

The Stony Brook

PRESS

The Community News and Features Paper

Vol. XXIX. Issue 6 "I don't care how bad this photo-shopy-shop is."

December 5, 2007



Ike Infamous
Grown Man TiL
DJ 151
DJ Phantom
The First Lady Felicia

Put it on 90.1, Stony Brook

Upcoming Campus Events

Festival of Lights!
Dec. 5, 6:30 pm, SAC Auditorium

Annual Kwanzaa Banquet
Dec. 6, 8 pm, SAC Ballroom A

Merging White Dwarf Stars
Dec. 7, 7:30 pm, ESS 001

Stony Brook, a Quilt and the Fight Against AIDS

By Alex H. Nagler

Each one of those patches represents a human being who died needlessly from this century's plague. Each one of those squares is a life lost. This quilt in question was the Long Island portion of the AIDS Memorial Quilt, which came to SAC Ballroom A. The quilt was on display for World AIDS Day, which is December 1. This display was the largest showing of a single portion of the quilt on Long Island.

A somber mood greeted students as they walked into the Ballroom. They were given a handout detailing some of the facts about the quilt. These twenty five blocks represent the lives of over 200 individuals, all from the Long Island area, which was one of the first suburban areas to feel the cold blow of the disease. In the center of the room was a blank piece of cloth that students could sign that would be brought with the quilt as a token of its day at Stony Brook. A steady stream of names of the departed were read out by volunteers, which was the sole noise (save for the footsteps of those paying their respects) that broke the heavy silence of

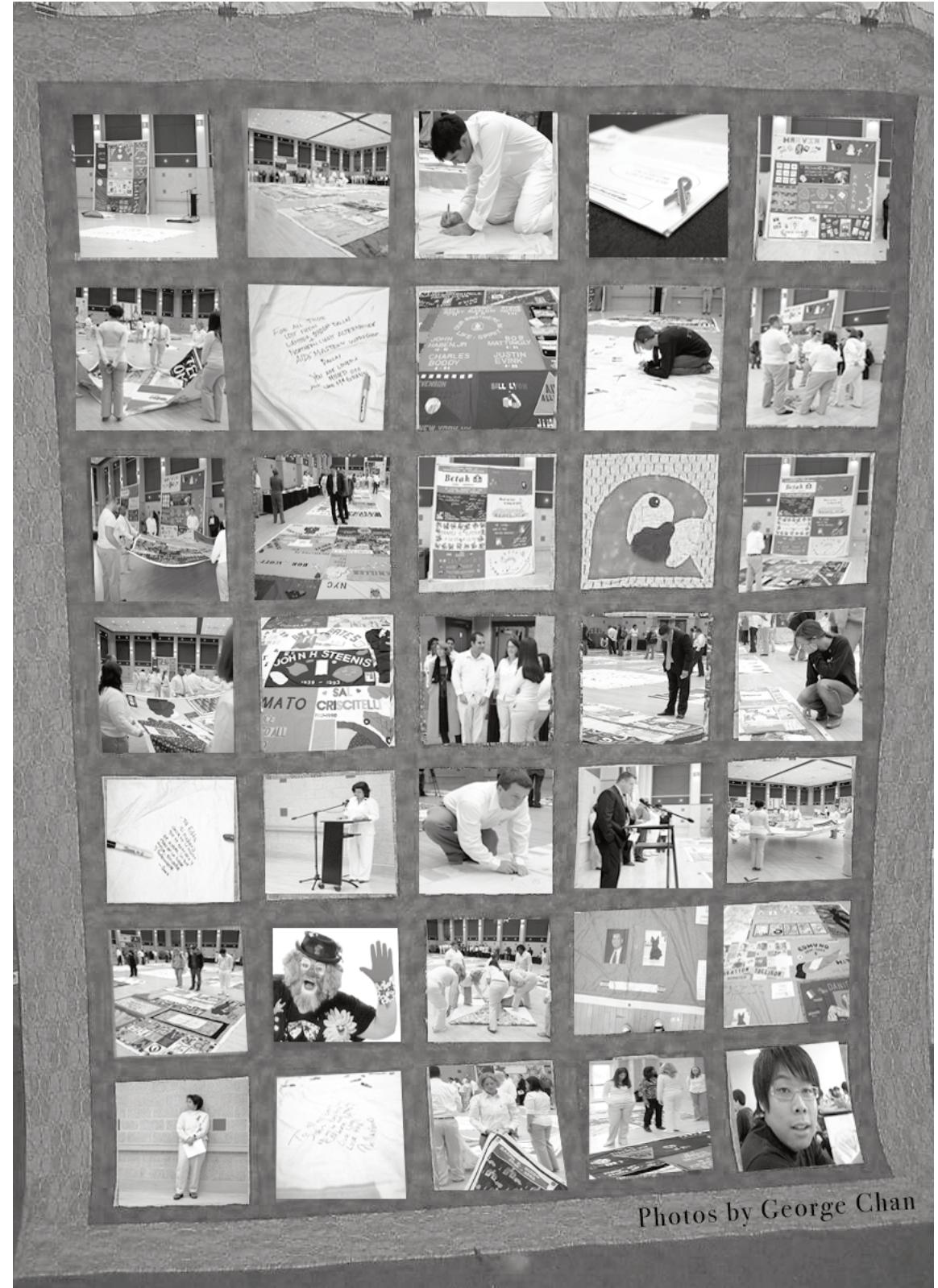
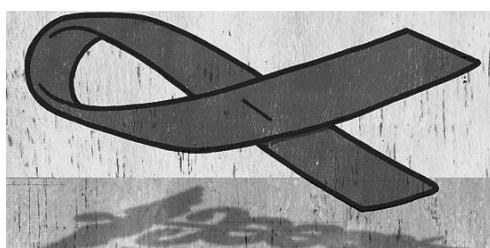
remembrance.

The Quilt monitors, clad in white, brought a clean, sort of medicinal atmosphere to the event, providing comfort to those who needed it and serving as guardians of the quilt should anyone attempt to step on it. They were accompanied by representatives from CHOICE, who were on hand to inform students of the proper techniques of safe sex, give out free condoms, and remind everyone that free AIDS tests were being administered the next day at the Student Health Service building.

In closing, I leave you with the words of Tony Kushner's *Angels in America*. In his final speech to the audience, former prophet and AIDS survivor Prior Walter leaves with his farewell and prayer for hope. I feel that in light of the quilt, it is as fitting now as it was when initially published.

"...I want to be around to see it. I plan to be. I hope to be. This disease will be the end of us, but not nearly all, and the dead will be commemorated and will struggle on with the living, and we are not going away. We won't die secret deaths anymore. The world only spins forward. We will be citizens. The time has come. Bye now. You are fabulous creatures, each and every one. And I bless you: More Life. The Great Work begins."

Alex H. Nagler is lumen, phosphor, flour, candle.



Photos by George Chan

News In Brief

Compiled by James Laudano

Professors Call for Optical Scan Systems to Replace Lever Voting Machines

University professors across New York are leading a movement to prevent the state from adopting the flawed computerized voting machines used on Election Day in some states. New York is now entertaining different ideas concerning what to use when the state replaces its 20,000 mechanical lever voting machines in 2009.

The better alternative? Optical scan systems. "Optical scan systems are inherently more secure, reliable and auditable than their ATM style touch screen counterparts," said Stony Brook NYPIRG Project Leader Jake Conarck. Optical scan systems have the voters fill out their ballot by hand or with the assistance of an accessibility device. "[Touch screen style machines] have proven to be penetrable, and are inherently subject to third party operation," added Conarck.

Each county in the state is slated to make the decision between the two types of machines in the near future.

"Computerized touch screen voting machines are inferior. It is ridicu-

lous for the state to purchase machines that are proven to have an under vote rate as much as 40% higher than optical scan systems," said Jon Green, another NYPIRG Project Coordinator. "Furthermore, public polling is an area of government that cannot display such a high rate of inefficiency or potential disenfranchisement."

Stony Brook Gets Some Latke Love on Monday, December 3

At 7:30PM, on Monday, December 3, the Stony Brook Hillel Foundation for Jewish Life held a Latke eating event! For those who do not know, a

latke is a kind of potato pancake, and they are damn tasty. Hillel put 1,000 of these delectable treats in the Union Ballroom, and asked the university community to help devour them all! In fact, they were also giving out free t-shirts to go along with your carbohydrate fix. You can bet many of us here at *The Press* were there, and we still have the stomach aches...

Yet Another Mugging Here At Stony Brook!

Just kidding. Ha! Oh, but still be careful.



Asian American E-Zine

<http://www.aa2sbu.org/aaezine>

Kinsman ☺ Svajana

Sax in the City Jazz at Wang

by Chetan Prabhudesai
Nov. 29, 2007

Svajana is a word in the ancient Indian language Sanskrit. It means "kinsmen," and it is a fine description of the bond between saxophonists Dr. Kadri Gopalnath and Rudresh Mahanthappa. Through the very different styles and sounds that emanate from their respective instruments, together they form a stunning combination that bridges American Jazz with Indian classical (Carnatic) music. They performed at the Wang Center on November 15, along with the rest of a group called the Dakshina Ensemble. Resembling neither a typical Jazz concert nor an Indian classical kucheri, the show known as Kinsmen/Svajana opened the minds of many in the audience. It was produced by the Asia Society, which brought another Indian classical musician to these shores over 40 years ago—the famous Ravi Shankar.

When most Americans familiar with Jazz music are asked to name a famous saxophonist, many think of John Coltrane or Charlie Parker. In India, however, the saxophone is not a commonly seen or heard instrument. While Mahanthappa considers himself an Indian American, using his ancestral culture to help him push his brand of contemporary jazz forward, Gopalnath learned the saxophone in India in 1975, and performed his first concert two years later. Carnatic music does not typically feature saxophonists, which meant that Gopalnath had to innovate adaptations to conventional song structures to fit the instrument to the music. He was even



awarded the Padmashree by the President of India – one of the highest honors an Indian artist can receive. He is known in India as "Saxophone Chakravarthy" (The Emperor of Saxophone). Through thirty years of performances, festivals, awards, Bollywood soundtracks, Doctoral degrees, and teaching students to become the next great Indian saxophonist, Gopalnath has truly experienced the life of an Indian music legend, not unlike Ravi Shankar.

By contrast, Mahanthappa has not been playing as long – he's only in his 30s. However, he is already piling up the awards. A Guggenheim fellow, he comes from the famed Berklee College of Music. His most recent album, *Codebook*, was named one of the Top Jazz Albums of 2006 by The Village Voice, *Jazztimes*, and more. Like Gopalnath, Mahanthappa has also performed at many jazz festivals worldwide.

The rest of the Dakshina Ensemble is

no less talented: Violinist A. Kanyakumari is one of the most decorated female musicians in India. Pakistani American Guitarist Rez Abbasi is considered one of the top jazz guitar players in New York. Acoustic Bassist Carlo De Rosa has performed with, among others, John Coltrane's son, Ravi Coltrane (can you guess who he was named after?). Poovalur Sriji plays the mridangam (which resembles two tabla attached to each other from the bottom). He performed on the album *Tabula Rasa*, which features Western musicians like Bela Fleck and was even nominated for a Grammy. "royal hartigan" (yes, he spells his name like that) is the drummer. He has published books about African tribal rhythms.

With this much musical talent in one room, how was the actual concert? Excellent, it turns out, due to the strong chemistry between the Ensemble members. Despite coming from very different

backgrounds and playing instruments from very different cultures, the players all combined the sounds from their instruments into one glorious whole. There were standouts, sure: When each member was given the opportunity to solo their instrument before the audience, royal was able to elicit a tremendous ovation from the crowd through his brilliant drum solo, which contained a number of patterns that rotated. When it was Abbasi's turn, he tuned his guitar to sound like a sitar, bringing the fusion between East and West on display even closer. An unexpected highlight came when it was De Rosa's turn – the Acoustic Bass is typically not the instrument that drives the audience crazy, but De Rosa managed to impress with the dexterity of his fingers to maneuver the not-so-nimble instrument.

And it wasn't just the solos that impressed, either. Sriji and royal combined their percussion skills (traditional and contemporary, respectively). The two saxophonists, Mahanthappa and Gopalnath, both played with a style that reflected both American and Indian cultures. The string instrument players, Kanyakumari, Abbasi, and De Rosa, backed up the saxophonists. It all melded superbly, and left the audience with seven individual performances to remember, which were part of the one group performance that brought it all together.

The performers were not related, but a name like "Kinsmen" suits the Dakshina Ensemble perfectly. By blending together Jazz and Carnatic music, Mahanthappa and Gopalnath made East and West one.

Richard Park Islanders Hockey Star Keynotes SBU Citizenship Ceremony

by Yina Chun and Chetan Prabhudesai
Oct 20, 2007

Richard Park might appear to be just an average Korean guy, with an above-average build. However, it might be surprising to find that he is actually a professional hockey player – certainly not a typical career path for most Asian-Americans. Park plays Right Wing for the New York Islanders, and recently signed a contract extension with the team. He was born in Seoul, South Korea, and he is the second Korean-born person to play in the NHL.

Since scoring a goal in his very first NHL game in 1995, the 31-year old Park has been playing professional hockey for well over a decade, for teams includ-

ing the Minnesota Wild, Mighty Ducks of Anaheim, Philadelphia Flyers, and the team that drafted him in 1994, the Pitts-



burgh Penguins. He has also had the honor of playing for the U.S. team in the 2002, 2004, 2005, and 2006 World Championships, as well as the 1994 and 1995 World Junior Championships. Park is coming off his best season points-wise in the NHL, in which he scored 26 points (including ten goals) in 82 games. This

also includes two game-winning goals against his former team, the Flyers.

"Richard exemplifies the type of character players we want to be New York Islanders," says Islanders General Manager Garth Snow. "He's a team-first guy who plays with his heart on his sleeve and battles every shift." In his tenth NHL season, he has already scored three goals and eight points as of this writing (putting him on track for a career high), and signed a contract extension keeping him on the Islanders through 2010.

We spoke to Park when he came to Stony Brook University to give the keynote address at the Citizenship Ceremony, where more than 100 new citizens in the Stony Brook community were sworn in with the oath of U.S. Citizenship. The ceremony was held at the Charles B. Wang Center.

Park was born in South Korea; at the age of three, he came to the U.S. along

with his family. He explained that sports wasn't important to him until when he was a little bit older. He was inspired to play hockey when his sisters took up ice skating. With his passion for hockey, he crosses lines of both Korean and American culture, making the tie between his family and his career inseparable. "For me to take up a sport [hockey] that my family had no idea of what it was, it was bringing our whole family into a different culture."

The tremendous energy Park has put into his career is inspirational and we can all take something away from it. One bit of advice Park gives to anyone Yin who has a passion for what they do is to "just get out there and have fun". Coming from someone like Richard Park, these words take on a life of their own and hopefully will lead from one successor to the next - and more Asian Americans in sports like hockey.

Editorial Board

The *The Business Editor*

Bryan Hasho

Managing Editor
Rebecca KleinhautAssociate Editor
Alex H. NaglerBusiness Manager
Adina Silverbush"Production" "Manager"
Jesse SchoepferNo News Is Good News
James Laudano
Matt WillemainFeatures Editor
Jonathan SingerArts Editor
Madeline ScheckterPhoto Editors
John 'Caboose' O'Dell
Roman SheydvasserCopy Editors
Alex Berkman
Nick Eaton
Katie KnowltonEditor of Juicy
GCWebmaster
Chris WilliamsAudiomaster
Vincent Michael FestaOmbudsman
Sam GoldmanMinister of Archives
Alex WalshDistribution Manager
David K. GinnLayout Design by
Jowy Romano

Staff

Najib Aminy
Kotei Aoki
Ross Barkan
Shaun Bennett
Andrew Bernstein
J.....C
Douglas Cion
Whiskers T. Clown
Jessica Cordero
Caroline D'Agati
Alisha D'Andrea
Joe Donato
Michael Felder
Joe Filippazzo
Amelia Fischer
Andrew Fraley
Jamie Freiermuth
Ilyssa Fuchs
Rob Gilheany
Joanna Goodman
Stephanie Hayes
Marta Gyvel
Mo Ibrahim
MC 900 Foot Jesus
Elizabeth Kaplan
Alexander Kahn
Olga Kaplun
Jack Katsman
Shirley Strum Kenny
Larry Lamb

Antony Lin
Cindy Liu
Cat Lund
Tia Mansouri
Mariana Martins
Leeza Menon
James Messina
Jamie Mignone
Steve McLinden
Dana Murray
Ben Van Overmeire
Rob Pearsall
Andrew Pernick
Jon Plaisted
Jon Pu
Matthew Rammelkamp
Nirmala Ramsaran
Kristine Renigen
Berta Rezik
Dave Robin
Joe Saifia
Natalie Schultz
Scott Silsbe
Rose Slupski
Amberly Timperio
Lena Tumasyan
Marcel Votlacka
Alex Walsh
Brian Wasser
Ed Zadorozny

The Stony Brook Press is published fortnightly during the academic year and twice during summer session by *The Stony Brook Press*, a student run non-profit organization funded by the Student Activity Fee. The opinions expressed in letters, articles and viewpoints do not necessarily reflect those of *The Stony Brook Press* as a whole. Advertising policy does not necessarily reflect editorial policy. For more information on advertising and deadlines call (631)632-6451. Staff meetings are held Wednesdays at 1:00 pm. First copy free. For additional copies contact the Business Manager.

The Stony Brook Press
Suites 060 & 061
Student Union
SUNY at Stony Brook
Stony Brook, NY 11794-3200
(631) 632-6451 Voice
(631) 632-4137 Fax
Email: sbpress@gmail.com

editorials

Never Trust Your Board of Trustees

When something goes wrong at Stony Brook, students are usually out for the blood of President Shirley Strum Kenny. However, here's what they neglect to realize: if it weren't for the Board of Trustees, Shirley would never have taken office.

SUNY's Board of Trustees is the governing body that okays your diploma. They have the power to elect and demote the presidents at every campus. Feeling cramped? They regulate the flow of admissions. Are you lost in the labyrinth of DEC requirements? They regulate your curriculum. The Board of Trustees is involved in the most essential decisions of your college career.

So why is it that nobody knows they exist?

One might argue that keeping tabs on the Board of Trustees lies at the bottom of the list of important things in life. However, our own little sister campus in its pre-Stony Brook Southampton days, suffered from a case of apathy regarding its own Trustees, and the campus closed in 2005.

Here is how it happened.

Stony Brook Southampton was once Southampton College, a satellite campus of Long Island University, which was founded by Quakers. It officially opened its doors in the 1960's. To

the average college student, who is generally uninformed about the happenings of the higher powers on campus, everything seemed fine. However, boiling under the surface was an unshakable problem. Southampton College's budget deficit was growing, and the amount of money that it was borrowing from other LIU campuses was becoming unmanageable. During the summer of 2004, students at Southampton College received letters from FedEx informing them of the impossible: their college would not live past the following year.

Understandably, Southampton students wanted answers. Most of them did not even know that the college was having money issues. Finally, LIU's Board of Trustees was called out, and they scheduled a meeting to come speak to the students, faculty and parents on the Southampton campus.

After months of rescheduling their meeting, fliers finally went up with a date in February. The Avram Theater was unusually full as unfamiliar faces took their seats at the foot of the stage. All was relatively peaceful until one student asked the members of the Board to introduce themselves. The audience quickly discovered that the people sitting in front of them were not the trustees; they were various other lower

level employees of Long Island University. Attendants at the meeting were told the Board of Trustees was unavailable that day; they were even told that real estate mogul Roger Tilles, who was serving on the Board at the time, was playing golf.

Needless to say, Southampton College learned the hard way that it is important to keep tabs on the Board of Trustees. Luckily, Southampton did not reach its expected fate as the site for new McMansions; however, hundreds of students lost their degrees, their money and their home.

Now, with parking fine increases and an expected tuition hike of five percent, the importance of tracking the agendas and internal changes of those who shape the SUNY system is prevalent as ever. We have a two-tiered trustee system. The entirety of SUNY (sixty-four campuses, counting all community colleges and Cornell three times) is overseen by the system wide Board of Trustees in Albany. Since their responsibility is so vast, they are represented by local trustees. At Stony Brook, the little known Stony Brook Council, chaired by Dick Nasti, act on behalf of the SUNY trustees. Visit the SUNY and SBU websites, take a look at their faces, and make sure to call their bluff when the time arises.

Diabeetus Revisted

Who the hell is Wilford Brimly, and why should I care if he has diabeetus? I mean seriously, there are worse things in the world than Wilford Brimley's diabeetus. I mean, like, the Cookie Monster doesn't even eat cookies anymore. It's ridiculous. The Count? He counts, but he doesn't suck blood, he's a *vampire*

god damn it. The world has gone to hell and we're just sitting here watching Wilford Brimley talk about how Liberty Medical Supply can save you money on your diabeetus testing supplies. What the hell is diabeetus? Go away Wilford Brimley.

Head On Apply Directly to the Forehead. Head On Apply Directly to the Forehead.

Write for The Press!
We're, like, the only incorporated
paper on campus. And junk.

Meetings Every Wednesday at 1PM, Union Building 060

Radio Free Stony Brook

One of the real gems in terms of university expression and lifestyle can be found on the second floor of the Student Union building in room 266. It is there that one of Stony Brook's most vibrant subcultures can be found; Stony Brook University's radio station, WUSB 90.1. With students, alumni and community members tasking the airwaves, WUSB is a paramount example of the artistic potential and prowess our university possesses.

A microcosm of the radio station's collective talent can be found every Monday evening/Tuesday morning from midnight to 3 am. That particular slot is filled by DJ Phantom, DJ 151, Ike Infamous and their show Street FM. For those three hours, WUSB pipes out the

best hip-hop that can be heard here on Long Island. Along with Phantom, 151 and Ike, the show features The First Lady Felicia and Grown Man Til, who help organize and make the flow of the show all the more better.

Street FM has been on the air for eight years, and has interviewed many celebrity artists, including Eminem. In addition to their radio program, the Street FM crew also hosts parties and open mic events, as well as their own public access program on channel 20, "Street FM TV." Their motto is "We are the best thing on a Monday night Tuesday morning," and you would be hard pressed to prove them wrong.

Street FM is just one example of the many stellar programs on WUSB. There

are numerous more such as Scream the Sound on alternate Tuesday mornings and DJ Cut Supreme's midnight Friday show.

However, the radio station also, unfortunately, ranks among the most under-appreciated aspects of Stony Brook's community. While severe student apathy penetrates every facet of Stony Brook society, the radio station is especially affected by it. The listener base of WUSB is not nearly as high as the station's quality warrants. Yet certainly if more students looked towards shows like Street FM, and the many other superb programs on WUSB, the station would, once again, regain its former glory.



Dear Editor:

In a town near Albequerque
Lived a most concerned young boy
He said lately I have noticed
Folks don't live with peace and joy
With frowns and worry on their faces
They're lost and don't know where to go
He said I'll get the people straightened
By putting on a puppet show
The young New Mexican puppeteer
He saw the people all lived in fear
He thought that maybe they'd listen to
A puppet telling them what to do
You know he got some string and he got some wood
He did some carving and he was good
And folks came running so they could hear
The young New Mexican puppeteer
First he carved out young Abe Lincoln
Abe will teach 'em civil rights
Then a king named Martin Luther
So they'd recall his peacefull fight
Old Mark Twain, his wit and wisdom
Will surely show them life is fun
But he smiled with satisfaction
When the prince of peace was done
The young New Mexican puppeteer

He saw the people all lived in fear
He thought that maybe they'd listen to
A puppet telling them what to do
You know he got some string and he got some wood
He did some carving and he was good
And folks came running so they could hear
The young New Mexican puppeteer
Now his puppet shows were clever
And he made the people laugh
When he got across the message
To walk along lifes open path
They built him his own puppet theatre
Decked out with spotlights yellow and red
And then they wrote him up in all the papers
And this is what the story said
It said...
The young New Mexican puppeteer
He saw the people all lived in fear
He thought that maybe they would listen to
A puppet telling them what to do
You know he got some string and he got some wood
He did some carving and he was good
And folks came running so they could hear
The young New Mexican puppeteer

Sincerely,
Mr. Tom Jones

Dear everyone,

Tom Jones gives you the motherfucking business.

Bryan



Inside the Features section-

Tuition Increase?
Page 7Thursday is Movie Day!
Page 8The Suck-olian
Page 10

Off-Road Engineers

By Cat Lund

The Stony Brook Seawolves are known throughout campus as one of SUNY's division one sports teams. But we have heard of another Stony Brook success: the Mudwolves.

The Mudwolves have been steadily climbing through the ranks in off-road vehicle competitions over the past eight years. Since 1999, when the team's car placed 57th, they have risen to third place this year in the South Dakota competition.

Led by senior mechanical engineering major Jean Christian Brutus, president of the team, and professor Lin-Shu Wang of the mechanical engineering department, the Mudwolves team designs, builds, tests and races Baja style off-road vehicles for competitions across the country.

The team has about fifty members. Comprised of graduates and undergraduates, mostly guys and a few girls, the team is an extracurricular activity for engineering majors.

Brutus said that he first started building go-karts when he was a kid in Haiti. "When I heard about the Mudwolves team as a freshman, I thought, 'Of course I'll join,'" he said.

Funding for the Mudwolves comes from a large number of different sources. Out of the \$30 to \$40 thousand that the team needs to cover parts, tools and the trips out to competitions, about two thirds comes from the Undergraduate Student Government, and the rest comes from sponsors. The College of Engineering and Applied Sciences, the undergraduate research on campus at Stony Brook (URECA), Poletech Flagpole Manufacturer, Polaris off-road vehicles, and Gail Habicht, Vice President of Research at Stony Brook, the Stony

Brook Mechanical Engineering Department, President Kenny, Provost Robert McGrath, and Briggs & Stratton are this year's "platinum" and "gold" sponsors. They also have twenty-four silver sponsors and eleven bronze.

Each year, the team spends one semester designing the car and the next semester building it. The team works on the design of the car for twenty to thirty hours per week, and over seventy to eighty hours a week fabricating the

came here. "I remember when I visited Stony Brook in high school that the Mudwolves team was here. While doing mechanical engineering at the Air Force Academy for three years, I participated in similar projects, but never competed," Davis said. "Last year when I transferred to Stony Brook, I knew I'd end up with the Mudwolves."

At the end of May, the team loaded up car number fifty into the Stony Brook motor sports box truck, to drive

rock crawl and endurance.

"It's always really intense during competition," Gordeev said. "You're always ready for something to go wrong, but hoping it won't."

All vehicles on all teams are equipped with a ten-horsepower Intek model twenty engine, donated by the Briggs & Stratton Corp.

Judges from Honda ranked the South Dakota competitions. At another competition in June, where the team went to Rochester, New York, the judges were from Toyota. The team placed twentieth at this competition.

"The Toyota judges liked smaller cars, and ours was a little bigger than everyone else's," Brutus said.

This year's vehicle overcame a number of problems during competition, but still prevailed.

"We blew two tires during the South Dakota race, which really slowed us down, and in our Rochester competition, we flipped the car a few times and broke the axle," Brutus said.

The improvement of the team can be credited to experience. Many team members have been on the team for a few years.

"People who've been here a few years learn what goes wrong and what mistakes not to make," Brutus said. "We also look at about a hundred other cars at the competition and get ideas from that, too."

This year's vehicle is a work in progress. Its design should be completed in December, and it should be fabricated and built by the end of the spring semester. With expert design skills and a little luck, the team hopes to place first next year in both their western competition in Illinois and mid-western competition in Montreal.



SB Motorsports

Giving those logs the business.

car in the spring semester. "It's always a lot of fun, but a lot of hard work, because we all have to balance homework and school, as well as building the car," Brutus said.

Mikhail Gordeev, a veteran in his fifth year on the Mudwolves, and the team's design manager, says that the entire process is a team effort. "I'm in charge of making sure everyone on the team participates in all aspects of the production of the vehicle," Gordeev said.

William Davis, a transfer student from the Air Force Academy, knew about the Mudwolves long before he

out to South Dakota for the Baja off-road vehicle competition. They loaded up the truck with spare parts and tools. Advisors Bob Martin and Henry Honingman, both professors of mechanical engineering, drove the truck out to the competition. The student team hopped a plane to Denver, rented four vans, and drove to the competition site in Rapid City, where they stayed for three days.

Judged in several categories, the vehicles are critiqued on their design report, which includes the team's sales presentation and design cost. They are also evaluated based on the vehicles acceleration, maneuverability, hill climb,

The Little Penguin and Me

By Alex H. Nagler

In celebration of the seventy-fifth anniversary of the repeal of prohibition, I decided to purchase a bottle of wine for myself. Being cheap, I decided I wasn't going to spend more than ten dollars on this bottle, as I simply don't have money to piss away on wine. This was a beverage to be consumed slowly with a meal, not something to pour in a shot glass and consume quickly, like my usual vodka. This was wine, and damned if I was going to pay too much for a bottle of merlot.

Upon entering the store, I was immediately drawn to the display for "The Little Penguin," a 2004 Merlot from

Australia. The website (www.thelittlepenguin.com) describes this vintage as a "deep, brilliant red. Freshly ripe strawberries and juicy blackberries entice the palate into a meandering river of black fruits and spice." I knew nothing of this description when I saw it. To me, all that mattered was that it was six bucks and it had a penguin on the label. I was instantly sold.

Having returned to my dorm with my bottle, I opened it, removed the cork, and let it sit for approximately twenty minutes while watching *Scrubs* online. I then poured myself a glass with which to watch *30 Rock*, took a sip, and could not be more delighted with what I had purchased.

For a six-dollar wine, this is worth

every penny. I have had far superior wine, but these wines cost much more than six dollars, and for what I paid, it was delightful. Deep red in color, its bouquet smells of cherries, vanilla and a slight hint of pepper. Rich in texture, it tastes of the aforementioned vanilla, as well as cherry with a light buttery sensation. The aftertaste is a lovely earthy feeling that lingers long after the wine is gone, but it is worth it. As everyone who I let sample it commented, this does not taste like six dollars worth of wine. It could most definitely pass for a wine costing twice to three times as much.

Here's to you, Little Penguin. What started as yet another penguin themed object to decorate my room turned into

an enjoyable evening of good wine.

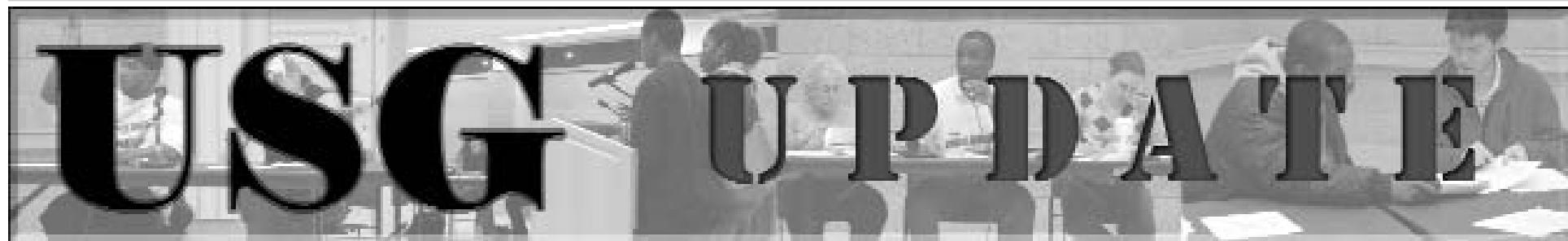
Oh, and as a disclaimer: Don't drink and drive. Or be an idiot with your liquor. Some of us are trying to enjoy it, not pound an obnoxious number of "brewskies."

Alex H. Nagler is totally 21. Seriously.



Want your club/organization to be featured in a future Club Spotlight?

E-mail *The Press* at
sbpress@gmail.com



By Rebecca Kleinhaut

The SUNY Compact Plan: Compact Dorms, Empty Wallets

Despite the expected surge in accepted applications for the 2008 school year, students will face another tuition increase to complement their crowded dorms.

On November 29, the Senate of the Undergraduate Student Government (USG) passed a resolution against the proposed tuition increase that passed through the Board of Trustees earlier in the week. The Board of Trustees proposed that in-state tuition should increase to \$4,570, with out of state tuition rising to \$11,140 per year.

USG President Joseph Antonelli drafted the resolution after SUNY's Board of Trustees approved the tuition increase as part of a proposed spending plan for the 2008-2009 school year. The resolution expressed Antonelli's discontent with the financial plan, for what he believes are indeterminate ideas for the additional spending.

"We cannot wholeheartedly support an increase without a definite plan," said Antonelli.

The plan, nicknamed "SUNY Compact," passed overwhelmingly through

the Board. Donald Boyce, the Student Assembly President and only student trustee, was the lone dissenter opposed to the plan. Trustee H. Carl McCall, who is a recent addition to the Board, abstained from the vote.

SUNY Compact is described on the SUNY website as "a partnership between SUNY, the state, students and major stakeholders that will provide comprehensive and consistent financial support for SUNY." The plan hopes to implement small tuition increases in tuition over the next few years in an effort to avoid excessively large jumps, such as the 28% tuition hike in 2003. This past inconsistent growth rate has been described as "tuition roulette."

According to Chief Financial Officer Kimberly Cline's presentation to the trustees, financial budgeting would include an increase in full-time faculty for all SUNY campuses. It would also include more than \$500 million for "Greening SUNY" and providing environmental sustainability.

An increase in tuition will also be complemented with an increase in fees, such as a boarding fee, meal plan rates, and the Student Activity Fee. These fees increase every year due to the Higher Education Price Index (HEPI), which gauges the cost of college education on an annual basis. Currently, the HEPI is

set at 3.4%, meaning that fees will consistently rise at this rate. Fees can also increase on the basis of need, and every individual campus has the power to set its own fees.

Instead of using increased tuition as a tool to fund new projects, President Antonelli is pushing for the state to increase their SUNY funding.

"The state should be picking up the tab," said Antonelli.

With its passage through the Board of Trustees, SUNY Compact will move to the New York Legislature for further voting. Whether or not the increase in tuition can be justified remains to be seen.

"I fully support the many initiatives of the operating budget...[but] the burden of increased cost has already been placed on the SUNY student population with in-

creases in fees," Boyce told his fellow trustees. "I cannot support this tuition hike."

The evolution of H. Carl McCall



2002:
(Democratic nominee for New York Governor)
"Leadership leadership... leadership, leadership, leadership! Leadership."



2007:
(SUNY Trustee)
"I abstain."

By Matt Willemain

Nathan Shapiro to Race in Kentucky Derby

By Skip Tracer

In a unanimous 15-0 vote on Thursday, the USG has decided to send Nathan Shapiro to the Kentucky Derby to race for the gold. Shit cannot be more ironic than this.

"Nathan Shapiro has represented us and made us look good for USG, so we proposed to send Nathan Shapiro to bring home the cup," said Joe Antonelli, president of USG and head Soprano.

In another unanimous decision, the USG has also voted to take away funding from the Stony Brook Cat Network, SBVAC, and the College Democrats, plus a portion of the student activities fee, to send Nathan Shapiro to the Churchill Downs and have him race in the derby this spring.

"Great, so where are we to send sick, left-leaning liberal felines without health insurance?", complained Nick 'Pussy' Eaton, staff writer and John de-facer of the Stony Brook Press.

The move to send Nathan Shapiro to the Kentucky Derby was another way to promote Stony Brook University's 50th Anniversary celebration besides using banners, mascots, and re-painting the Zebra Path as if it were a White Stripes candy-coated Christmas fantasyland.

The overall reaction of all apathetic Stony Brook students campus-wide, when learned of this measure, was met with a very loud, astounding internal silent anger, and was finished off with students not giving a damn and locking themselves into their rooms.

However, one student was actually pissed off.

"It is appalling and extremely unjustifiable that the use of student money would be filtered through the university and end up at a Republican conspiracy to try and keep them in power that would oppress the entire nation," quoted Matt Rammelkamp, a member of NYPIRG as he was eating his KFC and drinking his Coca-Cola before his gun was taken away by gun-control laws

passed by Darth Vader (R-Death Star) and was killed by Jedi stormtroopers.

"OK, that last paragraph was so not funny," added Jonathan Singer, feature editor of the Press and team member of NYPIRG.

Mint Juleps, a Kentucky Derby tradition, will be served by genuine Kentucky colonels posing as Starbucks art-fags and be sold at the derby, where Stony Brook students will be able to purchase them on their overpriced meal plan card for the low price of \$2,450.00, up from a charitable \$1,000 served in 2006, courtesy of Chartwell's.

Odds for Nathan Shapiro look very golden as odds are 4-5 that he will win the derby and may go on to accomplish the Triple Crown. Not since Alysheba, Seattle Slew, or Secretariat has a horse drawn so much attention, press, and unicorn love. The trifecta, if hit, will only garner a measly \$5.95, you cheap bastard.

As for who the jockey would be, Independent Brian O'Raechly may be very willing and able.

"Hey, he's hung like a horse. What can I say?" O'Raechly added, who plans to ride Nathan Shapiro unopposed.

"If-if-if Nathan Shapiro doesn't win...the Kentucky...Derby, then I'll set the whole building on fire," said Milton of Office Space.

Nathan Shapiro, Vice President of USG, was extremely upset upon learning of the vote that he went on a mass veto spree and vowed to upgrade from Shapiro's Gavel to Thor's Hammer Level 60, not before setting a Guinness World Record for hitting a gavel more times in a minute to the point of masturbation.

"This is a real sick early April Fools' joke which was probably orchestrated by the USG on behalf of Robert J. Romano," said Shapiro—straight from the horse's mouth.

Other words and phrases not used in this article due to placement but relevant anyway are 'no horsing around', 'get off your high horse', Gary Dell'Abate, 'A Man Called Horse', and 'reverse cowboy'. Ding dong.

Food For Thought

Yes, Alex. I did notice.

-- The Press

This Thursday: Films of Student Power

By Najib Aminy

The individual holds the power to speak, but does said individual have the power to be heard? The group holds the power to be heard, but what about the power to act? Throughout history, it was great organization skills and mass participation that allowed both voices to be heard and actions to be acted. From the Boston Tea Party, to the Civil Rights March, to the countless protests that go on today, numbers and organization are the foundation to progress in any cause. As students, the ability to essentially get up, stand up and fight for our rights has grown ever important, yet difficult at the same time. Our rights are continually being challenged in new ways and on different days. However, a one-man army can shout and scream for their cause and expect to see little results, whereas an organized army of many expects nothing but results and more. So what happens if you are interested in getting your voice heard? Or worried about getting your rights taken away? Or if you simply just want to get involved?

Enter Students for a Democratic Society (SDS). "We, as an organization and individually as a chapter, are trying to create a society in which all

people have *equal* access to the resources, education, protection, and liberties which are afforded to us in the Constitution," says Jeremy Crucetti, President of the SDS chapter of Stony Brook. SDS provides a forum for students to collaborate on beliefs, ideas, and causes, and to join together to create solutions to our problems. Unaligned with any political party, SDS hopes to implement societal and political changes through democratic programs of education and activism that would benefit the country.

The SDS plans to enact such a program of education on Thursday, December 6, by presenting a series of movies that will educate viewers on the importance and effects of student activism. Entitled "Reel Radicals - Student Activism and Documentary Film" the SDS will show three movies that aim at sparking student action. The first of the three is *The Corporation*, a movie about the rise of corporate conglomerates and their effects on society and the world we live in today. The second, *The Weather Underground*, is about the rise and fall of "The Weathermen," a militant faction of SDS in the seventies that hoped to bring troops back from Vietnam. Essentially, the purpose of this movie is to express the radical aspect of student activism, explained Crucetti. The third movie to be shown is *The*

Port Huron Project, a story of prominent student activists in the 1960's.

The purpose of this event is to bring awareness to the student movement and present a chance for interested students to learn more about the evolution of student radicals. In addition, the SDS aims to reveal and explain the importance of a powerful, yet silent, community. This community has the ability to change the way things are done, politically, socially and economically. This group? Students. The SDS also plans on removing the stereotype of student radicals being flag burning, pot smoking, tree hugging people. Rather, they hope to showcase "students who stand up for what is right rather than what is easy. Students who stand on the side of those who cannot stand for themselves, rather than those who stood on others to prosper", says Crucetti.

On Thursday, December 6 in SAC Room 303, from 12:00 to 4:00 pm, students can attend and not only become educated, but also be inspired. Crucetti says, "We truly believe that the student movement in the United States has unlimited potential, and the only thing that we need is for more and more students to *get involved*." It takes one thought to lead to voice, one voice to lead to action, one organized group to get both



the voices heard and the actions seen. The time is now for all to get up and stand up for their rights, because if you have yet to hear it through the grapevine, the rise of student activism may shoot the sheriff of injustice, but also keep the deputy of rights and equality alive. All it takes is one step to begin a journey. In this case, that journey is one to get our voices heard for the greater good.

Lincoln's Repeal

By Jon Pu

Three score and fifteen years ago, our fathers brought forth on this continent a new amendment, conceived in inebriation and dedicated to the proposition that all men are created with a burning thirst for alcohol. Now we are engaged in a great celebration, testing whether this amendment, or any amendment, so long conceived and so dedicated, can long endure sobriety.

We are met in a great party of this celebration. We have come to dedicate a portion of this fifth of whiskey as a final drink to those who here gave their infinite wisdom so that our drunken antics might live. It is altogether fitting and proper that we should do this.

But, in a larger sense, we can not dedicate—we can not consecrate—

Art? I eat art!

Submit your art, photography, short stories and poems to sbress@gmail.com by right fuckin' now, for inclusion in our literary supplement

we can not hallow—this drink. The brave men, sober and drunk, who drank here, have consecrated it, far above our poor power to add or detract. The world will little note, nor long remember what we say (nor should we), but it can never forget what they did here.

It is for us the thirsty, rather, to be dedicated here to the unfinished beers which they who drank here have thus far nobly started. It is rather for us to be here dedicated to the great task remaining before us—that from these honored drunks we take increased devotion to that cause for which they drank the last full measure of vodka—that we here highly resolve that these drunkards shall not have boozed in vain—that this nation, drunk under the table, shall have a rebirth of inebriation—and that alcohol of the people, by the people, for the people, shall not perish from the earth.

Want your club/organization to be featured in a future Club Spotlight?

E-mail *The Press* at
sbpress@gmail.com

Conspiracy: Inside the Teddy Bear Picnic

By Nick Eaton

Few people have infiltrated the top secret Teddy Bear Picnic. Fewer still have lived to tell about it. The annual conference, held by some of the most influential people in the world, has become the subject of numerous conspiracy theories and urban legends, and it has even spawned its own nursery rhyme. Much like "Baa Baa Black Sheep" and "Ring Around The Rosey," "The Teddy Bear Picnic" holds significance beyond the whimsical entertainment it provides young children. Some of the darker elements of the gathering are highlighted in the lyrics to the rhyme which warn children who wish to view the Teddy Bear Picnic to "go in disguise" or to "not go alone," and that, in fact, it's "safer to stay at home." While these lines may appear to be meaningless rhymes, the dark and forbidding tone signifies a deeper meaning.

It's mid-November in Monte Rio, California. An unusual amount of traffic has built up around the Bohemia Grove campground, but by 11:00 pm,

most of the patrons have unpacked and settled in. Though armed guards take posts about the perimeter of the vast wooded area, it is not difficult to spot a large bonfire in the distance and its activity is illuminated by the glow. This is the Teddy Bear Picnic. Though no paper trail exists (invitations are made in person and no minutes are recorded), it is widely believed to have been founded by none other than president Theodore Roosevelt, and it is thought to host the most powerful and wealthy individuals in the world.

Through high-powered prism binoculars one can view a few dozen individuals surrounding the bonfire, donning what appear to be bear skins. Dangling from the trees high above the bonfire is what can only be described as a hollow effigy, not unlike

a piñata. The effigy would be practically nondescript if not for the words "Alex Jones" scrawled down each of its limbs. If the realm of conspiracy theories were baseball, Alex Jones would be A-Rod. If it were professional wrestling he'd be Chris Jericho. If it were...you get the point.

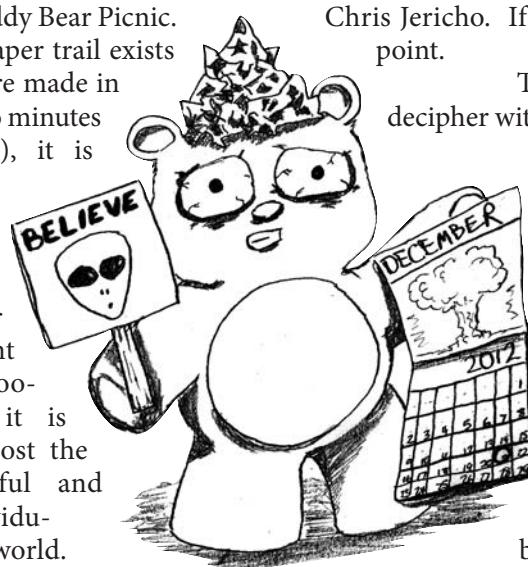
The events are hard to decipher without audio, but much dancing and speaking is involved. All of the stages of the meeting lead up to the burning of the Alex Jones piñata. Upon cutting the rope, the effigy plummets into the fire, immediately bursting into flames. Bowling ball-sized flames seem

to be leaping and running from the fire, and faint gunshots can be heard. After careful examination, it appears that the piñata was indeed stuffed with small puppies attempting to flee the area while burning alive. Members of the Picnic wielding rifles and hand-

guns open fire on the helpless creatures, and though it is hard to tell, it appears as if they are laughing in the process.

Who could take part in such a horrendous act? Although it is based solely on what could be seen from afar and cannot be confirmed, the attendees included: George W. Bush, Dick Cheney, Donald Rumsfeld, John Ashcroft, Bill Gates, Hugo Chavez, Shirley Strum Kenny, Hillary and Bill Clinton, Joe Lieberman, Noam Chomsky, Tucker Carlson, Carson Daly, Kurt Loder, Barack Obama, Rudy Giuliani, Mitt Romney, Mike Huckabee, John Edwards, Dennis Kucinich, Chris Dodd, Joe Biden, Wayne Gretzky, A-Rod, Chris Jericho, Bruce Lee, Jean Claude Van Damme, Billy Joel, Joey Lawrence, the entire cast of High School Musical, your mom, your dad, anyone who disagrees with Alex Jones, that kid that sat behind you in English and David K. Ginn.

Little else is known about the Teddy Bear Picnic. Even this peek into the world of the conspiring elite has put our lives at stake. Perhaps in the future the truth will be uncovered...before it's too late.



Ask a Lesbian

By Ilyssa Fuchs

Dear Ilyssa,

This might sound too simple, but I was wondering, where did the word lesbian came from? Because I heard it had something to do with an island. And how did it become popular?

Thanks,
Brett

Dear Brett,

As you already know, the term lesbian refers to a female who is homosexual or a woman who is attracted to other women. You were on the right track when you mentioned it had something to do with an island so let me explain.

The word lesbian comes from the Greek Island of Lesbos which was formerly known as Lesbos, where the poet Sappho lived in 600 B.C. Sappho was married to a wealthy man, which gave her lots of time to engage in "artistic" pursuits. Eventually she became the leader of a group of women who gathered to read and write poetry. Sappho was an intellectual and poet who not

only fantasized about women but wrote many love poems to them as well. Much of Sappho's poetry deals with relationships between women from friendship to love to sexual attraction. Although it is unknown whether or not Sappho actually had any real sexual relations with women

while pointing at her perfect nipples (ok maybe that's going a little overboard on my part). Although much of her poetry was destroyed by religious fundamentalists (we will call them the Christian Coalition), the few poems of hers that

male homosexuality, arose approximately at the same time as 'lesbian'.

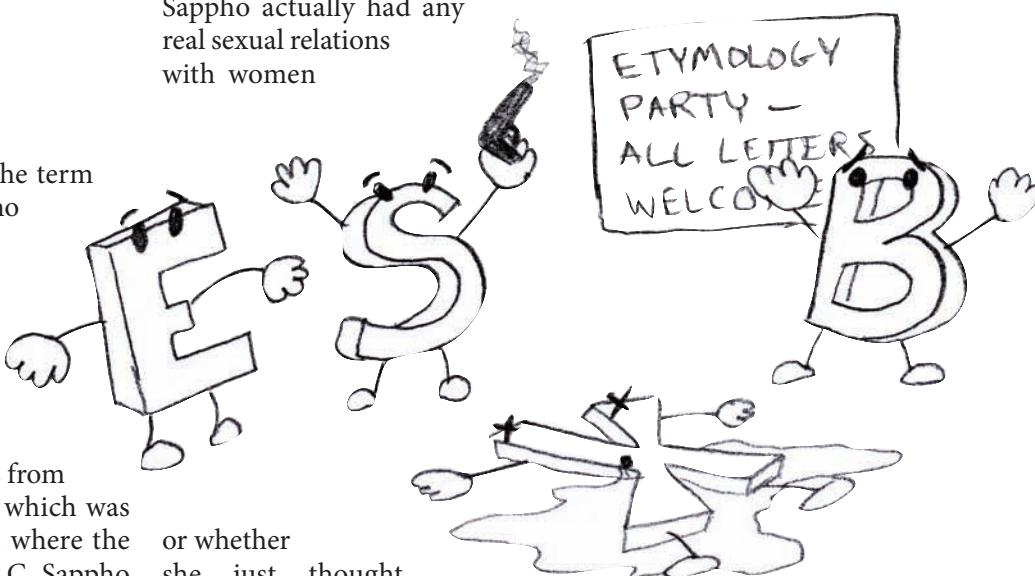
Finally, it is unclear when the word lesbian was first used to describe women who love other women, but it can be traced back to the 1800s. However, the term did not come into popular use until the lesbian feminist era of the 1960s and 1970s. If you would like to know the history of lesbianism, that is an entirely different topic which I will try to cover next issue.

Yours truly,
Ilyssa

Please Note: The views and opinions expressed in this column are solely the views and opinions

of one member of the LGBT community and are not necessarily the views and opinions of the Stony Brook LGBTA group and/or the LGBT community.

If anyone has any questions feel free to e-mail me at AskaLesbian.SBPress@gmail.com



or whether she just thought about doing so, it came to be assumed after her death that she had been homosexual. On her free time she liked to take long walks topless on the beach, while checking out other women and softly whispering, "Suck me beautiful"

remained clearly showed her love and infatuation for women. Thus, the term Lesbian, which first meant "an inhabitant of Lesbos", later came to refer to homosexual women. The equivalent term, sapphism, which also refers to fe-

Food For Thought

You know, if anyone ever looked at the placeholder Lorem Ipsum text, took the translation, and really thought about it, they'd realized Cicero didn't account for the rise of S&M in modern cultures. True story. —Alex H. Nagler

The Statesman : You Get Less For Your Money

By Alex H. Nagler

Your student activity fee is what subsidizes clubs so they can spend money on events that the student body as a whole can enjoy. This \$93 fee, which you pay annually alongside your tuition, is the lifeblood of clubs. Some clubs find other sources of income to subsidize their needs, using sponsorship where applicable. For newspapers, this sponsorship comes out of ad revenue. A professional newspaper with professionally written content and a subscrip-

tion base normally is approximately 50 percent ads. Major corporation sponsors pay for these ads, and they help the paper sustain their standard of credibility and accountability. Normally, these papers are not funded by a student body. This, however, is exactly what happens with the *Stony Brook Statesman*, the self-styled paper of record at Stony Brook.

The Statesman receives \$26,835 from the Undergraduate Student Government (USG) in direct pay, up dramatically from the previous term's \$4,962. However, the Statesman Asso-

ciation Incorporated reported an income of \$165,493 to the IRS. This gives the *Statesman* a total of \$160,531 in non-USG related funding. Much of this goes to pay their printing bill, but a good portion is for payment to their editorial board. *The Press*, on the other hand, receives \$32,450 in funding from the Undergraduate Student Government. On average, approximately \$2,000 in ad money is received to help subsidize extra costs, such as t-shirt printing and computer upgrades. Also, no one associated with *The Press* gets paid with the exception of the Distribu-

tion Manager, as his job entails physically delivering the paper to the stands throughout campus. Total income is not reported as a separate corporation because *The Press* has its taxes done through the USG and is part of a much larger budget.

In Volume XXVI, Issue 1 of *The Press*, former Executive and Managing Editors Joe Filippazzo and Mike Billings took it upon themselves to investigate the content of *The Statesman*, dealing with their advertising content, reprinted content (anything from previous issues), original content (staff produced content), submitted content (non-staff material, content from major newspapers and University press releases) and other miscellaneous contents, defined as "Anything else, i.e. staff box, dead space, and, um, other stuff." Their findings highlighted that the average issue of *The Statesman* in 2004 was 37 percent ads. This same year, *The Statesman* reported \$150,070 in income.

After deciding to see what changes had been made in the past three years under a new administration, I took it upon myself to see what the current state of ad content was in Volume LI of *The Statesman*. Defining an ad as any type of advertisement, such as house ads, university sponsored ads, USG ads, or outside sources, I combed issues 1 through 22 for any ad content. I then took the number of pages of advertisements in the issue and compared it to the number of pages in total. For ads smaller than a quarter of a page, I measured them and calculated using the margins used by *The Statesman*, how many would count as a full page. Inserted advertisements, such as those for underwear, local eateries and movies were counted as both one page of ads and one page of the total issue. The results of this study, in both chart and graphical form, can be seen alongside this article.

The findings speak volumes. *The Statesman* has an average issue of sixteen pages of length, and is 42 percent (roughly seven pages) of ads. Were these seven pages of combined ads seven total pages, the average issue would have a page of advertising as every other page. *The Press*, on the other hand, averages three pages of total ads (predominantly humorous in-house ads) that span the course of a twenty-eight page issue.

Students pay nearly \$27,000 a year for seven pages of paid advertising from private companies, the USG and the administration combined with lack-luster journalism.

This is part one of a two-part story. Hopefully, next term *The Statesman*

| The Statesman Ad Content Study Volume LI | | | |
|---|-------------|---------------|----------------------------------|
| # of Pages | # of Ads | Ad Percentage | |
| Issue 1 | 16 | 8 | 50.00% |
| Issue 2 | 23 | 14 | 60.87% Three Pull Out Ads |
| Issue 3 | 17 | 9 | 52.94% One Page Pull Out Ad |
| Issue 4 | 16 | 7 | 43.75% (OPPA) |
| Issue 5 | 16 | 7 | 43.75% |
| Issue 6 | 17 | 9 | 52.94% OPPA |
| Issue 7 | 16 | 7 | 43.75% |
| Issue 8 | 16 | 5 | 31.25% |
| Issue 9 | 16 | 7 | 43.75% |
| Issue 10 | 17 | 7 | 41.18% OPPA |
| Issue 11 | 16 | 7 | 43.75% |
| Issue 12 | 16 | 4 | 25.00% |
| Issue 13 | 16 | 9 | 56.25% |
| Issue 14 | 8 | 0 | 0.00% Not applicable: all photos |
| Issue 15 | 20 | 11 | 55.00% |
| Issue 16 | 12 | 5 | 41.67% |
| Issue 17 | 18 | 10 | 55.56% 2 pages of accordian ad |
| Issue 18 | 13 | 5 | 38.46% OPPA |
| Issue 19 | 16 | 5 | 31.25% |
| Issue 20 | 12 | 5 | 41.67% |
| Issue 21 | 16 | 6 | 37.50% |
| Issue 22 | 12 | 3 | 25.00% |
| Average Issue | 15.68181818 | | 41.60% |
| Ads | 6.524198173 | | |
| Content | 9.157620009 | | |

| | | |
|---------------|-------------|---------------|
| 16 | 6.72 | 9.28 |
| # of Pages | # of Ads | Ad Percentage |
| Issue 16 | 20 | 3 15.00% |
| Issue 1 | 36 | 5 13.89% |
| Issue 2 | 32 | 2 6.25% |
| Issue 3 | 28 | 2 7.14% |
| Issue 4 | 32 | 1 3.13% |
| Issue 5 | 20 | 2 10.00% |
| Average Issue | 28 | 9.23% |
| Ads | 2.585648148 | |
| Content | 25.41435185 | |

Want your club/organization to get a fair piece of that sweet pie?

E-mail *The Press* at
sbpress@gmail.com

The Statesman...Continued

STATESMAN from previous page

will have reduced its ad content or will at least request less money from the budget when drafting its proposal to the USG. The Senate was right two years ago in reducing its budget to under \$5,000—enough to keep it a funded club, but less than the amount needed to help pay its editorial board.

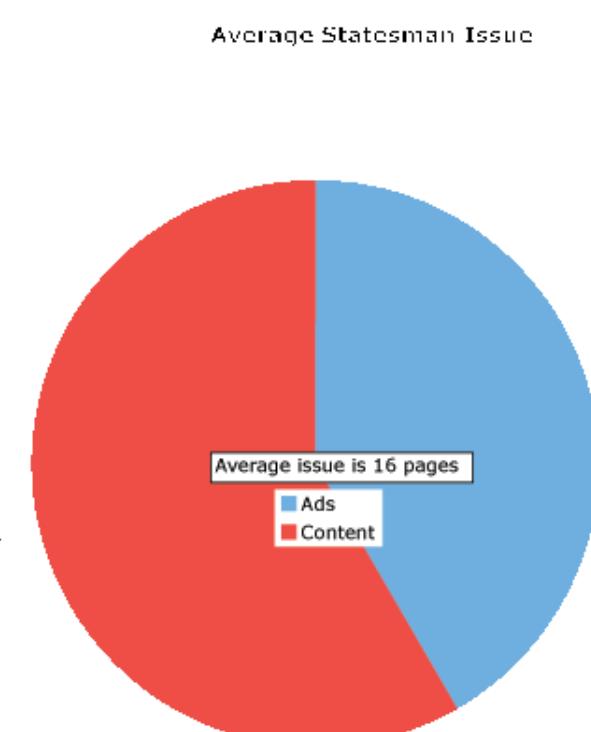
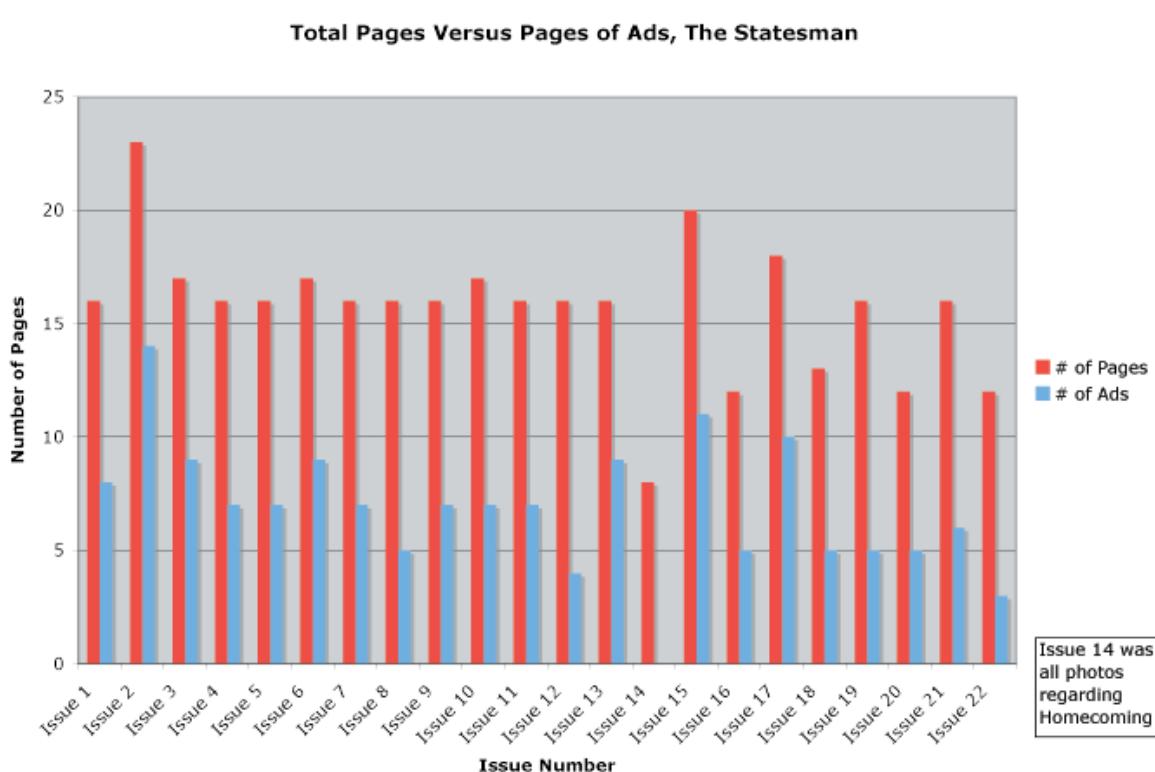
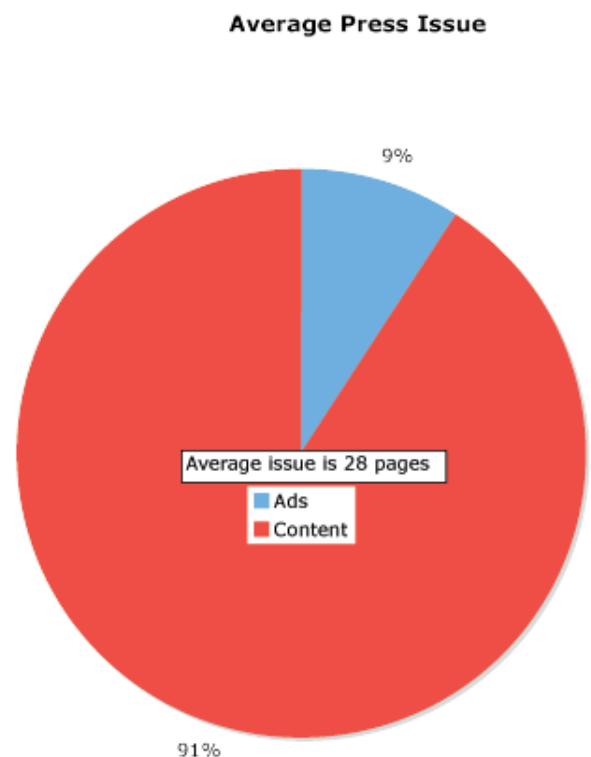
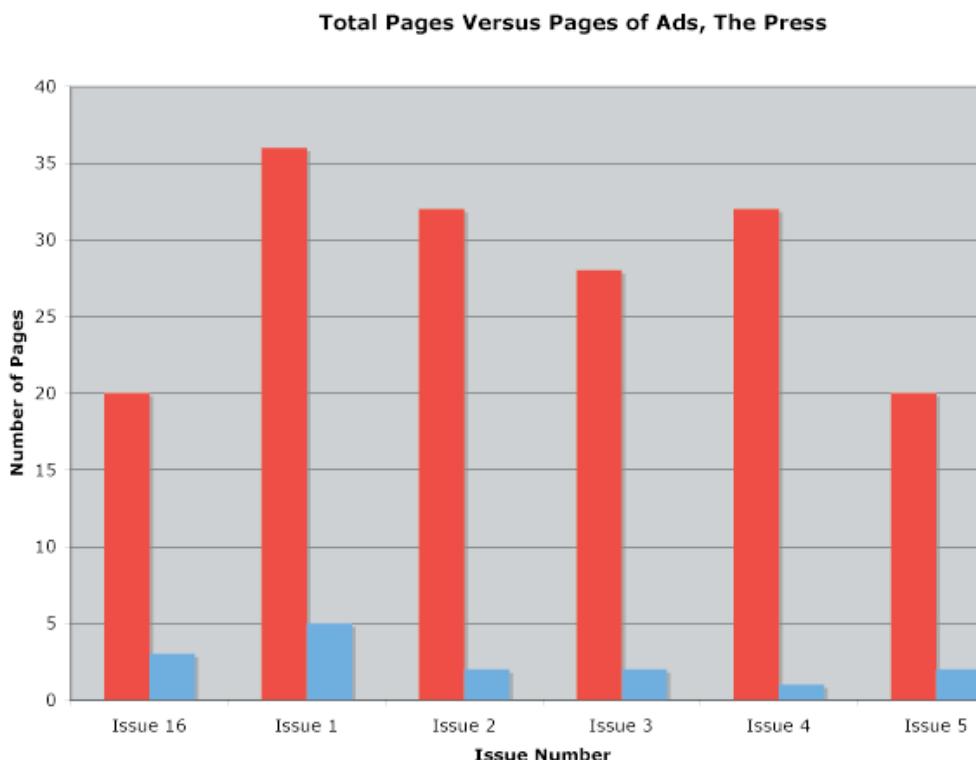
In conclusion, I quote Joe Filippazzo, and restate the charge he made in his article—"From this point forward, *The Stony Brook Press* is the official newspaper of Stony Brook University. We have clearly proven ourselves to be the best publication on campus while *The Statesman* has squandered student funds to produce a

few pages of garbage on a biweekly basis."

Stay tuned for the second installment of this feature, coming this Spring to a newsstand near you.

Alex H. Nagler does too have original thoughts.

Oh shit!
Nagler gave them *the business!*



Arts Calendar

"Swallow This" Performance
Dec 5, 12:50 pm, Union Auditorium

Film Screening: *Talk To Me*
Dec. 7, 9:15 pm, Staller Center

No Country for Old Bitches, Bitches!

By Justin Meltzer

When running from a psychopathic killer with no regard for human life, after having stolen two million dollars from a drug deal gone wrong and carrying said money in an unmarked satchel, you'd best be on your toes at all times. The new movie by the writer/director/producer Coen brothers is a tour de force in terms of both force and tours. *No Country for Old Men* opens and starts to choke, but it comes back with a bang. And not just one, either; this movie has more bangs than I had with your mom last night. Oh, snap!

The protagonist, Llewelyn Moss (pronounced "Lou-Ellen"), played cleverly by Josh Brolin, is out antelope hunting one day when he stumbles upon a US-Mexico cross border drug deal gone awry. He tracks down the money, takes it and runs. (Hey, free money, right?)

This starts the ethical questions—whether or not he should do what he does. He plays the role very calmly, going home and, there, not paying much attention to the fact that he just found two million dollars out on the range. When his wife asks what's in the bag, he simply says, "It's a bag full of money." "That'll be the day" replies his wife; to that he comes back and has to restrain himself from smacking that bitch clear across the face. "Mind yourself bitch," he screams...in his mind. In Texas during the early 80's it was customary for husbands who lived in trailers to hit their wives. It was just a way of life, like potatoes are to Irishmen or opium is to the Chinese.

As the story progresses, we see the real star of the movie. Javier Bardem plays the out-of-his-mind killer with a taste for blood and no conscience. He is Anton Chigurh (pronounced "Sugar") and he is the equivalent of Charles Manson, Al-Qaeda and Sweet-and-Low

all in one. Yeah, he's that evil. He not only doesn't think twice before killing them, he doesn't even think once. To some folks, though, he gives the option to decide their life on a coin toss. If they call it right, they don't die. You'd better call it right, otherwise you know what will happen. Did you guess it? Yep, you die! In his quest to seize the stolen fortune, he has to track down Llewelyn. From there it gets nasty, especially given Chigurh's weapons of choice; a silenced shotgun and a cattle gun. Believe me, you don't want to know.

The movie delivers on so many levels. It is ultra realistic, in that people die when they get shot in the head and have to heal their wounds when they get grazed. The story is solid; it is based on the novel of the same name. Now, I haven't read the book, but I believe that the Coen brothers do such a great job on this film that I'm sure it far surpasses the novel, and you can quote me on that one. You hear me Cormac McCarthy,

you suck! Well, you half suck, for if it weren't for you the movie wouldn't have happened. But you still suck.

This film has it all; violence, money, drugs and more bloody death than your mom on her period. I highly recommend to everyone that they see this film. For those who are fans of brilliant movies, this one truly delivers. And, might I add that I feel Javier Bardem is the baddest bad-ass to have ever graced the silver screen since Anthony Hopkins's Hannibal Lecter or John Travolta's character in *Battlefield Earth*...wait, scratch that last one. Javier Bardem would have killed him in the first three minutes of that movie. In fact, that would make a perfect remake. I can see it now, Roger Christian and the Coen Brothers present *Battlefield Earth The Directors' Cut - The Three Minute Version*.

The AVN Awards: About and Analysis

By Madi Scheckter

The first AVN Awards were given out in February 1983 (coincidentally, exactly when I was conceived). These awards, of which fewer than twenty were distributed, were far more humble than the elaborate ceremony they are today. In the interceding 25 years, the awards grew into an international event worthy of being called "the Oscars of Adult." There are those who, perhaps taking the Academy Awards quite seriously, will balk at that designation, but have no illusions: the AVN is the most prestigious award in pornography and to receive one is an enormous honor. This year, there will be over 100 awards given out in categories as diverse as Best Cinematography and Best Squirt Series (formerly Best Specialty Series, Squirt). The award statue itself is quite tasteful, an artistically appealing glass sculpture etched with an abstraction of a couple (a heterosexual couple on viewable samples, though perhaps it is different for awards in non-heterosexual categories).

On January 12th, the 25th annual AVN Awards will be held at the Mandalay Bay Events Center in Las Vegas, once again a grand finish to the AVN Adult Entertainment Expo, held at the Sands Expo Center. The expo begins on January 9th for trade-only attendees, and opens to fans the following day. While the climax of the weekend is undoubtedly the awards ceremony, the

expo boasts many attractions. Vendors sell videos, toys and novelties, distribution companies hand out posters and samples, and even the biggest industry stars sign autographs and pose for pictures with fans. On top of that, industry members can network, negotiate, and learn more about the industry. The eExpo holds seminars on law, technology, marketing and the growing female consumer base. Although the two are unaffiliated, it is hardly coincidence that the International Consumer Electronics Show overlaps with the expoAEE for two days. Pornography can be a major catalyst in technological development and it thrives in new media—the most obvious example of which lies in the infamous Rule #34—if it exists there is porn of it.

The AVN Awards honor Adult entertainers for achievement and artistic development of the media. Not surprisingly, an AVN can catapult a craftsman or woman to superstardom. To understand the difference between cheap pornography and that which is worthy of an "Adult Oscar," I watched *Stuntgirl*, a 2005 winner which turned director Jack the Zipper into a (pornographic) household name.

The film opens in black and white with a heavily eyelinered woman looking through a large cut-out circle, which one can only assume is one of those much-fabled glory holes. Before anything "adult" happens, it cuts to the credits, shot in black and red and reminiscent of old film stock. This is followed by a backlit woman dancing

before a window lit in blue. Because it is loosely framed, one gets the sense of entering a room in which this is happening. These shots, which belong more to the realm of erotica than to the realm of porn, are immediately followed by a tightly-framed shot of a half-naked woman spread eagle and, finally, doing something pornographic (i.e., playing with herself). This scene is shot with a blue filter, giving it a rather cold look—the "New York" style from which Jack the Zipper will soon depart. The woman is looking at the camera with an expression both lascivious and challenging, daring the horny connoisseur to continue watching. This expression can be seen on all the women who ap-

pear in solo scenes in *Stuntgirl*, a refreshing change from the coy, childish looks one sees in more cheaply, or less tastefully produced work.

Mr. ZipperJtZ makes use of experimental film technique, and runs backwards footage of her walking down the hallway. One is then disoriented by a fast pan down a non-descript brick building to survey a topless woman lifting up her skirt in an alleyway. We then return to the woman from the hallway as Mr. ZipperJtZ films from above. The camera work implies domination, but the woman grins up at the camera and

PORNO Continued on next page



Now in Theatres

No Country for Old Men



Ginn v. R-Kamp: The Spoofening



Stuntgirl



Dinty Moore: Stew to Remember



The AVN Awards Continued

PORNO from previous page

exposes her breasts. This sort of mixed signal between actress and filmic technique is something Mr. Zipper does incredibly well, and it is often just as disorienting as his often surreal style of shooting.

These quick scenes are followed by two even faster shots, both of which are beautifully shot and go by quickly enough that they are nearly subliminal. These are followed by my least favorite sequence in the film, an incredibly disturbing scene in which a bound Jessica Jaymes hops down a hallway in a hotel in New York. Her make-up is smudged all over her face and she looks terrified. It is difficult to imagine this scene being appealing to any man or woman who enjoys *consensual* sex, but one cannot deny that it adds to the overall surreal atmosphere of the film. Furthermore, it is partially diffused at the end of the scene when she laughs and jokes to the unseen cameraman. This scene perhaps tells the viewer more about the auteur's personal emotions towards the great state of New York than it titillates: he is a native New Yorker who currently resides elsewhere. He, quite clearly, was entirely finished with this great state.

We depart from New York, and arrive in beautiful Las Vegas at the rather seedy Del Mar Hotel. In this award-winning scene, Venus and Manuel Fer-



The penis was here before we cropped it out of the picture.

rara are filmed in warm tones. Mr. Zipper does not film in the "disembodied pussy" style often seen in hardcore pornography; he often films from the hips (or lower) up. He often shows Venus' facial expressions, emphasizing the importance of her enjoying the experience. Fades from shot to shot, rather than quick cuts, give it a soft, welcoming feeling. The film makes use of non-pornographic reaction shots, such as close-ups of Venus' face or a simple twitch of her foot. Over five minutes into this hardcore sex scene, for example, there is a shot of Venus' cleavage – she is still in her bra and a fishnet shirt. *Stuntgirl* makes use of not only sex, but also that which is sexy.

Hardcore shots are more focused on movement down the curves of her body than the classic "behind the balls" shot, which no one loves.

After the Venus and Manuel "money shot," there is a quick shot of a beautiful, sinister woman in a blood-spattered shower, one of the shots that made JtZ's Mr. Zipper's style so appropriate for the *Razordolls*' film debut (2006's *Razordolls*).

In a James-Bond-inspired scene, a woman wearing only jewelry dances for the camera. One gets the sense that she is enjoying and in charge of her own sexuality. The scene appears to take place in someone's bedroom, giving the scene an intimate feel in spite of the blue

filter used on the film. Although it, of course, often focuses on her vagina, and the emphasis is on her nakedness, she has a raw, powerful energy. The dance is really rather empowering to watch.

The tease of the dance is followed by what is perhaps the most surreal scene in the film, an intense dream-like sequence which has become Mr. Zipper's specialty. This scene was filmed in the Green dDoor, a sex club in Las Vegas, on Valentine's Day during a swinger's orgy. What the camera is focused on is all that is lit, and the lighting is stark, like a spotlight without a filter. By using time lapses and montage, quick disorienting movement, and by speeding up the film, the film technique adds to the club atmosphere that is further bolstered by the club music. After the frenzy in the main portion of the club, there is calm in a more private area of the club. JtZ Mr. Zipper uses slow pans, fade transitions, and ethereal music to imply release.

From here, JtZ Mr. Zipper takes the viewer to Hollywood for a punky girl/girlgirl-on-girl scene with Kimberly Kane and Jessica Jaymes. After their sex scene, in which Jaymes dominates Kane (which personally, I found boring), the film changes to black and white and Kurt Lockwood purposefully enters the room. Kurt Lockwood is a talent worth looking into; I personally am a fan of his, partially because he looks like Jon Bon Jovi and Richie Sambora had a baby together and I've always been a huge Bon Jovi fan (make your own platinum-selling 1986 Bon Jovi album joke). This scene is shot mainly with warm tones, but several frames are shown in black and white. Kimberly Kane, though behaving submissively to

wards both Lockwood and Jaymes, is often filmed with her face at the top of the frame, once again an example of JtZ's Mr. Zipper's emphasis on female pleasure during the acts depicted, and emphasis that submissive and consensual are not mutually exclusive. Although Lockwood is the male presence in the scene, and most porn shows excessive male domination, it is clear that Ms. Jaymes is calling the shots—yeah, including the money one.

The closing credits are perhaps what depart most from bargain-bin porn. They roll while actress Tina Fa-tale cavorts in a shower, fully clothed and heavily armed. She poses, laughs, looks coyly at the camera—generally behaving like a beautiful badass. She is filmed in black and red, giving the credits a sexy, dangerous atmosphere. Almost entirely unexpected in adult film, though becoming more common, the music is actually good, particularly the song during the credits.

Using this film as an example, it is clear that good pornography employs elements of erotica as well as the things which make compose hardcore porn in order to showcase that which makes sex something people want to do. Mr. Zipper uses experimental film technique to disorient the conscious and entice the subconscious. The warm tones in which most the film is shot have a comfortable, welcoming feel—just watch some HGTV if you don't get that. *Stuntgirl* is porn, there is no denying that; it is also art, and that is what makes it worthy of an AVN.

Top Television Shows For the Week From the TV Guru

By Andrew Bernstein

Thursday Dec.6

Survivor: China -CBS- 8:00 pm- This is the fifteenth installment of the Survivor Franchise, and I've been hearing that this season is one of the best ones in a while. I think the first season was very entertaining and the second was also very good, but I didn't really watch the next twelve seasons because I had better things to do and the show got repetitive and boring. I do know that the ratings have dropped consistently with each passing season. You can also watch full episodes online of this season at cbs.com.

The finale will be on December 16.

Friday Dec. 7

Friday Night Lights -NBC- 9:00 pm- This amazing drama is in its second season, and it is one of my favorite shows on television. Basically, it's about a small town in Dillon, Texas who all love their high school football team, the Dillon Panthers. It's not just a football show. This show is more about the players and their families in the town. The writing is superb, the acting is powerful and real, and the cast is extremely talented. This show didn't get high ratings last year, but it was so critically acclaimed, they earned another season on a new night. So far this season the ratings are not that good, but they do have a loyal five to six million fan base. This show was very prepared for the writer's strike, so there remain seven episodes

left this season. If you need a great show to watch on Friday night, this is it. You can also watch full episodes of season two online at nbc.com.

Saturday Dec.8

Saturday Night Live -repeat- NBC- 11:30 pm- I know this isn't a new episode, but it's worth watching again. This episode is the best of Will Ferrell, who was one of the funniest cast members on *Saturday Night Live* in the late 90's. He portrayed some great characters; you probably will see him play Alex Trebek on *Celebrity Jeopardy*, President Bush, James Lipton, and more. All I can say is, I think we need more cowbell.

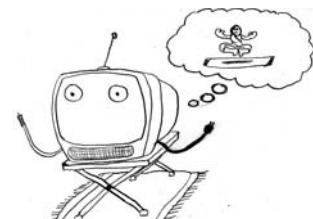
Sunday Dec.9

Sunday Night Football -NBC- 8:15 pm- Are you ready for some football?! The Indianapolis Colts face off against

the Baltimore Ravens. The Colts are doing a lot better than the Ravens this season, but it still should be an exciting game. The Colts have a very powerful offense led by Peyton Manning, and the Ravens have one of the best defensive teams despite a lackluster offense.

Monday Dec.10

How I Met Your Mother -CBS- 8:00 pm- This show is the funniest sitcom on television. The comedy has a truly funny cast that includes Neil Patrick Harris as Barney, Alyson Hannigan as Lily, and Bob Saget as the narrator and older Ted from the future. This show has its own style of humor which makes it new and original. Suit up and watch this comedy. You won't be sorry.



Billboard's Top 4 Albums

1 Syriously Syrian Warria

2 My Hand Is Like A Shark Fin The Coolest of J's, L'd by L's

3 Popcorn-Ass Play Baltimore Ravens

4 Streetz Art Young Warria

An *Epic* Battle: Beowulf versus 300's Leonidas

By Douglas Cion

(This is my opinion. Hear what I have to say about it then feel free to decide for yourself.)

It is always fun to see the narrative of a famous or historical warrior, but does anyone else besides me ever ponder questions like, "Who is the bigger bad ass" or "who would win in a fight?" Yeah, *Alien vs. Predator* attempted to answer that for us with possibly the worst spin-off of two movie franchises ever, but sometimes it is better left up to the imagination and the opinion of the audience.

The year 2007 ushered in new, revolutionary ideas in the art of filmmaking. New adaptations of cinematography, with Zach Snyder's *300*, and following in its footsteps, Robert Zemeckis' *Beowulf* in 3D attempting to give us "something different." Let us not get caught up with the actual films...Let us talk about the characters. They are very similar films because they portray iconic figures, but seriously, *who kicks the most ass?* With a competition consisting of ten categories, let us see who ranks higher in the elite B.A.M.Fs. (Sorry for the tasteless Dane Cook reference...but most likely you are a fan of his if you are reading this article.)

1. Best Hair

With the bushy black-as-the-night braided hair of Leonidas against the golden, straight flow of Beowulf's surfer haircut, this award has to go to Beowulf. Does anyone else realize that with all the fighting and battling Beowulf does in the film, his perfect hair part is never messed up? I wonder what conditioner he has in Geatland that keeps his hair so straight and perfect like that. I assume Leonidas did not concern himself with daily hygiene.

2. Best Physique

Hands down...Leonidas. Even with the 3D, Beowulf was still too puny. He looked like he could fit in a size two dress for his Sweet Sixteen. (He is a *very pretty man*). He did have a decent six-pack, but just look at the cover of the DVD box for *300*. Leonidas' six-pack has a six-pack. More than beach-muscle bicep curls for this Spartan.

3. Best Scream

Could you imagine eating at a

restaurant with these two at your table? I do not think either one of them knows the meaning of "indoor voice." The dialogues of both films are very strong sounding and they consisted of one knock out, powerful statement after another. However, the best scream has to go to Beowulf. Technically, when Leonidas screamed before Xerxes at the end of the film, it was muted by the voiceover of the narrator. Therefore, we never hear his scream, and we heard enough yells and grunts from Beowulf that we could fill the diegetic track of a porno.

4. Battle Cry

It would be a draw if Leonidas did not have so many. Beowulf truly makes himself known with, "I am Ripper...Tearer...Slasher...Gouger. I am the Teeth in the Darkness, the Talons in the Night. Mine is Strength...and Lust...and Power! *I am Beowulf!*" This

the plot of the characters? Was "Prepare for Glory" a better representation of Leonidas and his actions than Beowulf's "Pride is the Curse"? I would really have to be on something illegal if I did not say that this one goes to Leonidas. His at least gives a positive perspective on the narrative of the film. Big Bad Beowulf comes off more like Negative Nancy with a whiny tagline like that.

6. Queen

Sparta's Queen Gorgo takes the cake on this one. Beowulf's queen (Wealhthow) did nothing that impressed me. Sure, she can play the harp and sing, but do you really think that is what Beowulf was interested in? Hell, he literally got naked right in front of her before his battle with Grendel and she ran off. Now, Queen Gorgo was one of the sexiest characters I have seen in a film in a long time. Not only was she committed to her husband and his ideals,

8. Slow Motion Action

Oh hell yeah! What is better than a gory, bloody battle scene in which a few incredibly jacked men slaughtering hundreds of no-named extras? Slowing it down so you can really see how awesome the scene is. *300*...absolutely *300!* Leonidas, in particular: I will never get enough of bad guys running into your shield or you throwing your spear at the speed of an 80-year-old woman driving on the Southern State Parkway at night when it is raining.

9. Army

Leonidas' army of Spartans versus Beowulf's Geats...I only need two explanations for this one. First, Spartans are Spartans. Second, Geats just sound silly.

Without any doubt, a Spartan Phalanx would crush, destroy and slaughter an army of Geatland's finest.

10. Who Wins in a Fight?

The one you all have been waiting for...

In the red corner, weighing in at 250 lbs without armor, fighting out of Sparta, Greece, The King of the Spartans: Leonidas!

In the blue corner, weighing in at 140 lbs with armor, fighting out of Geatland, (somewhere in Sweden), the man with so many nicknames that I refuse to say them all: Beowulf!

I will hate myself forever because of this one, but I am sad to say that Beowulf would win in a fight. There would be no use of weapons amongst the two; it would just be a no-holds-barred brawl. Yes, I have mocked the size and portrayal of Beowulf, but he does have an advantage over Leonidas. There is no evidence that the character known as Beowulf is a representation of a real person. Therefore, he is an epic, fictional character, which allows him to be granted supernatural things like strength, speed and endurance. He can swim from one country to another, hold his breath for hours at a time and he has the strength to rip a monster's arm off. There is a documented Leonidas in Greek history and, therefore, his portrayal had to be humanized. That is why he could not match up to Beowulf.

In conclusion, *300* is still in my top five favorite movies of all time, and *Beowulf* comes nowhere near that to me. Enjoy all the compliments and victories I gave you over Leonidas, Beowulf; your movie still sucked!



may be the toughest of all categories to decide, but Leonidas' "This is where we hold them... This is where we fight...This is where *they die!*" plus the iconic "This...Is...Sparta" is just way too booyahhhh for Beowulf's vocal resume. "This...Is...Sparta" in my eyes will remain in iconic value forever with ones like, "I'll be back," "Yippie Kye Yay," "Life is like a box of chocolates," "I am your father," oh yes, I could go on forever.

5. Tagline / Catch phrase

Each film was advertised and promoted really well. Previews were being shown for both movies in theaters two seasons before their box office debut, and internet marketing played a significant role with *300*. The question here: which tagline was a better portrayal of

but she was also willing and open to trying certain things. Think about that one for a moment.

7. Golden Villian

Oh yeah, each film had a *gold guy*. They also were bad guys too...these films may have more in common than I originally thought. Grendel's Mother, the Sea Witch, and Xerxes both were relentless, brutal and delivered more sexual innuendo than all three *American Pie* movies combined. Okay, calm down kids...you see Angelina Jolie naked (in a matter of speaking). I swear, I knew there was something special about her body; I just didn't realize how shiny it was. Kudos to Beowulf for doing it with the hottest sea creature since the *The Little Mermaid*, and that is why this category goes to him.

Yellow-Colored Consternation: An Examination of Societal Struggle and Macromedia

By James Laudano
Press Art Critic

Contemporary art prides itself, paradoxically, on both its topicality and also its completely desultory nature. Oftentimes, a postmodern young artist has to wrestle between making his or her work meaningful while also keeping it completely non-conforming and "fresh." We often see such a balancing act go awry today with the many popular pieces of work that the art community—and society in general—just simply does not understand, regardless of how hard they try. It is this conflict that Matt Willemain, an up-and-coming artist with seemingly limitless potential, tackles head on in his latest *opus*, simply titled "First."

The medium used by Willemain to create this piece is none other than the popular internet format, Macromedia Flash. In "First," Willemain shows us a bright yellow, pseudo-spherical entity sliding across the screen at an approximately 35-degree upward angle. When this entity (let's call him Joe Downtrodden, or just Joe, from now on) reaches his destination – a point nearly one-third across the width of the webpage – we hear an exasperated, somewhat pained utterance: half exhale, half grunt. Then it ends. The whole process clocks in at just over three seconds long. As for the actual meaning behind this piece...well, that warrants a little more explanation.

By making this piece of work,

Willemain has provided us with art that is ripe with allegory. For example, the slightly angled upward ascent that Joe undergoes, while only three seconds long, is indicative of the struggle of every downtrodden or oppressed individual. One can take it another step and say that Joe's climb is an allegory for the difficult quest of entire ethnic and socioeconomic groups to reach full equality. When Joe reaches his destination, he lets out that unique, pained grunt. Once again, Willemain provides us with a view into societal struggle by demonstrating to us, through that grunt, that when the downtrodden and forgotten finally do reach equality, they have no choice but to let out a cathartic exhale of their conquered frustrations and tribulations. However, all is not well for Joe, for after he reaches this plane of equality, he is simply "refreshed" by the viewer and sent on his difficult journey again. That is one of the many beauties of Willemain's piece. You, the viewer, refresh the webpage in order to watch this wonderful work of art once more, only to again knock Joe down into poverty and pain. Willemain is telling us that it is *everyone*, not just a few, that hold down the oppressed and under-privileged individuals in the world – and you are just as guilty as the next person to discover this piece of work. Willemain is aware that by refreshing this webpage you really just want to see Joe's work once more—you want to be educated again. However well intentioned you are, you serve to harm Joe. By making this decision,

Willemain provides us with a paramount example of the famous phrase "The road to hell is paved by good intentions."

We also find, upon closer examination, that Joe is a disconnected individual. Literally. The line that forms the sphere, serving as both Joe's head and torso, is not connected at the end. It is left open, signifying, perhaps, that the oppressed people of the world are never truly complete. The underlying societal difficulties they face force them into being disjointed, broken individuals. One should also notice that both of Joe's feet—conveyed by two shoe-like brown shapes—are both two-dimensional and rightward facing. This, clearly, signifies that Joe is always moving in only one direction—upward and, in this case, to the right. He cannot change his course, and is forced to have a one-track mind to simply survive. Finally, we notice that Joe has a smile on his face throughout his journey. This tells us that Joe Downtrodden is a good member of society. He consciously chooses to be a cog in the machine. He puts on a happy face, however pained he truly is, so that he does not upset society as a whole. He is a "trooper," so to speak.

But does it all work? Does Willemain succeed in delivering his message? Short answer: yes. Long answer: perhaps not. With all of the above techniques, Willemain conveys his message with some success. But the work of art has little staying power. I fear that the art community will forget this piece

within a year or so; there is little "oomph" in it. Exacerbating this fault is Willemain's ill-advised choice to use Macromedia Flash. While Flash is indeed popular throughout the Internet, it is rarely, if ever, used as an art medium today. And, unfortunately, the lack of punch in the specific work of art prevents this dated medium from serving as a "fresh" or memorable artistic choice.

There is also the issue of the work's title, "First." Personally, I feel that the title "First, Middle, and Last" would have been more fitting. After all, Joe's struggle comes not only first, in terms of priority, during his daily routine, but also permeates every other moment of his life. Naming this work "First" detracts from the overall message of Joe's unending struggle to rise through the ranks of society.

While there still remain a few minor questions that only Mr. Willemain can answer, we do know that this piece is, for now, successful in plucking our heart strings and making us feel for Joe Downtrodden. The piece has its deficiencies, but it is still overall sound. Like Pierre Schaeffer, Clement Greenberg and Renato Poggioli before him, Matt Willemain succeeds in using avant-garde means to convey his message. He deserves applause—albeit tentative applause—for his efforts.

If you wish to view Mr. Willemain's "First" you can find it at the website <http://www.mendax.org/users/mvwx/oldflash/first.html>.

Astro-Nuclear Physics But No AirNet?

By Ilyssa Fuchs

If you're like me and your laptop is attached to your body at the hip, you absolutely love the fact that almost everywhere on campus you have access to AirNet, Stony Brook University's wireless network. On almost all laptop computers that have wireless networking cards, (as soon as there is a network within reach), your computer automatically connects you to it and then all you have to do is sign into AirNet in order to access pretty much everything on the internet (except, of course, peer-to-peer file sharing programs such as Limewire, because God knows the powers that be wouldn't want you to illegally download or share files).

Over the course of this semester, my

laptop and I really have become buddies. I bring her everywhere, and she's always there for me. Too bad I can't have sex with her; well, that is if you don't count internet porn. I have noticed that although AirNet is accessible in a decent amount of places, it isn't available everywhere. One of those places that AirNet is never available is the Physics building. I have two classes in the Physics building, and I always have to anticipate saving PDFs and Lexis files before my class starts because I know I won't have any wireless there. I know everyone is probably tired of me complaining about things, but to me, this whole situation is just ironic.

Before I transferred to Stony Brook, I was an engineering major at Binghamton University. For the record, I hated every minute of it and hardly ever went to class. However, on the few

rare occasions I did attend class, I learned one major thing; physics is one of the driving forces behind computers. Without physics, computer technology wouldn't exist, and I wouldn't even have a laptop to drag all over campus. With that said, I find it extremely funny that in a building where experiments are done with nuclear particles, and astro-nuclear physics is taught, there is no wireless internet access. The common person would think that out of all the buildings that wouldn't have internet access, Physics would be the last one, and they would be wrong. As a side note, I am now a political science major, so it is easy for me just to save the files I need for class before showing up. I only have two classes in Physics anyway, but I had to take a step back and wonder: what do physics majors do when they want to access the internet to look up

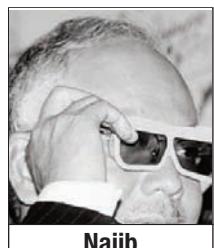
something for some crazy particle accelerating experiment that I would never understand? Their laptops are useless when it comes to the internet and the Physics building. This seems to be a problem that really needs to be fixed. The school should consider putting some of our money towards extending AirNet to everywhere on campus, so that we can access Wikipedia and Blackboard no matter where we are (not to mention our Facebook account, our Myspace, our e-mail and our buddy lists). We are part of the wireless generation. Wireless for all!

Other notable places without AirNet or with low connectivity: Psych A, the fifth floor of the Library, the second floor of the SAC, and inside the classrooms in Javits (wireless works in the lobby but can't pass through the brick walls...or so I've been informed).

Make your opinion heard! Write for *The Stony Brook Press*.

Meetings Wednesdays 1pm
Union Building Room 060

Ignorance is No Longer Bliss



Najib Aminy

I am an individual who holds little fear. I laugh at clowns, sleep in the dark, and think spiders are okay. Not great, but okay. However, I have realized that what I fear is my

own arrogance. Yes, ignorance is bliss, but persistent ignorance is arrogance and a sign of stupidity and immaturity, simply the stubbornness to be willing to learn. I realized this when I heard a few students conversing over Hillary Clinton's latest drop in the polls. In general, I think very little of the political realm, as it is nothing more but an open forum for the wealthy and power hungry to lie, manipulate, and corrupt the sacred world in which we live. So I intruded in their conversation, voicing my view that politics is the devil's game and such. Maybe it is, maybe it isn't, who is to know?

What is known is that the 2008 election race is heating up as candidates are becoming more vocal and aggressive. With the notorious Iowa Caucus coming up January 3; and February 5 marking Super Tuesday, the day where nineteen states will be determining both the Republican and Democratic candidate, it seems as if the coal is now being shoved into the engine of political

smearing, advertisements and appearances. All one can do is simply watch the black train of lies, corruption and two-faced candidates roll on by until a candidate is chosen.

Yet, as the billow of deception is left rising into the nation's airwaves, we as students—as Americans and as people—have the ability to vote and change the course of history. History. Look back into these past eight years, and see how much has changed. Despite whether our beloved President Bush, Führer of the freedom land, Premier of the American dream, Czar of democracy and the free world, was righteous in his actions; the world has forever been changed by his decisions. Whether we as people, society or humanity accept or reject it, his footsteps are still there.

I am not promoting a campaign of "Vote or Die" (bitches) as Puff Daddy, Sean Combs, P. Diddy, or Mr. "I Think I am Hot Shit but Can't Come up With an Original Song if my Life Depended On it" did. Rather, I am emphasizing that, collectively, the student population has potential to be the arbiter as to who wins this upcoming election.

This, however, is where ignorance comes into play. I sat there listening to two students converse and agree over the fact that Hilary was going to lose to Obama simply because of a poll. A poll. A poll that changes possibly every other

week, that means very little, but the media loves to amplify. A poll that a majority of the student population knows little about. This is where the problem lies. The problem over knowledge.

Here I am, watching the Republican debate, attempting to sort out right from wrong, lie from the tiniest bit of truth, politician from candidate. Then it hits me: I know *nothing*. I don't know much about any of the candidate's positions. Hell, there are some people that I did not even know were running. As I am listening to the debate, I begin to formulate the frontrunners from the rest of the pack, along with a few dark horses. But in the back of my mind, I am aware that this is the very first time I am learning the stances of many of these candidates.

Now the writer's strike does not help, for I have lost my hour of bliss with both Jon Stewart and Stephen Colbert, in which I attain a significant amount of knowledge about each of the candidates. But what this also means is that I must devote more time to actually reading and researching more about these candidates. I am reluctant to conform and jump on the Obama bandwagon for many reasons. I don't believe the hype, I question Oprah, and simply put, I don't know what he stands for. All I hear about is that Hillary is doing this, and Obama is doing that. From the Re-

publican side, I simply hear them going at each and bashing the Democratic Party, specifically Hillary.

I lose interest and move on with my day. Life goes on. But then, a horrific enlightenment: I realize I am not the only one. In fact, I am sure there are a good majority of students here at Stony Brook and nationwide that know very little if anything at all about the election. What scares me is that we as students have the capability to make a significant difference in how this country will be run, but that many of us will fail to act or act hastily. Myself, I lack the knowledge to make such a decision about whom to vote for. For others, it could be the lack of will to vote, or simply the ignorance to make a decision.

The future lies in the eye of the beholder. The race to the 2008 election is far underway, and though it is not a sprint, it is an endurance race in which money is shed, not sweat. The goal is no medal, rather the Oval Office. The key to winning: sell your soul to the devil. The ambition: greed and desire for power. The choice as to who wins this battle royal lies in our hands. If one chooses not to vote, okay. If one does, one must be knowledgeable. Not to sound cliché, but with great power comes great responsibility, and such the right to vote comes the responsibility to be educated and wise in such a decision. Tomorrow starts with today.

Berkman to World: Don't Hit the Ladies

By Alex Berkman

On Thursday night, Nov. 29, I was sitting in my house watching television when I came across something very disturbing.

While channel surfing, I found TNA professional wrestling. I saw a man, who went by the name Christian Cage, forcefully holding a woman (who looked very frightened) by her upper arms while threatening her with physical violence. With his face close enough to her's to tell what she had eaten last, he spewed some nonsensical storyline about being screwed over. After finishing his apparent line, he pushed her away, leading her to yell, "Get your hands off me!" and exited the room.

Not only is TNA and Spike TV putting sweaty men in spandex on television, but they are now showing viewers that violence towards women is acceptable.

Whether or not this Cage character won or lost a bout that night, his ac-

tions towards that woman are wrong. It is especially disturbing when the viewers of professional wrestling are

considered.

The people I have met in life lead me to approximate a few things about

professional wrestling viewers. They are young, ignorant or both - and all are obviously impressionable. A portrayal of violence against women without repercussion to an impressionably stupid audience is wrong.

I understand the argument that professional wrestling is fake and it's only entertainment, but that doesn't fly here. Cage grabbed, shook and threatened this woman backstage, not in the wrestling ring during a match.

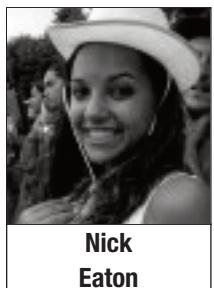
I don't want for it to seem as if I'm on the censorship bandwagon with Joe Lieberman and Tipper Gore, but violence against women is wrong. The least that TNA can do for putting such garbage on television is to show Cage receiving a glorious beat-down for his actions.

Maybe I'm the only one who feels this way. I was raised to respect everyone who deserves it, never discriminate and never harm women. Shame on TNA and Spike TV for putting such an act on a regularly watched television program.



Bert Scott is a fucking flag eater! Number 57 ain't havin' it.

What Matthew Rammelkamp Didn't Tell You About Illegal Immigration



Nick
Eaton

With the exception of the notion that the powers that be have purposefully, and so far successfully, made significant and calculated strides towards world domination, Matthew Rammelkamp (whose commentary appears in issue five of *The Press*) and I agree on a lot of key issues regarding illegal immigration. What he sees as hyper-intelligent tactics, I see as unexpected consequence and human opportunism. Regardless of which side you take, there's one thing that the Rammelmeister never seems to provide you with: solutions.

I'll bite. A shadow government of financial and political elites has secretly developed a plot in which minor shifts in the world have consequences that are carefully controlled to allow a series of events to unfold like dominoes and lead eventually to an international government which will eradicate a large portion of the population, restrict freedoms and harness slave labor to increase their profits. Not only that, but a small portion of the population has not only been brilliant enough to uncover the top secret and meticulously

veiling this (not-so) secret New World Order. There. I've suspended my disbelief. So, now, what's the solution? Have you a warehouse of weapons and vehicles hidden away? A made-from-scratch super computer and a high tech team of subversive geniuses clicking away, monitoring the Globalists and tracing calls at the Bilderberg? Where is this underground and how can I join? I'll post on your message boards and join your mailing list, put up flyers on campus and write articles for *The Press*. Do we have a cool acronym for a name? You see, I just can't help but be apathetic about an all powerful shadow government if you don't provide me with the tools to take it down.

Where do I begin? Yes, it is often overlooked that globalization has acted as a steroid for the economic elite across the world. Undercutting the efforts of the lower class by promoting a "world economy," organizations like NAFTA and the WTO have made it near impossible for the proletariat of any second or third world country to survive when faced with global competition. As a result, many South Americans have sought salvation on American soil. Here is where I play the opposite hand in this "chicken or egg" argument. Globalization did not occur because world leaders foresaw the abundant power-grabbing opportunities. Abundant power-grabbing opportunities were abused by opportunist governments upon their occurrence as consequences of globalization. There is no doubt in my mind that globalization was intended only as a system of worldwide networking of the bourgeoisie. Rarely have men with money and power come together to address the plight of the "lesser" classes. To insinuate, though, that free trade initiatives and illegal immigration are mere checkpoints in a greater scheme to destabilize the continent and justify martial law inevitably leading to the consolidation of power in the hands of the few is just preposterous. I will not deny that this route is probable. But I vehemently decry the idea that those intelligent enough to dream up such a treacherous and genius plot would be foolish enough to let slip enough details that their evil plans are now available through Amazon and the Kampenator's facebook writings.

Okay. Enough with the bashing. My comments aside, Rammelkamp is definitely on to something. Lou Dobbs would have Americans believe that illegal immigrants are blameworthy. After all, they are the criminals, are they not? They hopped the fence, they walked for

miles and they broke the law. Ignorant citizens, who I call "small-picture people," see this basic relationship between illegal immigrants and the law and look no further. Their frustration and anger develops into racism and hate, which not only fuels South American nationalism, but also nullifies their credibility. The corrupt Mexican government, rolling in money and absent the cares of their dissatisfied working class, is more than happy to overlook the border. The corporatist American government, too, has benefited from the dirt cheap labor. It's become an unintended triangle trade for the Twenty-First Century, now being exploited and perpetuated not by a super secret organization but by businessmen with business mindsets.

The answer is not to drive out to Farmingville and spit on migrant workers. It's not to deport them and build a huge fence. The solution isn't to provide amnesty and ignore the greater problem. Our answer lies in supporting an interventionist government that takes an active role in progressive international affairs rather than profit-turning in oil rich countries. The Mexican people are crying for help, crushed beneath the boot of their upper class. American citizens may object to taking political action against the Mexican government, citing that the plight of the American working class should be a greater priority to the government than that of those around the world. "If you put a chain around the neck of a slave, the other end fastens itself around your own." Our fates have become entangled. To solve our immigration "problem" we must aid illegal immigrants in solving their own. To build a fence or grant amnesty is merely short term: a temporary dam to curb the flow. We must become "big-picture" citizens, examining not only the causes and the effects but also the causes of the causes and the causes of those causes as well. We need not fall victim to infinite regression either. In a campaign year where the reformation or obliteration of NAFTA and the WTO have been discussed numerous times, the alteration or destruction of globalization must become a key issue to American citizens. Rather than discussing Oprah's endorsement or Hillary's hair, let us, for once, become actively engaged citizens. Motivating the masses is not quite so difficult as you may believe. Even apolitical Americans seem to have strongly polarized views of illegal immigration. They have the motivation but lack direction and purpose, education and resources. If all else fails, Molotov everything.

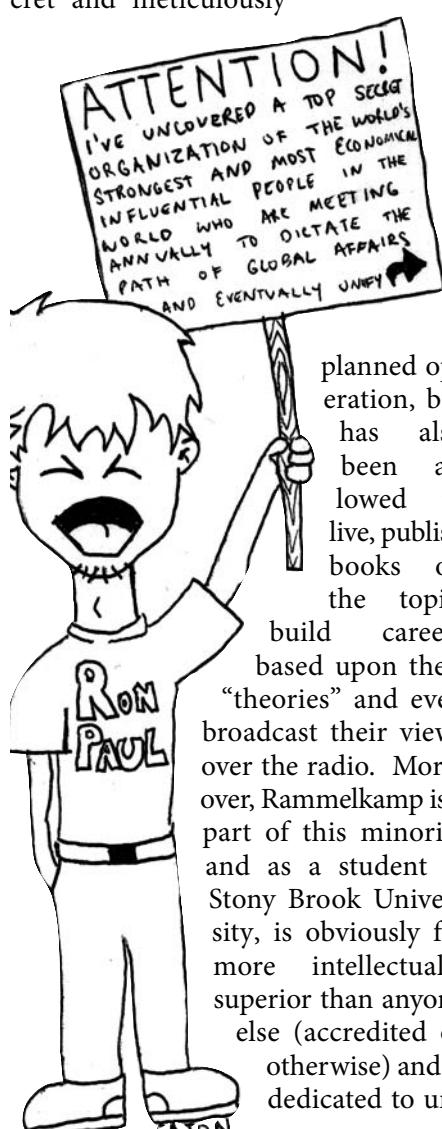
Al Qaeda: Insurgents, Rebels Or Enemy Combatants?

By Nick Eaton

Fueled by fierce emotions, many Americans become indignant upon the use of the word "rebel" in conjunction with the terrorist group Al Qaeda. The militant organization, known for their hand in the attacks on September 11, 2001, has factions scattered across the world working towards Islamic dominance and the upending of non-Islamist states. Harnessing guerilla tactics and performing acts of terror, the greater Al Qaeda network can hardly be considered little more than a militant terrorist organization. The presence of Al Qaeda in Iraq, however, presents a new challenge for classification.

The existence of Al Qaeda in Iraq is a direct result of the presence of American forces. Much of the insurgency has turned to the organization in order to aid in the fight against American occupancy. Seeing the U.S. as a foreign aggressor and an imperialistic force with all but altruistic ambitions in the country, the enemy combatants have appealed to the enemy of their enemy not on the basis of common goals, but simply to synergize and redouble efforts to resist what they see as the eventual establishment of an American puppet regime. In this way, regardless of the true intentions of military action in Iraq, the country's division of Al Qaeda forces is, in essence, rebelling against a constituted authority. They have assumed a hostile and insubordinate attitude towards an established adversary. They fit the very definition of what it is to be a "rebel."

The word itself seems to resonate with positive connotations. With the American Dream having been built on the concept of an underdog rising to the top, citizens have an affinity for rebellion in a historical sense. The United States may have come to be as a direct result of rebellion, but we continually fail to acknowledge the rebels who are demonized from the American worldview on a daily basis. Consider the Russian Revolution and our half-century Cold War with the Soviet Union. Were Russian rebels heralded as heroes here in America? We must distance ourselves from the positive and negative taint of language as a result of habit and history and instead view the world objectively.



Food For Thought

I'm using this space for my prediction that the Pittsburgh Pirates will make the playoffs as soon as 2009. -Bryan

Red Sox Acquire Santana for Goulet

By Sporty McRealpersonton
MLB Reporter Extraordinaire

The Boston Red Sox today added hall of fame rock and roll/latin fusion guitarist Carlos Santana to their 40-man roster. Santana's contract was purchased from AAA Pawtucket immediately following the trade of former Red Sox minor league crooner Robert Goulet to the Minnesota Twins, along with a session bassist to be named later.

The announcement was made by Executive Vice President/General Manager Theo Epstein.

Santana, 60, brings a veteran sensibility to a Red Sox starting rotation that, while generally praised, has been specifically criticized for its poor grasp of melody and rhythm. Santana is expected to slot into the second starter's spot between staff ace Josh Beckett and Japanese import Daisuke Matsuzaka.

Division rival Matt Stairs—the so called Blue Jay's Blue Jay—when reached for comment, in his winter home in Warm Springs, expressed trep-

idation at the prospect of facing Santana in the clash of American League East powers. "He looks like an old man when he's sitting down, but get him on

precipitously since an October injury. Early in negotiations, Minnesota General Manager Bill Smith made clear that any trade centered around Goulet

would require additional pieces as insurance. Smith, apparently placated by Epstein's assurances that Goulet has good potential for recovery, revised his initial demands—for center field prospect and World Series hero Jacoby Ellsbury, Academy Award winner and DVD nar-

ing for the National League Cy-Young award (in 1968 and 1973), was unavailable for comment. According to Red Sox Chairman Thomas Werner, Santana will be introduced, as a uniformed member of the squad, to the Boston media in a gala press conference in early January. Werner said, "The Red Sox are proud to acquire the only player to work with both Bo Diddley and Bo Jackson. Santana's swagger is evident on the 1981 hit "Winning." That's the kind of Red Sox our organization needs as we look to repeat as World Series Champions for the first time since 1916."

Twins third baseman Nick Punto expressed excitement to be playing with Goulet. "As a child, I found a secret thrill in playing my parents' old Robert Goulet records. More recently, he wowed me with his performance as a stealthy pest harassing fatigued office workers, before retreating, Spiderman-like, across the ceiling in the Emerald Nuts commercial. To be playing with a legend like Robert Goulet—wow."

Goulet was unavailable for comment.



a mound and behind a six string, and that old man is enough to put the fear of God into even this country boy."

Goulet, 74, a journeyman best known for three stints in the Red Sox organization, was once considered a stud, but his numbers have dropped

tor Matt Damon and substantial cash considerations—down to the unspecified, little heralded but prolific bass guitar session player.

Santana, who has won nine Grammy awards (one in 1988 and eight in 2000), and twice figured third in vot-

Chuck Knoblauch: Best Second Baseman, Or Simply The Best Player, Ever?

By James Laudano

Those of you who follow baseball know that the 2008 Hall of Fame ballot was recently released, with a total of ten candidates eligible for the very first time. Among them is Edward Charles Knoblauch, better known around the nation simply as Chuck Knoblauch. This article intends to not only convince you that Chuck deserves to be enshrined in the annals of Cooperstown, but also to demonstrate that he is among the greatest baseball players ever in the history of this prolific sport.

Chuck Knoblauch burst upon the Major League scene in 1991 with the Minnesota Twins. Chuck had been their first round draft pick two years prior and the Twins were eager to promote their young, phenom second basemen to the "Big Leagues." The Twins, a team that had been gradually improving their organization over the years immediately preceding 1991, were poised for stardom. It was Chuck and his new, youthful energy, who would shove Minnesota into that stardom they so very much sought. The Twins would win the World Series that year, with Chuck batting over .300 during the playoffs. Naturally,

Chuck won Rookie of the Year honors that year, and his future looked as bright as the World Series trophy then encased in the Minnesota clubhouse.

Chuck went on to bat .312, .333, and .341 during the following years, and later won a Gold Glove Award—in 1997. However, this was not enough for Chuck. He desired to be a part of the big-time, and vocally asserted the stance that he should be traded to the New York Yankees. After all, where do baseball players go when they want to take their game to the next level? Why, a big market team in a big market city, of course. And who fits that description better than the Yankees?

The Yankees, much like the Twins when Chuck first came to them, were on the precipice of incredible success in 1997—the year Chuck was indeed traded to the organization. To jump ahead just a tad in our story, the Yankees would win the American League pennant every year Chuck was with them, winning three World Championships to boot.

Coincidence, or Knoblauch?

However, all was not well in New York for Chuck. In 1999, Chuck developed a rare and debilitating condition known throughout baseball as "Steve

Blass Disease," or simply "the yips." This tragic condition caused Chuck to lose all ability to accurately throw a baseball to first base. On average, a throw from the second basemen to first base spans around fifty feet. How could a former gold glove winner have trouble making such a routine and simple toss? No one had any answers. The problem became so troubling that in 2000 an errant throw actually flew into the stands behind the first base dugout and struck the wife of famed sports/political commentator Steve Olbermann in the face. Yankee manager Joe Torre had no choice but to move Chuck to left field. Chuck needed out of New York, and fast.

Fortunately, Chuck did escape New York in 2002, when the Kansas City Royals signed him as a free agent. Unfortunately, Chuck's offensive numbers at this point simply slumped so much that the Royals declined to extend his contract into the next season. Sensing the end, Chuck announced his retirement in 2003, breaking the hearts of millions across the nation.

Now, you might say to yourself, "Sure, Chuck had some good years early on. And yes, he did win four World Series championships, but the embarrass-

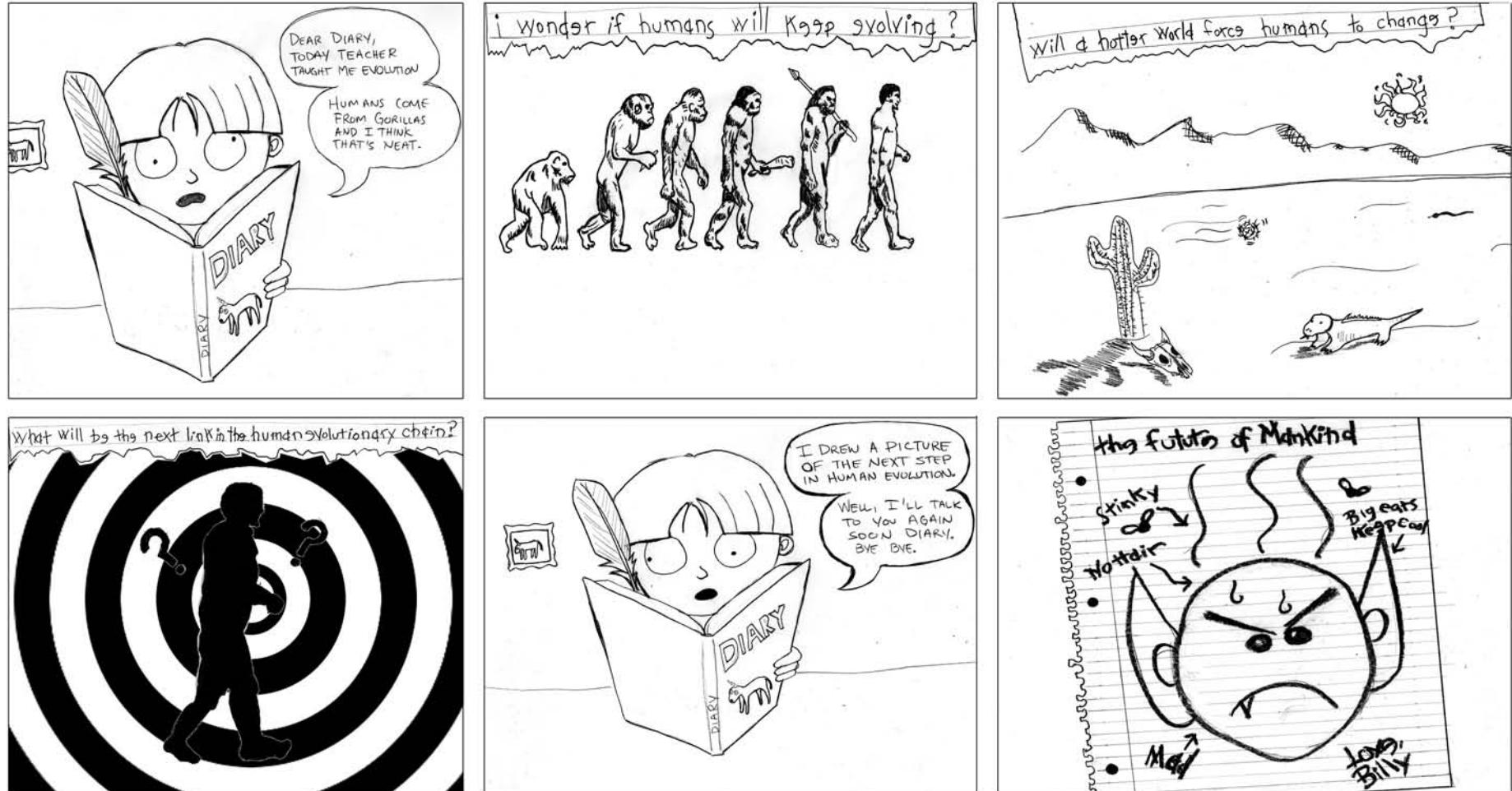
ing end to his career certainly should bar him from not only the Hall of Fame, but also any talk of being the greatest baseball player ever." Well, to you, good sir or madam, I say "poppycock." Chuck Knoblauch ruled: end of story. His stunningly errant throws into the stands of Yankee Stadium and his meteoric plummet into obscurity and retirement were valuable by demonstrating to professional baseball how vulnerable we all are—not to mention the fact that watching a highly paid professional lob a routine throw thirty feet off the mark provided great entertainment every night on Sports Center, and Knoblauch single-handedly filled blooper reels for decades to come. And finally, the word Knoblauch actually means "garlic" in German, and don't you think that says something about...something? I'll let you think that over, and in the meantime, I'll hope that during my next trip to Cooperstown I will be presented the opportunity to gaze fondly at a plaque dedicated to our hero, Edward Charles Knoblauch.




THE COMICS SECTION

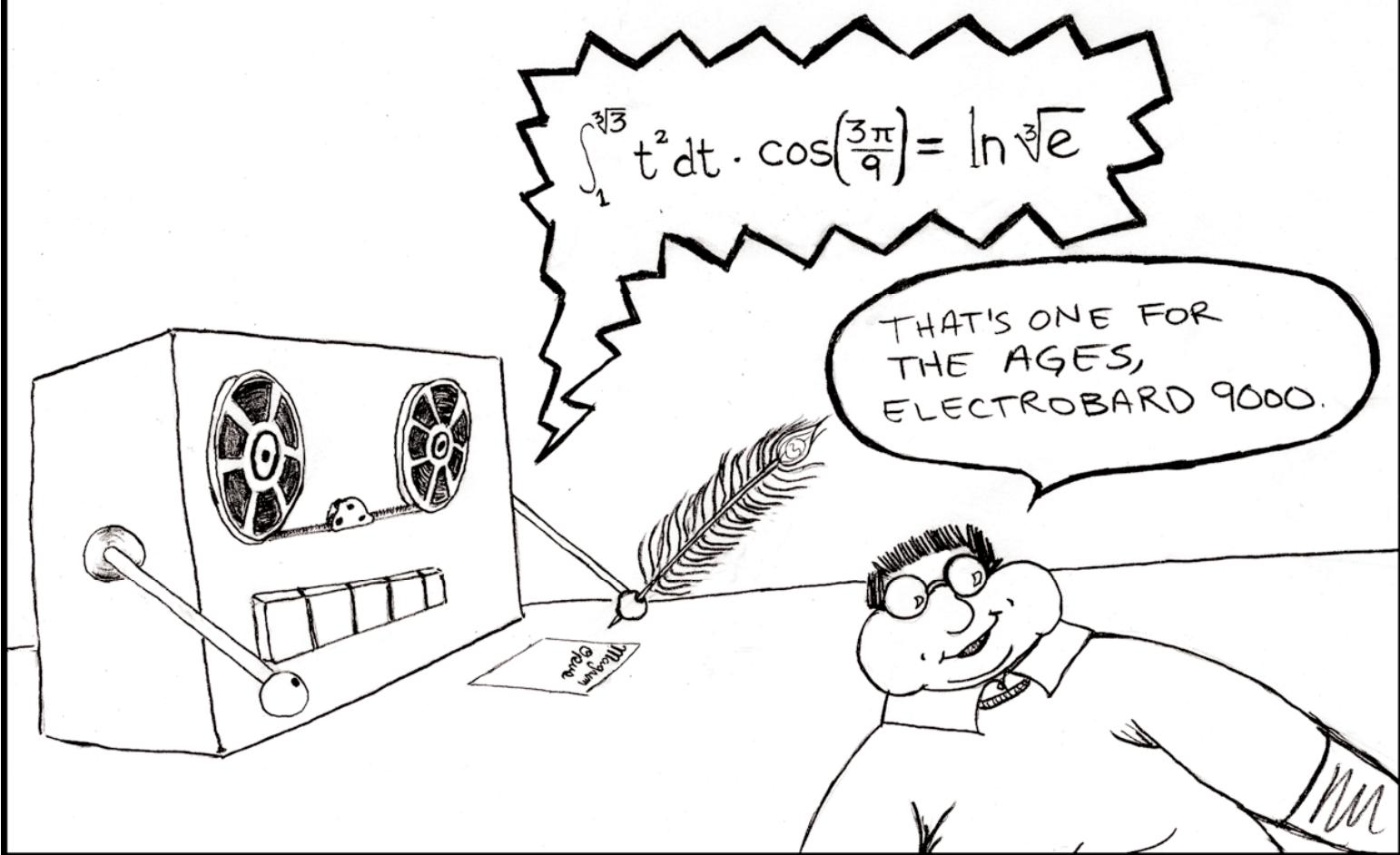
NEXT SUNDAY A.D.

by Andrew Fraley



FROM THE DEMENTED CATALOGS OF:
SHERMAN P. GLOBBERMAN
 UNORTHODOX INVENTOR

by Andrew Fraley



Submit to our Literary Supplement



Or You Get
The Business

SUBMIT YOUR ARTWORK, SHORT STORIES AND POEMS TO
SBPRESS@GMAIL.COM BY DECEMBER 8TH, OR BRING 'EM IN TO OUR OFFICE,
STUDENT UNION RM. 060. CREATE YOUR MASTERPIECE TODAY!