island, I never had to choose whether or not to be in the streets. I don't know if that makes me lucky, but I've never seen any gang-like activity on the island. I even have friends that live on the South Shore, where the cast is from, and have never seen any activity that at all reflects what is shown on the show.

Yes, the show was horrible. But the point is reality television that represents dating or a specific location does not accurately represent the area mentioned on the show. This can be obvious to some viewers, but a lot of young viewers can think the opposite. The New York Times reported in 2010 that most viewers for summer reality shows were in between the age group of 18-49, and 15 of 20 popular shows among young adult groups were reality shows. The Girl Scout Research Institute reported that 8 in 10 girls think reality television represents real life.

I started watching shows such as "Jersey Shore" and "The Bachelor" when I was in middle school, and thought it was cool to get blackout drunk on the beach and fall in love and have it broadcasted in the world. Twenty-year-old me feels different now, but younger me thought the Jersey Shore was meant for partying and drinking. Meanwhile, there are so many family-friendly areas such as museums and aquariums.

The same goes for Staten Island. Despite the borough's portrayal in pop culture, there are over 22 parks, new outlets being built by the ferry terminal and an entirely new complex at the mall including Dave and Buster's and a new AMC movie theater.

If you do watch "Made in Staten Island," don't be afraid to visit. There will not be girls getting arrested in front of you all the time or guys yelling at girls in parking lots.

Don't be afraid to fail this semester — it might be just what you need

By Mike Adams
Opinions Editor

I failed a class for the first time in my life last semester. I didn't even come close to passing — I got a straight-up F.

There's nothing I can complain about. We reap what we sow, and I put just about zero effort into that class for three months and change.

Getting that grade back was an awful, humiliating feeling. It was also one of the best things that happened to me in 2018.

I spent six months struggling with some slowly worsening depression issues. I brushed them off the entire time, stubbornly invalidating that growing malaise by telling myself it wasn't as bad as a few years ago.

One look at that F on SOLAR made me realize how wrong I was, and how long I'd gone without doing anything about a significant issue. If it weren't for that bad grade, I wouldn't have gotten help over the break.

This is far from the first time I've experienced failure. I've dropped out of school, I've been turned down for a job at Dunkin' Donuts for crying out loud. I've struggled mightily with mental illness and watched some of my closest friends spiral down to oblivion and never get back up, completely powerless to do anything for them.

I have faith that my struggles

can serve a greater purpose, but it strikes me as arrogant to say everything happens for a reason. Friends of mine were dealt far worse hands than I, to say nothing of the estimated 795 million people on this Earth who don't get enough food to live a healthy life. The view from my glass house isn't too bad.

Still, I haven't experienced hardship that hasn't been the direct cause of some sort of silver lining, some not-infinitesimal positive down the line. My life's most powerful lessons were born from the pain of failing to achieve something. I doubt I'm the only one.

That story about Michael Jordan getting cut from his high school basketball team is repeated so often it's lodged itself into our motivational vernacular. It's also not exactly true.

Everybody knows Albert Einstein worked as a patent clerk while he worked on theories that would revolutionize scientific thought. Again, the word "clerk" is a little bit of an undersell here. It's not quite a lie, but it's not quite the truth either.

But facts aside, there's a reason anecdotes like those resonate with people. It's the same reason Steve Jobs called getting fired from Apple the best thing that ever happened to him.

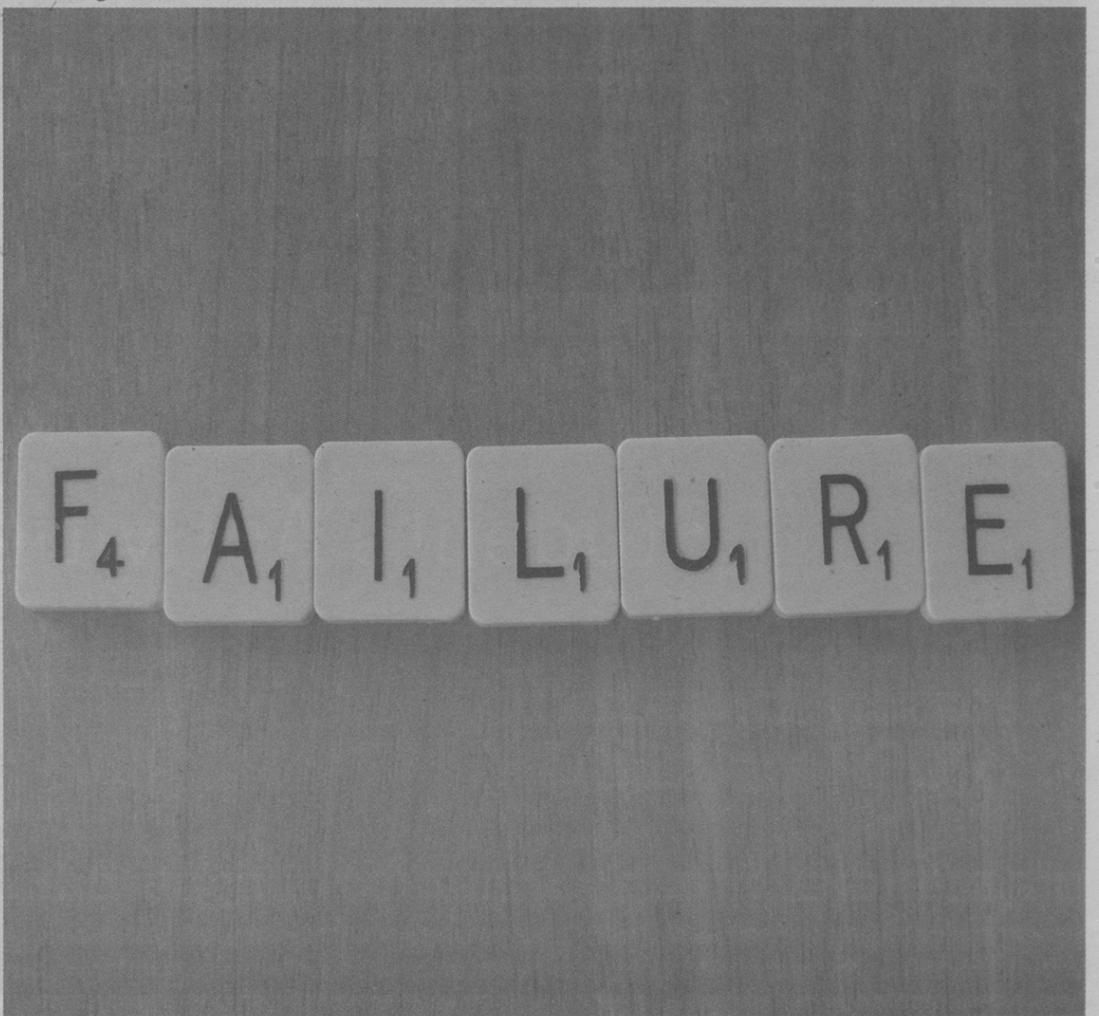
Failure isn't the opposite of

success. It's a step in the journey. All those insufferable business types that spew motivational junk like that are actually right.

Making mistakes and screw-

ing up are central features of being a person. It's what happens in the aftermath that determines whether any of that hardship was worthwhile.

So while the semester kicks off, just remember that even though things almost certainly won't go according to your plan, with a little work those dark ex-



Letter tiles spelling out "failure" arranged on top of a wooden table. Struggling with failure can provide lessons that prove to be crucial to later success.

JEFF DJEVDET/FLICKR VIA CC BY SA 2.0

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Men's Basketball falls to Vermont in battle for first place in America East

By Gregory Zarb
Managing Editor

Saturday night at Island Federal Credit Union Arena pitted the top two men's basketball teams in the America East conference. With the Vermont Catamounts the number one offensive team and the Stony Brook Seawolves the number one defensive team, the game was expected to be a back-and-forth affair.

Even in a packed-out house, Stony Brook wasn't able to get over that final hump to take a late lead over Vermont.

"We talked about coming out of the second half with a sense of urgency and we didn't do that," head coach Jeff Boals said. "You can't go behind against a really good team. You have to get shots against Vermont and you have to make jump shots. We got a little sloppy in transition and they made plays."

The Seawolves seemed primed to make one of their late-game comebacks, cutting the Catamounts lead from 25 to 11 points late in the second half, but weren't able to trim the lead down more and eventually dropped their first game in conference play by a final of 52-73.

The Catamounts came out hot to open the second half, scoring seven quick points to force Boals to call timeout less than a minute and a half in. Vermont controlled the game for a majority of the second half and was able to hold off Stony Brook and its late comeback attempts.

"We thought ahead too much instead of just playing in the moment," freshman guard Miles Latimer said. "When I saw the lead go down to 20, I said, 'Come on guys, let's just rally back up,' but I think some of us were rattled and I feel like we didn't have our heads on straight."

Vermont's redshirt-senior guard Ernie Duncan led all

scorers with 25 points, while his brother, redshirt-junior guard Everett Duncan, put up 20 points. Head coach John Becker said that Everett was playing the power forward position for the night instead of his usual starting guard role to replace junior forward Anthony Lamb, who was out with a concussion.

Boals spoke highly of the brothers, crediting their maturity and composure throughout the contest.

"Give credit to Vermont and to both Duncan brothers, who have been through a lot of big games," Boals said.

"You can just see the poise of those two and hats off to them for making big plays."

Redshirt-sophomore guard Andrew Garcia led Stony Brook with a team-high 14 points off the bench. Redshirt-junior guard Akwasi Yeboah and Latimer each scored 10 points apiece, with the former fouling out with 6:23 left in the game, further pushing the game in Vermont's favor.

The Seawolves had control early in the contest, taking an eight-point lead with 8:37 left in the first half. The Catamounts responded with a 34-7 run that spanned well into the second half to take a lead they would never relinquish.

"We fouled them a lot and they got to the line early and often," Garcia said. "They were in the bonus early and we had a lot of fastbreaks and careless

turnovers, and that's not us. Tough calls from the ref too, a lot of key players had foul trouble early."

It seemed difficult for the Seawolves as a team to get into rhythm on the offensive end with the amount of players who got into foul issues in the opening 20 minutes.

Yeboah, sophomore center Jeff Otchere, sophomore forward Elijah Olayini and senior guard Jaron Cornish all picked up two personal fouls in the first half, with Yeboah and Otchere both fouling out late in the second half.

Garcia was the only Seawolf who was able to convert on the offensive end, getting baskets in the paint playing the center posi-

tion when Boals wanted to play a small lineup.

This was a commonality throughout the contest, as Garcia would regularly sub in for Otchere when the center got into foul trouble. The top three scorers for the team, Yeboah, Olayini and Latimer, shot a combined 9-27 from the field and scored a total of 26 points.

Stony Brook now sits in second place in the America East conference standings while Vermont takes over sole possession of first place. The Seawolves aim to bounce back and get back in the win column again when the team takes on the reigning America East champions in the UMBC Retrievers on Wednesday, Jan. 30 at 7 p.m.



ALEEZA KAZMI/THE STATESMAN

Freshman guard Miles Latimer in a game against Quinnipiac on Saturday, Dec. 1, 2018. On Saturday, Latimer scored 10 points, had two steals, and an assist while facing conference rival Vermont.

SEAWOLVES SCOREBOARD

 STONY BROOK	MEN'S BASKETBALL WEDNESDAY, JAN. 23 67 - 66	 ALBANY	 STONY BROOK	MEN'S TRACK SATURDAY, JAN. 26 JOHN TERRIER CLASSIC	
 ALBANY	WOMEN'S BASKETBALL WEDNESDAY, JAN. 23 54 - 49	 STONY BROOK	 STONY BROOK	WOMEN'S BASKETBALL SATURDAY, JAN. 26 67 - 61	 VERMONT
 STONY BROOK	WOMEN'S TRACK SATURDAY, JAN. 26 JOHN TERRIER CLASSIC		 VERMONT	MEN'S BASKETBALL SATURDAY, JAN. 26 73 - 52	 STONY BROOK

SPORTS

Tobias Bischof named new head coach of Women's Soccer

By Kenneth Fermin
Assistant Sports Editor

The vastly refining Stony Brook Women's Soccer program gained a significant push with the announcement of former Hofstra Associate Head Coach Tobias Bischof as the new head coach on Thursday, Jan. 24.

Bischof enters the Stony Brook family after a substantially successful eight-year tenure at Hofstra which included appearances in the NCAA Tournament in 2012, 2015, 2017 and 2018. His tactical guidance contributed to the Pride's 4-1 upset victory over the No. 22-ranked Boston College Eagles in the first round of the 2018 NCAA tournament.

"I want to thank Director of Athletics Shawn Heilbron, Associate Athletics Director Patrick Muffley and the rest of the search committee for granting me this opportunity," Bischof said in a press release. "I am extremely appreciative, thankful and excited to join the Seawolves family. During my time spent on campus the positive energy and energetic vibe was something that captivated me greatly and is something I wanted to be part of."

The Pride earned a 98-53-12 overall record and boasted a winning season in every year during his stint. Bischof spent his first four seasons as an assistant coach, where he assisted Hofstra in claiming the 2012 Colonial



PHOTO COURTESY OF STONY BROOK ATHLETICS

On Thursday, Jan. 24, former Hofstra Associate Head Coach Tobias Bischof was announced as new head coach of Stony Brook Women's Soccer. Bischof guided the team to a 7-1-1 conference record and 13-6-2 overall record.

Athletic Association Championship and later earned two appearances in the conference finals.

In his first year as associate head coach, Bischof guided Hofstra to a No.1 seed in the 2015 CAA Tournament with a 7-1-1 conference record and 13-6-2 overall record. His insightful mentorship was preeminently showcased in 2017, when the Pride went 9-0 in conference

action en route to winning the CAA Championship. Bischof also holds two 1-0 victories over Stony Brook from the 2017 and 2018 seasons, respectively.

Bischof's teachings are not only evident on the field, but inside the classroom as well.

He guided the Pride to become one of the top institutions in the conference academically, capped off with a CAA Team Academic

Excellence Award for having the highest women's soccer program GPA in 2017.

"Tobi is a proven winner who will make an immediate impact on Stony Brook women's soccer," Heilbron said. "Our program is on a rapidly ascending trajectory, and I have every confidence that will continue under Tobi's leadership." Prior to becoming one of the nation's premier coach-

es, Bischof played and coached youth soccer in his native country of Germany. He worked with the Long Island Rough Riders of the Premier Development League after moving to the island in 2002.

Bischof will be joined by volunteer assistant coach Shannon Grogan, who played for the Seawolves from 2011 to 2014.

Men's and Women's Track Teams compete at John Terrier Classic

By Karina Gerry
Assistant Arts & Culture Editor

Stony Brook Men's and Women's Track and Field came up big at the John Thomas Terrier Classic, hosted by Boston University, on Saturday Jan. 26. The third 2019 indoor meet saw both teams thrive in competition against some of the best athletes in the nation.

"I feel that in many of the events we participated in, we held our own," head coach Andy Ronan said in a press release.

The quartet of seniors Kevon White and Wayne Williams, junior Ahmed Galal and freshman Antonio Aguilar finished second in the men's 4x400 relay with a time of 3:15.53, qualifying for ECAC/IC4As.

Other highlights came from juniors Cameron Avery and Vann Moffett in the 5,000 meter.

Avery finished sixth in the 5,000 meter run with a time of 14:15.70 while Moffett finished ninth with a time of 14:22.75 in



KRYSTEN MASSA/STATESMAN FILE

The Stony Brook track and field team in a March 2016 home meet. Both track and field teams competed in the third 2019 indoor meet at the John Thomas Terrier Classic.

order to qualify for ECAC/IC4As.

Sophomore Luke Coulter ran his collegiate best 1,000 meter run

with a time of 2:27.42, advancing to ECAC/IC4As. "This weekend was another sign that things are mov-

ing in the right direction at this stage of the season," Ronan said. Just like the men's team, the wom-

en's team's 4x400 saw great success, with the women's foursome of senior Melissa Riback, sophomores Amanda Stead and Janelle Pottinger and freshman Dana Cerbone in third, with a time of 3:51.46, qualifying for ECAC/IC4As.

Other impressive performances came from senior Courtney Warden and junior Emmanuela Laurent in the 60 meter hurdles while Stead nearly added another school record to her resume, just falling short in the 200 meter.

Senior Sarah Militano (60 meter), Riback (800 meter) and Pottinger (400 meter) produced season-best performances in their respective races.

"Once again the women are starting to round into good shape as the weeks go by and we get closer to the championship phase," Ronan said.

Both the men's and women's teams' next event will take place at the Metropolitan Championships on Friday, Feb. 1.

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They will tell you it's
just a blob of tissue

But at 28 days her eyes and ears have
already begun to show.

Education doesn't have to end
because a new life begins.

Need help? Call 631-243-0066 24 hours, 7 days
www.aapregnancyoptions.com