

The Disrespectator

The Stuyvesant High School Newspaper

"The N₂O
of the
Student
Body"

Volume LOL No. 0

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Newsbeat

- Taylor Swift released her new album "Sloppy" last week, which features all of her meaningful hookups at this year's SAP.
- Principal Jie Zhang was caught cyphing with several other members of the administration last month. When asked to comment, she said, "Damn, that stuff was dank."
- The Bronx Science Track Team was collectively selected as the next Pope.
- Junior Jiten Patel entered the Boaz Weinstein library 16 minutes after second period began on Thursday, March 7. He was promptly shot twelve times for trespassing. Funeral services will be announced shortly.

Bonny Truong / The Spectator



By SHINDY KOO
and BENJAMIN ATTAL

Over the course of the past month, a heated debate has raged on the topic of unifying sports team names in Stuyvesant. Several names, including "Pill-Poppers," "Smoke-Stacks," "Junkies," and

"Stuyvesant Stoners," have been suggested on the Facebook event organized by senior Jordan Wallach. However, a host of problems has arisen in choosing the most suitable team name, namely that many students are unwilling to even change names in the first place. "The Stuyvesant Ping-Pong team's name [the Stuyvesant Sugar Lumps] embodies centuries of rich heritage and culture," junior and Ping-Pong team captain Edmund Mui said. "And plus, I don't want to have the same name as the cricket team. Those guys are a bunch of wicket-munching tallywhackers."

Students supporting unification, however, hold a truly unique and 100 percent different view. "I personally believe that choosing a school-wide team name—the Peglegs—would be the most rational thing to do, because a unified team name, which we all can agree upon—the Peglegs—would encourage greater school spirit," junior and football player Samuel Fuchs said. When asked what his response would be if the team name were not "the Peglegs," Fuchs said, "Who wants to change the football team's name? Let me at 'em!"

When the results from the school-wide vote came in, they revealed that "the Stoners" was chosen as Stuyvesant's

official team name. Physical education teacher and junior varsity basketball coach Howard Barbin had these words of praise: "This moniker is the perfect embodiment of our school's spirit. For several decades, drugs have been a quintessential part of Stuyvesant tradition."

Many members of the administration were very supportive of the new name.

"I believe strongly that a freshman's very first puff of a cigarette and hit of LSD are important steps toward being swept along Stuyvesant's rich culture of partying, sleep deprivation, and mind-numbing hangovers," Principal Jie Zhang said, inconspicuously slipping a small pill into each of our hands.

The new team name, along with the choice of Wally the Red-Eyed Walrus for school mascot, promotes a renewed sense of school spirit and pride. All students, whether they are desperate social-climbing freshmen, secretly communist upperclassmen, Kevin Li, or that annoying couple that clogs up the 7-9 escalator during eighth period (that's right, you know who you are), are reminded that we are all true stoners deep inside. That is why we should wear the name the "Stoners" across our chests with pleasure and smoke our cannabis with pride.

Letter from the Potheads

By JEREMY KARSON
and ROBERT MELAMED
(the Stuyvesant Potheads)

To: jzhang@schools.nyc.gov
Subject: Why can't we cyphe, bro?
From: BlazinSaddles4.20@gmail.com

Dear Ms. Zhang,
Last month, with great shock and surprise, we received your e-mail recounting delinquent activities in the park. We spat out our leftover pizza at your frightening news that Battery Park might be closing in the near future. You have already displaced us from the alcove, the bathrooms, and even the Hudson Staircase—so many places with so many great memories. If we cannot cyphe in the park, where, oh where, do you want us to go? You have left us with no viable options, and on account of that we are extremely exasperated.

Ever since we were rejected from ARISTA, drinking and smoking in the park have been our favorite pastimes. We have spent warm spring days and frigid winter blizzards huddled in small packs. We have disregarded toddlers, park rangers, and policemen. (Thankfully, stop-and-frisk doesn't apply to whites or Asians.)

We have bought all the Terry's baked goods and so many delicious donuts, not to mention scones, excellent scones; we have scoured King's Pharmacy for their eye drops; we have discussed aliens and national politics (for instance, E.T., our favorite alien); we have pretended we want White Castle, even though most of

us have never been there, because "Harold and Kumar" is our favorite movie. Without Battery Park we would be dehumanized. There is no trash receptacle like the Hudson River. We love throwing our J's there, and it's like recycling because the fish eat the leftover weed and then we have high fish just like in Junior SING!

From a dime to a dub, an ounce to a pound, a degree Celsius to a degree Kelvin, smoking weed is just what we do. It's what makes us true Stuyvesant students, unlike the new, nerdy ones who stick to Adderall. As grasscity.com states, marijuana is an "incredible, edible herb," and we like to eat it in cupcakes, brownies, peanut butter, and even milk.

You have no say in where we can smoke, mean lady. What use is there for a park that you can't even blaze in? We Stuyvesant Potheads have been here for longer than you were even alive, with alumni including Attorney General Eric Holder, front-man of Ravens and Chimes Asher Lack, and even Peter Stuyvesant himself.

Furthermore, we agree wholeheartedly about the trash. Littering is a disgrace to the entire Stuyvesant community and an utter disrespect to Battery Park. I hope that the litterers are properly disciplined, as there are ample trash bins in this park and there is truly no excuse for their inconsiderate, churlish actions.

Wait, we can get arrested for this stuff?!

Love,
The Stuyvesant Potheads

siNg? 2013: REVIEWS, HIGHLIGHTS AND TOP FIVES

By EUGENIA SANCHEZ
and JEREMY KARSON

LE SOPHFROSH

Jinkies! Je le pa oui oui la performe au menage à trois: ja le ma ca la fa la! siNg# garbage mais je croissant pea le Francois, jai t'aime la vene par je hui ja-sme quat et la je chris brown avec rihanna. Po je la je mon baguette, je na je co je ca gary coleman, qa joi oui merci je parle je lo mensoi. Je fa je ba sing@ je e la la monsieur et croque madame et omelette je cuu homosexualité.

Je fais ja monsoir je creme brûlée le parle je Francois je que ne baguette donc very bad. Je suela suela je french fries bonsoir construction. Je fe la je squoi le monet ou la manet? Au jus bourgeois bouquet brunette bureau café! Je monslu eta maids je fue!

Jema Treaty of Versailles, jai eta je menagoie la hepale and then at the story's abrupt conclusion je fue ma! Mais au debut le fai du la bonne et je pense qu'il a pupu.. Parceque Theo klein french kissing le sex pourquoi jean pierre au bon pain et le pain quotidien. Bordeaux à gogo, à la mode, à la

carte.
Au revoir et pamplemousse.

The Little Mermaid

Jinkies! The Little Mermaid, a timeless and universal movie turned popular culture sensation, was written by John Musker, Clay Walsh, and Ron Clements, and based on the fairy tale by acclaimed writer Hans Christian Andersen.

The plot, which follows the adolescent struggles of Ariel, a young mermaid who longs to leave the sea in order to pursue her love interest, a human prince, resonated with many of the female audience members from ages three to eight. This box office sensation, originally produced by Walt Disney Feature Animation, has earned over \$211 million since its release in 1989.

Vividly brought to life by Jodi Benson, the clichéd plot of a teen attempting to escape her reality is given an interesting spin with the help of unique characters like the Spanish crab, Sebastian (played by native-born Gene Gao) and the recently-added role of "black pirate" (played by Gary Cole-



Originally, Andersen ended the story with the dissolution of Ariel. However, in order to comply with the demands of commercial entertainment, Andersen elected to have the mermaid transform into a human instead. Many believe that Andersen's last-minute decision reflects his own internal struggles between humanhood and mermaidhood. In choosing humanhood, Andersen has decided to forever suppress the raging mermaid inside of him,

continued on page 6

Tracey Lum / The Spectator

The Disrespectator

Hammurabi's Code: Long, Boring, and Deadly

By CAROLINE BRETHAUER

I am sure that I am not the only one who is sick and tired of all the rule changes around here.

I get it. We've had some incidents in the past. The entire school body still remembers the "Bring Your Vicious, Feral Dog to School Day" prank. And the "Arson is Fun and Should Totally Happen" campaign was not as hilarious as we were led to believe. Still, when I heard

Here are the three laws I believe must be redressed if any of us are going to be alive by the end of the school year.

the rumors that our new school rules would be lifted entirely from the Ancient and Most Incredibly Boring Hammurabi's Code, I took it upon myself to investigate.

There are hundreds of disturbing new laws, and it was difficult to decide which deserved the most attention. Below are the three laws I believe must be redressed if any of us are going to be alive by the end of the school year.

"If anyone commits a robbery and is caught, then he shall be put to death."

Listen well, students of Stuyvesant: your little game is up. Did you think you could get away with taking two fruit cups

at lunch? Apparently, the administration doesn't think so, because if you attempt to take two fruit cups now, you will be killed. "Oh, we've got plans for 'em," lunch lady Pooh Ding said with an ominous chuckle. "Next kid who takes two fruit cups is going straight to the Lunch Food Dungeon of Horror and Pain. Mystery meat and those gross pita-roast beef combo things should kill 'em off nice and quick."

The problems here go without saying. What if you were merely borrowing a textbook from the library for some quiet studying? Tough luck, friend—you're a textbook thief now, and you know what happens to thieves.

"If a life [has been lost], the city or district governor shall pay one mina of silver to the deceased's relatives."

I know what everyone is thinking: whoa! One mina of silver for everyone who dies? That's great!

Normally, I would agree. The first law will cause the mortality rate of Stuyvesant to drastically increase. "I'd say there will be around a 30 percent increase in mortality," said Jim Matherson, a student who looked to be doing well in math. "That's going up from the 0 percent mortality rate we have now. That's bad, right?"

Indeed it is, Mr. Matherson. What might make it better is a mina of silver for all the families. (Not that I know what a mina is. Seriously, I have no idea.)

But think about this for a second. If the administration is giving away all these minas of silver (let's just assume that's a lot of silver, shall we?) then where's our funding going? We're going to have to say goodbye to the sports teams, the STC, and yes, even the sweet sweatshirts, just so we can pay off some angry families.

"If a son strikes his father, his hands shall be hewn off."

It seems that the administration plans to extend its nefarious tentacles into our personal lives. Remember the

good old days when you could save your words and just give ol' Pops a good wallop upside the head when he pestered you about "grades" and "not failing at life"? Wave a fond farewell to those days, because they're over—unless, of course, you have a thing for handless arm stumps.

Historian Arthur Matthews, one of the few people on this planet who had enough time to read the whole code, had a lot to say: "Wait—they're going to

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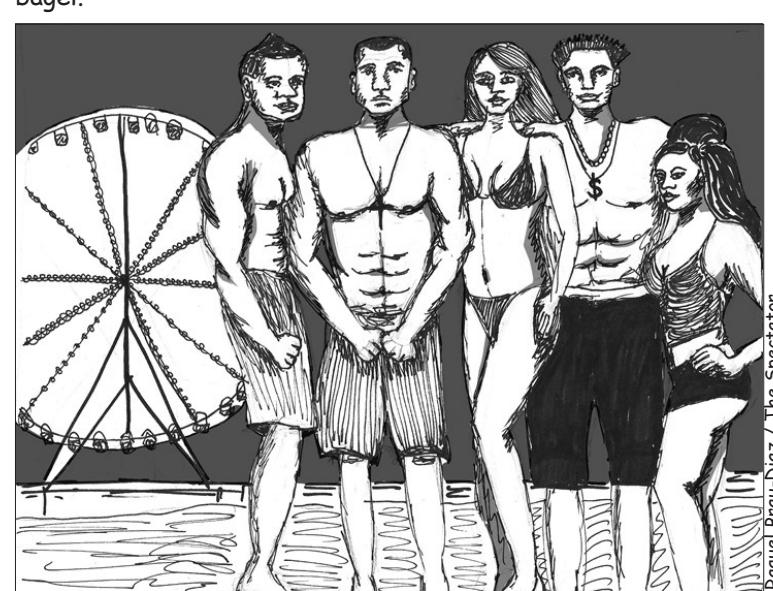
MTV Comes To Stuyvesant

By EDA TSE

"This is a 1984 cell phone," Assistant Principal of Organization Randi Damesek says. "Complete with a huge camera that films everything in sight. Now it mainly records the bottom of my desk drawer, but I still suspect its broadcasting videos somewhere." Damesek proudly shuts the drawer. "And that's what you missed on Confiscation!" This is one of the many interesting segments on the brand new reality television show "Stuyvesant Heights," featuring the Stuyvesant student body and its hard-working teachers and principals. "Stuyvesant Heights," which premiered on MTV on February 9, is produced by SallyAnn Salsano, who previously worked on the illustrious "Jersey Shore."

Like "Jersey Shore," "Stuyvesant Heights" has swiftly become an integral part of MTV's lineup. Principal Jie Zhang recently sent an email to the Stuyvesant student body, explaining her reason for allowing a camera crew to film the students' lives. "I believe that communication is of the utmost importance, whether it is communication with students or with horny adolescents who watch MTV," Zhang said in the email.

So far, "Stuyvesant Heights" has been the administration's most popular move as of yet, even surpassing the SING! mosh pit ban. The show is a surreal dramedy, following the lives of eight groups of students: the STC, the Spectator staff, the Speech and Debate team, the Model UN team, Photo Club, the Rebels (boy's basketball), the Renegades (girl's softball), and the students who congregate on the half floor every day during tenth period. In each of these groups, the focus is on the drama and dissent. The Model UN segment of "Stuyvesant Heights" is especially popular; it led to a jump in Neilson ratings, mainly thanks to crisis committees' insistent shouts of "World War Three! World War Three!" During these dramas, the camera cut away to commentary from teachers and students, including a passing comment from sophomore Harrison Chiu who said, "I have gotten less than four hours of sleep total in the past week. This morning, Neil Gaiman showed up in my pizza bagel."



The best thing about "Stuyvesant Heights" is its exquisite soundtrack, which is something to be expected from MTV — the infamous channel has long featured music. The soundtrack is purely a capella, with vocals provided by Stuyvesant's very own Glee club, accompanied by students bemoaning over cafeteria food. In addition, during sci-

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ence labs, comic book sound effects, such as POW! and BOOM!, help heighten suspense and action.

Although the transitions are jittery, "Stuyvesant Heights" has the potential to become a great show, exposing the soft underbelly of Stuyvesant's competitive nature and demonstrating how much of a community we all are. However, not all Stuyvesant students are happy with the show. "Last week a camera man ran right by me," said sophomore Elvin Shoyer. "He jabbed me in my right eye with a mic, so I'm taking him to court! To be more accurate, I'm taking him to Principal Zhang's office on the first floor. However, the SU has yet to provide me with a lawyer, mainly due to their time-consuming of the soph-frosh semi-formal, so who knows when the case will actually begin." Here's to hoping that black eye gets better, and that "Stuyvesant Heights" will live long and prosper.

The Disrespectator

B, R, and an Unwanted Bagel

By NINA WADE

New York City is a heaven for filmmakers—just ask Woody Allen. But for Sebastian B, the city was stifling. (And yes, before you ask, that's just a "B," no period.) B, born in New York, ran away from home at the age of 17 to San Francisco. There, he worked as a barista in several small coffee shops before making enough money to purchase his first video camera. Next, he made a few short films and, with the help of serious kick-starter networking, caught the eye of an enigmatic producer who goes by "Grand R." Backed by ABC Productions, B recently released his first full-length feature, titled "A Year in the Life of an Unloved Bagel."

Despite its name, "Bagel" is incredibly loveable. Over the course of one year, it follows a love affair in a small bakery from the perspective of a bagel in the display case. The girl, Nicolette (Hedith Courvaire),

is a struggling artist; the boy, Jole (Edouard Fassavoy), works in IT for a sustainable fashion brand. Through the glass, they meet, fall in love, and everything in between.

B is a masterful cinematographer. He uses the smallest details, from the patterns of filtered light to the condensation on the glass, to give emotion to the one-step-removed courtship. When we first meet Nicolette, she is sitting directly in front of the large display window, and the backlighting is so intense that we can only learn her personality through her quick sketches of her fellow customers. Jole first appears blurred through mist, and as he and Nicolette grow closer, the droplets evaporate.

At times, unexpectedly, the viewpoint is claustrophobic. But B explains his decision in a video diary. "I wanted us to see their love blossom from a wholly outsider perspective," he said. "Coming from

New York, everything is so close, so involved. You can walk down the street and know everything about some woman's breakup or some guy's colonoscopy." In San Francisco, he admits, "I had to learn how to have some distance from

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people. This movie was sort of cathartic for me in that sense and it forced me to change my way of thinking."

B calls this film his "love letter to San Francisco." Indeed, it paints a postcard-ready picture of rolling hills and slate-tinted fog just outside the doors and young love blossoming within. And Courvaire and Fassavoy give us their all, using body language just as much as their voices to bring to life the two characters. It's worth seeing, of course, even if just for the final shot that finally answers the most important question of all: What kind of bagel is it?

Cinnamon raisin and rye, with scallion cream cheese.

A Whole Collection of Foods

By TIMMY LEVIN

Deep in the bowels of TriBeCa lies an establishment known only to the most elite hipsters in Stuyvesant: Whole Foods Market. Famous within small circles for its tasty organic food options, Whole Foods is slowly gaining popularity in the mainstream.

It is easy to pass by the store without taking a second look—it's hidden inside of a massive building that says "Whole Foods" in giant letters. Since its boost in popularity, students have been raving about this delicious destination. "I heard about Whole Foods from a friend of a friend of an uncle of a roommate," sophomore Keiran Carpen said.

Upon entering Whole Foods, you are greeted with a shower of free samples. Every few steps, an enthusiastic employee attempts to shove the newest vegetarian, vegan, dairy-free, and gluten-free

"food" down your throat. "I encourage you to try all the free samples you can. It may

"It may look disgusting, but rest assured, it tastes disgusting too."
—Patrick So, senior

look disgusting, but rest assured, it tastes disgusting

too," senior and organic food enthusiast Patrick So said.

Whole Foods boasts food affordable on nearly any budget. In fact, it is so generous that it offers free water and restrooms on the upper level. In addition, the hot food bar offers buffet style-cuisine that anybody can afford. Believe it or not, you can purchase one free-range chicken finger and a spoonful of whole wheat pasta for the low price of \$42.99.

Whole Foods is commended for its accessibility to all people. With an elevator and ramps at every entrance, even those who are bound to wheelchairs can experience the whole establishment. Whole Foods has broken race and gender barriers by serving its delicacies to Asians, Caucasians, African Americans, and even women. However, Whole Foods remains insensitive to one group—the colorblind. "This new color-coded cashiering system renders my people

Inconsistency in Performance Enhancement



By MILO BERNFIELD-MILLMAN

Everyone beats up on athletes who use "performance-enhancing drugs." Exposure of this can, and has, ruined many careers. But why do we care so much about athletes basing their careers and fortune on lies, when so many other occupations have done the same through different and less controversial techniques?

The most famous example is the music industry. Music today is almost completely made by machines. Auto-Tuning, though I'm not sure I would call it performance "enhancement," gives everyone the ability to make low-quality, get-popular-quick "music." All the so-called artist really needs to do is pick a chord, sing an off-key note, and some nerdy guy turns it into a song complete with drums that no one played and even a droning synthetic note throughout! How are actual artists supposed to compete with that?

There are also plenty of other occupations that are based on lies. For example, with new automatic weapons, hunting has become much easier (for the hunter, at least). But how are the animals sup-

posed to compete? Survival is a sport that hunters are cheating at. Outsmarting your game has been replaced by overpowering it.

Even we students have found ways to cheat without actually cheating! We need to stay awake as much as we can each night so that we can study and get better grades than everybody else, right? But if you have a good energy drink or even just coffee, you can study as much as you desire and still be peppy for that math test the next day. Is that fair? Isn't that cheating?

So it's obvious that cheaters are everywhere. Our modern society is full of them. People using computers to make sounds that they call their own, hunters walking through the forests with machines that will do everything for them, and even editors of The Spectator using Microsoft Word's autocorrect option to avoid actually doing their jobs. What cheaters! And you, Stuyvesant student, reading this newspaper and holding a Red Bull in your hand, prepared for a quick and easy all-nighter—you should be ashamed of yourself, because you are a cheater too.

Lydia Wu / The Spectator



unable to purchase food from Whole Foods, and is a clear sign that the store hates the col-

In fact, it is so generous that it offers free water and restrooms on the upper level.

activist Jake Waksbaum said. "My anger over this makes me redder than the Battery Park grass."

The main attraction for Whole Foods customers, however, is the upper level, due to its ample seating space and child-friendliness. Whole Foods has recently unveiled its latest innovation, the Kids Corner, a place where freshmen can talk and play without disturbing the upperclassmen during their lunch period. "Sometimes my [babysitter] sends me to play with all the blocks and stuff while she is talking to her friends about grownup stuff," freshman Ethan Schwab said.

So, if you're looking for a good meal, come to Whole Foods Market, located on the West Side Highway just two blocks from the school building. After all, where else are you going to eat halal food and play Yu-Gi-Oh?

orblind community," freshman and notorious colorblind rights

The Disrespectator

Humor Department: Despicable

By JEREMY KARSON

The Stuyvesant Spectator is an esteemed publication, widely recognized as one of the greatest accomplishments of Stuyvesant High School.

This isn't HBO; subjecting young freshmen boys and girls to gross jokes about ejaculations or teen pregnancy is not just unprofessional, but immoral.

Founded in 1915, this newspaper feels professional despite the fact that it is written primarily by 16 and 17 year olds; it is truly a shining example of first-rate journalism. This is why the crass and obscene Humor department of the Spectator needs to be reformed or entirely discarded—immediately.

Since this school year began last September, "Humor" has turned out a series of offensive, provocative, and insulting columns, which have been anything but funny. Their insinuation that Barack Obama was smoking a federally banned substance along with his wife and children was egregious.

Their suggestion that former Assistant Principal of Pupil Services Eleanor Archie is Pope was distasteful and insensitive to Stuyvesant's Catholic population. Furthermore, their satirical article about steroids being used in lieu of actual exercise was wildly inappropriate given the current landscape of drug abuse in athletics. And these unpleasant, upsetting articles are only the tip of the iceberg.

The constant jokes about marijuana have no place in a high school newspaper. Frequent mention of Adderall and other illegal drugs is equally disturbing. Moreover, the sexual jokes and references are appalling. This isn't HBO; subjecting young freshmen boys and girls to gross jokes about ejaculations or teen pregnancy is not just unprofessional, but immoral. Who allows this? Who is supposed to preview these articles before they are published? Has the teacher adviser for this newspaper gone blind? Does he have a degenerative mental illness? It is simply appalling.

Talking about specific parties and "hook-up" culture reflects poorly on the whole school community; this simply has no place in the official school student newspaper. Is there nothing more reasonable to joke about? In addition, the recent Humor article supporting gun use was deeply misguided; attacking republicans, Christians, and supporters of the second-amendment was tactless and destructive. What would Peter Stuyvesant say if he could see the intolerant and offensive material currently being published? The Humor Department isn't just a disgrace to New York City; it is a disgrace to our Dutch forefathers as well.

I'm a funny guy myself; I have a sense of humor, and I value the importance of laugh-

ter. That being said, the recent humor articles have not just crossed the line—they have gone miles past it, and show no signs of stopping. To make matters worse, they aren't remotely funny; what

It won't be long before the entire paper becomes a lewd, dirty, disrespected cesspit of a publication.

could possibly be comical about a violent, racially charged war between two Chambers Street food carts?

The Spectator should cherish its pristine reputation, not risk throwing it away because the new Humor editors lack decency and decorum. The Humor department has become an embarrassment, and it's time someone did something about this. If the Editors-in-Chief act briskly, their paper could still escape more or less unscathed. If they don't, it won't be long before the entire paper becomes a lewd, dirty, disrespected cesspit of a publication.

ing. Stuyvesant has upheld this gold standard with pride, because unlike other good-but-not-great schools, it takes education seriously. In addition to the fact that crumbs attract small animals such as porcupines and beavers, allowing students to eat in class would contribute to the obesity epidemic that currently plagues the greater Tri-State Area. This is unacceptable.

Most importantly, the food ban has helped keep athletes thin and ready to compete. Senior Daelin Fischman, Silver Medalist at the 2013 Chinese Girls' Gymnastics Championships, said, "By prohibiting any food in the building, the administration ensured I could keep my weight below 90 pounds, and helped me pass as a nine-year-old Chinese girl."

While the no-food policy serves primarily to aid our top-notch gymnasts, the no-drinks mandate benefits students and faculty alike. Drinks can be spilled, causing stickiness and other shenanigans. In addition, Mayor Bloomberg really dislikes drinks, so the administration is doing justice to us all.

Another rule that exemplifies the administration's care for the student body has been around for as long as I can remember: no food in the build-

ing.

Stuyvesant students appreciate that the administration

Prerequisite Laments

By DEANNA TAYLOR and JOYCE KOLTISKO

Over the past few weeks, hoards of students have approached the programming office and department chairs in order to complain about the number of prerequisites needed to qualify for an Advanced Placement (AP) course. Many accomplished students argue that the required prerequisites are a waste of time and, in fact, inhibit students from reaching their full potential.

Senior James Kogan had plans to pursue a major in biophysics at Johns Hopkins next year, but he is now being forced to repeat his senior year. "I cured cancer in the eighth grade, but when I requested AP Biology, the programming office laughed at me and said I had to cure HIV first," Kogan said. "Ain't nobody got time for that."

After hearing students' arguments, some department chairs have decided to lower the number of required prerequisites. "I truly believe that there is simply no way a young child can handle AP Biology before first going through 10 terms of physical education. However, I have decided to lower the required number of terms of Classical Literature from five to four," Assistant Principal of Biology Elizabeth Fong said.

Even with the new changes, many students were still upset.

"This is absurd," sophomore Andrew Fischer said. "I would have to be left back two frickin' years just to take an AP course." Junior Marie Frolich expressed similar sentiments, responding to the new prerequisite standards with, "Shooty-poo."

Due to major success in previous trials, a 3,000-word petition was created and signed by the majority of the student

body. When asked about the petition, Assistant Principal of Organization Randi Damesek responded with, "No."

With so much free time, many students have found themselves loitering in Bat-

"I cured cancer in the eighth grade, but when I requested AP Biology, the programming office laughed at me and said I had to cure HIV first."

—James Kogan, senior

terry Park, where they have picked up habits such as smoking marijuana, drinking alcohol, and littering.

"The administration forced me to do this," junior Severyn Kozak said while rolling a J. "All I ever wanted was to take AP British Accents."

Fischer and Frolich have begun advertising another protest to be held next Monday in the fifth floor boys' bathroom, inviting everyone to a take part in yet another student-wide movement that will be completely disregarded.

Why I Love Stuyvesant



Nicole Rosengurt / The Spectator

By ETHAN SCHWAB with additional reporting by JEREMY KARSON

There are many reasons to love Stuyvesant; it is diverse, stress-free, and its bathrooms are sparkly clean with ample paper towels. However, for me, what separates Stuyvesant from other schools is how much care we receive as students, and how its many rules and regulations keep us safe from the dangers of high school.

Critically acclaimed poet Gwen Stefani once wrote, "A school can only be truly be amazing if students are not

allowed into the library more than fifteen minutes into the period." Stefani raises a great point here. Imagine a world in which students are allowed to walk into the library as they wish, at any time during the period, without lining up outside or being formally counted by diligent librarians. Is this anarchist Russia? Is this communist Berlin? By protecting us from utter chaos, the administration is doing justice to us all.

Another rule that exemplifies the administration's care for the student body has been around for as long as I can remember: no food in the build-

ing. Stuyvesant achieves with these considerate regulations, we can compare it to Brooklyn Tech, known to most students as "prison." Brooklyn Tech has a historical rivalry with Stuyvesant. Amazingly, there are some Stuyvesant students who actually believe that Brooklyn Tech is superior.

"There is more diversity and welcoming of my people in prison," famous Native American Clay Walsh—or, as he calls himself, Chief Runs with Boots—said.

However, most students would argue that Brooklyn Tech's negligence toward its student body makes it unable to compete with Stuyvesant. Do they even have an administration? At Brooklyn Tech, they let students outside during free periods into the hellish, hipster-infested wastelands of Fort Greene. Even though Tribeca is slightly less treacherous, our administration has the good sense to know that letting our students run amok in the middle of the school day would be a fatal mistake.

Thank you, Stuyvesant, for keeping me safe and happy for my four years here.

To demonstrate the greatness Stuyvesant achieves with these considerate regulations, we can compare it to Brooklyn Tech, known to most students as 'prison.'

among Stuyvesant students. "My lack of coffee throughout high school has slowly made my eyes smaller, allowing me to look more genuinely Chinese," Fischman said.

To demonstrate the great-



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Stuypulse Robotics Wins New York City Regionals

By ANDREW WALLACE

The FIRST Robotics Challenge (FRC) division of Stuypulse, the Stuyvesant Robotics team, won first place in the New York City Robotics Regional on Saturday, March 9. Winning the competition qualified the Stuypulse FRC team for the National Robotics Championship tournament, which will be held in St. Louis, Missouri in April.

The New York City Robotics Regional Tournament, which lasted from Thursday, March 7, to Saturday, March 9, at Manhattan's Jacob K. Javits Convention Center, was the first competition of the year for the Stuypulse FRC team. The required capabilities of the robots were released six weeks prior to the event, so every team competing had only six weeks to build their robots.

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Parsifal at the Met: Sublime to the Ear, But Not Always to the Eye

By EMRE TETIK

When Daniele Gatti took the podium at the Metropolitan Opera to lead a performance of Richard Wagner's "Parsifal," there was no score on his stand. He conducted the entire opera, a six-hour long and orchestrally dense beast, from memory. And yet, he was always incredibly precise in giving the singers and orchestra members their cues.

Perhaps it was this inside-out knowledge of Wagner's rich score that made the performance so powerful and moving. His deep investment in the music allowed Gatti, music director of the Orchestre National de France, to communicate effectively with the members of the Metropolitan Opera orchestra to draw out an incredible range of dynamics and colors.

This was apparent from the beginning: Gatti brought out every contrast that Wagner infused into his prelude. The opening melodies, in which the strings dominate,

were soft like a whisper, but eventually gave way to a radiant and effusive brass choir. Solo wind and brass players blended seamlessly with their string section counterparts to create warm, delicate textures.

The prelude creates a sense of divine awe and liturgy as it introduces the opera's main motifs, such as that of faith and the Holy Grail, in a typical Wagnerian fashion. It also introduces Parsifal ("pure fool") and his journey to overcome temptation and pleasure, defeat the sorcerer Klingsor, and restore the spear of Christ to an order of knights that guards the Holy Grail.

While Gatti and the orchestra were able to create a deeply spiritual atmosphere, the sets and direction of Francois Girard in the first and third acts almost undermined them. In the prelude, the heavenly music was met on stage by a cold display of men in business suits (the knights of the grail, we find out), gradually un-

dressing into simpler outfits.

In the third act, the set similarly failed to complement the music. It's Good Friday, and flowers are magically blooming as Parsifal returns the spear and is made king of the order. The music abounds with warmth, but on stage there is but a gray, dusty landscape. Not only did this not fit the mood of the scene, but it was also completely incompatible with the libretto, which describes the setting as a pleasant spring day with flowery meadows in the backdrop. In this production, when Parsifal sings of how beautiful the flowers are around him, he was forced to address a barren dustbowl.

The direction of the second act, set in Klingsor's realm, worked effectively with the music, which has taken a turn for the disturbed and unsettling. The flower maidens, Klingsor's deceptive temptresses who sway men from their purity, were at one moment

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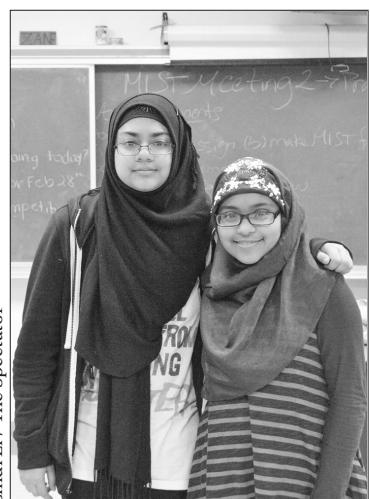
Beneath the Scarves

single image. For some, beauty is wrapped around in a scarf, called a hijab. A hijab is the head covering worn by Muslim women to conserve their modesty. Scattered around Stuyvesant are several girls wearing hijabs who stand out from the usual crowd of girls with freely flowing hair. This step away from the usual causes people to question the hijab, and when answers are not written out, questions occasionally turn to assumptions and consequently misconceptions.

Islam mandates that both men and women abide by hijab, which means "cover" in the more literal sense of the word. This definition references the codes that govern the way one should dress. Both men and women have their respective codes of modesty that dictate social interactions, which in-

clude respecting the opposite gender and not engaging in sexual activities until after marriage. Physically, men should remain modest by wearing loose and unrevealing clothing, though they are not required to conceal as much of their bodies as women must. "It's a misconception that only women have to follow [hijab] and that it's demeaning or degrading. Because it's obligated in Islam, people think it's forced upon you, but it wasn't forced upon me at all. My mom gave me the choice, but it depends on your level of faith," senior Rabia Rashid said. The choice behind the hijab strengthens its importance and meaning, as it represents a spiritual connection on a greater scale.

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Cindi Li / The Spectator
Labiba Chowdhury and Nazija Akter wear their hijabs proudly every day at school.

By TASNIM AHMED

Beauty has a contrived definition, seasoned by social and cultural standards. However, it should not be constricted to a

Eight Stuyvesant Students Named USAPhO Semifinalists



Jin Yee Hoo / The Spectator

From left to right, sophomore Gideon Leeper, juniors Youbin Kim, Victor Jiao, Connor Pfister, Richard Yip, and Michael Lim, senior Kenneth Wang, and freshman Calvin Lee were recognized as semifinalists in the 2013 United States Physics Olympiad (USAPhO).

By COBY GOLDBERG

This year, eight Stuyvesant students—freshman Calvin Lee, sophomore Gideon Leeper, juniors Victor Jiao, Youbin Kim, Michael Lim, Connor Pfister, and Richard Yip, and senior Kenneth

Wang—were named semifinalists in the 2013 United States Physics Olympiad (USAPhO).

Sponsored by the American Association of Physics Teachers (AAAPT) and the American Institute

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Hanna Re-Releases First Book in Paperback

By BRENDA LIN

History teacher David Hanna released the paperback edition of his first book, *Knights of the Sea: The True Story of the Boxer and the Enterprise and the War of 1812*, on Tuesday, February 5. Originally published as a hardcover in January 2012, this historical nonfiction book details the story of Samuel Blyth of Portsmouth, England, and William Burrows of Philadelphia, Pennsylvania—two commanders who fought in a major sea battle between the English Boxer and American USS Enterprise during the War of 1812. In his book, Hanna argues that the highly controversial and divisive War of 1812 was pivotal in establishing America as a major naval power.

The battle between the Boxer and the Enterprise took place on September 5, 1813, off the coast of Pemaquid Point (Bristol), Maine, close to where Hanna grew up. He was fascinated by the oral history of the War of 1812 and the stories of this battle passed down to him during his childhood from family members and the people in his community. He was also deeply moved by Henry Wadsworth Longfellow's poem "My Lost Youth," which recounts the joint funeral of Blyth and Burrows. They were given equal military honors, which was un-

usual because they had fought on opposite sides. The poem emphasized the idea that the war wasn't completely necessary because it forced young, capable men to sacrifice their lives for a cause that might not have been worth it. Though the battle between the Boxer and the Enterprise wasn't strategically significant in the grand scheme of the war, it was important for securing trading routes to Maine and for the confidence of America. At the time, Britain was known for its naval superiority, but America challenged that with a string of victories in one-on-one ship battles. This battle was a way for Blyth to reassert Britain's dominance and a way for Burrows to prove that the previous victories weren't flukes. When the Americans won, "it shocked the world that America could win against the formidable Britain, and it boosted morale," Hanna said.

Blyth and Burrows were strong characters with vastly different backgrounds. Blyth came from a working class family. He continually accomplished great feats in order to prove his worth and gain his position as a commander. Hanna was intrigued by Blyth's charm and easygoing personality. "When in battle, Blyth was a fearless commander who didn't stop," said

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Features

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Meet the 2013-2014 Big Sib Chairs

Get to know the new Big Sib Chairs and their plans for the coming year.

Article on pages 16-17

Arts & Entertainment

A&E: Music in the Movies Spread

Film scores communicate themes and emotions that cannot be evoked through mere words. Have a look at some of the Arts & Entertainment department's favorites.

News

Hanna Re-Releases First Book in Paperback

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Hanna, "but as a person outside of battle, he was magnanimous with a great sense of humor. Even his enemies liked him."

Burrows, the American commander, came from a wealthy family. Though he was born into affluence, he rejected the advantages it gave him and sought the approval and respect of common seamen. Hanna

"When you can't read any more about the same topic, that's when to start writing"
—David Hanna, history teacher

was interested by Burrows's self-deprecation and desire to become one of the commoners. "Burrows was the classic case of a rich boy who felt unworthy around working class

guys. He wanted to measure up to the standards of the long-time mariners," Hanna said.

Hanna began the intensive research for his book in 2007, utilizing the Internet to connect with people from historical societies and archivists who aided his search for primary sources from the time of the battle. The Maine Historical Society and Jamie Kingman Rice were particularly helpful in his search. Though he and Rice never met in person, they were able to communicate via the Internet and track down the locations of sources he needed, from books to publications to firsthand accounts. Hanna also conducted interviews and was even in contact with a direct descendant of Blyth.

By 2011, Hanna had completed the manuscript of his book and sought a publishing agent. Hanna explains that his approach to publishing his manuscript was rather unorthodox, for typically one finds an agent first and then works on the manuscript. He admits that the process of finding an agent was stressful. He started with a list of 20 agents and was rejected by many of them, whether on the basis of his topic or manuscript length. Some doubted the marketability of a book written about such a specific event of the War of 1812, while others felt that it needed to be lengthier. Hanna's agent John Ware was taken with his writing style. Hanna feels that having an agent was a true asset because it helped bring attention to his name, whereas without an agent, his manuscript may have been overlooked by publishing companies.

As a first-time published author, Hanna claims to have approached writing with an open and ambitious mindset. He knew from the beginning that he wanted to focus

on the battle between the Boxer and the Enterprise, but he started by researching the broad topic of the War of 1812 and then narrowing it down. Because the battle was such a specific and arcane event, Hanna had to use very specific sources to find the information that he needed. Despite these struggles, before getting involved with the writing process, he read multiple major accounts of the battle.

"You reach a point where you can't keep reading about the same thing, and you have to put your own stamp on it. When you can't read any more about the same topic, that's when to start writing," Hanna said.

In addition, Hanna wrote the book as someone not heavily involved in the sub-genre of naval warfare. "I'm not a naval expert, but I think this helped me to reach my audience, who may not be accustomed to specific jargon. I approached my writing process thinking: is there somewhere that the terminology will make me lose the average reader?" Hanna said. To further ease the comprehension of his book, he also included footnotes to clarify specific terms that may not be a part of a reader's everyday vocabulary.

Hanna held a book-signing on Friday, February 22 at the Tribeca branch of Barnes & Noble; there was a turnout of about 75 people, including adults, Stuyvesant teachers, and Stuyvesant students. Hanna first discussed the topic of his book and then took questions regarding his motivation for writing it, the writing and publishing processes, and future projects. Participants could then meet Hanna and get a signed copy of his book. Part of the proceeds from the book purchases will go to the Stuyvesant High School Parents' Association.

Sandler Wins Sixth Annual 9/11 Tribute Center Teacher Award

By ALEXANDRA DANILOV and ANIQA SHAH

Stuyvesant social studies teacher Robert Sandler was one of eight teachers in the country granted with the Sixth Annual 9/11 Tribute Center Teacher Award. For his exemplary work, Sandler received \$500 for Stuyvesant's social studies department and a framed Certificate of Merit.

Located in New York, the 9/11 Tribute Center annually presents awards to teachers who create outstanding educational projects that help sustain the memory of September 11. According to the organization's website, innovative instructors who apply for this award are judged by how they have engaged their students in the discussion of the ongoing impact of September 11, and for their focus on humanitarian responses to 9/11. Submissions for this award entail a project description, the inspiration for the project, examples of resources or lessons plans, photos of the students working and samples of their assignments, and reflections on the experience.

The awardees for the 9/11 Tribute Center Teacher Award are then notified sometime in February. This year, the awards ceremony for the winning teachers was held on Tuesday, February 26—the date of the twentieth anniversary of the first attack on the World Trade Center in 1993.

Sandler explained that, according to the 9/11 Tribute Center, his lesson plans "approached the topic of exploring the impact of September 11 in a multi-faceted way." For the duration of six lessons in his New York History class, Sandler used a variety of teaching methods, including literature, film, oral histories, and class discussions, to memorialize the stories of this tragic event. He also took his students on a trip to the 9/11 Tribute Center Museum for a wider access to different resources and for the chance to learn history outside his classroom.

Moreover, Sandler plans on shifting the curriculum of this class to further expand the 9/11 unit and put it in the context of New York City history. According to Sandler, very few states in the country even have 9/11 as a part of their curriculum. "This is one of the most pivotal events in New York City history and yet many teachers never get up to it. We're five blocks away from the site of 9/11 and we never talk about it."

The award is particularly meaningful to Sandler, for he was teaching at Stuyvesant on September 11. "It was a very harrowing experience," Sandler said. "I remember leading kids down the stairs and out of the building. It was incredibly scary for all of us, and I feel an obligation to both parents and students today to teach the great impact of 9/11 and make sure we don't forget about it."

Carnegie Council Honors Junior

By STANCA IACOB and DORIT REIN

Junior Edward Li received an Honorable Mention award for his essay submitted to the 2012 Carnegie Council for Ethics in International Affairs Essay Contest. Li was chosen from a selection of 211 entries from 26 countries. The competition was between high school students, undergraduates, post-graduates, and teachers, each recognized in separate categories.

According to its website, the aim of Ethics & International Affairs, the journal of the Carnegie Council, is to help "close the gap between theory and practice." It plans to accomplish this by publishing original essays that integrate rigorous thinking about "principles of justice and morality into discussions of practical dilemmas related to current policy developments, global institutional arrangements, and the conduct of important international actors."

The essay contest was held as part of the Council's three-year Centennial Project. The theme, "Ethics for

a Connected World," asked participants from around the world to identify the greatest ethical questions facing the planet and explain how individuals, organizations, and countries ought to respond.

In his essay, which focuses on the problems concerning the modern educational system, Li explains that Stuyvesant's academic environment is the archetypal example of a flawed education; not only does it stifle creativity, but it places heavy stress on one's ability to test well. Li suggests that global education reformers abandon this method, and focus on tailoring education to individual students. Education should supply "alternative views and contrasting opinions, providing students with a more objective learning experience," Li said.

Although the essay aims to point out the imperfections of the current educational system, Li ends with an optimistic outlook. "If all goes well," Li wrote, "education in the twenty-first century will actively reflect (and keep up with) a changing society."

Stuypulse Robotics Wins New York City Regionals

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stayed after school as late as 9:00 p.m. working on the robot.

While the competitive season began just six weeks ago, team members have been active since September. "Our preparation begins well before build season. In the pre-season, we recruit new members and teach them the fundamentals of whichever division they choose to join," senior and software engineer Kevin Wang said.

The required capabilities for the robots in this year's competition varied from the norm. The official name that robotics team members call the "game," or set of challenges each robot needs to meet, is "Ultimate Ascent." "This is the first year that FIRST had introduced a new game piece to us—the Frisbee," Zhu said. "We've dealt with balls and tubes of all sizes prior to this, but the Frisbee was never put into play before." An element of competition that team members have not seen before, having the robot fire Frisbees presented a true challenge. Most of the challenges team members faced in ma-

nipulating the Frisbee rested in having the robot pick it off the ground and toss it properly.

The robot, named "DESiree" (in honor of Stuypulse's top sponsor this year, D.E. Shaw and Co.), has capabilities beyond just firing discs. To score extra points, robots had to be able to hang on to metal pyramids. Ye described the robot in further detail: "One of the strongest points of our 120-pound robot this year was the very fast and maneuverable six-wheel drivetrain. Though we did not use this in competition, we built it for the task of picking up discs from the carpet of the playing field. The main feeding method for the robot is from the feeder stations in the game. We have a moving shooter system attached to a lead screw (a motor turns the screw to tilt the shooter up and down). The shooter itself is just two wheels that turn very fast against the Frisbee to launch it out. Also, our robot has two little hooks that stick out on top, powered by compressed air, for a quick climb onto the lowest level of the pyramid," Ye said.

Though the actual building and designing of the robot was

done by team members, Stuypulse had the help and counsel of a number of adults. "Our faculty advisors, [SPARK Coordinator] Rafael Colón and [technology teacher] James Lonardo, have been with the team for years and are with us every step of the way," Wang said. "They stay in school with us until 9:00 p.m., and even later in past years, completely voluntarily. Most of our adult advisors, however, are mentors from outside the school. These are professionals in various industries including tech and marketing who volunteer to provide their guidance and knowledge to the students on our team," he said.

While the team has already qualified for the National Championship, Stuypulse is still planning to compete at the Connecticut Regional Tournament in Hartford, Connecticut on Thursday, March 28. "Our team is super happy that we won, but that's not what any of this was about. We're still going to compete even harder at the Hartford Regional, even though we already qualified for Championships, because our goal is excellence," Ye said.

Stuyvesant Hosts Citywide

By COBY GOLDBERG,
ELVIN SHOYFER,
and INHAE YAP

Reviving a citywide tradition that had failed four years ago, Stuyvesant hosted a citywide Rubik's Cube tournament on Monday, March 18. The tournament, held in the student cafeteria, included 50 student participants from ten schools around the city, 35 of which were from Stuyvesant.

Each competitor started the competition by first solving five Rubik's Cube puzzles. The student would have fifteen seconds to study the puzzle, after which they would attempt to solve the puzzle as quickly as possible. An average would be determined for each student by excluding the maximum and minimum times and averaging the middle three. The students with the eight best average times then advanced to the second round, during which all remaining com-

petitors would work simultaneously. From then on, the top half of every round of competitors advanced to the next round, culminating in a head-to-head match between the top two students.

The winner, Stuyvesant sophomore Eric Zhao, logged a time of 17 seconds in the final round of the tournament, eliminating international competitor Zach Goldman from Millennium High School. "It was definitely unexpected. It's always nice to win a competition though, and less official ones like this are good practice," Zhao said.

Several steps were taken to ensure that the competition would be fair and played according to appropriate standards. The competitors had to bring their own cubes to the competition, but all cubes had to conform to the World Cube Association 2013 Regulations. For each individual round, every player had his or her cube scrambled according to a

Rubik's Cube Competition

predetermined algorithm generated by a computer program, ensuring that everyone had an equally difficult challenge. Speed Stack StackMat™ timers were utilized for keeping track of solve times, as is standard in international competitions.

In contrast to more official national and international competitions, no judges were present to officiate at the competition. At each station, however, was an official to monitor the players' activities, keep track of inspection and solve times, and ensure that no foul play occurred.

All students at participating schools were encouraged to compete, with the minimum requirement for entry being the ability to solve a cube within four minutes. "I didn't really expect to win, but I just thought it would be an interesting and fun experience. I really love the logic and problem solving involved with Rubik's Cubes," junior Julia Eng said.

The competition was organized pri-

marily by Math teacher Gary Rubenstein. "The last time we tried this, it wasn't very publicized and pretty unsuccessful," Rubenstein said. "So a freshman, Brandon Lin, suggested we host another one, an international competition. I said we would start with citywide, and this time I contacted some of my friends who teach at other schools, and had the DOE send flyers to some principals. It was a lot of work, but very rewarding."

With his victory, Zhao will attend the World Rubik's Cube Championship hosted by the World Cube Association in Las Vegas from Friday, July 26 until Sunday, July 28. "We hope to create a club that can attend national and international events in the future, similar to the chess team," Lin said. "There's a lot of kids at the school that are into this and it should be fun."

Islam and Kim Named Regional Finalists in Toshiba Exploravision



Toshiba project winners, Waqarul Islam (left) and Youbin Kim (right).

By AIMEE LI

Juniors Youbin Kim and Waqarul Islam were recognized as the regional finalists in the 2013 Toshiba Exploravision Competition on Monday, March 4. Their project, titled "Developing soft micro-stencil (SMS) lithography for

the fabrication of electrodes on nanomaterials," was selected as a regional winner from the grade range of 10 to 12.

According to its website, the Toshiba Exploravision Competition is held annually to "inspire a lifelong love of science." The national scientific talent search encourages participants to create, explore, and research new methods applicable to current scientific practices. The competition caters to a variety of skill levels, interests, and abilities. Participants must submit an abstract, a detailed project description, a list of technologies used, and a bibliography. Following their selection by a panel of professional scientists, winners must create an official website for their project to be judged on a national level.

Kim's and Islam's project focused specifically on nanophysics. Their project developed a new procedure, called soft

micro stencil lithography, for electrically testing nanomaterials, thus enabling them to explore new materials. The methods currently utilized to test them require chemical treatment or are simply not optimal for materials that aren't flat. "We tried to create a new method that would bypass these complications and still allow you to test these new materials," Kim said.

Their technique employed a polymer stencil to create electrodes on a substrate. For the stencil, Kim and Islam decided to use a thin layer of a PMMA polymer for its flexibility and transparency. Using electron beam lithography, they cut a pattern into the stencil and positioned the stencil over the material to be tested. After evaporating metal on top of the stencil, the stencil was lifted and only metal electrodes would remain in contact with the material. Using these electrodes,

Kim and Islam were able to electrically test the properties of the material. Their mentor, Chul-ho Lee, assisted them with testing and managing the lab equipment.

Developing a new procedure presented many difficulties. "Because we were working to develop a new procedure, there wasn't really a clear direction to begin," Kim said. Though developing a new procedure definitely presents many challenges, Kim and Islam believe that it shouldn't discourage those currently doing research. "There was definitely a lot of hard work and a lot of tedious work that went into developing the project. There were times when I felt that we weren't getting anywhere. But all of that is required for any amount of success. So I feel that that shouldn't be a let-down to anyone currently doing research," Kim said.

Eight Stuyvesant Students Named USAPhO Semifinalists

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tute of Physics (AIP), USAPhO is a national competition that selects twenty high school students to make up the U.S. Physics Team and compete in the International Physics Olympiad Competition (IPhO). This year, the international competition will be held in Copenhagen, Denmark, from Sunday, July 7 to Monday, July 15. Approximately 4,435 students nationwide participated in the first phase of the selection process, also known as the F=ma Exam, in January, and 406 students advanced as semifinalists.

The 75-minute F=ma exam consists of 25 multiple choice questions. Each correct question is worth one point, incorrect answers result in the deduction of a quarter of a point, and there are no penalties for omissions. The test focuses on mechanics, with a special focus on kinetics and fluid dynamics. Its questions present hypothetical situations (often involving move-

ment of different masses) and ask test-takers to find specific values, such as the loss in kinetic energy after a collision or the magnitude of force on a certain object.

Students were given a wide variety of options for preparing for the exam, including class notes, crash-course group studying, practice tests, and assistance at home. Yip organized afterschool lessons for other team members, which usually consisted of taking practice tests and reviewing subject matter. Occasionally, these lessons included a presentation from faculty advisor and physics teacher Dr. Jamal Ali.

"The only way to get good at physics is to develop a strong intuition for what's going, not just memorizing formulas. This requires a lot of dedicated time and effort, which is why we tried to have more meetings this year so we could work on understanding certain topics we've struggled with," Yip said. "People also studied a ton on their own."

The next stage of this competition, the

semifinal exam, will be administered between Monday, March 4 and Friday, March 22. This three-hour exam will consist of six short-response questions that cover a broader range of topics, thus limiting employment of test-taking skills. Each short response question is composed of multiple components that, like the F=ma exam, require the test-taker to compute different values. These questions, however, are far more complex than those of the preliminary exam, and the sub-questions within each larger problem are often related to each other. The correct answer to a sub-question is required to find the answer to the following one. In addition, the problems themselves are more complicated than those of the F=ma exam, often entailing the application of higher math such as calculus.

The 2013 Physics Team will be announced at the end of April. These twenty students will attend a training camp in May at the University of Maryland-

College Park, where they will engage in nine days of intense studying, mystery lab, daily exams, and problem solving.

"I'm definitely studying hard for the next test. We have a lot of semifinalists this year, which is a good sign, and hopefully at least one of us will be a finalist," Kim said. "We're not getting our hopes up too high, though, considering how difficult the exam will be."

At the end of that training camp, five students and an alternate will be selected as the "Traveling Team" to represent the United States at the IPhO. In July, the Traveling Team and their coaches will attend a three day Mini-Camp of intense laboratory work before moving on to the IPhO.

Since first participating in the IPhO in 1986, the U.S. team has been awarded 46 Gold Medals, 33 Silver Medals, 29 Bronze Medals, and 11 Honorable Mentions. Only one Stuyvesant student, alumnus Danny Zhu ('08), has ever been selected as a member of the U.S. Physics Team. Zhu won a gold medal at the IPhO in 2008.

Stuy Prep: A Push for Diversity

dents from Global Technology Preparatory. The tutoring "would be exponentially more helpful than the general classroom, where the teacher can't really focus on student weaknesses," Chan said. "What we're really trying to look [for] even if our students cannot make the specialized schools is to really build the fundamental skills that the test is testing for."

Chan plans for Global Technology Preparatory students to travel to Stuyvesant two or three days a week, during which they will be tutored in both English and math for two hours.

Freshmen, sophomores, and juniors from Stuyvesant may apply to tutor for the program. Applicants must have a minimum of a 90.0 transcript average. As part of their application, students must create a sample math lesson that can be taught to a student in an hour. Stuy Prep is also partnering with ARISTA, Stuyvesant's National Honor Society, which will supply any extra tutors.

College counselor Jeremy Wang, the first to hear about Chan's idea, said that "our school in the last few years has

gotten fewer and fewer ethnic minorities, and he [Chan] wanted to do something to change that. I thought it was a great idea." Wang directed Chan to Principal Jie Zhang to start the program.

Zhang, who will act as the faculty advisor of Stuy Prep, first met the principal of Global Technology Preparatory, Christina Russell, on a trip to China. Russell was willing to contribute to Stuy Prep once Zhang told her about the idea. "I was extremely excited for the opportunity for our students and I was also very happy to hear that it would be students tutoring students," Russell said.

The main concern that Chan has is how the timing of the program will play out. "Because the last SHSAT was delayed by Hurricane Sandy to late December, Stuy Prep got basically gridlocked for that same amount of time so it's only about until now that significant progress has been made," Chan said. "So at the moment the real issue is time because we only have three months before the end of the school year." In addition, since some of the students from Global Tech-

nology Preparatory are seventh graders who will be taking the SHSAT this October, it creates a larger stress on time.

Chan and Russell fear that problems may arise during the ongoing development of Stuy Prep. "I've done a lot of different pilots at my school, and I think that sometimes things work the way you want them to and sometimes they don't [...] My concerns are always what parts of the program aren't we thinking about, what might happen that's unexpected, and helping to troubleshoot any issues that we haven't thought about," Russell said.

In light of a recent lawsuit by the National Association for the Advancement of Colored People, Chan's program is highly relevant to Stuyvesant's increasing problem of diversity. Beyond the context of the SHSAT, though, Chan said, "In the long run, the program is really trying to help build the students' fundamental skills, regardless if they make it into the specialized high schools."

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Features

Introducing the 2013-2014 Big Sib Chairs



Danny Kim / The Spectator

The newly chosen Big Sib Chairs (left to right: Sweyn Venderbush, Juliette Hainline, Lindsay Bu, Sam Kim, and Stanca Iacob) hope to improve communication between Big Sibs and Little Sibs for the upcoming year.

Lindsay Bu

Junior Lindsay Bu's Big Sibs helped her find a niche within the Stuyvesant community, which is an interaction she hopes to have with her own Little Sibs. "There are thousands of students in this school, and when I was a freshman, I was really intimidated by the sheer size and fast pace of Stuyvesant. Luckily, my Big Sibs kept me grounded and played a major role in helping me find my place. Many of them happened to be into theater and writing, and they definitely showed me new options that I never considered before," Bu said.

One thing that Bu wants to do with the Big Sibs Program is foster a stronger connection between Big Sibs and Little Sibs across the board. "I want to create a tighter bond. One of my goals is to have opportunities for Big Sibs and Little Sibs to meet every few weeks and just hang out as a homeroom," Bu said. "Especially because everyone is so stressed out, I think it's important to set aside some time to regroup, get to know each other better, and just have fun."

The inspiration for that goal comes from Bu's simultaneously most loved and most hated aspect of Stuyvesant: the cutthroat atmosphere. "Everyone is so brilliant that it motivates me to do my best in whatever I do. At the same time, it is a very competitive environment. I always wonder if the motivation part outweighs the stress," she said.

Aside from being a Big Sib, Bu records audio books for people with print disabilities, edits scripts for a theater company, and is a News Editor for The Spectator. She is also working on an Intel project about speech.

Bu believes that the Big Sibs Program ought to consist of a diverse group of people. "There isn't a quintessential 'Big Sib' that we're looking for. Rather, we want a diverse pool of students, each passionate about his or her own interests, that is ultimately able to relate to the underclassmen and represent what Stuyvesant is all about. We want someone who's really funny, but we also want someone who's slightly quieter. We want different people and a balance; I guess the best of both worlds," she said.

Juliette Hainline

For junior Juliette Hainline, freshman year got off to a rough start. "When I was a freshman, I had no idea what I was doing,"

Hainline said. "I didn't even know I was going to Stuyvesant until the last day of middle school... so I was completely in the dark." However, Hainline was able to overcome the confusion of freshman year and quickly adapt to her new high school environment through the aid of her Big Sibs.

"Every Big Sib Chair will say, 'My Big Sibs were awesome,' but for me they really were," Hainline said. "I actually had Big Sib Chair and she was super-duper cool and I always looked up to her. I was also very close friends with my Big Sibs. It was all just really nice, and I always looked forward to homeroom." Hainline was inspired by her own experience to join the Big Sibs and wanted to extend the help she received to other freshmen. "The best part of being a Big Sib is not someone telling you, oh you're a great Big Sib—it's knowing in your heart that you are doing a great thing by being a Big Sib. Simple things like waving to my Little Sibs in the hallway, getting excited when talking about Stuyvesant, even if I don't get a thank you, make me feel good about myself. That's the best reward of being a Big Sib," she said.

In addition to being a part of Big Sibs, Hainline is an active member of the arts. She is an impressive member of Stuyvesant's Speech Team, a participant in numerous STC productions and SING!, and very interested in music and singing. Hainline remembers trying a wide variety of clubs and teams and encourages freshmen to do the same to find the ones that they will love and enjoy the most.

One major change Hainline hopes to implement within the program, however, is strengthened communication between not only Big Sibs and Little Sibs, but also Big Sibs and Big Sib Chairs. "I think the Big Sib Chairs have to guide the Big Sibs, because sometimes, for example, when I was a Big Sib, I didn't really know what to do. The Big Sib Chairs have to lead all the other Big Sibs who don't really know what they're doing, and serve as role models in how to interact with the Little Sibs," Hainline explained.

Hainline also looks forward to working with the other four Big Sib Chairs as a close-knit team. "One of the things I'm looking forward to is working with other people. I get to work with four other Chairs, and this is very exciting because I love working in groups and I know that together, we can get a lot done this year (with some fun, maybe). I'm also

excited about working with such a vast number of people in the organization to make the Big Sib program as good as it can be," Hainline said.

As she anticipates the selection process for next year's Big Sibs, Hainline stresses that a strong personality is a must for applicants. "There are a lot of things that you think of when you have a Big Sib, like an outgoing personality, but I think the most important thing is that a Big Sib is a good role model, for Stuyvesant students and Little Sibs to look up to," she said.

Stanca Iacob

Junior Stanca Iacob immediately liked the Big Sibs Program because it helped her get used to Stuyvesant. Barely anyone from her middle school had made it to Stuyvesant, and freshman year was full of unfamiliar faces. While her transition seemed rather difficult at first, Iacob points to her Big Sibs as the reason why she was able to comfortably adapt to freshman year. "I asked them a ton of questions freshman year like everything that ran through my head—and they answered everything wonderfully," she said. Iacob also received much guidance from her Big Sibs when it came to extracurricular activities and meeting the other students in her homeroom. Iacob hopes to share that with every homeroom of incoming freshmen.

Iacob believes that more events between Little Sibs and Big Sibs would increase the amount of interaction and bonding. "The way that [Big Sibs] has been run has been great so far, but I think more events would be nice. Something that can happen on the weekend like a brunch or lunch," she said.

As for Big Sib applicants, Iacob thinks that Big Sibs should demonstrate leadership qualities. "A Big Sib should be a leader, compassionate about the organization and willing to put a lot of energy into [being a Big Sib]," Iacob said. Iacob also writes for the News department of The Spectator and is a part of Doctors Without Borders. Nevertheless, she does not believe that extracurricular activities, regardless of the stress placed on them during the college application process, are a requirement for potential Big Sib applicants. She thinks that even students without afterschool activities still have vast amounts of knowledge about Stuyvesant that they can give to the incoming freshmen.

By TERESA CHEN
and ROBERT HE

Freshman year, with all its bulky backpacks and scurrying feet, can be a scary experience. The transition from middle school to high school is a daunting task, especially when it comes to finding one's comfort zone and niche among our population of 3,000. This is where the Big Sibs come to the rescue. During our first steps into Stuyvesant, the Big Sibs had been there to welcome us, standing in a huge line while cheering with outstretched hands for high-fives. The Big Sibs have thereafter become a guiding force for general school advice, serving as mentors to each and every student of the incoming class. This group of upperclassmen is selected for its enthusiasm and appreciation for Stuyvesant, and aims to set freshmen on the right foot toward an unforgettable four years.

The masterminds behind Operation Freshmen, also known as the Big Sib Chairs, hold the entire organization together. In addition to monitoring their own Little Sibs, these leaders are involved in selecting the new Big Sibs, creating teams for each freshman homeroom, and creating events to allow Big Sibs and Little Sibs to bond beyond the academics at Stuyvesant. Hand-picked by their predecessors, the 2012-2013 Big Sib Chairs Izzi Clark, Olivia Fountain, Kevin Park, Ian Outhwaite, and Fiona Woods, this year's five Big Sib Chairs are eager to share their own ideas and thoughts to maximize the potential and outreach that the Big Sib Program has. Without further ado, here are the 2013-2014 Big Sib Chairs.

Sam Kim

Having had a comfortable transition into freshman year, junior Sam Kim hopes to apply his familiarities with his own Big Sibs to the incoming freshman class. "I know this is really cliché, but while I was a Little Sib, my Big Sibs helped me a lot," Kim said. That help now comes in ways both positive and negative, for Kim also uses his negative freshman experiences as guidelines for his Dos and Don'ts as a new Big Sib Chair. "I also had some Big Sibs who weren't so helpful, and that really affected me and made me want to become a good role model who could help," Kim said.

For future Big Sib applicants, Kim has simple requirements. "We're looking for people who really want to help the freshmen, and people who can sympathize and understand the problems that freshmen face and such," he said. Kim understands that upperclassmen can appear intimidating to some freshmen, and thus wants all Big Sibs to appear as friendly and warm as possible. "The most important thing is to get to know [the Little Sibs], because a lot of them have important questions," Kim said. "It's important to talk to them frequently on Facebook and in-person, and make sure that they feel comfortable talking to you."

As a photo editor for The Spectator and The Indicator and an active member of the boys' varsity volleyball team, Kim is heavily involved in school activities. Out of school, Kim also helps Korean adoptees in non-Korean families learn more about their original heritage. His work with Big Sibs is just an extension of his volunteer work, and he takes pride in all that he has helped with. "Big Sibs are supposed to help their Little Sibs, and it's so rewarding to see one of your Little Sibs take your advice and grow throughout the year," Kim said.

Kim stresses communication and preparation as something the program lacks. "Currently, there's a system where homeroom leaders update the Chairs about the Big Sibs in their homeroom, but I know that some homeroom leaders don't even go to homeroom," Kim said. In order to resolve this issue, Kim and his fellow Big Sib Chairs have proposed to create an additional event in Camp Stuy exclusively catered toward the Big Sibs. "This way, we all get to know each other better before we're just like thrown together in one homeroom," Kim said.

As a whole, Kim is very enthusiastic about working with his co-Big Sib Chairs over the next year. "I'm excited to interact with the administration. I know it can be intimidating, but it'll definitely push all five of us to mature and think outside of the box," he said.

Sweyn Venderbush

Junior Sweyn Venderbush's Big Sib experience wasn't stellar. After missing the first Camp Stuy, he didn't have the chance to get to know his Big Sibs as much as others. "When I first got to Stuy, I felt that they already knew a lot of people; they didn't know me and because of that they never really reached out to me to communicate and give the Big Sib experience," Venderbush said. This problem, along with the fact that his Big Sibs didn't show up to homeroom often, motivated him to give freshmen the experience that he never had.

Venderbush hopes to improve the communication and organization among the Big Sibs as a whole. "Each homeroom tries to set up a Facebook group or something but not everyone joins it; it's disorganized and not everyone has all the information," he said. He also wants to have more bonding time between Little Sib and Big Sibs, given that they are only scheduled to be together for a few minutes each week.

In addition to being a Big Sib and a member of ARISTA, Venderbush is a part of the debate team and Stuyvesant's Young Entrepreneurs Association. His passion for helping others is not limited to the Big Sibs. He tutors disadvantaged kids in his neighborhood and for ARISTA. Venderbush enjoys tutoring because he loves reaching out to people and making a difference. "I really love being able to give back and there's nothing that makes me happier than when I see someone who gets it because I've tutored and contributed to their getting it on their own," he said. This sense of achievement and satisfaction also contributes to Venderbush's love of being a Big Sib so much. "The best part of being a Big Sib is seeing the transformation from when they first walk into Stuy to when they leave the building," he said.

Venderbush is excited to make the Big Sibs the best that it can be. "I think Big Sibs is one of, if not, the best organization [at Stuy] in terms of giving back. That's something I want to continue and improve," he said.

As a whole, Kim is very en-

Features

Loving Literature and Music

**By MAISHA KAMAL
and LUO QI KONG**

Some teachers start off their classes with minutes gifts or journal entries, encouraging students to open up to one another and present a notable part of their personality. In his classes, English teacher Shawn Gerety is occasionally the one to do this, opening up to his students through self-composed music.

Literature has always been one of Gerety's primary interests. After high school, during which he took classes such as Popular Fiction, Gerety attended Saint Michael's College, majoring in English and delving into the works of Shakespeare and other canonical writers. For him, it was learning about these varied types of literature that inspired him to teach and become seriously interested in English. A year after college, Gerety went to the University of Chicago for graduate school, where he earned his master's degree in teaching. "I was grateful that I found a niche or a vocation that I enjoyed," he said. "Not that I knew anything about teaching. But I figured if it had to do with English, it would be fun."

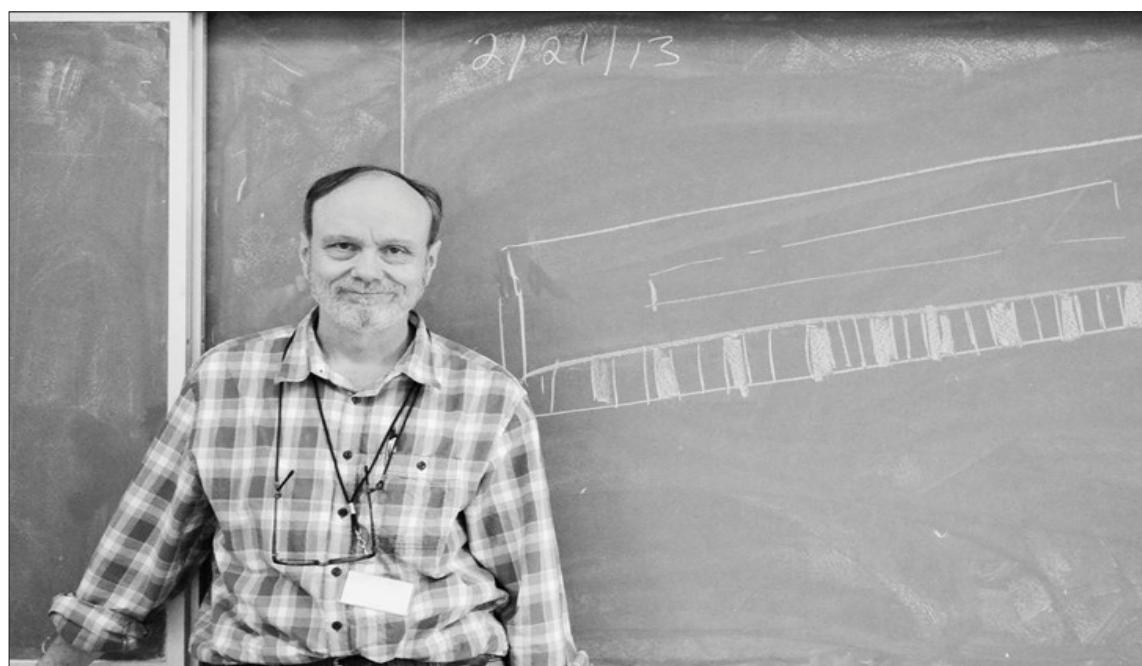
However, Gerety was not completely intent on a master's degree at the time. Consequently, he contemplated working on a doctoral degree, which typically takes much longer to complete than a master's does. "Then life changes occurred. I got married, I had kids, and I was content," he said. In Gere-

ty's opinion, change is necessary in life. After teaching at three different high schools, he embraces change with open arms.

"Every part, every step along the way has been a rethinking of teaching," he said. "Change is good. Moving around to different places, different influences, different students — it keeps you fresh, rather than staying in the same environment all the time. So, in that regard, I think I've had a pretty charmed and enjoyable career." At Stuyvesant, Gerety teaches mainly sophomore and junior classes, with no annualized or AP classes. Instead, he has opted to focus on American literature for his junior classes and classical literature for his sophomore classes. Even after reading the works he teaches multiple times, he is given a new perspective by hearing what his students have to discuss.

But Gerety's talents aren't restricted to the humanities; in fact, he has as a subtle background in music that he isn't afraid to display. Gerety began learning about music and how to play the guitar from his college roommate. At the time, he focused on learning songs by more accomplished bands and artists. After going through years of understanding and enjoying music without any formal training, though, Gerety decided to give up his college dorm hobby for his career in teaching English. Luckily, his interest in music has not faded even after so many years.

Recently, Gerety decided to



English teacher Shawn Gerety, shown with his drawing of a harmonica, has a strong passion for music.

buy a quality guitar, and, on impulse, decided to try writing his own songs. For the last six years, Gerety has become increasingly familiar with composing. In his mind, composing is not about following the rules. "You don't want to have a formula. You want it to be more interesting and discovering," Gerety said. Consequently, writing music has become personal to him, and he feels that his pieces reflect a small portion of his own psyche.

Of course, taking the time to compose is a challenge in itself, but finishing a piece is rewarding enough to find that time. But since Gerety only plays the acoustic guitar, he has learned and written many ballads and

folk songs.

In his opinion, English and music have a lot to do with one another. "They're both about living; they're both about life. They're both about understanding human values, human nature, human experiences," Gerety said.

Even now, Gerety is willing to share that with his students as a way to open them up to participating in class. He understands that students may find it difficult to share their ideas, and by displaying his own work to them, he hopes to encourage other students to bring what they have into class. "Students look for outlets to express themselves," Gerety said. He believes that students

deserve the opportunity to share their creativity, and that they should relate to and bring their own experiences and values into class. Music to Gerety is not about making money or getting a record label; it's about feeling proud of his work and offering others a deeper look into his personality.

Despite a rigid English literature-oriented education, Gerety has still managed to delve into a field he enjoys just as much. With an unfaltering and resilient interest in music acting as his avenue to break the ice with students, Gerety is able to combine the best of both of his worlds.

The Science of Sharing



has more recently been selected as a regional finalist in the Toshiba ExploraVision Competition and a finalist the New York City Science and Engineering Fair (NYCSEF). Islam's goal is to help his peers, regardless of their success in such competitions, to spread and make use of their research. "Most of the projects that students take on are seen by very few people, and their influence is not widespread. The Stuyence Magazine was born to help spread research accomplishments beyond the confines of competitions," Islam said.

This student is junior and founding Editor-in-Chief Waqarul Islam. Islam has won a semi-finalist award in the Siemens Competition in 2012, and

share their research. In addition to serving as a database for articles focused on student research, the online publication delves into physics, chemistry, biology, and technology, publishing articles that range from the complex projects of Nobel Prize winners to topics applicable to everyday life, such as properties of glass. The publication even includes a science fiction section, allowing more creatively-inclined science students to apply scientific concepts to a more fictional context.

The Stuyence Magazine encompasses a diverse group of writers. It currently has a dedicated staff of two Editors-in-

Chief, Islam and junior Mashfiq Ahmed, four department editors, three assistant editors, and 30 writers specializing in each of the departments. Students who wish to become writers must fill out an online application, and then, when chosen, must submit at least one article per month to be published on the site. There is also an option for visitors to directly submit articles to the editors. Stories by Stuyvesant alumnus Ayon Ibrahim ('09), titled "Star Maker" and "The Piano Whisperer," have been published twice in the science fiction section of the magazine.

Being a relatively young publication, The Stuyence Magazine obtains publicity primarily via word of mouth. Students are informed by their friends through the use of Facebook as well as through their science classes and teachers, especially English teacher Katherine Fletcher, who is the faculty advisor of The Stuyence Magazine and teaches the Science Writing course at Stuyvesant. Fletcher helped in expanding the research section of the magazine through communication with biology teacher Jonathan Gastel, a mentor in the research classes of Stuyvesant. "Without Ms. Fletcher, I don't think this would have been possible," Ahmed said.

Group events created on the site inspire the friends of the staff to contribute their own knowledge to the publication. "It seems interesting, and I'm planning to help out and write some technology articles in the future. It's an amazing oppor-

tunity for students to read and write about science articles they are enthusiastic about," junior and Vice President of Science Olympiad Brian Chuk said.

Several months after the magazine's inception, Islam believes that the publication is budding. "The Stuyence Magazine is expanding significantly and we are going to need more editors as departments expand. Our hope is that when we begin the process of sharing student research, our site will gain more popularity," Islam said. The site currently has almost 50 articles archived since its September debut. Added to their collection will be the abstracts from the papers of this year's Intel semifinalists. Islam hopes to choose the best of these articles and projects to be printed in a physical magazine in June.

The cause of The Stuyence Magazine is to spread the research and information gathered by Stuyvesant students. "Stuyvesant has such an amazing and talented science student body, so it's only fitting that we have a publication through which we can channel this talent," junior and biology department editor Risham Dhillon said. Through this sharing of information, the paper is not limited to helping students publish their work, but can also inspire others to participate in future competitions and contribute more material to the publication. Although The Stuyence Magazine is fairly young, it possesses plenty of potential to play a greater role in Stuyvesant's science community.

By WEI HOU WU

In the midst of a hot summer day, a student is busily working in a university lab. Upon completing his research, he ponders a question relevant to many students within the Stuyvesant community: How can he make the research of high school students more noticeable and available to others? With that problem in mind, the student started an online publication: The Stuyence Magazine.

This student is junior and founding Editor-in-Chief Waqarul Islam. Islam has won a semi-finalist award in the Siemens Competition in 2012, and

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Though the hijab is obligatory in the Islamic faith, many girls choose not to wear it, often because they are not ready. Wearing the hijab is a great commitment that changes not only one's appearance, but also one's lifestyle.

For many Muslim girls, the hijab represents a stage in their lives during which they are ready to openly display their acceptance of the faith. "As I get older and more mature, I feel like it's a big part of my life and my faith," Rashid said.

For junior Faizah Yeasmin, the hijab was initially a trend she sought to copy from her sister. "I have an older sibling and, basically, she wore the hijab and I think it was that stage in life when I copied what my sister did. At that point, I didn't know the true meaning of the hijab. I just did it because I had older role models," she said. Only until she became older did she learn the significance of the hijab to her religion. "I would never go without the hijab because I'm so used to it, and wearing the hijab to me shows people that I'm Muslim and it shows how much I care

to sacrifice something for my God. I'd feel so different without it," Yeasmin said.

Today, the hijab has gained much infamy as the target of negative comments about Islam. From an early age, some young girls are targeted as outsiders for others to tease. It was this teasing that led sophomore Anisha Ashraf to stop wearing the hijab before starting high school. "So I thought that since I'm entering high school and nobody knows me, I wouldn't wear it. But then, a lot of my friends wore the hijab, so I decided to wear it again. I was scared that all of my friends and teachers would comment on why I was wearing it," Ashraf said. However, after realizing Stuyvesant's culturally accepting atmosphere, Ashraf felt able to wear the hijab again.

Though Rashid shares similar stories of bullying and antagonism, she now regards her own motivation in wearing her hijab much more highly than she does the taunts of others. "In middle school, I remember there was a boy who used to call me scarf-face," she said. "I'm at that point where it doesn't matter to me as much, but I remember in freshman year or middle school, if anyone would

"It's portrayed in the media as oppressing the women and as a way to put down women, but in actuality it is to put the woman at a level where she can be respected."—
**Rabia Rashid,
senior**

say something disrespectful about the hijab, I would take it to heart and it would upset me, but now I'm at this point where I know why I'm doing it and what I'm doing it for, and it doesn't bother me anymore."

Taking a similar stance, Yeasmin sees such disrespect

more often as ignorance and an opportunity to enlighten the misinformed. "There's always going to be people who are racist, but I try not to take notice of it, and I feel like more people aren't against the religion, they just don't know about it," Yeasmin said.

In fact, remarks about the hijab come more from misunderstanding than a dislike for Islam or its traditions. Contrary to what some believe, the hijab is not a form of oppression or sexism. It acts as a shield for women, protecting their beauty and innocence. "[The hijab is] portrayed in the media as oppressing the women and as a way to put down women, but in actuality it is to put the woman at a level where she can be respected," Rashid said.

These young ladies wear the hijab because it defines them, and while it may cover their hair, it surely does not cover their presence. It is not meant to hide them, but rather to preserve and protect their beauty. Ashraf best explains the significance of the hijab for herself and for many other women embracing their Islamic traditions: "The hijab is a part of me, and wearing it shows who I am."

"I would never go without the hijab because I'm so used to it, and wearing the hijab to me shows people that I'm Muslim and it shows how much I care to sacrifice something for my God. I'd feel so different without it."—Faizah Yeasmin, junior

Mapping Manhattan and Caddying on the Old Course

By ALVIN WEI

In addition to the re-release of history teacher David Han-na's *Knights of the Sea: The True Story of the Boxer and the Enterprise and the War of 1812*, two Stuyvesant High School alumni will be publishing books this spring. Both graduates of Harvard University, Becky Cooper ('06) and Oliver Horovitz ('03) tell about disparate experiences: one provides a glance at New York through cartography and the other describes caddying in St. Andrews, Scotland.

Mapping Manhattan: A Love (And Sometimes Hate) by Becky Cooper

As seen through Humans of New York, walking down avenues in New York City can easily result in a patchwork of unique stories and experiences. Rather than using photography, though, Becky Cooper chose to use cartography as her medium: as she walked down Broadway, she stopped various strangers and requested that they fill out a map of Manhattan detailing their journey through the city. In doing so, she collected surprising and intimate responses, all of which are encompassed in *Mapping Manhattan: A Love (And Sometimes Hate)*.

Cooper first conceived the idea during the summer after her freshman year at college. During that time, she was working at an internship at a nonprofit organization called CultureNOW, in which she designed a map of all the public art in Manhattan. The map was to be as thorough and objective as possible, thus making decisions such as whether art in hospitals is "public" difficult. "What I found interesting and frustrating about the project was that even though I was trying to make a thorough map

of New York, I was still making extremely subjective decisions like what exactly public art means," Cooper said.

While working on her project, Cooper realized that the map was telling a story about herself. When she got lost in the city, she would take out her phone and draw mini maps of

"Manhattan and New York in general is interesting because it is a city that, after living here for awhile, consists of all these little cities filled with their memories."—Becky Cooper ('06), author of *Mapping Manhattan: A Love (And Sometimes Hate)*

the city on napkins. "I would have a pile on my desk of basically like summer night stories in map form and I realized that told, in some ways, a more meaningful, even if it was a more limited, picture of a life in

the city," Cooper said.

Coupled with the idea that maps tell stories, Cooper drew inspiration from Italo Calvino's *Invisible Cities*. Having read the book in then-English teacher Eric Grossman's Great Books class, Cooper found it interesting that the character Marco Polo tells of the city of Venice through many different and sometimes contradictory descriptions of various other cities. Armed with this idea and her experience with the napkin maps, Cooper thought it would be interesting to approach her project in a way resembling Calvino's stories: she decided that many people, not just one, should be the cartographers, to truly demonstrate the great variety of experiences in New York City.

Having industriously handprinted hundreds of blank maps of Manhattan with only Broadway, Central Park, and Houston Hall labeled, in the summer of 2009, Cooper traversed throughout the borough and especially down Broadway to distribute them. Along the way, she asked New Yorkers to "map their Manhattan," and one month later, she was flooded with responses. *Mapping Manhattan: A Love (And Sometimes Hate)* features a collection of 75 personalized maps, each of which offers a personal portrait of someone's journey or experience in the city.

To sum up why Manhattan was the central setting, Cooper said, "There's a couple of things. Logistically, Manhattan is well-suited for the project because of the grid-like alignment. More than that, Manhattan and New York in general is interesting because it is a city that, after living here for awhile, consists of all these little cities filled with their own memories."

An American Caddie in St.

Andrews: Growing Up, Girls, and Looping on the Old Course by Oliver Horovitz

In the middle of his Stuyvesant High School graduation in 2003, Oliver Horovitz received a phone call from a Harvard University admissions officer, informing him that he had been admitted after being waitlisted. However, because the class of 2007 was entirely filled, he was also informed that he had to wait a year before starting his college education.

After pondering what to do with his gap year, Horovitz decided to go to the University of St. Andrews, which is the oldest university in Scotland and the home to one of the oldest golf courses in the world: the Old Course. For Horovitz, St. Andrews was no stranger to him because he had visited his hilarious and dapper uncle Ken at St. Andrews every year since he was 12 years old. He also knew that Prince William was a junior at St. Andrews, so the female population overtook the male.

Moreover, Horovitz is an avid golfer. He founded the Stuyvesant's boys' golf team as a freshman, and once that he was aware that the Old Course offers unlimited play for £105 (the equivalent of \$200) yearly, he definitely decided to spend the year there.

In St. Andrews, Horovitz attended classes in the morning and then went out with his friends in the afternoon to play golf. "I would take these amazing English-history classes with hilarious old Scottish professors with impenetrable accents, and play golf in the Old Course every single day, and I was hanging out with my hilarious old uncle Ken, so I had the best year of my life," Horovitz said.

When his year at St. Andrews was over, Horovitz was

not ready to leave "paradise" just yet. Since he would not start Harvard until September, he asked what his friends in Scotland were doing over the summer. "A lot of kids in the golf team stay at St. Andrews and they caddy in the Old Course," Horovitz said. "They told me that I can make a lot of money, so I told myself, 'This is what I'm doing.'" He pushed his flight back and started his journey as an American caddie.

Oliver Horovitz's *An American Caddie in St. Andrews* details his seven summers cadding on the Old Course, particularly his transition as an outsider to an accepted caddie member. In essence, Horovitz's memoir is a coming-of-age story. "What I learned from the caddies is that you have to learn to do the things you love in life. These guys in St. Andrews love golfing. If they're not working on the golf course, they're playing golf. If they're not playing golf, they're watching golf. And in some ways they are living the life of their dreams," Horovitz said.

Though his friends went on to pursue careers in business, such as investment banking and hedge funds, Horovitz now pursues a writing career, something he truly loves to do. "The big thing is not to be afraid to try a different path. I went on a different route and kept going back to the Old Course every summer. It's a choice that works for me and it made me very happy that to be able to ride as a caddie and meet all these crazy characters," he said.

Both Cooper and Horovitz will be coming to Stuyvesant High School on Friday, April 12 to introduce their books and discuss the effect of their Stuyvesant experiences on their respective careers.

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Editorials

STAFF EDITORIAL

That Thing you Hardly Ever Read

FOR THE RECORD:

After re-evaluating its past Staff Editorials, The Stuyvesant Spectator would like to retract its previous opinions in favor of those that follow.

Gov, Keep the Bad Ones

Dear Governor Cuomo,

In our last letter to you, we urged you to push for a stronger teacher evaluation system that would ensure that our teachers sustain a certain level of quality. We argued that educated, talented, and effective teachers are major forces behind student success, and we strongly implied that ineffective teachers shouldn't be allowed to continue teaching.

But we were wrong: Don't push for a stronger teacher evaluation system. Keep the bad teachers.

Bad teachers are the only reason why we succeed as a student body. They play an integral role in preparing us for the future. They force us to learn material on our own, directly from our textbooks, in short periods of time before tests. (This way, our textbooks are really being used!) It is this self-reliance that should be encouraged; by forcing us to self-study for our AP exams, bad teachers give us the lifelong, invaluable skill of independence and personal responsibility. Furthermore, they improve our self-confidence in the long run: we all realize quickly that if all else fails, we can always become high school teachers.

Lastly, their special aptitude for accomplishing nothing for the entire period allows us to catch up on sleep during their classes. This works perfectly—after spending nights self-teaching ourselves the course, we need all the sleep we can get.

Keep your promise, Gov., and provide us with the worst of the worst teachers. Luckily, you won't have to change much.

Signatures & Emails: How Stuyvesant's Problems Get Solved

Thanks to the hardcore efforts of the administration, Stuyvesant is almost as successful a cheating-free zone as Harvard. Though some of us may have regarded the signing of the academic dishonesty policy as a weak move, after looking at how much Stuyvesant has changed over these past few months, we would like to retract our claim. Who knew a signature could make such a difference? You did, administration! Kudos to you!

We would like to propose that the administration tackle the other problems that affect Stuyvesant—like the drug issue that we all know doesn't exist—by making students sign sheets of paper. Instead of teaching us early on how to

combat peer pressure and the consequences of doing drugs, let's get rid of the issue by requiring students to sign off their names in blue or black ink, promising to refrain from drug usage. Once it is in writing, the school can definitely be assured that it has done its level best to combat this issue.

Actually, forget paper contracts. Why don't we just mass-email the Stuyvesant student body every day and assume that the problem is solved that way?

Administration, carry on. Don't let us stop you. Email us and assume the problem is solved. Make us sign contracts and assume the problem is solved. We Stuyvesant students will respect and follow the various rules and regulations imposed on us through emails that aren't automatically forwarded to our trash.

Don't Let Us Mosh—Just Don't

Administration, we respect your thought-out decision to end the SING! moshpits once and for all. Mosh, posh. We all know that it isn't unrealistic to imagine Stuyvesant students attacking each other with textbooks and sharply-pointed compasses in these pits.

In fact, the moshpit has been identified as the cause of the deaths of six to eight students and the serious maiming of another four. Furthermore, studies of the programming moshpit that takes place semi-annually indicates that moshpits leave 92 percent of the population psychologically scarred—two percent more scarring than occurs during the average Stuyvesant test.

As nerd Helga Needalife says, "by analyzing the moshpit's violence trends during the years 1998 to 2010, one cannot help but notice the strong parallel between the increasing crime rates in the moshpit and those in Harlem and the Bronx." And don't worry about taking away our school spirit, administration. It's obvious that the moshpit means absolutely nothing to Stuyvesant students. It's just a dangerous tradition that we feel obliged to uphold.

Bug Programming!

Thanks, guys! We loved the new programming corrections! After taking away the SING! moshpit, we were concerned that we'd never again experience the sensation of being packed uncomfortably into an enclosed space, but we're all grateful that you've found a way to alleviate our fears. The disorganization, screaming, pushing, and shoving made our upperclassmen nostalgic about previous

SING!s and gave the sophomores and freshmen a taste of what the SING! moshpit was like. For that, we thank you.

Stuy SU: A Flawless Political Forum

Thanks to our wonderful Student Union (SU), we have been spared from having to work dances and SU-hosted events into our schedules. We all know how tough it is to decide between attending an awkward soph-frosh semiformal and studying for tomorrow's test, and we would like to thank the SU for making the choice easier by not hosting any events at all. Additionally, we appreciate the lack of Open Forums to hear our concerns—now, students who would like to express concerns but are afraid to do so don't need to worry, because there is no opportunity to actually express them. Let's be honest: most students are idiots and don't know what they're talking about anyway. There's a good chance they didn't vote for you (or anyone), so who cares about keeping promises? Also, thanks for saving trees by never printing that student newsletter you promised us.

Finally, we were all a little disappointed when the one-minute grace period you also promised never happened, but in retrospect, we've gotten much fitter as we sprint to class only a few minutes late.

Well played, SU. Well played.

Undress the Dress Code

After months of controversial enforcement and nationally-covered protest by the student body, the Stuyvesant administration has still not repealed its awful dress code. We believe the dress code needs to be made more lenient, because studies show that allowing students to come to school in birthday suits will be less distracting for students and teachers alike. "Yep, I'm definitely okay with this," junior Jeremy Karson said.

Furthermore, this new policy will decrease lateness because students won't need extra time to change clothes in the morning. "I don't have to choose between my purple cardigan and my lavender cardigan in the morning anymore," English teacher Kerry Garfinkel said.

Why should the benefits end there? Students will also be able to shave off precious minutes when changing for physical education and get their tangent on during class. Please, administration, allow us to come to school naked (nothing to hide!). Address the dress code before the dress code undresses itself.

The Spectator

The Stuyvesant High School Newspaper

"The Pulse
of the
Student
Body"

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The Spectator

We are compiling an archive of past issues.

We are looking for issues published before 1995.

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A Note to Our Readers:

The Spectator will now accept unsolicited Op-Ed pieces written by outside students, faculty, and alumni. These columns, if selected, will be published in The Spectator's Opinions section. Recommended length is 700 words. Articles should address school related topics or items of student interest. Columns can be e-mailed to specreaderopinions@gmail.com.

Do you want to reflect on an article? Or speak your mind?

Write a letter to the editor and e-mail it to letters@stuspectator.com or drop it in The Spectator box in the second-floor mail room.

FOR THE RECORD

- Hayoung Ahn took Emma Bernstein's photo for Bernstein's Opinions piece, "Please Don't Misplace Us."

Opinions

A Teacher's Take: Rubinstein on Evaluating Teachers



Alice Oh / The Spectator

**By GARY RUBINSTEIN,
Math Teacher**

I was disappointed, though not very surprised, to see the editorial "Gov, Keep the Good Ones" in Issue 7 (January 20, 2013) of The Spectator. With the frequent media stories about the prevalence of "failing schools" that need to be shut down and "ineffective teachers" who need to be fired, of course students would get swept up by this narrative.

The editorial urged Governor Cuomo to find a way to get the Department of Education (DOE) and the teacher's union to agree on a new teacher eval-

uation system which would put "students first." This is a catchy phrase, similar to the DOE's slogan "Children first. Always." But what most students don't realize is that expressions like this, heard on television all the time, suggest a false dichotomy where the politicians are the ones who care about students and the teachers are the lazy, greedy people who only care about themselves.

As a teacher who has tried to improve for each of my 15 years in the classroom, I hope that I am "good" most of the time. I am observed both formally and informally throughout the year, and if there were

many student complaints about me, I'd surely be observed more often.

Throughout the country, the belief that teachers do not try their best is spreading. This idea is based on the belief that teachers are not held "accountable" for their students' standardized test scores, and that because layoffs happen in order of reverse seniority (the so-called "last in, first out" policy, or LIFO) rather than being based on "effectiveness," teachers, especially older ones, do not try their best. Considering how many teachers retire each year, the reality is that teacher layoffs are rare, so the

LIFO issue is generally a moot point.

The bigger issue, though, is what the alternative to LIFO would be. Politicians say it should be based on "effectiveness." But the politicians who have been trying to rush the negotiations with the union are promoting a definition of effectiveness that relies heavily on standardized test "gains." What this means is that a computer tries to predict what a teacher's class should get on the Regents exam. Then, if the class does not meet the computer's prediction, the teacher could fail that component of the evaluation. So if the computer says that my students, since they come from Stuyvesant, should average a 95 on the Regents, and they only get a 92, well, then I could be rated "ineffective." But who says that the computer was right? In another school, the computer predicts that a math teacher's students will get a 72 on the Regents and they, instead, get a 74, so that teacher is rated "effective." Does this mean that had we gone into a parallel universe where I taught that teacher's students and he taught mine that we would still be rated the same way? I highly doubt that.

In fact, this type of rating has been shown to be so inaccurate that teachers who are rated in the top five percent one year could be rated in the bottom five percent the next year, despite teaching the

same way. There are even cases where a teacher who teaches two different grade levels in the same year gets completely different scores for the two different grades. Imagine if you were a personal trainer and your job was to get your clients to lose weight, but the scale that was used to weigh them would read 50 pounds one day and 200 pounds the next. You wouldn't think that was very fair now, would you?

When standardized test scores become a large component of teacher evaluations, there is the very real risk that teachers will choose to teach to the test, even if it means depriving students of creative lessons that don't directly improve standardized testing scores. On March 14, Pi day, I taught my classes about the history and derivation of pi. The students in my math research classes each memorized 20 different digits of pi and we had a pi reciting exhibition. If my job depended mainly on my standardized test score gains, maybe I'd choose not to do this fun lesson.

So I encourage the students of Stuyvesant to think critically before they jump on the current teacher bashing bandwagon. When a statistically invalid metric is used to gauge teacher quality, you could very well see your favorite teachers fired for not meeting the goals set by a computer.

Where Do We Go Now?

By ERIC LUU

Time is running out. With my eyes flickering to the clock and my mind focused, I move my hands as fast as I can. Across the room, some students are rushing as well. Others, having already lost hope, idle their time away.

We're not taking a test, though. We're finishing up our lunches to go to the library.

What's with the rush, you ask? It's simple, really: the administration has taken yet another step to dictate how students spend their time. As stated by the new library policy, 15 minutes after the beginning of each period, "the Library will only be open to students using the Writing Center or those who have a pass signed by a teacher." The justification? To maintain order in the library. Now, don't get me wrong. The administration should care about the library's condition. It's not fun having to wait to use a computer or trying to read while the noise level escalates. However, by imposing this policy, the administration drastically reduces student productivity and causes greater overcrowding in the school.

For students who want to eat lunch and go to the library afterwards, 15 minutes simply isn't enough time. Within minutes, before the start bell even rings, lunch lines reach absurd lengths. Even if students choose to go to the deli bar, which often has shorter lines, they're still pressured to eat their lunches at light speed. Ever since the new library policy has been implemented, I've had to sprint to the lunchroom, plow through my lunch, run up to the library, and hope for the best. So far, I've managed

to succeed with just a minute left before the doors closed. The lunch period is no longer a time to relax and do some work if there's time to spare; it's now an unnecessary competition among students for spots in the library.

This becomes a serious issue for students with busy schedules. When students have to juggle APs, SATs, extracurricular activities, internships, and

The lunch period is no longer a time to relax and do some work if there's time to spare; it's now an unnecessary competition among students for spots in the library.

outside courses (a real situation at Stuyvesant), doing work during lunch becomes a necessity, especially if they don't have free periods. The library is the only accessible source of computers and textbooks throughout the day, so if those students don't make it in time, they'll be forced to waste the remaining 26 minutes of their lunch period and do

all of their work after school. And this results in more stressful lives.

Furthermore, the new policy prevents the library from being put to its greatest use. Spend some time in the library and you'll see that some students leave after they finish their work. However, in most cases, this happens after the first 15 minutes, so no one is allowed to take their seats. As a result, the 150 or so students who enter the library first are typically the only ones who can stay. It frustrates me to no end when I run into the library and see several unoccupied tables. Students could have sat at those tables to do homework requiring textbooks. Instead, they must either move to noisier locations that lack the resources the library has or idle their time away. The library is forced to withhold resources from students even if there is space available throughout each period, which happens more often than the administration seems to think.

With access to the library having been severely limited, we must ask, "Where are we to go now?" Principal Zhang has already kicked us off the fifth floor, her justification being: "Since our library is now open, you will no longer be permitted to stay outside the student cafeteria during your lunch and/or free period, effective Tuesday, February 5," as stated in a mass e-mail sent on February 4. Perhaps this was the reason the administration imposed the new policy and cited overcrowding as a concern. By trying to prevent overcrowding in individual areas, the administration inherently promotes overcrowding in the cafeteria, first floor, and second floor.



Alicia Chen / The Spectator

The new library policy, while well-intentioned, causes more problems than it solves. We didn't spend a million dollars on renovating the library for nothing. It's a resource meant for us to use. It's meant to be open, not closed to students who want to spend their

Opinions

Donating for...My Grade?



By KRISTEN CHANG

For the past few months, Stuyvesant's second floor entrance has served as the bustling center of numerous fundraising activities. During the Hurricane Sandy drive, students came in by the dozens with cans of tuna and boxes of pasta stuffed in their arms and names scribbled in Sharpie on everything they carried in, eager to donate. Students have also donated stacks

of their old jeans for Stuyvesant GCC's Teens for Jeans organization. What is their reason for donating? The answer is incentives.

I'd like to believe that we donate out of the goodness of our hearts and our compassion for those not as fortunate as ourselves. But it's hard to ignore the beckoning calls of extra-credit from teachers who offer bonus points if you hand in a can of food or an old pair of denim jeans. It's difficult to block out

the morning announcements that stress the fact that the school that donates the most jeans wins \$10,000 and hoodies for the entire student body. These incentives are not easy to ignore.

Incentives to donate are apparent everywhere in Stuyvesant, and it is mostly these academic and materialistic incentives, not just the goodness in our hearts, that allow us to fundraise the money and goods that we do. One student, when asked why he brought in cans for the drive, said, "I need the extra credit... I'm practically failing biology." Another said she was donating jeans because "hoodies would be nice." After receiving similar answers like these from several students, I began to question the effect these incentives have on the student body.

Offering these incentives doesn't just put students who cannot afford to donate at a disadvantage, but also has a great detrimental impact on society's youth. While the policy of offering extra credit and sweatshirts to students who donate is well-intended since it is aimed at increasing student participation, there is a message hidden behind the stacks of boxed foods—an implication wedged between containers of preserved meats and pieces of denim. It says that one should donate if and only if it somehow benefits one personally. The incentives therefore subconsciously teach students to give to those less fortunate not because it is the right thing to do, but because it will make a minute difference in their averages or get them free sweatshirts. We are placing grades before ethics and sweaters before people. The things we value as teenagers are starting to replace the ideals we value as humans.

Our fundraisers and drives should instill in students a better motive for donating, one which promotes morals and ethics.

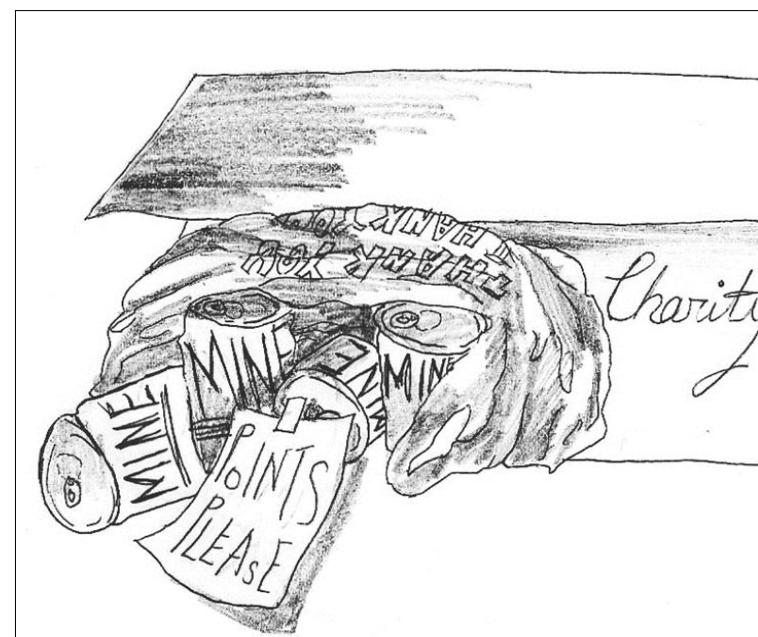
These incentives, when applied to the world outside these halls, can very well drive deep into the core of our moral conduct. As we age, will we volunteer to help the community purely for superficial and vain reasons such as publicity or popularity? Will we give back simply to benefit ourselves?

At such an impressionable age, we, as students, can be unintentionally swayed from the lack of ethical reasoning behind a simple incentive. The idea of the school being awarded \$10,000 not only encourages our already competitive student body to donate for the sake of winning, but also promotes donating for money, which completely defeats the purpose of giving to charity in the first place. We shouldn't expect reciprocation for goodwill. The very fact that fundraiser hosts believe they need to offer any kind of motivation to donate—financial, materialistic, academic, or otherwise—already conveys the selfishness of society's youth, and offering extra credit and sweatshirts simply reinforces this mentality.

Many Stuyvesant students

have been raised to have a sharp competitive edge and live with a "Looking Out for #1" mentality. Many of us often try to one-up our classmates in terms of grades and extracurricular activities, rather than learn and live by the moral values that will shape us. If this kind of selfishness prevails, we will lose what makes us human. We will lose ourselves in the quicksand that is self-absorption.

Our charity organizations and programs no longer remain causes that promote benevolence. Incentivized altruism cannot be considered altruism. As I note the expressions of genuine concern and sincerity on the faces of Stuyvesant students who organize these fundraisers for the benefit of those who are not as lucky as others, I think back to the students tossing in their jeans to ensure that extra point on Monday's exam. The irony is that we give for the sake of receiving. The selfishness is outweighing the selflessness of our world. We need a change, not only in how we encourage donations, but a change in heart. A change for charity.



Laura Eng / The Spectator

The Wrong Formula

By DANIEL KODSI

Raise your hand if you're good at math. Seeing as this is Stuyvesant, pretty much everyone reading this should be able to say that he or she is at least semi-decent. But how many of you actually like math class? How many of you look forward to that moment when you can sit down in, say, trigonometry and find the arcsine of 1/3? Unfortunately, I'm sure most of you don't, for many of the same reasons: it's boring and bland. And this is despite the fact that here at Stuyvesant, we're far better off than most other high schools. However, while Department of Education administrators might discuss cutting certain programs or adding new ones, there needs

to be greater focus on the way the classes are actually taught.

Personally, I've had a fair bit of exposure to math, and I happen to be pretty good at it. But it's not my favorite class, or even my second favorite. This is because throughout the standardized education system, math is often taught by rote memorization: two plus two equals four because I say so. The diagonals of a rhombus are perpendicular, and if you're wondering why, memorize this proof. Math is about as far removed from creativity as it can get. While we're allowed class discussions in English and debates over Machiavelli in history, nothing similar occurs in Algebra II. Math is seen as a useful tool for science or a way to calculate the tip you need to give at

dinner. And that's the way it's been taught for generations. There's no originality and no discovery, nothing other than a calculation here and the derivation of the differentiation of $\ln(x)$ there. Math has become a field with a practical purpose. Take it now for four years in high school and a couple of years in college, and then either feel free to pursue a career in some field that uses it or never pick up a straightedge and compass again. This perception needs to change.

Math is a fascinating subject, and while we're lucky at Stuyvesant to have great teachers who know what they're doing and are enthusiastic about what they're teaching, not every school has this resource. At Stuyvesant, we have Math Team and Math Research, in which the goal is to explore, and even in Calculus BC, where we have to learn a year of college math at breakneck speed, teachers still slow down to help us prove why the integral of ex is ex . This style of teaching needs to proliferate into the entire world of education. Mathematics is truly a pure art form that forces you to access the depths of your creativity, think outside the box (who would have thought that e to the πi would ever equal -1 ?), and use all the ingenuity you possess. As it stands today, though, the math curriculum encourages none of these things; it drives some students to sleep from sheer boredom and other students to tears from the difficulty of problems that they have never learned the skills to solve. It's a class perfectly designed to drive students away.

What we need to do across the board is encourage discovery and creativity. Instead of hurriedly



Hayoung An / The Spectator

brushing over a proof, have the students spend a class trying to figure it out by themselves. And at the end of class, when they're all ripping their hair out from frustration and filling their notebooks with pages of calculations, then tell it to them. Come on—it'll be fun! And if you get the proof, the feeling of doing it by yourself is absolutely priceless. To know that you can manipulate a few numbers and letters on a piece of paper into spitting out something clear and elegant is a beautiful accomplishment. Who needs an extra day of review when you can prove something that took mathematicians centuries to figure out?

So, we can—and we should—change the way math is taught, little by little. Our teachers have the knowledge to do it, and our students have the ability to do it. At the classroom level, teachers should encourage creativity and the process of discovery. On a larger scale, educators and teachers need to take a close look at the programs they teach and sit down together to actually understand what's effective and what isn't: problem solving for days on end, versus creative exploration. Furthermore, mathematics professors need to be trained differently to make sure they aren't teaching straight out of a mass-produced textbook. More concretely, reforms such as those suggested by the National Council of Teachers of Mathematics, which would focus more thoroughly on developing conceptual understanding, need to be adopted. And finally, educators need to listen to students and take their opinions into consideration. After all, it's we who have the most to lose if the current system persists. So since it really wouldn't take much (just teachers actually teaching math and not formulaic junk), maybe if we treat math as the wonderful, abstract, and boundless field that it really is, then we will be inspired to explore, discover, innovate, and create.

Arts and Entertainment

Slumbering Kids of Stuyvesant



By the Photo Department

TV

Accepted and Rejected on the Big Screen

By JAMES KOGAN,
with additional reporting by
ADAM SCHORIN

March is riddled with stress and anticipation for high school seniors. From the middle of the month until April 1, applicants find out whether they have been accepted, rejected, or waitlisted from their ideal colleges. Among those nerve-wracking dates is today, Friday, March 22, or the day when seniors can step out of the college application process as a whole and join general audiences in theaters to watch it.

"Admission," directed by Paul Weitz, is the story of a Princeton admissions officer (Tina Fey) and her struggle between the inherent bonds of motherhood and the responsibilities of her job. Weitz, who directed "American Pie," has returned to the edge of adulthood, but this time, his look at the last year of high school is not made up of cheap jokes about virgins and house parties. SAT scores and extracurricular activities reign over social lives; college is satirized as ominous and nearly unattainable; and admissions officers, often thought of as faceless, omnipotent robots, are personified with their own interests, concerns, and neuroses.

like "This is 40" and "A Wet Hot American Summer," plays John Pressman, an idealistic teacher at New Quest, an alternative high school where birthing live calves on the farm within the school is just another part of the curriculum. His former Dartmouth classmate Portia Nathan (Fey) is a high-strung, straight-laced, and nervously funny Princeton admissions officer living a bookish (and romantic? We never seem to find out) life with a fellow English professor. Fey's character is not a far-cry from her "30 Rock" incarnation; Liz Lemon meets the Ivy League.

Prompted by a potential job opening for the Dean of Admissions, Portia leaves on one of her annual recruitment trips, making a stop at New Quest, where she reconnects with Pressman. Between flirtatious glances, he tries to introduce her to New Quest senior Jeremiah (Nat Wolff). To make a slightly long and tedious story short, Jeremiah, an unconventionally intelligent person and terrifyingly voracious reader, may (or may not) be the child that Portia put up for adoption back at Dartmouth (the former being Pressman's theory).

The film follows Portia, whose motherly instincts quickly develop into an overwhelming sense of care for Jeremiah, as she attempts to make Jeremiah marketable for Princeton. But let's just say that his prospects are not exactly favorable: his average is low, he has a history of bad behavior, and (gasp!) he has no resume. Upon his subsequent rejection from Princeton, Portia goes forth to manipulate the re-

sults on a computer, earning her supposed son a coveted pass into Princeton and herself unemployment upon discovery. Cut to end: Portia and Pressman, now in love, finally see Jeremiah off to college. Meanwhile, a distraught and unemployed Portia, comforted by her new relationship, muses on moving on.

The film's strengths lie in its portrayal of the admissions process, something that is touchy to many people our age but done in an appropriately funny and dramatic way. A number of scenes, for example, are dedicated primarily to the review of applications. As the phantasms of students float nearby, Portia reads through their hobbies, academic record, and extracurriculars, imagining them in their various facets. Once decision time arrives, the panel reviews individual applications. When rejected, the bodies of said students quickly fall through trap doors in the floor.

As two second-term seniors writing this review, we are familiar with the subject. Wolff is also in his last semester in high school. "It felt a little too close to home," Wolff said when we spoke to him after the press conference. All of our fears about the college admissions process are confirmed through this film: we exist only to the extent that our applications paint us, leaving us as abstract concepts tied to variables like our grades and various personal preferences and pastimes. We aren't really people, but only vague shadows of them, and, worse, a means of constituting some impressive statistic on a brochure.

Parsifal at the Met: Sublime to the Ear, But Not Always to the Eye

continued from page 1

creepy, with their long, black hair covering their down-turned faces, and at the next moment seductive, as they danced sensually around Parsifal to sway him from his task of retrieving the spear.

Parsifal's struggle to overcome lust was apparent not only in the flower maidens' interactions with him, but also in tenor Jonas Kaufmann's compelling portrayal of him. His movements, whether he was accepting the flower maidens' advances or shoving them off as impure distractions, were clear but not overblown. As he returned to the knights with Christ's spear in the third act, Parsifal's weariness radiated from Kaufmann's trembling gait and troubled face. His mighty voice made each of his lines a stab to the heart; Parsifal's suffering and conflict were evident in his powerful, sustained notes.

Bass-baritone Evgeny Nikitin played Klingsor, who was rejected by the knights of the Grail for his sinfulness. He dug fiercely into his low range, reveling in the character's lecherous wickedness. The set, with red projections and river of blood, aided this portrayal by capturing his sheer madness.

Aside from the prelude and the third act, the production worked well enough to portray Parsifal's dramatic voyage. The second act



Isabel Le / The Spectator

was visually striking, and the occasional projections of sublime, interstellar imagery were a nice touch. The beauty of "Parsifal" is that the music is so genuine that in viewing the opera, you're truly immersed in the mythology. Whether you're Christian or not, watching the opera arouses true belief in Christ's divinity and the magical healing properties of the Holy Grail.

The Met's "Parsifal" wasn't perfect, but any production that can get so close to achieving such an immersive experience deserves praise. For the most part, the sets and direction worked, managing not to detract from the production. And when they did, there was always the music and Daniele Gatti's beautiful interpretation of it.

Arts and Entertainment

Music

A Beautiful Voice Marred by Uniformity

By THOMAS DUDA

The first time you hear indie folk artist Schuyler Fisk's new album "Blue Ribbon Winner," you'll take note of its beautiful vocals, soft percussion, and rhythmic guitars. The next time you hear a song, you'll once again hear beautiful vocals, soft percussion, and rhythmic guitars. And you'll hear the same the time after that, and the time after that. The result is an album that, while of good quality, restricts the budding potential of its artist.

Like many other folk

artists, Fisk is a young adult with a pleasant voice who sings about love, not that there's anything wrong with that. Fisk's voice is soothing but not incredibly dynamic: she stays in the same general vocal range for the majority of her songs. Her lyrics, meanwhile, bathe in the spotlight, with standouts like "What Good is Love" and the titular "Blue Ribbon Winner" exhibiting genuinely poetic verses and sentimental choruses. Fans of bands like The Lumineers should find plenty to love in this department.

Taken individually, most

songs on "Blue Ribbon Winner" are well written. However, when taken as an album, there is very little variety, to the point that the album sounds like the same two or three songs played over and over again rather than a collection of 11 songs. Although Fisk writes heartfelt lyrics and sings them phenomenally, she does so similarly in most of the songs. She has the transition between a nuanced, middle-range verse and a catchy, high chorus down to a predictable science.

The background music never gets in the way of the singing,

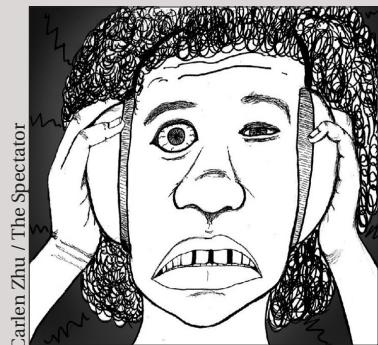
and that's a good thing, considering that it is not memorable at all. Beneath the vocals, the songs consist solely of repetitive guitar strumming and percussion lines. In fact, one could swap seconds upon seconds of instrumentals between songs and it could very easily go unnoticed.

There are, however, a few memorable verses that resonate beyond the continuity, particularly the opening "Blue Ribbon Winner" and the closing "Waterbird." Both distinguish themselves in their interplay between vocals and instruments, in

that each maintains an engaging, complementary dialogue with the other.

Fisk's admirable vocals and sentimental lyrics don't quite make up for the lack of memorability present in "Blue Ribbon Winner." The end result is an album that only camouflages into the multitudes of love-based folk albums on the market. Though "Blue Ribbon Winner" makes for easy listening, music aficionados will likely not find much depth to enjoy here.

Music You Probably Wouldn't Enjoy: Tera What?



Carlen Zhu / The Spectator

By JAMES KOGAN

Tera Melos is—in a word—odd. Their music appears to be tame, until it abruptly assumes a wild animal's spastic and aggressive nature and mauls you. Sometimes, Tera Melos is a dangerous roller coaster, built out of flimsy plywood

and scotch tape; other times, it is like floating down a Lazy River.

But what does Tera Melos sound like? Your indie music specialist will tell you that this band is a progressive hardcore jazz-math-punk band, or something of that nature.

A natural first introduction to the group is their 2005 self-titled album "Tera Melos." Released while the band was a four-piece, consisting of drummer Vince Rogers, bassist Nathan Latona, and maniacal guitarists Jeff Worms and Nick Reinhart, the album is confusing and nauseating to the unprepared listener.

The aptly-named "Melody 1" begins with ambient whirring noises until a twitchy electronic beat and jazzy guitar chording give the minute-long song some melody. Everything but the whirring disappears as the song segues into the album's next melody—a total change of pace. Somewhere, Nick Reinhart is yelling through a fuzzy-sounding microphone while the band frantically strums and fidgets away. Then comes some semblance of a melody: multiple intertwining guitar melodies lay on top of the driving bass and drumming. Just as you're getting comfortable, you're forced to take a sharp left....what is happening? More screaming and more screechy guitar tapping; if getting caught in strong, sporadic winds could sound like anything, it'd be this.

By now, you've gotten used to this, despite the constant sense of foreboding that this song will sound radically different in another 15 seconds. You're right. However, things finally settle down—the band plays up its ambient side, letting pensive chord strumming take the forefront. A drum and bass groove picks up...until that too calms down, leaving the listener with another three minutes of minimalist chording and the sound of cutlery being dropped over and over again.

That's Tera Melos—the reviewer's nightmare. Just when you think you've gotten it figured out, the band throws you a curveball, and then another, and then another. Think of it as musical speed-dating or an odd smorgasbord of sounds: a little of this here, a little of that there. But these are not just a bunch of dudes randomly beating on their instruments; what Tera Melos does is an art requiring a fair degree of virtuosity, an un-

lievable amount of patience, and a sense of humor. The group is terrifyingly well-rehearsed—especially considering just how omnipolar their music is, shooting around from electronica to metal to jazz. One can only praise their creativity and willingness to dig deep into the absurd and adventurous.

"Tera Melos" by Tera Melos is only the tip of the iceberg; the band has released a number of other albums, with their last, "Panopticon Rats," sounding like a creation entirely alien to this one. If you're feeling particularly adventurous, go see the band at the Knitting Factory (located at 361 Metropolitan Ave) on Thursday, May 2. You may be surprised that a band like this exists: too weird to live, too rare to die.

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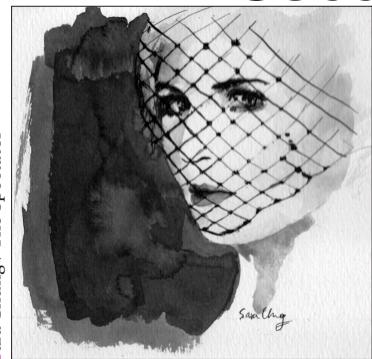
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Arts and Entertainment

TV

Soccer Mom to Mobster: Not the Best Transition



By DAPHNE LU

ABC's newest drama "Red Widow" aims to be "Breaking Bad" meets "Real Housewives of Orange County" meets "Revenge." This midseason thriller starts off in a shady marina, with men hauling not-so-legal packages, gunshots, and corpses. The betrayal and deceit in the premiere episode only mark the rocky beginning of TV's latest installment.

Written and developed by "Twilight" screenwriter Melissa Rosenberg, this new series has a SAG-award-worthy recipe for success: an attractive cast, the mysterious aura of San Francisco, and a once-perfect family attempting to collect its shattered past and present and pave a future path of normalcy. However, such a recipe calls for better execution, whether it's in

the chemistry between the actors or the plot's development past the predictable and mundane.

The pilot introduces us to the show's female lead, the fearless soccer mom-turned-mobster Marta Walraven (Radha Mitchell), who is dragged into the world of organized crime after the abrupt death of her husband Evan (Anson Mount). This means a lot of lies, seduction, and illegal business practices that you sure wouldn't have expected a housewife to be capable of. But, as the show stresses, family comes first, and Marta's lowly actions are all done for the security of the ones she love.

A multitude of characters are introduced in the first episode. While many of them are presented as secondary characters, limiting viewers' ability to connect with them, it's acceptable seeing as how this is only the first episode. We have the Walraven family: Gabriel (Sterling Beaumon) as the oldest son who seems to despise his father, Natalie (Erin Moriarty) as the innocent middle daughter, and—perhaps the most interesting of them all—young Boris (Jakob Salvati) as the oblivious yet primary catalyst in his father's death.

We are also introduced to Marta's sister, who happens to have a wedding in the pilot. Though seemingly random and misplaced, the wedding does introduce "Papi,"

otherwise known as Marta's crime boss father Andrei Petrov (Rade Serbedzija). Of all these characters, though, the most vital one linking Marta into the crime world is her hotheaded gangster brother Irwin (Wil Traval), who was also lured into the crime world by his father. It was he who made the foolish decision of stealing \$1.5 million-worth of cocaine from a notorious kingpin known as Schiller (Goran Visnjic), a decision that ended up costing Evan his life.

These characters fail to drive the plot in this show; rather, it is the events that (almost) bring the show to life. The first 15 minutes of the show provide a glimpse into the influence of a crime gangster father on his children. Evan's youngest child, Boris, takes his father's gun and holds it to the face of a school bully, driving Marta to give Evan an ultimatum: end his drug-smuggling life or she'll take the kids and leave. After this dramatic meltdown, however, the "twists and turns" in the pilot are all expected. Evan takes his final job against his will, but before the plans go through, the police unexpectedly intervene and land Irwin in jail. A silly play-fight between Evan and his business partner Mike (Lee Tergesen) devolves into Mike screaming, "I will kill you!" Coincidentally, Evan's death comes just a day later.

Though Irwin is an interesting

man, the show doesn't expose his actions and emotional reactions while he is behind bars. Boris's limited screen-time prevents us from seeing how complex his character is, especially the mentally disturbed and psychologically traumatized child of his past. In addition, in the couple of minutes that Mitchell and Mount share, their lack of on-screen chemistry is disappointing. Though Evan's background delves into criminality and drug distribution, leaving plenty of room for excitement and danger, they fail to bring their character dynamics past a platonic and boring relationship. Though Evan gives off a badass vibe at first, the most passion I sensed from him was when Evan decided to end his life of crime, which happened to take place in the shadows of their bedroom.

Mitchell's attempt to embody the transformation from a scared housewife into a woman willing to face any obstacles for her family's protection is notable. She doesn't butcher her cliché lines like "Is this who I am now?" and her rage and frustrations parallel those of a real widow. However, her character's mourning of her husband's death is noticeably fleeting and teetering on emotionally unrealistic, especially as she jumps straight into the game that had killed the love of her life.

One of the show's positive aspects is the portrayal of notorious

crime lord Schiller, whom Marta must work under in hopes of paying off her husband's death. His terrifying rule as somewhat of a mafia boss means that he is ambivalent to his worker's feelings, and commands respect wherever he goes, even from the FBI. Marta's desperate pleas to be let off easy because of her troubles as a widowed housewife only bring her greater pressure to succeed in her missions. Her position as a vulnerable helpless woman may seem like absolutely nothing to the seemingly cold-hearted Schiller, but Visnjic's convincing performance as the mafia man with a heart shines when he says: "Your children give you motivation, your husband's business gives you the resources, and your Petrov DNA gives you the instincts."

The classic "doing bad things to protect your family at all costs" plotline has become trite in the entertainment world. "Red Widow" may be the feminist approach to a "Breaking Bad"-type series, but with a lack of missing spark and only one solid character, the show starts off far from the latter's critical acclaim. Perhaps with a lot more work, the show could pick itself from its generalized start and develop into the perfect crime show that America has been waiting for.

A Story of Morbidity And Mortality in Room 311

By MANDY WONG

At first, TNT's "Monday Mornings" may look like any other medical drama on the market—"Nurse Jackie," "Scrubs," "Grey's Anatomy," you name it. But this new series offers something the others don't: reality. Based off of the New York Times Best Seller of the same name by renowned neurosurgeon Dr. Sanjay Gupta, "Monday Mornings" tells of the difficult and often grim lives of surgeons at the fictional Chelsea Generals hospital.

The premise rests in a series of clandestine meetings held in room 311 on Monday mornings, aptly called Morbidity and Mortality. Morbidity and Mortality meetings are used in some of the world's most prestigious hospitals as a teaching tool—a way for surgeons to reevaluate their mistakes under the scrutiny of their colleagues and the sharp questioning of the chief of staff. Information discussed in Morbidity and Mortality meetings are confidential and encourage a free flow of ideas between surgeons, often highlighting medical malpractices. In these meetings,

nothing is off-limits – except lawyers and spectators.

"Monday Mornings" follows four extremely successful yet starkly different personalities: the head of Trauma and Surgery Dr. Jorge "Gato" Villanueva (Ving Rhames), chief of staff Dr. Harding Hooten (Alfred Molina), gifted neurosurgeon Dr. Ty Wilson (Jamie Bamber), and the compassionate and beautiful attending neurosurgeon Dr. Tina Ridgeway (Jennifer Finnigan). Every minute detail serves to accentuate these characters' personalities. For example, Gato—the tough, ex-NFL head of Trauma—chooses a cocktail of rum and coke, also known as Cuba Libre, every time he goes to the pub. Cuba Libre is a dark and heavy drink born between a Spanish and American alliance; coincidentally, Gato is of Spanish-American descent, and his large frame makes him an exotic item in the E.R. Meanwhile, the highly critical chief of staff Dr. Hooten sports a perfectly-tied bowtie, a three-piece suit, and a thick British accent.

Perhaps the highlight of the cast is not how well they are developed,

but their diversity. Though the protagonists are Gato, Dr. Ridgeway, Dr. Wilson, and Dr. Hooten, other characters get plenty of screen time as well, exposing through varied angles the struggles of the minority doctor. Dr. Sydney Napur is a talented but hot-headed Indian surgery resident who is so obsessed with her job that she neglects her love life, causing Gato to sometimes play as her unwanted wingman. Dr. Sung Park is a brilliant and resilient Korean neurosurgeon whose choppy and accented English holds him back despite his high intellect and skill in the E.R. Even in the 21st century, it's hard to find a drama with such a diverse cast—but "Monday Mornings" offers it all.

However, the amount of detailed character development is easily undermined by its overly artistic execution. In the show's pilot, for example, shots of pretty blue eyes, museum-like hallways, and crystal-clear enunciation overwhelm the audience. This highly stylized production is better suited for a modernist musical short featured on YouTube than a 40-minute medical drama. Luckily, this im-

proves after the pilot, lending the shots more naturalism and less extraneous stylization.

In his novel, Sanjay Gupta (who serves as the series' executive producer) explores moral, ethical, and existential issues in the medical world. In one incident, Gato makes the executive decision to draw 30 cc of blood from a young girl suffering from abdominal hemorrhaging despite conflicts with the girl and her parents' religious background as Christian Scientists. Though she is thankful to have her life back, the young girl asserts that Gato has stolen her faith from her, an act she claims is worse than letting her die. Through each carefully crafted episode, the characters of "Monday Mornings" explore these moral questions. While there are no right or wrong answers, there are consequences: a patient can die on the surgery table, a patient can have their dreams ripped apart as a result of side effects, or a patient can always sue the doctor even after returning to good health. At the end of every episode, the viewer is left to contemplate on his or her own values. This ambiguity—this blurry



line that exists between the good and the bad—reflects the reality looking straight into doctors' eyes every day.

On Monday nights (ironically) at 10 p.m., TNT's "Monday Mornings" gives a VIP ticket to Chelsea Generals's highly classified Morbidity & Mortality meetings, something especially interesting for aspiring surgeons. Gupta exposes the importance of a surgeon's humility. They are neither gods nor supernatural forces; they are human. Despite popular belief, surgeons cannot completely detach themselves emotionally from their patients. A bad judgment call does not make a bad surgeon, nor does a pair of gifted hands make a good surgeon.

Looking Forward

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
24	25 Museum exhibition "NYC 1993: Experimental Jet Set, Trash, and No Star" The New Museum Available through Tuesday, March 26.	26 Videogame release Bioshock Infinite - The long-awaited third game in the hit shooter franchise Bioshock Infinite hopes to be the sequel that Bioshock 2 never was.	27 Movie opening "Trance" Director: Danny Boyle Cast: James McAvoy, Vincen Cassell, Rosario Dawson Studio: Cloud Eight Films/Film4 Genre: Crime, drama, thriller	28 Film screening "Ai WeiWei: Never Sorry" 7-10 p.m. Columbia University Morningside Campus Journalism Building	29 Museum exhibition "Boots: The Height of Fashion" Museum at the Fashion Institute of Technology Available through Saturday, April 6.	30 TV Show premiere "Doctor Who," Season 7 Part 2. BBC America
31 It's Easter!	1 Happy April Fools' Day! Album release The Flaming Lips' "The Terror" Genre: Alternative rock Label: Warner Bros	2 Album release The Dear Hunter's "Migrant" Genre: Indie rock Label: Cave & Canary Goods/Equal Vision Records	3 Concert Boston Symphonic Orchestra Featuring pianist Garrick Ohlsson 8 p.m. @ Carnegie Hall Girls' Handball Game vs. Martin Luther King, Jr. HS Boys' Volleyball Game vs. HS of Fashion Industries	4 Concert "Frightened Rabbit" Terminal 5 610 W 56th St. Doors open at 8 p.m. Girls' Handball Game vs. DeWitt Clinton HS	5 Movie opening "Jurassic Park 3D" Baseball Game vs. HS of Graphics and Communications Boys' Volleyball Game vs. West 50th Street Campus	6 Concert "An Evening with Leonard Cohen" Produced by AEG Live 8 p.m. @ Radio City Music Hall Also available Saturday, April 7.
7 Concert "Green Day" Concert rescheduled from January 16 8 p.m. @ the Barclays Center	8 Museum exhibition "The Impressionist Line from Degas to Toulouse-Lautrec: Drawings and Prints from the Clark" Available through June 16, 2013 The Frick Collection	9 Album release Paramore's "Paramore" Genre: Rock, punk Label: MyPixo Records Baseball Game Hitmen vs. Murry Bergtraum Pier 40 @ 4:00 p.m.	10 Museum exhibition "Abstract Generation: Now in Print" MoMA Available through Monday, June 24.	11	12	13

Arts and Entertainment

FILM

Music in the Movies: A&E's Favorite Film Scores

Film is a synthesis of many arts and disciplines: acting, writing, videography, and music. Classical music legend Igor Stravinsky once said regarding the last, "Film music is no more than wallpaper, filler material." Not to blaspheme, but Stravinsky was wrong. Film music is the supporting structure to the drama and tension of a film. While film composers do not have the statuses of Oscar-winning actors, their music serves as much more than static wallpaper, driving plots in ways that words cannot. How valiant would Luke Skywalker be without his own theme? How scary would the shower scene in "Psycho" be without those shrieking violins? In celebration of the art of film music, the Arts and Entertainment Department offers some of its favorites.

Atonement

By NINA WADE

When director Joe Wright works with Dario Marianelli, the two make sweet, sweet music. Marianelli, who had composed for Wright in "Pride and Prejudice" (2005) and would go on to do so again in "Anna Karenina" (2012), is at his most evocative in "Atonement." The movie is hyper-dramatized and stylized; it is often shot in high-key and soft focus or steeped in shadows with darts of emerald green or brilliant blue. It plays with point-of-view; the main conflict comes about when a 13-year-old girl misconstrues the relationship between her sister and a young man, relegating him to a life on the WWII front.

This tense atmosphere is deftly exacerbated by each composition. One of the strongest, "Two Figures by a Fountain" (named for the first in many interactions misinterpreted by the young girl) is tense and quick, capturing a pivotal scene that plays with viewer perspective with notes that dart and dive in an off-kilter manner that is just unnerving enough. The other standout, "Elegy for Dunkirk," is beyond worthy of its many awards. In the film, as the camera pans over a beach filled with innumerable soldiers, the music swells from a melancholy string section with a layered choir, filling it with haunting sadness.



Jisabel Le/ The Spectator

October Sky

By BEN VANDEN HEUVEL

New York composer Mark Isham has written the scores for close to a hundred films. He is a versatile composer, a hybrid musician who grew up as a trumpeter trained in classical music, only to study electronic mixing and the synthesizer. Isham's music has been featured in movies ranging from horror to comedy, but his magnum opus is the soundtrack of the 1999 film "October Sky," a biographical drama based on Homer Hickam's "Rocket Boys." The film, a biopic of a frustrated genius from a poor coal mining family who struggles to fulfill his dreams as a rocket scientist, is paired with a simple but moving soundtrack. Isham strips away the electronics and cheap dramatic buildup common in movie scores. Here, he reverts to a classical basis, relying on a solo violin played in the style of American folk music, paired with a string quartet and occasionally other classical instruments and percussion. The elegant simplicity is an appropriate accompaniment to the vision of handmade rockets sailing over a smoggy coal town. Many tunes, such as "Coalwood" and the title song "October Sky," could easily be stand-alone performance pieces.

Moonrise Kingdom

By NICOLE ROSENGURT

"Moonrise Kingdom" exposes the realities of young love and the raw emotions of children teetering on adolescence and growing up. Alexandre Desplat's score and other classical and choral selections create a haunting aura that captures the uncertainties of the film's two child characters, Suzy and Sam, who have fallen in love and run away. In the film's first moments, we tour Suzy's house as Benjamin Britten's "The Young Person's Guide to the Orchestra" sounds from her record player. The voices of the children's chorus, featured throughout the whole movie, are young, airy, and pure, giving life to the innocence of the characters.

With minimal dialogue, the film does most of its talking via music. Nature is personified with light flute thrills, and airy violins accompany the young lovers through sunlit forests, rushing brooks, and their own private cove, Moonrise Kingdom. It stays happy, hopeful, and bordering on magical as the protagonists discover their secret island and try to stay together. The music amplifies and tenses into anxious explosion at the film's stressful and storming climax. Nature, weather, and the rustic Northeastern island come to life through fitting classical music.



Laura Eng/ The Spectator

Arts and Entertainment

SCORES

Anatomy of a Murder

By SHAHRUZ GHAEMI

Jazz legend Duke Ellington made a cinematic appearance in 1959, composing and orchestrating the entire original soundtrack to Otto Preminger's 1950s courtroom drama "Anatomy of a Murder." Ellington's masterful jazz orchestra (featuring Johnny Hodges, Ray Nance, and Paul Gonsalves, among others) provides a more than adequate background for the onscreen action, which revolves around the alleged rape of a housewife. A plaintive sax solo perfectly underscores a flirtatious housewife's monologue about her marriage. Frantic drumming and action from the horn section play well with a lawyer drunkenly driving down a Michigan country road.

Sometimes, Ellington's music intentionally contrasts with the visuals, bringing itself into the foreground. For instance, during the opening credits, the first thing you hear is the orchestra in an all-over-the-place opening song. It's a simple pleasure to hear Duke Ellington's music alongside an interesting movie, and even more so to catch a glimpse of the Duke in his short cameo as the leader of a jazz band.

The Good, The Bad, and The Ugly

By JOSHUA BOGATIN

Ennio Morricone is the Wild West. No other piece of film music has become so synonymous with a genre as his score for Sergio Leone's 1966 spaghetti western, "The Good, The Bad, and The Ugly." It whoops and hollers as it tracks gunman Blondie across the desert, coloring in the western backdrop by using periodic flairs such as the howls of a coyote, the jingle of a pair of spurs, and the whistle of a cowboy's harmonica to render a simple two note-motif an epic main theme. Each track adds its own elements to the score, developing and complimenting the film. In the piece "The Ecstasy of Gold," Morricone takes a quiet, subdued piece and slowly builds it as we watch a bandit run through a graveyard searching for treasure. We become increasingly frantic, reflecting the plot and the music's underlying moods, until we can feel his excitement about to burst while he works his way closer to the treasure. When it comes to film scores, Morricone has over 500 films and television shows under his belt, but the indisputable standout is his classic score for Leone's western masterpiece.

Submarine

By ANNE DUNCAN

The British film "Submarine" is the coming-of-age story of Welsh teenager Oliver Tate. The film's soundtrack consists of an original instrumental score by Andrew Hewitt as well as original songs by Alex Turner, the lead singer of Arctic Monkeys. Though some of the film is backed by disconcerting silence or the cry of seagulls on the backdrop of Welsh shores, music is also sprinkled throughout.

In "Submarine," Oliver narrates his life to viewers. During these monologues, strings often play sorrowful and morbid pieces written by Hewitt, matching the parental conflicts, terminal illnesses, and uncertain first stabs at love that are rife throughout the film. At other times, ironically light and energetic piano and string pieces dance around cinematographer Erik Wilson's hauntingly serene imagery.

During some scenes, Alex Turner's songs play over otherwise silent clips of film. Turner's lyrics, though vague, create a genuine sense of the youthful love Oliver feels when they say, "I'm not the kind of fool who's going to sit and sing to you about stars, girl, but last night I looked up into the dark half of the blue and they'd gone backwards."

SUBMARINE



Michele Lin/The Spectator

Taxi Driver

By JOSHUA BOGATIN

Nobody has had a career like Bernard Hermann. Composing scores that have defined the works of milestone directors like Alfred Hitchcock and Orson Welles, Hermann has defined some of the greatest movies of all time with his complex scores. His swan song, Martin Scorsese's "Taxi Driver," completed the day before his death, remains one of his most profound pieces of film music, capturing the madness and rage of the anti-hero Travis

Bickle as well as the loneliness and dreary romanticism Travis shares with the New York City night. Hermann introduces the score with the menace of a plodding snare drum and a rising dissonant trumpet, creating a sense of the ominous aggression Travis has sweltering up inside him. This sense of dread plays against a smooth, jazzy saxophone theme, evoking Travis's melancholic isolation and intense longing to fit in somewhere. Hermann creates a masterpiece in his "Taxi Driver" score, one truly fit to be the final work of a legend, giving us a film score that can not only convey a mood, but also give us a key to the main character's psyche.

Sports

Boys' Baseball

Expectations High for Hitmen as Season Nears

continued from page 20

The loss of captains Evan Lubin and Kyle Yee takes a big toll on the Hitmen, both on the field and in the dugout. "Evan won seven games for us as a pitcher, and Kyle was the best fielder Stuyvesant has seen in years, at any position. Both of them took baseball to another level," senior and co-captain Noah Hellermann said. Last year, Lubin and Yee were the team's top two pitchers, but a large amount of new pitching talent leaves Coach Carlesi confident for the season.

"I am expecting another successful year. I feel that we have good pitching and a great defense; all that has to come together is our hitting," Carlesi said.

Hellermann, a three-year varsity veteran looking to become the ace of the pitching staff, will lead the team along with catcher Kevin Moy. Moy, a recently converted catcher, shows good blocking skills as well as the communication skills needed to direct the infield.

Like Coach Carlesi, Moy also has high hopes for the 2013 team, especially the infield. "I think we're going to be a good team. We have a bunch of seniors coming back from last year," Moy said. "Our infield is stacked. We have Adam O'Connor at third base. He led the team last year in batting average, and he is going to kill for us this year." O'Connor had a .304 batting average last season and a

.448 on base percentage.

As the team heads down to Florida for its annual spring training, the Hitmen are focused on practicing for the season. Since spring training is before the PSAL season this year (as opposed to during the middle of the season), the Hitmen can be better prepared for their league games.

Hopefully, with the extra practice, the team will be able to defeat its Manhattan A West rivals, the Beacon Blue Demons. Last season, the team lost to the Blue Demons on back-to-back days. In the first game, the score was 2-2 heading into the seventh and final inning, but Beacon scored seven runs to win 9-2. In the second game, Beacon gradually gained a 5-0 lead and shut out the Hitmen. The two teams face off on back-to-back days again this year: May 15 at Pier 40 and May 16 in Central Park.

The Hitmen face other tough roadblocks along their season. The team faces the Murry Bergtraum Blazers twice, which have improved greatly from past seasons, as well as the powerhouse George Washington Trojans, who beat the Hitmen 10-0 last year. The Hitmen also have three tough games in a span of four days against the Manhattan Center Rams, the Gregorio Luperon Generals, and the Norman Thomas Tigers. But no matter the opponents, the Hitmen expect to compete and succeed.

Boys' Volleyball

Newly Motivated Boys' Volleyball Team Looks Toward Fourth Straight Undefeated

continued from page 20

training for this season, senior and captain Calvin He, junior Connor Pfister, and junior Elton Pan manage the girls' varsity volleyball team, a role that allows

to clubs outside Stuyvesant, including the NYC Impact club, the Bayside Club, and the New Life Now Warriors.

The team hopes that the extra work will help fill the shoes of the six players lost to graduation. The loss of last year's captains Leon Li and Andrew Kim will have the greatest effect on the team.

"Those two players were key components of the offense last year. They were both great hitters that had much-needed height that we are lacking this year, as well as being good passers," senior Marcus Chau said. "Losing them means our offense takes a huge hit and we have to be much more sound on our defense."

According to Chau, the team's top priority this season will be to improve their overall passing. In order to help them meet this goal, coach Vasken Choubaralian is implementing new drills that will emphasize different aspects of passing. The team will also need to learn how to communicate more effectively while on the court in order to avoid missed balls and improve their cohesion.

"We communicate on the court much better this year, even just a week in. Everyone has really grown since they joined the team and we look forward to a good season," junior Connor Pfister said.

"Losing them means our offense takes a huge hit and we have to be much more sound on our defense."

**—Marcus Chau,
senior**

them to participate in the girls' practices while working on their own skills. The players also belong

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THE SPECTATOR SPORTS

Boys' Baseball

Expectations High for Hitmen as Season Nears



The players of Stuyvesant boys' baseball team break into groups as they practice for a good start to the season.

By ERIC MORGESTERN

The Hitmen ended with a respectable 11-5 record last season, but this year's team has higher aspirations. For the boys' varsity baseball team, making playoffs is expected, as it has done so for sixteen straight years; it is focused on getting past the first round of the playoffs. Without five senior starters from the 2012 team, including star pitcher Evan Lubin and shortstop Kyle Yee, the Hitmen will have

to work hard to make up for lost talent this year. However, the holes left by the seniors do not faze coach John Carlesi. "I never try to replace my past seniors. Any coach will tell you that you could never replace them," Carlesi said. "But you do hope your new seniors learned from your old ones, and that your new seniors will carry your team as those who did before them."

continued on page 19

Boys' Volleyball

Newly Motivated Boys' Volleyball Team Looks Toward Fourth Straight Undefeated



The boys' volleyball team aims to keep their 12-0 record by practicing with more vigor and determination.

By SAMANTHA LAU

Even though the Stuyvesant boys' volleyball team name has been changing recently, their perfect regular season records haven't. The currently nameless team plans to make this upcoming season their fourth consecutive undefeated season.

The team was unable to get past the first round of playoffs against Townsend Harris last year, partly due to an ankle injury sus-

tained by senior Marcus Chau in a past tournament. The Stuyvesant volleyball team had a higher seed than Townsend Harris and expected a win.

"Although we were seeded higher than Townsend Harris, we lost to them because we weren't motivated enough to execute our plays," senior and captain Calvin He said.

To prevent another lethargic loss this year, He plans on keeping his teammates pumped this season and motivated to get past the first round in the playoffs and hopefully go even farther.

In order to guarantee their wins, the team has scheduled more tournaments and scrimmages than in past seasons. Hopefully, practicing against good competition will lead to success on the court. In their first match, they'll start off against the best team in the league, the Academy of American Studies, which won the championships last year. The team will also play scrimmages against Brooklyn Tech, Bronx Science, and schools in other divisions and participate in three additional tournaments.

In order to spend more time

continued on page 19

Unify the names of all Stuyvesant PSAL teams?

363 (45%)

Peglegs

1089
Number of Voters

52 (6%)
Governors

348 (32%)
YES **741 (68%)**
NO

87 (11%)
Dutchmen

306 (38%)
Pirates

Girls' Basketball

Phoenix's Memorable Season Ends In A Crushing Loss

By ARI HATZIMEMOS

After going 12-3 in the regular season, the Phoenix entered the second round of the playoffs with a lot of momentum. In the first round they beat Canarsie on the road in a thrilling come-from-behind victory. They were hoping to translate that energy into the second round, but the results weren't as expected, and they lost 80-40 to the High School of Graphic Communication Arts Lady Devils on Wednesday, March 6.

The first quarter didn't start off well for the Phoenix and set the tone for the rest of the game. The Lady Devils were overwhelming on offense, playing faster and more aggressively while also hauling in offensive rebounds—a total of 29 in the game. This continued throughout the game as the Lady Devils proved themselves as the best offensive team the Phoenix has faced all year. "This is one of the

better teams that we've seen, [and] we didn't really contain them that well, as they penetrated [our defense]," coach Michelle Fleming said. "They didn't miss." The Lady Devils scored 27 points in the quarter, the most points the Phoenix have given up in one quarter all season.

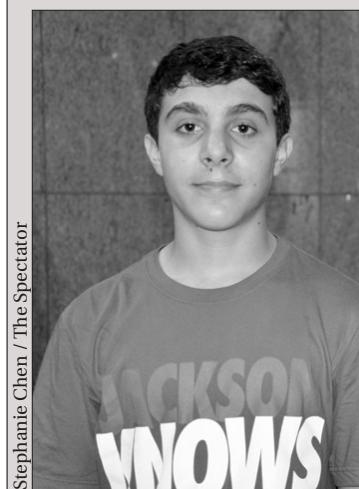
The Lady Devils continued to dominate in the second quarter by scoring many fast breaks. The Phoenix didn't hustle down the court and couldn't keep up with the Lady Devils' offense. On top of that, bad passes and stolen balls killed many Phoenix possessions. "We had a lot of turnovers," senior and co-captain Zambeta Tsapos said. "We screwed up." The quarter ended on a sour note when the Lady Devils' star player, junior Valerie Nunez, drained a three-pointer from the baseline to give the Lady Devils a 44-19 point lead.

Although they couldn't stop Graphic Communication's explosive offense led by Nunez's 34

points, the Phoenix put up a better fight in the second half. Even as they improved, however, they couldn't contain the Lady Devils on offense. It was too little too late.

The last game of the season was difficult and disappointing, but not reflective of the season as a whole. The Phoenix won 12 games in the regular season, including their last five, and won a playoff game. "More than any other year we all gelled as a team. From the four years I've been here, we are a lot closer, friendship-wise, than any other year," Tsapos said. She and the rest of the team were extremely emotional after the game. Most of the players shed tears while going into the locker room and trying, to no avail, to comfort their teammates. Nonetheless, the team will remember this season as a successful one, both in terms of winning record and team chemistry.

A Farewell Tour



By LOUIS SUSER

Baseball fans will say farewell to a future Hall of Famer and New York Yankees icon adored since 1995: Mariano Rivera, age 43, will retire after this 2013 season. Mariano "Mo" Rivera, with an all-time record of 608 career saves, is the greatest closer of all time. His legacy and impact on the game will endure for years to come.

Rivera entered Major League Baseball (MLB) in 1995, and during his second season served primarily as a setup seventh and eighth inning reliever for closer John Wetteland. "He basically made my career," former Yankees manager Joe Torre said in 1996. "It was remarkable what we had with [Rivera] and Wetteland." With this phenomenal closing duo, the Yankees went on to win the 1996 World Series, ending an 18-year drought.

Rivera's successful '96 season impressed the Yankees management, earning him the closer's role for the 1997 season and replacing

John Wetteland. The rest is history. The Yankees went on to win the World Series in 1998, 1999, 2000, and 2009. Much of the Yankees's success over the past decade can be attributed to Rivera's greatness.

Mo has spent his entire 18-year career in pinstripes. In today's games it is rare for a player to remain on one team for his entire career. Baseball is big business and most players are more interested in making as much money as they can as opposed to displaying loyalty to their teams. That's not to say that Mariano Rivera did not sign lucrative contracts, but he never seemed to express a desire to play for any other team. Rivera's loyalty means a lot to his fans, who have watched him perfect his craft and become the greatest relief pitcher of all time. He is a 12-time All-Star, five-time World Series Champion, three-time MLB saves leader, and 1999 World Series MVP. No other player in baseball history has ever been able to boast such amazing feats.

Most pitchers rely on a variety of pitches to get batters out, including curveballs, sliders, and changeups. Unable to master these classic pitching types, Rivera instead developed his own unique pitch: the cut fastball, more commonly referred to as the Cutter. This innovative pitch formed the basis of Rivera's long and successful career.

Mo is not only well regarded for his performance on the field—he is also renowned for his composed manner. Compared to many of his peers, Rivera has always been very reserved, carrying himself with class and professionalism. As a result, Mo is respected for his character as well as his skill. "I would love to be remembered as

a player who was always there for others," Rivera said at his recent press conference.

In spite of Rivera's success, he has never been accused or suspected of using performance-enhancing drugs. Unfortunately, in this day and age, more and more players are using banned substances to perform better on the field and inflate their statistics. Two of Mariano Rivera's successful teammates, Andy Pettitte and Roger Clemens, have both been accused of using performance-enhancing drugs. Rivera was instrumental in persuading Pettitte to come clean to the media. The trust and respect of his teammates exist both on the field and in the clubhouse.

Cashman, general manager of the Yankees organization, and Joe Girardi, the Yankees manager, reflect on Mo's presence in the league. "He's irreplaceable," Cashman said. "He is the greatest of all time." Girardi calls Rivera's career "a remarkable run." Ironically, Rivera has been in the game so long that Girardi was his former teammate and catcher. Jorge Posada, another one of Rivera's former catchers, released a statement saying there is "only one Mariano Rivera." It's hard to imagine a Yankees team without number 42 to close out its games.

This 2013 season, however, will be his last. Rivera hopes that his final pitches will be thrown to win the franchise's 28th World Series Championship. On a cool October night, nothing would be better than to hear Mo's introduction music, "Enter Sandman," blasting from the loudspeakers as he jogs onto the field from the bullpen to save the seventh game of the World Series.

The Disrespectator

Stuyvesant's Top Threes

By SCOTT MA

What defines the Stuyvesant culture? Academic success? Sleep deprivation? Former Principal Stanley Teitel's beard? Though answers are vague, the Features Department hopes to help people better understand Stuyvesant's dynamic personality through these "Top Three" lists.

LIES

I can do this tomorrow.
The day after that works too.

(In response to "Do you even lift?") Yes, I do.
We're all jocks. There isn't a single nerd among us.

I slept early last night.
Read: I slept at 3 a.m. No big deal.

JOKES

The 11th Floor Pool
Legends say that it only appears to first term freshmen.

Student Rights
Do you hear the people sing?

Soph-Frosh SING!

All they do is win, win, win. And wake up from their dreams.

DESIRSES

Hibernating

Is it Friday yet? Or how about I just take a mental health week? Or month?

Grades

Because social lives are for losers.

Mr. Park

Everything about him is so dreamy ... I wish I could see him whenever I look into a mirror.

STUDY METHODS

Study

Just kidding.

Cry

I should have gone to Bronx Science. But at least crying keeps me awake ... to cry some more.

Denial

According to the Greisen-Zatsepin-Kuzmin limit, reality is a dream and I have no homework.

Stuyvesant Students Intern As Garbagemen

By STANLEY CHAN

The Stuyvesant Environmental Club has decided to launch another green initiative. Realizing that they need to be more aggressive and comprehensive in their campaign, they decided to emulate their long-time idols: the garbage collectors of NYC.

"Parents never encourage their kids to be garbage men," Sanitation Commissioner John J. Doherty said. "But this could finally make a child stand out at Stuyvesant."

This was a point of concern for many students. "I was getting quite desperate for ideas," senior and Environmental Club President Geyanne Lui said. "Last time, I was the only one who showed up to clean the portable toilets."

The Environmental Club members have become adroit at separating trash. For some overachievers, though, this opportunity has been life-changing. Like everyone else, sophomore and Red Cross member Andrew Lee had "always wanted to be doctor," he said. Rather than presenting a generic Intel project, Lee

decided to spend some time hugging trees.

In addition, Lee was assigned to a trash can, and met the love of his life while protecting his turf. "We cuddled inside the trashcan, and it was awesome," Lee said as fluid dripped from his body. "She told me that I have a manly, bad-boy scent."

Student Union Chief Financial Officer Jack Cahn has been hooked by the Environmental Club's green initiative. "There is a fortune to be made here," Cahn said as he frantically dug through a trash can. "[TerraCycle] has made life so much better than before, when we had to dig through unsorted trash."

Still more ambitious students look toward the future. Senior and Environmental Club member Kenneth Zheng appreciated the opportunity, but he had greater things in mind. While taking a desperate dump, Zheng was inspired by a message in a bathroom stall: "Hope everything comes out all right." Zheng knew he spoke for everyone when he said, "I have always wanted to inspect sewers."

From Stuyvesant High School



Michelle Lin / The Spectator

By DANNY POLESHCHUK and JACK CAHN

DO NOT REPLY TO THIS EMAIL. IT HAS BEEN SENT FROM A 'SEND ONLY' MAIL-BOX

This message is from Stuyvesant High School.

Dear STUDENT,

Yesterday, the Center for Disease Control released a report stating that as of March 1, 2013 a total

of 2,000 Stuyvesant students have died of cholera, typhoid, typhus, and other infectious diseases caused by overcrowding. We are appalled. Stuyvesant students are usually known for their high grades, and 58% is simply unacceptable. In order to ensure that Stuyvesant receives an A on the next overcrowding report, we have decided to implement a few new policies.

Our first concern is the library.

Please understand that renovating the library was an expensive project, and clean-

ing up the mess of the five students who are allowed to enter each period is tiresome for employees. Thus, as of April 1, students will no longer be permitted to occupy the library before school, after school, or between periods 1 and 10. Making the library more available for students is a secondary concern to keeping it under control, as students can always not be on the fifth floor instead.

Next, please note that the cafeteria will be strictly off-limits during lunch periods. We've noticed that students are using the cafeteria to eat food, make noise, and have fun, violating the long-established principle that teenagers should sit at desks all day long.

This new policy will prevent students from cutting class in the cafeteria, because we know that this is the place where teenagers do whatever teenagers do. In fact, this policy is projected to eliminate cutting entirely, according to Spanish teacher and Dean Manuel Simon. "The bestias aren't even smart enough to hang out in the hallways, or go outside," Simon said.

Finally, the first floor will be off-limits as well, because when students speak in super-quiet-corner-of-the-floor incognito voices, teachers who are projecting their voices in their classrooms feel inferior. If you continue to talk and make the teachers feel insecure, they will have to go to therapy, and the school will be responsible. We can't afford to pay for another lawsuit.

The main reason for all of these changes, however, is that we are implementing a new project, named "Lock Yourself in the Freakin' Bathroom Along with All Other Students Sharing Your Frees/Lunch." You will find that restricting yourself to the restroom will be a wonderful alternative to all options that we have taken away.

We will be implementing a few new policies to further this new initiative:

- 1) You will receive a third barcode on your student IDs. Every time you need to use the little girl's or boy's room, you will have to swipe. We don't care if you're in a hurry and all hell may break loose

if you don't go soon, because this way we can keep track of how many people take advantage of this wonderful opportunity we offer here at Stuyvesant. (Please note that students may be patted down until they are nearly unconscious to ensure further safety.)

- 2) There will be a "talking" and a "silent" section in each bathroom. The stalls will be the talking section. Conversing between stalls will be a great way to test each other, get homework from classmates, and make friends in general. However, the urinals in the boys bathrooms will be a strict don't-look-at-each-other-because-it-would-be-super-awkward-and-for-the-love-of-god-don't-freakin'-say-anything section.

Hopefully, we will be able to begin the "Pack Everyone into Containers During Frees/Lunch" initiative in the 2013-2014 academic year. For now, however, we are postponing that initiative because we can't afford the containers.

Sincerely,
Jie Zhang
Principal

College Statistics

23,652

1,256

3

104%

Number of Dreams Crushed
(includes students, parents, and immediate family)

Number of Disappointed Parents

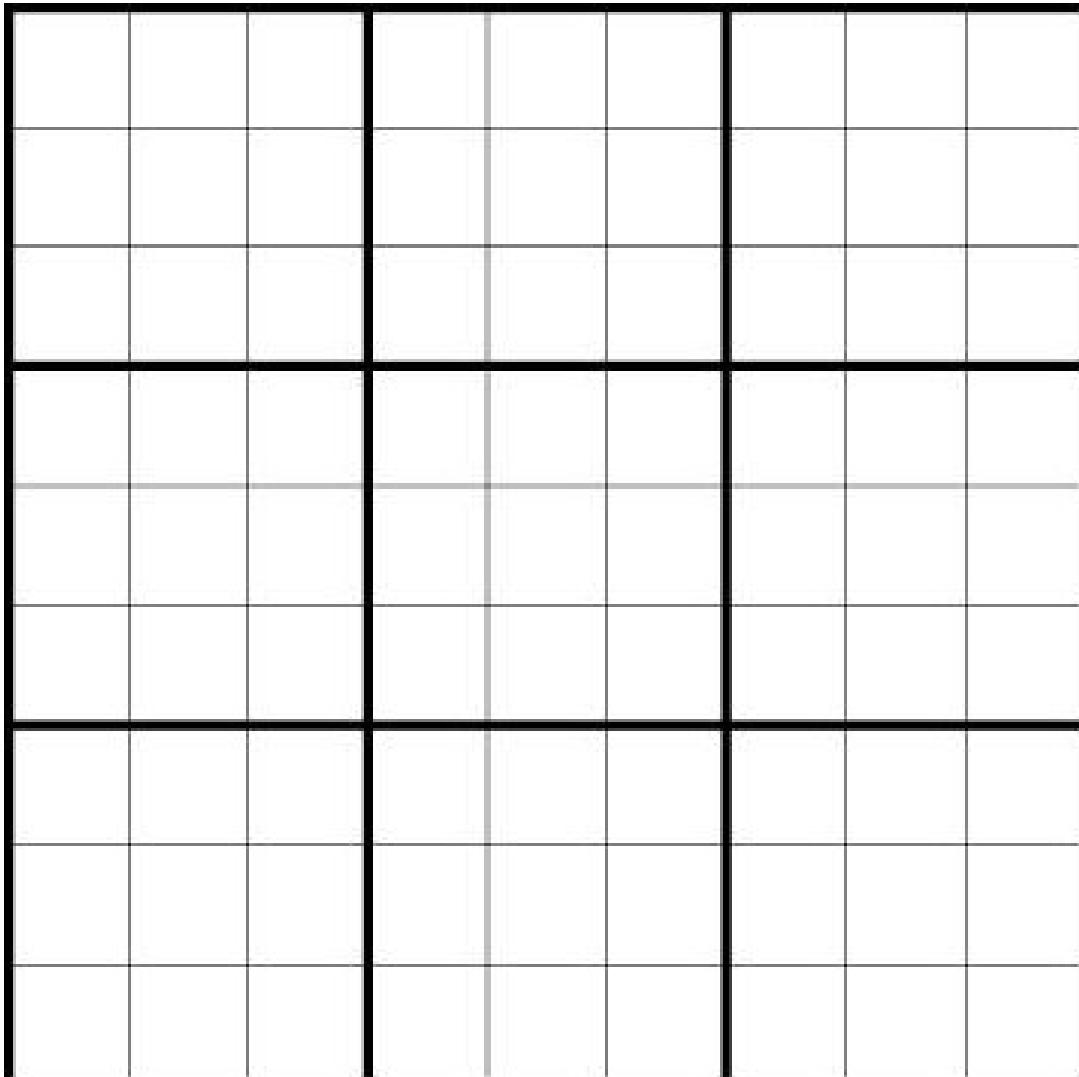
Number of College Counselors Fired

Percent of Seniors Who Wish They Went to an Easier School

Thanks to: Robert Melamed and Spencer Weiss

The Disrespectator

Sudoku



Laura Eng / The Spectator

SING! Is Over, But Withdrawal Has Just Begun

By EMMA McINTOSH

Even the school nurse knew that this was no ordinary sickness plaguing Stuyvesant students. On Monday, March 4, students everywhere could be

seen wandering the halls with dazed expressions on their faces, exhibiting the symptoms of what is commonly known as SING! withdrawal. Hordes of zombie-like teens banged on the doors of the

theater. Grunts of discontentment were heard throughout the building.

This potentially fatal illness is prevalent among the countless thespians of Stuyvesant, who spent every minute of February preparing

rehearsals, their social lives are nonexistent. Many students are forced to resort to participating in activities such as sports or writing articles for The Spectator. "Now that SING! is over, I actually have no life," Senior SING! producer Aleks Merkovich said. "Now I spend all my free time playing Pokemon and creating a team of Level 100 Ratatatas. I even changed my name to Youngster Joey."

According to school nurse, SING! withdrawal has been shown to lead to other adverse effects in addition to lack of motivation, glazed eyes, and occasional depression. "I must admit that this whole 'no more SING!' thing has been hitting me pretty hard," an anonymous Junior SING! participant said. "I've had the sniffles and explosive diarrhea, and today during math my eyes were literally bleeding."

"She looked hideous," mathematics teacher Richard Ku said.

Evidently, the lives of the SING! participants have begun to spiral downwards.

Perhaps the only exception is the class of 2013; still pumped about their win, the seniors have painted their own banner, which now hangs with pride on the senior bar. After the release of the final scores, many students chose to take their anger out on the grades that had outscored them. The ID cards and nonexistent floor privileges of many freshmen and sophomores were confiscated after mobs of under-

classmen harassed juniors with fish and plastic magnifying glasses. The three step crews were found battling it out on the fifth floor, chanting trash talk that echoed down the halls of the school. The security has been forced to

"Now that SING! is over, I actually have no life."
—Aleks Merkovich,
Senior SING!
producer

The ID cards and nonexistent floor privileges of many freshmen and sophomores were confiscated after mobs of underclassmen harassed juniors with fish and plastic magnifying glasses.

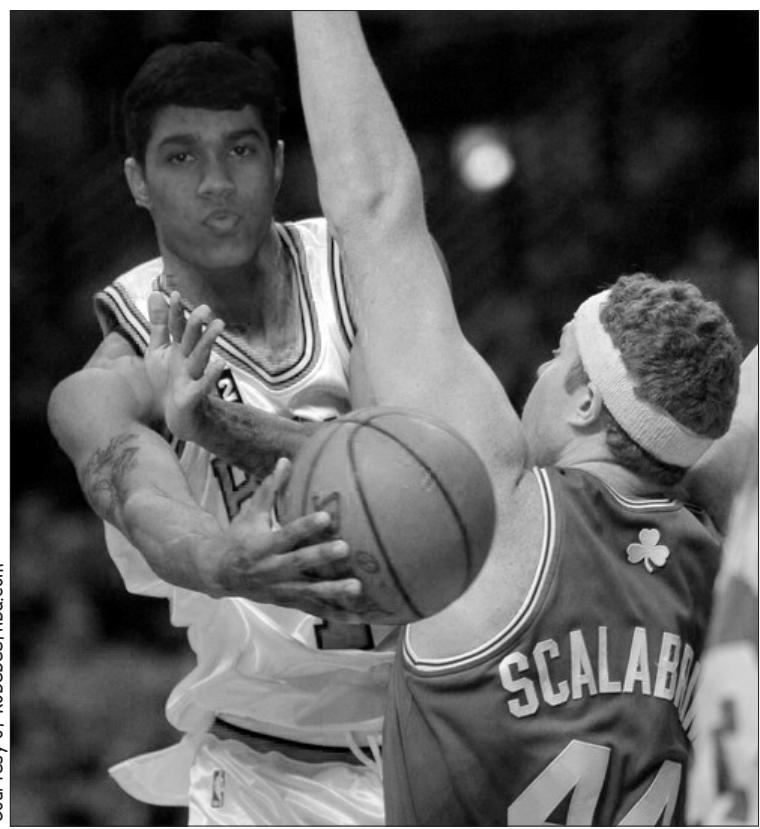
for the SING! performances. SING! withdrawal often sets in four minutes and 36 seconds after the final Saturday performance, when students finally realize that without

quadruple its forces. Until a way to alleviate the devastating symptoms of SING! withdrawal is discovered, all the victims can hope to do is scan Stuyvesant's hallways in search of other lost souls with whom to cry and commiserate their loss.

Nicole Rosengurt / The Spectator

THE DISRESPECTATOR

Stuyvesant Junior Defeats Brian Scalabrine in One-on-One



Courtesy of kobebeefnba.com

Imtiaz Hssan, left, defeats Brian Scalabrine, right, in a one-on-one game without breaking a sweat.

By LEV AKABAS

In an effort to prove his god-like basketball skills, former NBA bench-warmer and towel-waver Brian Scalabrine,

nicknamed "The White Mamba," challenged junior small forward Imtiaz Hssan to a classic game of one-on-one, which Hssan won decisively. "It definitely wasn't an upset."

Barbin Replaces D'Antoni as Lakers' Coach

By LEV AKABAS

The Los Angeles Lakers, currently only a half a game from missing western conference playoffs, fired coach Mike D'Antoni and replaced him with former Stuyvesant JV coach Howard Barbin.

Unlike Mike Brown, Barbin knows what position everyone plays, and unlike Mike D'Antoni, he doesn't fall asleep during our defensive possessions.

Barbin, the Lakers' fourth head coach this season, made a unique impression on his first day with the team. "He spent fifteen minutes taking

attendance at the beginning of practice," Lakers' center Dwight Howard said. "Except he didn't call anyone by their real names."

Barbin's relationship with Howard did not get off to a good start. Howard forgot to fill out his medical forms, so a furious Barbin kicked him off the team. Then, after being reinstated to the roster, Howard missed a fancy dunk attempt in a scrimmage, leading to his second removal from the team. Lastly, after pleading his case to Barbin and being allowed back on the team, he took a half-court shot during warmups and was suspended indefinitely. "His attitude is terrible!" Barbin said. "He misses all his foul shots, and I think my JV team played better pick-and-roll defense."

Barbin believes that the Lakers need better conditioning, so he has significantly altered the team's practice routine. "We never get to scrimmage anymore," Lakers' point guard Steve Nash said. "We spend the first hour of practice doing suicides, squat thrusts, and defensive slides around the gym. I'm 39 years old—I didn't sign up for this."

Additionally, Barbin instituted a "left hand, left side policy," under which players are forbidden from using their right hand for layups on the left side of the basket, even if they are going in for a wide-open dunk. "We need to get back to fundamentals," Barbin said. "All these guys today go in for floaters, dunks, and circus shots behind their heads—they don't know the proper way to take layups."

The Lakers, however, are

I expected to win," Hssan said. "It would have been embarrassing to lose."

Though Scalabrine's statistics were less than stellar for the Nets, Celtics, and Bulls, his playing time was limited by the league's Scalabrine Rule, which states that players of his caliber must play a maximum of five minutes per game, so as not to humiliate their teammates. Advanced metrics also show that Scalabrine was the first player in the NBA to lead the league in bench minutes and high fives in the same season. Scalabrine, therefore, believes that this game's outcome is being taken out of proportion. "If you honestly believe that I would lose to a high school kid after carrying the Celtics to an NBA championship just five years ago, then you're an idiot," Scalabrine said.

Regardless of the legitimacy of Hssan's victory, the Student Union (SU), doing something meaningful for the first time since they were elected, is now selling "Brown Mamba" t-shirts, which can be purchased in front of the SU office for \$30 each.

adjusting to their new coach's style. "Once you get used to him, he's an excellent coach," Lakers' shooting guard Kobe Bryant said. "Unlike Mike Brown, Barbin knows what position everyone plays, and unlike Mike D'Antoni, he doesn't

We need to get back to fundamentals"
-Howard Barbin, coach

fall asleep during our defensive possessions."

Following the coaching change, Bryant guaranteed the media that the Lakers would make the playoffs, but Barbin doesn't want to put pressure on his team. "Easy, Kobe," Barbin said.

High School Wrestlers Denied Chance to Someday Plow Each Other on World Stage

By SHANE LORENZEN and EAMON WOODS

On Tuesday, February 12, the International Olympic Committee announced its plans to discontinue the long-held tradition of slamming unitard-clad bodies against each other on a sweaty mat, a sport otherwise known as wrestling. The decision came after a secret ballot held at the of-

ficial Olympic Headquarters, in which it was decided to replace wrestling with golf and extreme cup stacking. [See "Loser Cup Stacker Who Lives With Parents Is Glad to See His Only Skill Being Recognized," page 2036].

Understandably, this decision has caused much furor

continued on page 6

Stuyvesant Student Body Expresses Jealousy in Wake of Bronx Science Scandal

By WILLIAM CHANG

Earlier this month, a track team scandal at the Bronx High School of Science shook the media and left many questions unanswered in the New York public school community. How could officials have let this happen? What could have caused such vulgar behavior? And why can't Stuy do better? Many of Stuyvesant's team captains have spoken out regarding the competition and have made resolutions to harass their rookie players in hopes of gaining an edge over Bronx Science.

Many of Stuyvesant's major athletic teams have already taken a stand to make the school the best it can be in the worst way possible. The Running Rebels, led by junior co-captain Matthew Dalton, will be stepping up their locker room game, as will the wrestling team. "The freshmen will need to make some sacrifices, and it won't be easy for us," said senior and co-captain Matt Moy. "But being a Spartan means putting the team on your back, or vice-versa when the time comes." The room, packed with large, sweaty teenagers, roared with approval as reporters were quickly ushered out and the doors barred from the inside.

Coaches also seem to be in support of this newfound bonding technique. "It's great to see young people showing interest and initiative in ways like this, going the extra mile," said varsity football coach Mark Strasser.

"When I was playing in college, my coach told me that it's what you do when nobody's watching that really defines you. This technique helped me create lasting bonds with countless numbers of teammates throughout the years."

Critics of this newfound approach call it "rude" and

"ungentlemanly." One such critic, junior and fencing star Philip Shin, said that the culprits "should at least take the freshmen out to a nice dinner first. How do they know if they're right for each other anyway? Here on the fencing team, we like to take our initiation process slowly," Shin said. Freshman team member Aaron Choi declined to comment and instead hid in the corner, sobbing quietly.

When asked whether he was taking the rivalry towards Bronx Science a bit too far (and breaking every rule and moral boundary that applies to a high school athlete), Moy rebutted, "It's alright; the wrestling team is no stranger to close, intimate, one-on-one contact. In addition to that, we also wrestle."

The teams have been under a lot of pressure recently to boost school spirit, and this is simply one attempt at achieving that greater cause. Still, many doubt that the school-wide hazing wave will be enough. Some have even suggested unifying all the school's teams under one name, though that idea was quickly shot down by athletes, non-athletes, coaches, faculty, sports spectators, family members, janitorial staff, pedestrians, and members of Congress. As such, it seems the only hope for school spirit is, once again, thrashing Bronx Science, and so it looks like harassment is here to stay.

Many members of the administration are optimistic about the new practice. "I came to work at Stuyvesant because it is the best," said Principal Jie Zhang. "And our track record proves our superiority, whether it comes to bathroom fires or cheating scandals. It's only right for us to be better than Bronx Science at harassment too."