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Joann Lee / The Spectator

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Model UN Team Brings Russian Student Group to Stuyvesant

By COBY GOLDBERG
and NOAH ROSENBERG

A group of university students from Moscow, Russia, visited Stuyvesant on Friday, February 10 to meet and talk with American students, a visit that was coordinated by the Stuyvesant High School Model United Nations Team.

The visit began with a tour of Stuyvesant run by Parent Coordinator Harvey Blumm. The students were shown various Stuyvesant classes in progress, exposing them to the differences in teaching methods compared to that of their homeland. "They found it very interesting to see a bustling American high school in action," Blumm said. They were also introduced and invited to speak to some Russian-American students at Stuyvesant, "which was a real treat for them," Blumm said.

On the tour, the Russian students were fascinated by the array of extracurricular activities offered by Stuyvesant. "Their schools [...] don't have posters [for extracurricular activities] up all over the place," Blumm said. They were also particularly "interested in the role of extracurriculars, and how important

that is to American high school students," he said. In Russia, a student's character and out-of-school activities are of little interest to a college admissions officer. Admission is solely determined by performance on standardized admissions tests. The visiting students were shocked at the pertinence of extracurricular activities toward college admission.

The students noticed a sharp contrast between the overall environment of their high schools and that of Stuyvesant. "They were quite surprised to see students lying around, sometimes sleeping [...] relaxing, playing games," Blumm said. "I explained to them that Stuyvesant students have a lot of freedom and leeway compared to Russian schools."

Following the school tour, students had the opportunity to sit in the Teacher's Cafeteria to watch a slide show presentation by the Russian students about their life and culture. The presentation was followed by a lively question and answer session. The questions covered a wide range of topics from what parties are like in Russia to the stereotypes Russians have about Americans.

Political questions, however, were off limits. After several Russian students answered freshman Benedict Bolton's question about Vladimir Lenin's chances at reelection, Model UN secretary general and senior AJ Anarose Jacobs said that it would be best to ask non political questions. "Once a few political questions had been asked, we felt it was okay to move on to other topics," Jacobs said of the request. The visit ended with a dinner at Shake Shack for the Russian and American students.

The visit was a unique day of cultural diffusion for all involved. "It was outstanding," senior and Director General of Stuyvesant Model United Nations Mostafa Elmabdy said. "The Russian students were really friendly and everyone had a good time."

Students and adults alike felt the visit was a success, with many hoping to see their new Russian friends return in the future. "I would absolutely love it if they came back. I thought everyone there was great. They were very sweet and very kind," Jacobs said.

Opinions

Article on page 9.

Solomon Column: Don't Tread on Us

You can join of a different kind of Tea Party.



Article on page 11 and 12.

Opinions

Academic Dishonesty Survey

Find out how much your fellow students cheat.



Danny Kim / The Spectator

Renowned Physicist Michio Kaku Visits Stuyvesant

By ANTHONY CHAN

World-famous theoretical physicist Dr. Michio Kaku spoke to students and faculty at Stuyvesant High School on Monday, February 6.

A best-selling author, Dr. Kaku has published numerous books, including his newest addition "Physics of the Future," which he published last March and was on the New York Times best sellers list for five weeks. He has also appeared on many television networks including "Discovery," "BBC," and "CNN."

Dr. Kaku held his presentation in the auditorium at 3:30 p.m. According to Assistant Principal Chemistry and Physics Scott Thomas, the event was organized by the Parents' Association.

Dr. Kaku stood on stage, behind a podium, next to a large slide projection that displayed relevant ideas, images, and videos throughout the presentation. He began by discussing the role of the physicist in the development of the world. He named some of the many contributions that physicists have made over the course of the previous century. "Physicists invented laser, transistors, computers, the world wide web, GPS, X-ray, radio, television, ra-

dar, microwaves, MRI, and PET," Dr. Kaku said.

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Stuyvesant Alum to Run for Mayor

By DORIT REIN

Three decades after graduating from Stuyvesant High School, newspaper publisher Tom Allon ('80) announced his decision on Tuesday, February 7, to become a contender in the New York City 2013 mayoral election. Allon's campaign hosted a gathering of Stuyvesant alumni, current Stuyvesant students, and members of his campaign at Loi Restaurant on the Upper West Side, titled "Tom Allon ('80) for Mayor Stuyvesant Event." There, Allon gave a speech about his childhood and education, his plans for the city as mayor, and his thoughts about current mayor Michael Bloomberg's three terms in office.

"My interest in politics began while I was at Stuyvesant," Allon said. "I ran for Vice President in my junior year. Although I lost that election, I really enjoyed being involved in politics, and I joined Ted Kennedy's campaign that same year."

As a child, Allon attended both parochial and public schools in New York, as well as a school in Germany. His exposure to many different types of

education is a reason why one of his biggest campaign promises is to improve education. "My parents couldn't afford to send me to private school as I got older, as many can't today," Allon said. "Every child in this city should have a chance to go to any type of school they want to go to."

In addition to providing children with the right to a good education, Allon believes that they should have the chance to grow up in a stable environment. Allon proposes that the city open up what he calls "Baby University." Baby University is essentially a place where new parents can be educated on children-related topics ranging from how to behave towards children to being informed on different possibilities for them. By establishing Baby University and setting up a series of workshops for new parents, the city can inform these parents of all the different opportunities offered by the school system.

Allon, originally a fervent supporter of Mayor Bloomberg, now believes that Bloomberg's first two terms were success-

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News

Renowned Physicist Michio Kaku Visits Stuyvesant

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He continued with a recollection of his childhood ambitions and experiments. "When I was about eight years old, the greatest scientist died," Dr. Kaku said. He was referring to Albert Einstein who left an unfinished manuscript of a unified field theory. According to Dr. Kaku, he wanted "to be part of the grand chase of Einstein's search," referring to the efforts to construct a theory that unites the four fundamental forces of nature. He followed this recollection with a story about building an electron accelerator in a school football field where he blew the fuse out of his house when he was a young child.

Dr. Kaku gave an overview of human history "through the eyes of a physicist," starting from the 1600s. Among the famous physicists he mentioned were Sir Isaac Newton and Michael Faraday, whose contributions indirectly served to transition the world into the Age of the Industrial Revolution, and the current Electronic/Computer Age.

As in his most recent book,

Dr. Kaku spent time discussing his visions about the future of physics and technology in the world. He presented a video clip that envisioned life over the next 50 years as completely monitored by super-intelligent machines. Furthermore, Dr. Kaku envisioned the eventual creation of a "human body shop" which would allow us to create organs and save lives.

Students were glad to have the opportunity to listen to such a prominent figure in the science community. "I've always been a huge fan of Dr. Michio Kaku," sophomore Mandy Wong said. "I found it absolutely astonishing on how physics governs our everyday life and how in the future, our lives will be governed by super-intelligent machines."

Dr. Kaku discussed the main physics topics of his books, which included string theory, time travel, wormholes, and the 11th dimension. Afterward, he showed another video clip, which explored the idea of a time machine and space-time foam—the groundwork of the fabric of the universe created by the energy released from billions and billions of virtual particles. Kaku was featured in

"The library was full of people and everyone wanted to ask Dr. Kaku a bunch of questions about future technology and physics."
—Himanshu Kattelu, sophomore

the video in which he explained how huge gravitational fields create wormholes, which are tiny passages between two ends in space-time that may potentially allow for time travel.

Throughout the presentation, Dr. Kaku's witty remarks filled the auditorium with laughter. After the explanation about wormholes, he told a humorous story about time travel with a reference to the short science fiction story "All You Zombies," by American science fiction writer Robert A. Heinlein. In essence, a person can be his/her own family—the mother, father, grandmother, grandfather, son, daughter, grandson, and granddaughter—only if time travel were possible. Besides these regular intermissions of laughter, the irregular buzzing of the defective PA system caused a series of interruptions of its own. "As for the event, I thought it was an excellent presentation, although it was regrettable that we had so many problems with the PA system," Thomas said.

Upon the end of the presentation, there was a short question and answer session with time for only two questions. An audience member asked

Dr. Kaku what the dimensions between four through nine consisted of. "The dimensions between four through eleven," Dr. Kaku said, correcting him. According to Dr. Kaku, there are no real physical definitions for these dimensions but only mathematical ones.

The whole presentation was over an hour long. Afterwards, Dr. Kaku held a meet-and-greet session in the school library which many inspired students attended. "The library was full of people and everyone wanted to ask Dr. Kaku a bunch of questions about future technology and physics," sophomore Himanshu Kattelu said. "I really liked how he explained the complex physics and its applications in the present and future with ease and clarity."

Food and drinks were provided for the session, as students and fans were thrilled to have the chance to approach the special guest to take a picture, get an autograph, or ask questions. "I was drop-dead excited to meet him," Wong said. "He was exactly how he seemed on television—friendly and fluent."

Speech and Debate Team Places First at Columbia Invitational

By ALEXANDRINA DANILOV

Stuyvesant's Speech and Debate Team won several awards at the 2012 Columbia University High School Invitational, which started on Friday, January 20, and ended on Sunday, January 22. In addition to earning awards, Stuyvesant came away from with overall first place in the national tournament.

The 12th annual event included sub-divisional competitions for Lincoln-Douglas Debate, Public Forum Debate and Student Congress, as well as six different Speech events. Competitors were mostly judged by college students and parents from Columbia University, which hosts the event annually. The competition is known for displaying some of the most competitive speakers

and debaters from all over the nation.

"The speech and debate room feels like a second home in the usually stressful school environment"
—Jane Argodale, sophomore Speech team member

"Breaking to final rounds at this tournament means that you're [...] in the top nationally," sophomore Speech team member Jane Argodale said.

Two Stuyvesant teams from the Public-Forum category were finalists and tied for first place, which, according to Julie Sheinman, coach of Speech and Debate Team, made this competition stand out.

"What's amazing is that we, as a whole team—Lincoln-Douglas, Congress, Public Forum, and Speech—won this together. It really shows how great of a team we are," Sheinman said.

"The whole team is really just one giant family. The speech and debate room feels like a second home in the usually stressful school environment," Argodale said.

Science Olympiad Team Wins New York City Regional

By COBY GOLDBERG

The Stuyvesant Science Olympiad Team won the New York City Regional tournament at Grover Cleveland High School on Saturday, February 4. Stuyvesant entered three teams into the tournament. The A team placed first, the B team placed sixth, and the C team placed fifth, which placed Stuyvesant first overall. "As far as I know, this has never happened in the history of Stuyvesant Science Olympiad," Stuyvesant Science Olympiad club president and senior Edward Cho said in an email.

The tournament was especially important to the team because of their sixth place finish at last year's regional tournament. "Everyone felt compelled to aim for first place this

year as a way to make up for last year's performance," Cho said.

The team faced two main challenges going into the tournament. There were many new schools competing for the first time in this tournament, including Fiorello H. LaGuardia and Brooklyn Latin. Also, this year's tournament featured many new rules. However, the Stuyvesant team studied the new rules and even "ended up correcting the judges some of the time," the team's faculty advisor Assistant Principal Biology Elizabeth Fong said.

Fong too was happy with the team's success. "We were pleasantly surprised," she said. "All three of our teams came in the top ten and you can't ask for any more than that."

Stuyvesant Math Team Succeeds At Recent Tournaments

By STANCA IACOB

On Wednesday, February 8, Stuyvesant's Math Team participated in the first New York City Interscholastic Mathematics League (NYCIML) competition of the 2012 Spring term. The competition was held at Stuyvesant High School.

The NYCIML, a non-profit organization, offers mathematics competitions to all participating member schools. These schools pay a special fee of \$95 for each team, plus \$30 for individual copies of all contests. Member schools receive the test materials and administer them on Wednesdays, except for the Soph-Frosh division, which is tested on Thursdays. Winners are determined by the highest scoring test papers. Competitions are separated into four different levels of difficulty, group-

ing students by age, experience level, and mathematic background. All students compete individually, completing sets of two problems in ten minutes.

Stuyvesant's three subdivisions, including five Senior A teams, the most advanced of the divisions, participated in the citywide tournament. Finishing in second, third, fourth, fifth and sixth places, Stuyvesant's teams performed particularly well. Senior Eric Xiao placed second, followed by Senior Michael Rudoy placing third.

Sophomore Richard Yip, who is on the Senior A division, said "Senior Math Team is a student run, no-credit course, so everyone who is there really wants to do their best and perform well at competitions."

Junior divisions performed similarly to the senior divisions, finishing in second and third

places in the citywide tournament. Denis Li won second place in the junior division.

The Stuyvesant Soph-Frosh A team finished first, while the C team finished third, with three additional freshmen members placing the first three spots in the individual competition. Jason Lee, who is on the Stuyvesant Soph-Frosh A team, won first place in the individual Soph-Frosh competition, followed by Vincent Feng, who won second, and Wilbur Shao who won third.

"We generally do really well at NYCIMLs," Yip said in response to Stuyvesant's recent success at the competition. "All of those plaques you see hanging on the walls on the fourth floor are prizes that Stuyvesant students won at NYCIMLs from 2011 to 2005."

At Stuyvesant, students

on the Math Team prepare for these competitions every morning during first period, solving short answer and long answer problems from various previous math competitions.

"Stuyvesant students perform well at mathematics competitions because they come in with a lot of skill and experience," Head Coach and math teacher James Cocoros said. "The kids are not only good because they have a natural affinity, but because they had lots of practice before coming to Stuyvesant, such as weekend and vacation programs that teach math."

The Math Team hopes to continue succeeding at future tournaments, with their next upcoming competition that will take place on Wednesday, March 14.

"Math team shows how competitive Stuyvesant students can work together to get world class results"
—Richard Yip, sophomore and member of the Math Team

Stuyvesant Alum to Run for Mayor

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ful, but that his third term has been a disappointment. In particular, Allon suggests that Bloomberg has neglected the less well-off citizens, including those living in the outer boroughs. Allon also believes that Bloomberg didn't put enough emphasis on universal early education and pre-schooling. As for high schools, Allon noted that Bloomberg's push for the establishment of small charter schools, though good in theory, might limit students. Allon explained that larger high schools, such as Stuyvesant, can offer more class choices and more opportunities, as opposed to smaller ones.

At the end of the event, Allon spoke about how his time at Stuyvesant affected him. "The smartest people I've ever met were at Stuy. They have inspired me and challenged

me," Allon said. One major proposed change Allon said he would make in admissions to Stuyvesant is to end the exclusive reliance on the Specialized High Schools Admission Test (SHSAT). He believes that certain applicants begin studying for the exam years in advance and receive an unfair advantage over other applicants. Allon also thinks that the SHSAT doesn't accurately assess student skills. "One exam is not enough to evaluate a student's intelligence. That's why colleges focus on so much more than just the SAT. I think the Specialized Public High Schools should follow their example. [Also,] the SHSAT itself should be modified. At Stuyvesant, I met kids who were completely clueless. They were accepted solely because they got lucky on one test. It's time to fix that," he said.

After hearing Allon's com-

ments on the SHSAT, Junior Gib Bhojraj said, "Changing the entrance exam can be both positive and negative. I think that Mr. Allon has a lot of experience at Stuy, and he will do the right thing."

Allon is also worried about the lack of diversity at Stuyvesant. Lenore Michaels ('80) said, "I think [Allon] is committed to diversity. Now there is one-to-two percent diversity, and that is quite pathetic. I think Allon can fix that."

The overall response from the Stuyvesant alumni attending the event on February 7 was positive about Allon's running for mayor. His campaign has been generating a lot of enthusiasm. "I was in the same homeroom as Allon: homeroom 8BB," Michaels said. "It's cool to know a mayoral candidate."

Some of the alumni believe that this will contribute

to Stuyvesant's popularity. "Stuyvesant is already one of the most prestigious schools, and it produces intellectuals of all kinds, but it has never been thought of politically," Richard Herschlag ('80) said. "[Allon's candidacy] will raise the stature [of Stuyvesant] in the public sphere."

The election is scheduled to take place in November 2013. In the meantime, Allon plans to visit all the different neighborhoods of New York and acquaint himself with their inhabitants. "My favorite thing about politics is how it changes people's lives," Allon said. "I want to be able to help the citizens of New York City." He has not yet announced another campaign-related event.

When asked about what motivated him to run for mayor, Allon said, "Going to Stuy and teaching at Stuy has been one of my favorite experiences. I

think everyone should have the same opportunity to receive a great education like I did."

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—Tom Allon ('80)

SING! Traditions Change

By SAM MORRIS
and DORIT REIN

The 40th anniversary of SING!, Stuyvesant's largest annual student run production, did not pass without controversy.

Two significant breaks from previous years gave rise to controversy at Stuyvesant: the establishment of Penny Wars and the banning of the customary mosh pit celebration and results announcement after the Saturday SING! performance.

Penny Wars, a new fundraiser held by the Student Union (SU), elicited strong responses, both negative and positive, from the student body consistently throughout its approximately two-week run. Likewise, Principal Stanley Teitel's mosh pit ban for the purpose of student safety and ensuing change in the announcement of SING! results in the wake of the 2011 SING! performance caused an equal amount of commotion.

New SING! Fundraiser: Penny Wars

Penny Wars, one new aspect of SING! this year, took place from Friday, February 3 to Friday, February 17.

The premise of Penny Wars is that a sense of competition will allow the Student Union

(SU) to raise more money for future SING! productions. In an attempt to create that competition, the SU placed near the entrance of the school on the second floor, one for each SING!: Soph-Frosh, Junior and Senior. Coins in a given team's jar were scored as points for that team while bills placed in a team's jar were scored as points against that team. "Points are given for each coin placed in your grade's respective jar: 1 for a penny, 5 for a nickel, 10 for dime, and 25 for a quarter. However, a dollar is worth minus 100, five dollars is minus 500, and so on," Sophomore Vice President Eddie Zilberbrand said.

Penny Wars was a fundraiser for next year's SING!, but it was also a way for the different grade levels to win points for their respective SING! productions. When the competition was first announced, the team with the most points would receive 30 points, the next would receive 20 points and the last, 10 points.

According to SU President Edward Cho, the idea was proposed by SU Vice President Kevin Park and SU Chief of Staff Reema Panjwani and was intended to increase school SING! spirit.

However, instead of raising spirit, Penny Wars initially gave way to controversy over whether potentially "buying a win" in SING! was fair. Because of this, the numerical significance of Penny Wars to SING! results was reduced. "After we announced about Penny Wars earning points in SING!, there were many rumors about how Penny Wars would decide SING! which people thought was unfair," Coordinator of Student Affairs Lisa Weinwurm said. "[It was then] decided that only 2 or 3 points would be awarded to the winner of Penny Wars."

Despite the Penny Wars' inability to determine a SING! win, some students still believed strongly that the buying of points for SING! is unfair. "Even though Penny Wars probably won't decide SING!, I still feel that money shouldn't affect the scores in any way,"

**"I personally
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every Saturday
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for the past 12
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because I knew
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pushing and
shoving has
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unsafe. My
responsibility
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safety and that
comes first."**

—Stanley Teitel,
principal

sophomore and SING! participant Sungmin Kim said.

The administration kept the Penny Wars in place, feeling confident that it would not have any effect on the outcome of SING! results. "Penny Wars won't decide SING!," Weinwurm said. "The amount of points awarded is completely insignificant."

Weinwurm turned out to be correct; Soph Frosh won the extra points, but it did nothing to change the final results. The

seniors came in second place and the juniors, third. The total amount of money raised topped \$1,000.00 announced Panjwani at the last performance of SING!

Many students ultimately believe that Penny Wars was a good idea to encourage SING! spirit and to help raise money and improve next year's shows.

"If one grade has more Penny War points than the other, that means that that grade deserves to do better because they care more about SING!," sophomore and SING! participant Michelle Lin said. "Lots of people are talking about and paying attention to Penny Wars because they really care about SING!"

"The money raised for next year's SING! means bigger budgets and better shows," Zilberbrand said. "Penny Wars is a way to help generate school spirit and bring us all together [for SING!]."

After-SING! Mosh Pit Banned

Following last year's SING!, Principal Stanley Teitel banned the mosh pit and live results announcement in an effort to avoid safety issues.

In the past, students would "mosh" or celebrate in the lobby while waiting for SING! results. This tradition often consisted of students screaming chants at each other, rough pushing and shoving in large masses, and even throwing props around the lobby of Stuyvesant.

Teitel banned the mosh pit after junior Paul Ma and senior Joseph Hawthorne suffered head injuries from being hit by props from the show like Senior SING!'s "Inception" top.

"Last year I had two students sitting in my office with blood all over their faces. I was the one that had to call EMS [Emergency Medical Services]," Teitel said. "I never want to have to see any of my students like that again."

Some SING! members agreed with Teitel's decision with consideration to last year's events. "The mosh pit was okay until people got hurt last year-

we don't want anyone to be in danger. SING! is all about student responsibility and the student body needs to prove that they can handle something like a mosh pit," sophomore and Soph-Frosh SING! producer Zoe Handy said. "But once people get hurt, then we have a problem."

"It is inexcusable that two students should be attended to by paramedics," mathematics teacher and Senior SING! advisor Ashvin Jaishankar said.

Students, however, voiced their disappointment with the loss of the yearly SING! tradition. "The mosh pit was the best part of waiting for the results. Everyone was always so spirited," senior Mina Pavlova said. "It's sad that we won't get to do that this year."

In protest, students, led by senior Connor Justice, began a petition to revoke the ban starting on Wednesday, February 8. Approximately 400 students signed the petition that aimed to at least bring back the live announcement of results, if not the mosh pit itself.

"A big part of SING! is the spirit of being together, of being with the whole school. Moshing and the live results were ways of celebrating what it was that we worked hard for. I think that we should at least be able to celebrate by getting to have live results," Justice said.

Justice's petition was taken into consideration, but it was rejected on Sunday, February 26.

Although Teitel recognizes the significance of the mosh pit, the ban is a means to ensure safety for the students. He is, however, considering allowing the mosh pit again for future SING!'s.

"I personally attend SING! every Saturday night. I have been going for the past 12 years. Up until last year, I supported what went on because I knew how much everyone loved it," Teitel said. "But the pushing and shoving has gotten too crazy, and it's unsafe. My responsibility is student safety and that comes first."

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Features

More Than Just Plastic



Members of the Teen Entrepreneur Boot Camp (TEBC) working on a modified "Mad Libs" toy project.

By SCOTT MA

Most kids remember the toys of their childhood. Whether they were the cheap, now-forgotten dolls of another era or the swift, fast-paced board games we see today, toys play a major role in shaping everyone's lives. These seemingly simple toys are actually quite complex. Created in December 2010, Stuyvesant's Toy Project is a pilot program under the guidance of Teen Entrepreneur Boot Camp (TEBC), a non-profit organization that gives teenagers a hands-on experience in business. Led by Pam Chmiel, a member of the TEBC, and Dr. Howard Wexler, the inventor of the game Connect Four, the Toy Project meets twice a week with the eventual goal of creating a toy that is both marketable and profitable. In its second year, the project has over 10 participating students and alumni.

zle changed.

Students quickly discovered that the idea was only the first small step in their journey to creating a toy that could be marketed to actual consumers. Members had to put in hours of work to learn about finance, design, quality, and law behind the manufacturing of toys in order to be successful. Whenever they weren't preparing to build or market the toy or meeting with people such as the director of FAO Schwarz, members took trips to different places such as museums or toy factories to deepen their understanding of the development process. All this hard work along with the help of more experienced members, allowed the group to figure out how to develop the toy in the best, most realistic, and most profitable way possible. "Unlike other entrepreneur programs, this is the only program in the world where teenagers actually run a real toy company," Dr. Wexler said in an e-mail interview. "We produce a real product that is sold in stores throughout the USA."

The group faced many obstacles, as they attempted to build their toy. The cost, to begin with, played a major role in the final product design. "Dr. Wexler was adamant in demanding that the toy be manufactured in the US, and still be affordable for the consumer," James Hong ('11) said. "We probably had our most intense meetings on where and how to cut costs while still making a viable product."

Thinking of the puzzles for the activity sheets was also very difficult for the team. "We can't just copy someone's puzzles and mazes," Chmiel said. "We had to create our own."

Despite such problems, the group eventually overcame them and the game was officially completed by June 2011. However, prior to its completion, the game underwent several tests with younger children, and adaptations to the design were made following the testing. "We would go to a local kindergarten school and have kids play with our product, and go over the results," Hong said. The group has also created their business plan for marketing the toy by June.

Although the product is now finalized, their work on the project is yet to be completed. "This year, our main goals are to launch our current finished product into the marketplace and start developing a second edition of our product with our new members," Yue said. The group created this year has yet

to create a new product. The group consisting of the team's original members and two alumni has already begun to look for a company to buy its product.

"Since we are students, we cannot sit on the phone and take orders during the regular workday, so we cannot sell the product by ourselves," Yue said. "However, we can license the product to some big sellers." As of now, several companies have expressed interest in selling the toy, such as Fundex and Workman Publishing.

Despite the recent focus on marketing, the team continues to take trips to learn more about manufacturing toys, including a trip to this year's Toy Fair, an annual international showcase of toys, in New York City on Sunday, February 12, 2012. They also continue to have guest speakers, such as Samantha Martin, the president of Media Maison, an agency that specializes in public relations and marketing services. Martin is planning to visit on March 1st, 2012.

Although the very first Toy Project is nearing the stage of completion, Chmiel hopes that the project will continue to expand. He wants to bestow the same valuable knowledge that members gained from working on this project upon other groups of students.

The students truly realized what they had gained from the experience in the project's first year at Stuyvesant. "I learned to ground my thinking, that there must be a balance between logistics and creativity," Hong

members gained from working on this project upon other groups of students.

The students truly realized what they had gained from the experience in the project's first year at Stuyvesant. "I learned to ground my thinking, that there must be a balance between logistics and creativity," Hong

"Answers did not come easily, and it takes a lot of commitment."

**-Helen Yue,
junior**

said. "I got to meet many people who work in the toy industry and I learned the basics of what makes a toy, or any similar product, successful."

"There are some things that can't be learned from one-dimensional, hypothetical theories and facts," senior Samantha Levine said. "I learned how to take a leading, active role in the pursuit of one of my interests."

The Stuyvesant Toy Project provides a unique experience for students to understand the business world by allowing them to become an active part of it. The club has made much progress since its inception and hopes that it will continue to expand to give more students exposure to marketing, possibly inspiring them to continue on in the field after high school.

New Faces in Nutrition



Ms. Quenzer teaching a ninth period Nutrition Class.

By MAISHA KAMAL

When one thinks about nutrition, the first thing that usually comes to mind is healthy eating. In biology teacher Jessica Quenzer's ninth-period Nutrition class, this is not the case. Quenzer, who normally teaches freshmen and juniors Living Environment, took on a new challenge this semester. For the first time, Quenzer is teaching the senior Nutrition class, instead of her previous junior Living Environment classes.

"It is something of a mental whiplash to go from freshmen to seniors," Quenzer says of her transition. "I didn't know how much bio or chem I should expect them to remember, since some of them took these courses three years ago. I also want to keep the diet comparisons and analysis of weight maintenance programs as objective and judgment-free as possible."

Before beginning the semester's syllabus, Quenzer first reviewed basic nutrition facts, including an overview of fat, carbohydrates, and proteins in order to prepare the students for what they would be taught throughout the course. In addition, students studied the digestive system, basic biochemistry, and macronutrients. She plans to cover digestive disorders next, and then move on to "analyzing and comparing popular diets and programs [such as Atkins, South Beach, and Mediterranean]," Quenzer said in an email interview. She intends to conclude with malnutrition and the environmental effects on food production. Quenzer also hopes to complete a few labs during the semester.

"We learn about making smart, healthy, and consumer-friendly decisions when it comes to eating food," senior Shuqi Gao said. "We've also learned how to have fun in a science class, which is rare."

As for what she hopes to accomplish in the class, Quenzer says, "The class should make students be more aware of what they are eating. Our culture tends to massively over-eat without thinking about [it], and most of the time we don't even know what is in our food. Have you tried going a day without eating high fructose corn syrup?" She said.

Though she is still learning the ropes, Quenzer has already found ways to add depth to the class by incorporating fun activities. In one instance, the students were assigned to present homemade brownies, following particular guidelines

Quenzer had created to make the project challenging. It required students to stray from the normal recipe for a brownie and bake one that accommodates the needs of someone who is diabetic, lactose intolerant, on a diet, or a vegan. While sampling the students' concoctions, Quenzer was able to relate it all back to nutrition, even demonstrating that vegans may not necessarily be healthy.

The brownie-baking competition was the class's first project of the semester, but Quenzer says there are more to come. "I intend for regular taste testing and meal challenges. [The students] prepare something using a specific star ingredient [like] Iron Chef or within certain restrictions," she said. "The students can try out the popular diets for a short period of time – [but] that won't be mandatory."

Each student's final project will be to map out his or her diet for the freshman year of college. The goal is to find a way to avoid the horrid "freshman 15," which refers to the fifteen or so pounds a college student tends to gain during his or her first semester.

Assistant Principal Biology, Elizabeth Fong, called Nutrition an "old elective," one that has "been in the books for a long time," she said. The requirements for taking the course include a passing grade on the Living Environments Regents. After Dr. Daniel Piloff, who had previously taught Nutrition, transferred to another school, Fong asked Quenzer to teach it so that the elective could still be available for students to take. Piloff had been teaching the class up until August 2011; he now teaches at a private school in Long Island. Though seniors are taking it this semester, Nutrition is not exclusively a senior class, and other grades are welcome to apply for it, even if upperclassmen are more likely to be programmed into the class.

"This course seemed like a popular choice, and everyone wants to eat food and learn," Gao said about her choice to take the class.

Teaching nutrition may be fairly new to Quenzer, but she has not let it faze her, and she hopes that students will share a similar appreciation for the class as she has. Nutrition may be about staying healthy, but Quenzer's class has a whole new grip on the idea.

Features

On the Route to College

**By ARINA BYKADOROVA
and BEBE LEGARDEUR**

Every year, juniors at Stuyvesant High School set out in search of their dream school. For the past six years, Stuyvesant has run college trips to visit many of the coveted colleges and universities in our area. Students travel together on four to five buses that take them to two or three schools per day for an entire weekend, complete with meals, which are generally supplied by college dining halls and hotels.

On the college trip, students are given the opportunity to visit a wide range of colleges at an affordable price. The latest trip included Princeton University, University of Pennsylvania, Swarthmore College, Johns Hopkins University, Georgetown University, University of Maryland, and two new destinations: Lafayette College and Muhlenberg College. These schools vary in ways that can't be determined by looking at a website. There's the atmosphere, the number of people, the cleanliness of the campus, the facilities, and the buildings-- in other words, the reality behind the shiny college brochures. The trips are aimed at "exposing [the students] to what they know. A lot of them know, let's say Princeton, Harvard, or MIT. They've been there also, but it's introducing them to new colleges they've never seen, never thought about," Assistant Principal of Pupil Personnel Services Eleanor Archie said.

Financially, taking these trips as a class has a huge advantage over taking them alone. Prices vary, depending on the number of people with which a student shares a hotel room. The lowest price is to dorm with three others, which costs \$320, and the highest is to sleep alone, at \$480.

Discounts are available for students who receive free lunch at school and for those who hand in the application way before the due date. Hundreds of dollars may seem expensive, but it'd be close to impossible for a student and his or her parents to pay the same amount for the same trip on their own. Hotel, food, accommodations, and travel are all part of the trip fee.

Archie and college consultant Richard Schweidel are in charge of the gargantuan efforts necessary to carry out the logistics of the trips that usually attract over 100 students. Their work includes collecting fees, ordering the buses, booking rooms, managing dorm mate requests, asking the colleges to receive them, and ensuring that every student is accounted for.

Survey sheets taken at the end of the recent trip reveal that most students shared the same sentiments about the experience. The food and hotels were high points; there wasn't enough time to do all of the homework for the weekend; and the colleges started to blend together after a while. The only notable difference in responses was which colleges students thought were useless to visit and which were helpful, suggesting that the spectrum of schools was a very broad one in order to fit all tastes.

The atmosphere of a school can be the deciding factor in the appeal of a college. The trip allowed students to discover for themselves whether they want a small private school in a suburb or a more urban setting in a huge public school.

"Being able to actually walk on campus and talk to current students was crucial in my search for the school that suits me best," junior Derrick Choe said.

Students also find looking at colleges with their friends rather than with their parents more informative and less stressful. The weekend spent with friends on a bus, watching movies, instead of in a car with parents, can serve as an exciting snapshot of what life away from home will be like. Students embrace the opportunity to explore campuses with their friends, and also feel less inhibited by asking questions with their parents out of the picture.

"I remember I was uncomfortable when I was touring high schools with my parents back in 8th grade, and being able to do so with friends instead was much easier," Choe said. "I didn't run the risk of being embarrassed and could get a much better sense of what the schools were actually like."

As beneficial as the trips are, they do not come at the most convenient times. Most trips begin on Friday and end on Sunday without a chance to breathe. Nevertheless, teachers still assign homework and expect the students who go on the trips to be on top of their work when they return to school. Though there is an 11:00 p.m. curfew on the trip and downtime on the buses, these are not optimal conditions for schoolwork and many students wait until they return home from the trip on late Sunday night.

Junior Tiffany Chan's sole complaint about the trip was "stressing out over all the work I wasn't able to get done."

On top of this, the trip is very tiring because of the long, numerous tours and the early mornings, leaving students drained for the following week of school. One of the chief objections among juniors to the trips is that they couldn't distinguish one school from another



Margot Yale / The Spectator

because they meshed together in their heads afterwards from fatigue.

Some students don't go on college tours because they think it is not worth the time and money. They don't feel like they're interested in the schools or that it could help their admissions process in any way. Others are doubtful that their parents would allow them to go on an overnight trip with relatively little supervision.

"The only reason I would have had to go would be to hang out with friends," said junior Sasson Rafailov, who did not go on either of the trips this year. "I don't really care about the colleges they visited because I don't plan on applying to them."

Nevertheless, whether one intends to apply to the schools

they visit or not, the trip undeniably puts the pressure of applying to colleges in a different light. Seeing the potential future after Stuyvesant in person showed the juniors what they were working towards and how important finding the right fit is. The next step after graduating becomes more tangible and more relevant than Princeton Review catalogues or haranguing parents can ever make it.

"Throughout my high school experience, college has always been this hovering concern," Chan said after returning from the college trip. "But as a second term junior, you feel the toll that all this is real, college is real, and your life is literally about to completely change."

A Convenient Fundraiser



Penny jars on the second floor as a fundraiser for SING!

Sora Kim / The Spectator

By TERESA CHEN

For most students at Stuyvesant High School, February marks the beginning of SING!, a season defined by inter-grade competitiveness and long rehearsals after school. The atmosphere vibrates with energy as each division (juniors, seniors, and soph-frosh) seeks to outdo the others in the annual performance.

With so many participants and viewers, SING! is the biggest show of the school year. In fact, it is so popular that it has been deemed by many to be one of the Stuyvesant experiences all students must have before graduating. Due to its size and grandiosity, SING! is one of the

school's most costly endeavors of the year. Each year's SING! relies on money collected through fundraising done the year before, and this year, SING! has been allocated a \$1,250 budget from the Student Union (SU), with an additional \$13,800 from membership dues. In past years, SING! has usually spent almost all of its budget, and the same can be expected for this year.

To buoy fundraising this year, the SU introduced the Penny Wars, first suggested by senior Libby Dvir. "Penny Wars was originally designed to raise grade competition and SING! morale. We were just able to tie together this idea to pump up the SING! spirit with a fundraiser," junior and SU Vice President Kevin

Park said. Jars are set up for each of the three SING! divisions, and students can drop coins in their respective jars to add points to their grade's penny score. Students also have the option to drop dollar bills into jars of other grades, which will decrease that grade's penny score.

At the end of the event, the penny scores for each grade will be calculated and ranked, serving as extra credit for each grade's total SING! score, and the total money collected will go toward funding different events such as next year's SING!, new clubs, and future organizations. The grade that collects the most coins will receive an extra 30 points added to their SING! score, the runner-up will receive an extra 20 points, and third place will receive an extra 10 points.

With the motivation of boosting their scores, students are actively participating in this fundraiser. "SING! gets pretty competitive, and each grade works hard to upstage one another. Because of that, I think Penny Wars is a really effective way to raise money because it uses this competition for fundraising," sophomore and Director of Soph-Frosh Art Sora Kim said.

The student body responded immediately to the idea, and the jars filled up quickly. In fact, the day the idea was proposed, students were already posting the news on Facebook to get word

out and encourage more students to join in. The results were tallied on Thursday, March 1, and announced on the following Saturday during SING!. Soph-frosh came in first place, followed by seniors, and then juniors.

"Never before has there been something that involved the student body at a larger scale."
—Kevin Park, junior and Student Union Vice President

Since students are only encouraged to empty their pockets of loose change, the SU admits that they did not expect to raise thousands of dollars from the fundraiser, but they still consider Penny Wars a success. Unlike in past years, when the SU would orchestrate a series of small-scale fundraisers that raised little in funds, the Penny Wars has created a huge impact

on the students. "Never before has there been something that involved the student body at a larger scale," Park said.

Other students shared Park's opinion. "Penny Wars is great. It gives students who don't directly take a part in the production of SING! a chance to help out their grade and join the SING! spirit," freshman Iris Zhao said.

But amidst all the positive responses lies some negative feedback as well. "Penny Wars might be effective, but I don't think it's fair to give points away because of money. It's like buying your score. Our SING! grade should be based on our talent and quality of our performance," sophomore and Director of Soph-Frosh Art Judy Lee said. Other students who agreed think that while Penny Wars is a great notion, it is a bit unreasonable.

"Penny Wars is a good way to [fundraise], and I acknowledge that, but I think it's a little stupid. Points shouldn't be rewarded because of coin value. It's not fair game," junior Timmy Lee said.

However, Penny Wars has been successful overall, attracting much participation from the student body. In fact, because of its popularity, the SU has been inspired to create another fundraiser like Penny Wars. "Penny Wars is a great way to raise grade rivalry, and the SU plans to announce another 'war' to further push forth the SING! spirit," Park said.

Features

SING!: A Teacher's Perspective



By ISABELLE MAHNKE

Every year, Stuyvesant's seniors, juniors, sophomores, and freshmen join to perform and compete in Stuyvesant's beloved theatrical tradition: SING! The production belongs to the students, who write it, direct it, act in it; design the sets, costumes, and props; and plan and perform all the music. Because it is a student-run production, the students often spend hours in the preceding weeks painstakingly managing each aspect of the performances, detracting from time that could be spent working, relaxing, or sleeping. Teachers see the effects in their classrooms every day, and have to teach their often lethargic and distracted students without necessarily al-

leviating the double workload of rehearsals and homework.

Though SING! can cause additional stress for students and teachers alike, many teachers recognize that it is an important part of Stuyvesant's culture. While teachers have minimal involvement in the creative process of SING!, they still contribute to Stuyvesant's biggest event of the year.

The main role that teachers play in SING! is as faculty advisors. Chemistry teacher Michael Orlando, who has been a faculty advisor for three years, agreed that the emphasis is on the students putting on a production. "My primary role is supervisory—to make sure they don't hurt each other, don't do things they're not supposed to do, make sure if they

get hurt someone is there to help them," Orlando said. Besides serving his legal obligation and offering advice, Orlando spends his time watching as the students put together a near-professional production.

Spanish teacher, Robert Weldon, who has a degree in theater from the North Carolina School of the Arts, has something else to add to the process. Weldon acted as a faculty advisor for the first time last year, and returned this year because he enjoyed being part of the production. "I was a professional actor before I became a teacher, so at the very end I may give them notes, advice and maybe some things that perhaps they don't see or they're not aware of," Weldon said. "But really it's very hands-off. The whole point of this project is that that everything is generated from the students and I'm all for that."

Many teachers express pride in the production, which is well known as one of the defining aspects of life at Stuyvesant. However, others feel contempt for the tradition, expressing some frustration at the amount of work students put into SING!, sometimes to the neglect of their schoolwork. Whether a teacher is sympathetic or indifferent, rarely will students see their workloads lessen during even the final weeks of SING!. "I saw that last year ... in class, where it was just too much. They have, often, several hours of homework and if they're here until 7 pm, or 7:30 [p.m.], and then you have to go home and eat dinner, unwind, and do that

homework," Weldon said. "I don't recommend it for every student. Not everyone is able to handle it, but I think if you can balance all that, I think it's a great experience as well."

Students' commitment can also distract from their focus on studies, not just take time away from doing homework. Many students put school second in the months of SING!, and it is quickly noticed by their teachers. "I think it is in some ways, it is annoying as a teacher when you are in class ... and you know that many students have their focuses elsewhere," English teacher Mark Henderson said.

Even teachers intimately involved in the production note that SING! has the potential to be a major distraction. "It's fun. Is it always the best thing they could be doing with their time? No. Are there some kids who do SING! who have higher priorities that they're not fulfilling? Yes. But on net, I would say it's a positive thing," Orlando said.

Though SING! remains time-consuming and tempers remain short, teachers did comment on how much shorter, and more organized, the process has recently become. Assistant Principal of Music, Art, and Technology, Dr. Raymond Wheeler, recalled how SING! used to be less structured, less organized and take longer. Since then, the process has been much improved. "It makes sense, the way it is structured ... [it] only [lasts] so many weeks," Wheeler said of the new time frame. While the new schedule has made it dif-

ficult for students to plan how to finish and perfect their productions, it does reduce the amount of homework and study time potentially lost to SING!

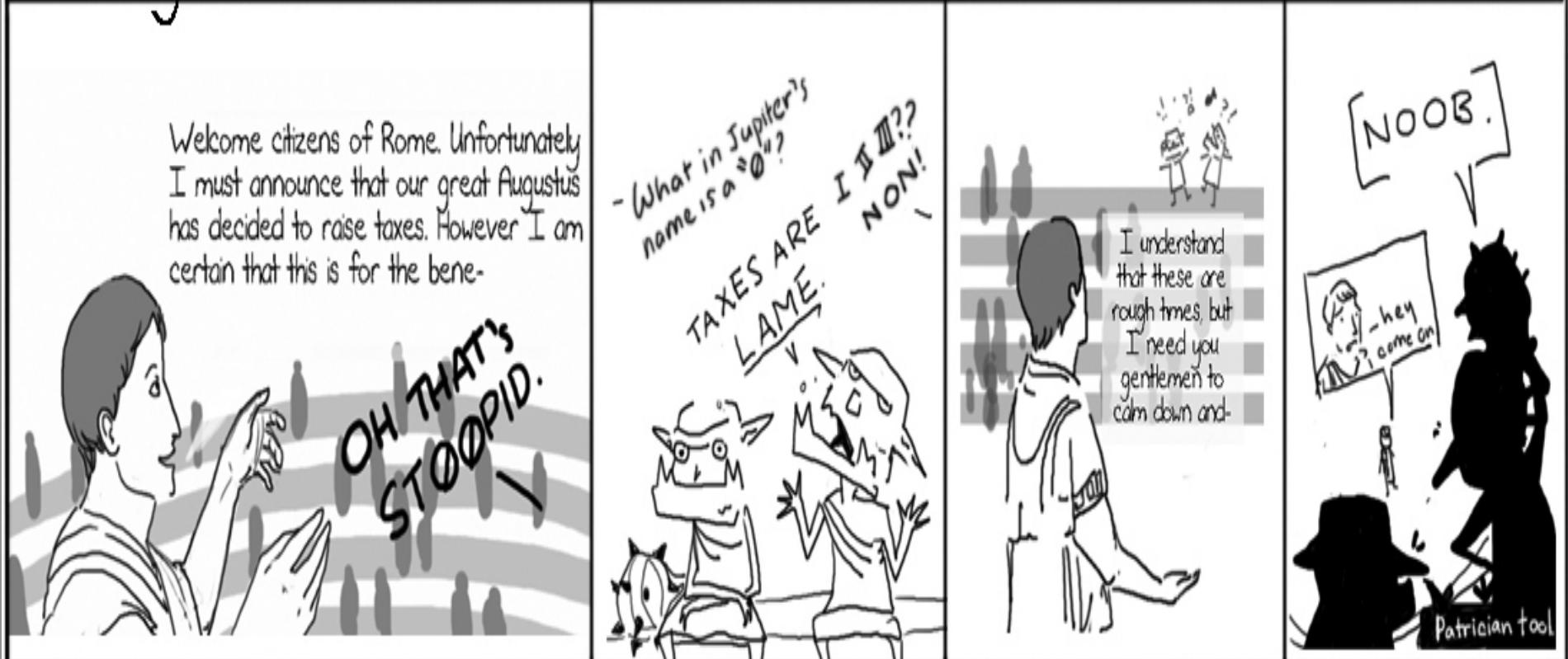
Another measure that the administration has put in place to prevent students from devoting time to SING! at the expense of schoolwork is to monitor how students are doing, and removing them from SING! if their grades are too low. Much to the chagrin of the participants, the administration now prevents students from participating in SING! based on report card grades. Sometimes, instead of directly removing the student from the production, the administration notifies the teachers that a student is at risk of being removed. In that case, the teacher has some ability to recommend whether the student should just receive a warning, or removed from SING! entirely.

Despite some objections, teachers recognize the significance of SING! as a staple of the Stuyvesant community. Computer Science teacher, Peter Brooks, takes his two daughters to see SING! every year. "They love it" said Brooks, "I'm always blown away." Henderson, too, sees how SING! fosters a rare sense of school unity, in a community of over 3000 pupils. "It gathers together parts of the school that otherwise [are] not meeting and talking to each other ... and the shows are always great," Henderson said. "It feels to me like an important and amazing part of what it means to be in Stuyvesant."

Comics

Trolling the Forum

Katherine Chi



This is social commentary

Katherine Chi / The Spectator

37.5

12

9

4

0

Senior SING!
points deducted for
administrative reasons

Junior SING!
points deducted for
administrative reasons

Senior SING! points
deducted for heckling

Junior SING! points
deducted for heckling

SophFrosh SING! points
deducted

Thanks to: Principal Stanley Teitel and Coordinator of Student Affairs Lisa Weinwurm

Humor

These articles are works of fiction. All quotes are libel and slander.

Program Office Gives Everyone a Perfect Schedule

By EVAN SCHECHTER

As the school year moves into the new semester, students are finding themselves completely satisfied with their schedules. The schedules now only include first choice classes, all of which are taught on the same floor by teachers who only assign homework in the form of crossword

scheduled time for me to visit my grandma in Jersey. I haven't seen Nana in years."

The program office's accomplishment occurred because of major alteration to its use of complex number theory. "It was really quite simple," Assistant Principal Technology Edward Wong said. "We were graphing available classes on the complex plane for years, but when we remembered to switch the calculator mode from radians to degrees, hundreds of vacancies appeared everywhere. I don't know how we didn't think of this before."

Despite the programming office's untraditional methods, the new schedules have led to a new trend of timeliness. "Since these new programs were released, students who used to walk into class late, always arrive before the end bell for the previous period has even rung," Math teacher Richard Ku said.

The ultimate measure of this scheduling achievement is the completely empty program correction line. In place of a furious mob stuck with 4th period lunch, nearly the entire student body arrived at the program office to give the staff a standing ovation.

"I almost didn't recognize the students without accusatory expressions on their faces," Wong said. "I was getting ready to yell at them to form a line, but they just clapped and told us what a great job we'd been doing. It was the happiest I'd felt since I broke my old Tetris record last December."

Despite the generally ecstatic responses to the new schedules, with no first period tenth floor classes, bad teachers, or mid-day free periods to criticize, students have discovered that they have absolutely nothing to discuss with one another. "I was trying to make small talk with this guy in Subway the other day but it turns out we never used to talk about anything aside from the teachers we hated," senior Charlotte Ruby said. "I guess that date isn't happening after all."

puzzles.

"This is too cool," freshman Tom Susecki said. "I looked at my schedule and opened my mouth to complain, but then I realized that there wasn't a single thing wrong with it. They even

By GABRIEL SUNSHINE

A groundbreaking survey, distributed in English classes throughout Stuyvesant High School onlast Thursday, February 16, revealed that 110 percent of students—3625 students out of Stuyvesant's 3295—regularly cheat on exams, quizzes, and homework.

The survey, which asked about how regularly and in what ways students commit acts of academic dishonesty, was administered after English teacher Rosa Mazzurco caught junior Akash Howlader passing a 14-page handwritten essay to a friend in her fourth-period European Literature class.

"After further investigation, I found out that [Howlader] hadn't written an original essay

the entire semester," Mazzurco said. "In fact, it turned out that two of his essays were just copies of my lesson plan in a smaller font."

"Since my freshman year I have copied over my friend and renowned homework dealer's essays. It takes me about four hours to rewrite the essays and another two to translate them from his native Russian. But I'm just too lazy to write an essay myself," said Howlader, who currently maintains an impressive 97.3 grade point average (GPA).

English teachers like Mazzurco were not shocked to hear that a negative number of students read their assigned books, resorting to online sources such as SparkNotes an infinite percent of the time.

Gourmet Market to Boycott Its Disrespectful Name

By MARIUM SARDER

In a highly publicized press conference on Wednesday, February 22, Michael Fernandez, owner of Battery Park City Gourmet Market, announced that his staff would no longer serve customers from Stuyvesant High

"We have served Stuyvesant High School and the TriBeCa community dutifully for many years, and it is about time we get recognized for what we truly are: not Fake Terry's."
—Michael Fernandez, owner of Battery Park City Gourmet Market

School. Fernandez explained that his decision arose from years of anger and bitterness concerning his deli's slanderous nickname, Fake Terry's.

"Those Stuyvesant kids have no respect. They think they can run around and hurt other people's feeling without suffering the consequences," Fernandez

said. "I decided to take a stand, especially after I realized I was calling my own deli 'Fake Terry's'."

Fernandez expressed that he felt the need to retaliate against Stuyvesant students. An emotional Fernandez stated, "We're tired of these nerds and punks walking into our store, taking out their cell phones, and telling their friends to come meet them at 'Fake Terry's,'" Fernandez said. "We have served Stuyvesant High School and the TriBeCa community dutifully for many years, and it is about time we get recognized for what we truly are: not Fake Terry's. At least we use real cheese in our pizza bagels."

Gourmet Market will be asking for student identification from every customer at the cash registers. Fernandez explained, "Until I feel that Stuyvesant students are more respectful, our staff will ask those with Stuyvesant identification to leave, with no exceptions."

Students were outraged by the news, with many citing the unfairness of such a widespread ban. "I shouldn't have to suffer without my daily Monte Cristo Panini with chipotle mayo because of the reckless actions of my classmates," freshman Aida Piccato said. "I have only ever referred to this deli by its proper name: Fake Terry's. Wait, what do you mean that's not the name?"

Other students feel that Fernandez should be less sensitive. "It's ridiculous," said sophomore Jonathan Lee. "The way I see it, it's a big brother, little brother situation. Terry's makes the pizza bagel, Gourmet Market follows suit, now they're Fake Terry's. My brother Jimmy went to college, I'm following suit, now I'm fake Jimmy. I hate Jimmy."

Since the Gourmet Market's press conference, according to numerous reports, an underground market for fake IDs has already sprung up in the Hudson Staircase. Upperclassmen

have been seen with false Borough of Manhattan Community College IDs, while underclassmen are reportedly being sold fake middle school IDs. "This ban is going to give rise to the most lucrative underground industry since the invention of Adderall," senior and entrepreneur William Knight IV said.

It remains to be seen what effects on the student body the loss of such a highly popular lunch option will have. Stu-

"This ban is going to give rise to the most lucrative underground industry since the invention of Adderall."

—William Knight IV, senior

dents and teachers alike have expressed concern that the student masses will be forced to eat inferior lunches, or perhaps even skip the meal altogether, which could cause a notable decline in both academic and athletic performance.

"Research indicates that the pizza bagels and quesadillas from Fake Terry's account for 60 percent of the calories consumed by Stuyvesant students. Without Fake Terry's, Stuyvesant will starve," Biology teacher Stephen McClellan explained. "Mr. Fernandez, tear down this wall."

Survey Finds 110 Percent of Students Cheat

By GABRIEL SUNSHINE

A groundbreaking survey, distributed in English classes throughout Stuyvesant High School onlast Thursday, February 16, revealed that 110 percent of students—3625 students out of Stuyvesant's 3295—regularly cheat on exams, quizzes, and homework.

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English teachers like Mazzurco were not shocked to hear that a negative number of students read their assigned books, resorting to online sources such as SparkNotes an infinite percent of the time.

"After dealing with two years of

"I prefer tatooing answers onto my forearm over traditional cheating methods."
—George Kaiser, junior

obvious cheating, I just started

assigning readings straight out of SparkNotes," Mazzurco said.

A calculation done by the guidance office revealed that the mean GPA for cheating students like Howlader is a 94.2. However, after the grades were recalculated and deflated to exclude cheating, the GPA sank to a mere 57.4.

"The study also showed that students spend an average of six-and-a-half hours per night on copying homework and test answers," guidance counselor Shakira Rajwant said.

Cheating in Stuyvesant can also take more unorthodox routes. "I prefer tatooing answers onto my forearm over traditional cheating methods," junior George Kaiser said. "If you're going to permanently tattoo answers onto your fore-

arm, make sure it's for an exam in a subject you really love. Tattoos are painful and skin graphs are expensive, so I only ink up answers for Spanish, Chemistry, and Algebra," said Kaiser, who has spent nearly \$12,000 on over 225 tattoos.

Currently, the administration is doing everything in its power to look into the scandal. "As of now, we have no information as to how such a shocking action could be taking place so frequently within these walls," Principal Stanley Teitel said. "There are many things Stuyvesant is known for, including low amounts of work, gracious amounts of sleep, and an amiable and reasonable security staff. But cheating is just not one of them."

Editorials

STAFF EDITORIAL

State of Dishonesty

The uniquely competitive and high-pressure environment of Stuyvesant makes cheating a widespread and complicated issue. There is no doubt that the prevalence of academic dishonesty at Stuyvesant is borne of many factors. In fact, The Spectator published a staff editorial entitled "Why We Cheat" in 2010, which speculated that cheating and collaborating on homework is a sort of collective resistance to excessive and mundane workloads. The article tapped into the perceptions of academic dishonesty at Stuyvesant. In order to analyze this topic more fully, The Spectator distributed a survey in which nearly 2000 students anonymously filled out 13 questions regarding the frequency of their cheating habits. The results help us to flesh out the nature of academic dishonesty at our school.

The survey questions that gathered the greatest evidence of academic dishonesty from students of all grades dealt with copying homework, using outside sources for homework, and discussing answers on upcoming tests with students from earlier periods. For each grade, more than 72 percent of students had copied homework at least once, with more than 28 percent copying at least weekly. In fact, more than half of the students who took the survey (over a third of the entire school population) admitted to copying homework as frequently as once a month or more. The number of students who have used outside sources on homework was similarly high, and 79 percent of all students, and about 90 percent of seniors, admitted to learning about questions before tests at least once a year.

The strikingly high percentages in these areas raise important questions regarding what Stuyvesant students consider cheating. The sizable gap between the 56 percent of students who copy homework at least once a month and the 20 percent who copy answers on at least some tests confirms that there is an important moral distinction being made by students regarding different forms of academic dishonesty. Many students may not consider the techniques discussed above to be cheating—to them, copying homework or asking the class before them what was on the test is a casual habit without any moral repercussions. This data helps to substantiate the claim made by the 2010 staff editorial: for the most part, students will do their own work on evaluative tests (in-class ones, at least), but when it comes to the massively assigned, sparsely checked and intellectually undemanding "busy work," they are more than willing to reach out for help.

The students are the culprits, but they are not the only ones to blame for such trends. The survey showed that about 80 percent of Stuyvesant students have cheated in some way. However, only 10 percent of respondents reported that they had ever been caught. While a student's decision to cheat is largely based on his or her own moral conscience, an environment in which a teacher does not acknowledge or reprimand cheating can help fan the flames of this issue. And even if the phenomenon is acknowledged, students tend to band together and help one another cheat. We make it easy for one another by posting work on facebook groups, texting the answers, and offering to do projects for each other. Even when a student is caught, the punishment is rarely harsher than a failing grade on the assignment. It is evident that risk often outweighs the grade-boosting reward.

Some teachers are more proactive regarding academic dishonesty than others. Biology teacher Dr. Maria Nedwidek has been in several situations where she has caught students cheating, some using a "good old-fashioned crib

sheet," or even stealing an exam and distributing it to the class, she said. She has stricter policies towards cheating than many other teachers and said her punishments involve "a mixture of grade penalties and humiliation. But mainly penance, understanding that they did it wrong and that they shouldn't do it again. That's the key thing." Otherwise, students "start not to have a soul when they do this. They take leave of their senses when they do something like this." She also added, "If a student desperately wants to cheat, there is not a lot I can do to stop it."

The main thing Dr. Nedwidek does to prevent cheating is to proctor students actively by remaining attentive to them as they take the test. She also says that a teacher should notice the trends a student establishes in class in order to recognize cheating. According to Dr. Nedwidek, different type of students cheat for different reasons, saying that "students who average in the 60s are likely to cheat to pass, while students who average in the 80s cheat to put themselves into the 90s." An incongruous or outlying grade is also a reason for suspicion. Teachers should be more aware of these trends and anomalous grades in order to know where to look for cheaters.

In terms of overall solutions, Dr. Nedwidek suggests that the school explicitly outline the potential consequences of academic dishonesty to all students at the start of every school year. Apparently, each time she has caught someone cheating, the punishment has varied, but she thinks that a rigid system would make it easier for teachers to deal with cheaters. Concrete policies would also be more effective to deter students from cheating. If students don't realize the potential danger they're putting themselves in, they will continue to cheat—perhaps even in college where the stakes should be even higher.

As the trends show, fewer students will cheat on more policed exams, since the risk of being caught begins to outweigh the possible benefits. Even so, a few students still cheat on their SATs or AP exams. The charts show that five percent of the school takes this risk. It is not just Stuyvesant students who do this either. The recent scandal in Long Island, in which students paid college kids to take the SATs for them, demonstrates how desperate people can be to achieve Ivy League-worthy scores without putting in the needed work.

The subject that tended to be cheated in the most was foreign languages, with social studies and biology coming in a close second and third. Though there were relatively high results in many of the subject categories, it makes sense that these subjects would be toward the top—all three are very memorization-oriented, as opposed to classes such as Math and technology, which are more hands-on. The majority of the tests in these subjects consist of multiple choice questions or questions with fill-in answers, making it easier to just glance over and copy from a neighbor. In addition, the classes that a student cheats in depend on how he or she prioritizes them.

One freshman said in an email interview, "I've cheated in one class and I did it because I felt that this class wasn't important. I wanted to devote my time to studying for more important classes. I don't really regret it that much."

It is also true that more students have taken these classes, so more people have had the opportunity to cheat in them. Most freshmen choose to take biology, and everyone is programmed to take a social studies and foreign language class in their freshmen year. Thus, these are the classes that most kids in the school have taken for longer durations, and a larger sample size produces a greater number of

cheaters.

While it is undeniably a student's responsibility to choose between moral rights and wrongs, a teacher who warns against the negative repercussions of cheating can make a huge difference in encouraging a student to reconsider his or her actions. When a cheater is caught, "the school protocol tells teachers to go to their department AP and to file an official digital report, with a harsh warning for the student. This report stays in the record and we have a three-strike system. If they get three strikes, from any of the departments, they are suspended and it goes on their permanent record," Assistant Principal Social Studies Jennifer Suri said. However, whether or not an incident is reported is completely up to the teacher. If the school actively made such policies known and implemented harsher punishments, students would be less eager to cheat. "I feel, above all, disappointed in the student. That they chose to cheat rather than seek my help," Suri said.

After learning that foreign languages is the most frequently cheated-in subject, Assistant Principal Foreign Languages Arlene Ubieta said, "We will discuss [the issue] again at the next department meeting but we can't control what goes on outside the classroom. We're fully aware that students exchange answers during different periods and we will continue to combat it." On the motives behind cheating Ubieta said, "Each child has an individual case. There are so many variables, we can't blame anyone."

Much of the responsibility to prevent cheating is left to the individual teacher. If a teacher decides not trouble himself with the issue, there is little that can be done. Junior Ashley Ramsawak said in an email interview, "Some teachers either don't see or choose not to see students cheating. Overall, schools do not allow cheating among students, but I think that some teachers cheat by giving students higher grades than they deserve." The sad truth is that many of the students who are willing to cheat end up getting away with it. Since it goes unnoticed, they feel as if it's okay to keep doing it—it's a cycle of academic dishonesty that merely reinforces our idea that cheating isn't that big a deal.

A comparison between the percentage of boys and girls who cheat on tests, projects, and homework shows that boys generally cheat more than girls. With the exception that girls are approximately three percent more likely than boys to know about questions on a test before they take it and two percent more likely to use outside databases for homework assistance, boys cheat more often than girls do. In fact, nearly 10 percent more boys claimed to have copied another person's answers during a test, and over seven percent more boys have cheated on Stuyvesant finals.

Freshman Tali Herzfield said, "I don't think gender has anything to do with [cheating]." However, she adds that, "I hear more about boys cheating, so girls are probably more discreet about it."

Junior Isaac Fiore agrees, and believes that gender-wise, "[Cheating is] split pretty equally."

When it comes to analyzing our data according to grade, we had interesting (and not necessarily intuitive) results. In terms of homework, juniors were the most likely to copy it weekly (at a little over 24 percent), with 14 percent of the other junior respondents copying multiple times a week. These numbers are high, but explainable—junior year, traditionally, has the heaviest workload, so it's easy to understand why the temptation to simply get last night's homework from a friend can prove overwhelming for some. When it came to learning about test questions before the actual

The Spectator

The Stuyvesant High School Newspaper

"The Pulse
of the
Student
Body"

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Please address all letters to:

345 Chambers Street
New York, NY 10282
(212) 312-4800 ext. 2601
letters@stuspectator.com

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test, freshmen racked up the highest percentages on both sides of the spectrum: 19 percent for "many tests," but 41 percent for "very few tests." As for the many of the other categories, the seniors consistently churned out the most cheaters. Their grade had the most respondents who admitted to copying others' answers for some tests and a few tests (22 percent and 36 respectively). At the same time, many juniors admitted to doing this for almost every test. Here, a trend emerges: while seniors tend to cheat in greater numbers, there are small groups of dedicated cheaters who complete many of their assignments dishonestly in the other three grades. However, overall we can conclude that as the years pass, more and more students begin to cheat.

There is no first-period integrity class at Stuyvesant. AP Moral Problem Solving never shows up on a student's schedule. The importance of putting what is right before what is personally gratifying is never drilled into a student's head like the quadratic formula is. Still, the school does have an obligation to establish a basic moral compass for its students. Students are expected to know which ethical values they need to establish for

themselves as they trek through life. The lack of importance placed on these values, however, along with the other considerable pressures of Stuyvesant, is among the more prominent factors that permeate this issue. To curb the problem, teachers can crack down on cheating and in some cases attempt to explain academic dishonesty, but in the end they are fighting an uphill battle, without the students themselves truly understanding these concepts.

It's easy to justify cheating by blaming Stuyvesant's competitive environment and lax policy enforcement, but ultimately it is always the student's fault. We can call for harsher rules and more understanding, but the core of this issue is that we need to stop cheating. It's a morality thing—cheating takes away from those who honestly work hard, and devalues actual talent while rewarding those who are simply the fastest at copying. We need to understand that the change won't start with teachers or the administration—the change starts with us. Stuyvesant is supposed to be a place for people who truly care about academics and are willing to work hard, so why is it so difficult for us to do just that?

Opinions

Thinking About Teaching

Justin Strauss / The Spectator



By TAHIA ISLAM

A few weeks ago, my younger cousin asked me a math question. I explained to him the correct way to multiply two-digit numbers, and seeing his frown transform into an understanding smile left me incredibly fulfilled. The act of teaching is such a selfless one, and whenever I get a chance to help someone else learn something new I appreciate my teachers more and more. (Think back to all the teachers you've had – how many of them have taught you something that remains with you today?)

Students are quick to complain about their workload, the pressure that they're under, and how impersonal Stuyvesant can

get. We're often so overachievement-oriented that we fail to understand the other side of the spectrum—the teachers. We file them away in categories and adjust for their personalities. As we sit in class, there may as well be a flashing neon light above our teacher's head saying, "Must work hard, tough grader!" or "Just chill, easy 95." The first thing we do when we get our program cards? Go to ratemyteachers.com to learn how easy or hard our new teachers are. We may see them as machines churning out numbers for us to display proudly, or not so proudly, on our report cards. But obviously, they are much more than that, which is what we need to understand. Stuyvesant students are

eager to tell you about their plans to become doctors or engineers, but many—and I'm speaking anecdotally—seem to overlook perhaps the most important career of all: one in education. At such an exceptional school, we're exposed to some amazing teachers—so why aren't more of us inspired to become one?

Who is the face behind the grade? A person who has dedicated his or her life to educating and nurturing young people, whether it be through measuring the sine of a triangle or analyzing Jane Austen's classics. Yet However, we're quick to badmouth a teacher we deem subpar and we claim we can tell the difference between a "good" one teacher and a "bad" one. Rather than bemoaning the teachers we're incompatible with, why don't we appreciate the exceptional ones and acknowledge the amount of work they put in to helping unwilling and tired adolescent minds grow?

In the second grade, Mrs. Eng taught me to write in cursive and that cracking knuckles will lead to arthritis. Fifth In fifth grade, was Ms. Steiner, who introduced me to the world of historical narratives and has made it which is now one of my favorite areas of study. Through Mrs. Molina's constant support in seventh and eighth grade taught me learned to appreciate math through

her constant supportiveness, despite my obvious abhorrence of the subject. The influence of these mentors will stay with me throughout life, whether it's a habit they have broken me out of or a positive mindset they've imposed on me.

As ambitious students, we work hard because we're so keen on becoming leaders—as becoming financial executives or politicians or Nobel-Prize-winning scientists—yet but we don't often recognize the wonderful leaders that stand before us everyday. We've all heard that the stereotypical Stuyvesant student aspires to become a CEO, but why not a teacher? Isn't that just as respectable?

I've seen many students consider teaching as their back-up

options if their chosen professions go awry—many of us view teaching as unchallenging or uninteresting. We take teachers for granted in the same way because we spend day after day with them and only consider the work that we put into their classes, not vice versa.

Why don't we want to teach? It could be the notoriously scant pay or because we've all seen teachers get treated badly at the hands of students, and we don't want to subject ourselves to that. But we need teachers, and Stuyvesant students could become some of the finest ones.

We need to drop the ego and the assumption that teaching is a cop-out profession. Because it isn't. Those who can do, teach.



Margot Yale / The Spectator

The Solomon Column: Don't Tread On Us



By DANIEL SOLOMON

It's 7:55 a.m. on a cold January day and, as I scan in it at the bridge entrance, the gentle sounds of morning are pierced by the screech of an aide: "Come back here!" I wonder what crime I have committed, what contraband I have smuggled into the school, and it turns out my cup of English Breakfast tea is the offending substance. My hot beverage, composed of warm water and herbs, violates Stuyvesant's food and drink policy, I am told, which dictates that outside items be consumed in the attendance office before students proceed to class.

What is the reason behind such a directive, I muse aloud, in a tone that mingles resentment with resignation. Supposedly, the administration needs to protect me from burning my tongue, though I doubt it cares that much about any of us. As a senior, I have seen this sort of thing too many times to be fooled: for every fatuous new regulation, there is an even more silly justification, each seemingly impervious to the rigors of reality and Aristotelian logic.

In the post-9/11 era, this school has seen a gradual erosion of student freedoms, a trend that

has rapidly accelerated in the wake of the arson attacks of two years ago. In 2002, the administration decided to stop pupils from exiting the building during their free periods and locked the Student Union suite when no faculty members were present, invoking the watchword of "safety" at a time when security too often trumped liberty. In 2006, it decided to install scanners at the bridge entrance, a technology that Principal Stanley Teitel promised would only be used to record morning attendance—a vow that has obviously been broken since. In 2008, the infamous "first, second, or fifth" rule was enacted, and it has been progressively tightened ever since, with sections of the fifth floor being closed off. Just last year, a dress code was instituted, banning short skirts and bare midriffs and shoulders; one source told me that some male teachers were in favor of the policy because they had been "distracted" by scantily-clad girls.

This profusion of strictures has had one constant companion: an administration that has become completely deaf to the complaints of students. When an anti-dress code petition written by the Spectator's current Editor-in-Chief, Leopold Spohngel-

lert, and me garnered nearly 800 signatures, Teitel did not even have the courtesy to dignify it with a response, despite the fact that I hand-delivered it to his office. (This undemocratic style of leadership was further evinced by last year's fight over 5-Techs and a four-year math requirement, when he steamrolled over widespread opposition from parents, teachers, and students to impose his will—something he may soon repeat with nine-period schedules.)

With all these facts, one has to ask, "What has gone awry?" Simply put, the fault lies with us as a student body and the institutions that advocate for us and represent us. The Student Union, which organized sit-ins in the early 2000s to save out-to-lunch privileges, is a shell of its former self, with any form of activism having taken a back seat to party-planning and fundraising. The Spectator, an organization dear to the heart of this former Opinions Editor, has failed in its responsibility to hold the administration to account, paralyzed by self-censorship. If you haven't noticed, teachers and assistant principals are never negatively mentioned in this newspaper. The reason for this is three-fold: if we criticize the faculty, fewer staff will be willing to talk to our reporters; teachers may take retribution against writers in the form of low grades; and Teitel may attempt to shut down the publication, which last occurred in 1998.

Nonetheless, I have long been against this policy. Let's publish the truth, and let the chips fall where they may.

Yet no matter which course of action the Spectator's Editorial Board or the SU's executives take, most of the blame rests with us pupils. We have abdicated a great tradition of activism. During the Vietnam War, students

walked out of class to protest the conflict, braving the violence of the hard-hats. In the 70s, students started a subversive magazine called "The Voice," which dared to defy taboo by passing out surveys on teacher quality and sexual activity. In the 90s, our predecessors at the Spectator fought tooth and nail the ridiculous hiring practices used at Stuyvesant and defeated an attempt to scrap the SHSAT.

Maybe we're just a more complacent society today. Maybe it's because people like me, with an argumentative Jewish father and a hotheaded Italian mother, are a minority at this school. I think it is something different, though. It is the anti-humanistic attitude that pervades this place, the thought that high school is something to be suffered until we win at the college game and pass into the promised land of the Ivy League. It is a place to get out of, not to improve—I myself have referred to my time at Stuyvesant as a four-year bid. Why protest now, when the future beckons with its promises of salvation?

However, as the Renaissance thinkers learned, there is no substitute for the here and now, and as Joe Hill famously wrote, "You'll get pie in the sky when you die. That's a lie!" Things can be better and we have the power to create the change we seek. We just lack the chutzpah.

As I see it, it is time to rock the boat, to prove our mettle, to reject the status quo, and reassess the student body as an actual force in Stuyvesant's affairs. This requires a civic spirit, a commitment to leave our school greater than how we found it.

We have plenty of movements from which to draw inspiration, the Arab Spring and Occupy Wall Street among them. Nonetheless, I choose the Boston Tea Party and its resistance to excessive regulation as my guiding light. When we arrive in the morning, we should turn our tea and scones or coffee and muffins into political statements, openly walking past the scanners and not letting anyone tread on us.



Christine Lee / The Spectator

Opinions

In the fall of 2011, the administration had decided to de-annualize all AP classes. This policy would have made students in classes like AP US History and European Literature who had previously been guaranteed the same teacher for both semesters subject to having their teacher changed in their second semester. However later during a cabinet meeting in January the decision was overturned after some teachers objected to the policy. As a result all freshman and sophomore English classes, all AP History classes and all AP Mathematics classes became annualized once again. The attempted change brings attention to the issue of the merits of having classes, especially AP classes, annualized. To take a look at the pros and cons of the policy of annualized classes, we asked two writers to describe their feelings on the merits of each position on the issue.

Point: All Year Round



By JILL CHOW

A few months into the first term, certain AP teachers had to deliver to their classes some bad news: the classes were no longer annualized, meaning there was no guarantee of having the same AP teacher next term. When I first heard this, I was crushed. I liked my AP teachers, and liked the idea of finally having someone who knew how I worked and how I behaved in class for both terms. Without that guarantee, there was a chance that I would end up with brand new teachers and would have a hard time getting to know their styles.

As it turns out, I had nothing to fear. At the end of fall term, the administration announced that AP classes would in fact be annualized once more. Not all the students were as relieved as I was. This decision dashed the hopes of the students who were eager to change their teachers. They complained of having to again deal with listening to teachers they just could not learn from.

However, the benefits of having the same teachers again outweigh the disadvantages. Students are already familiar with their teacher's style and have developed a rapport with their teacher. Although most depart-

ments try to keep their curricula consistent, every teacher teaches at his or her own pace, and it is quite likely that by switching teachers, the new students would be thrown into a curriculum that may not match the previous term's. I have often compared notes among friends and realized that my AP teacher had taught one topic while the other teacher skipped it entirely. While it is the same course, teachers place emphasis on certain parts based on their experiences and their own preferences. Consistency in teaching styles is helpful when preparing for the AP tests. In my AP US History class, my teacher constantly made references to ideas we had discussed in the previous term. Had I been a new student, I would have been lost and confused regarding the information he was trying to convey.

Having the same teacher for two terms allows for developing a strong student-teacher relationship. By being able to observe the student all year round, the teacher would know the student's work ethic as well as personality. Students especially try to excel in these annualized courses in order to have the teacher write them great college recommendations. It is hard for AP teachers, the majority of whom have at least 120 students, to be able to remember how each of them performs. Many times, the teacher may refuse to write the recommendations due to a lack of thorough knowledge about the student.

In a school as large as Stuyvesant, getting the "right" teacher for every student is just not possible. The most important thing is to keep in mind is that the ultimate goal is to pass the course and gain as much knowledge as possible. The best solution for students who are discontent with who they have may be to talk to the teacher and work things out. This communication between teacher and student may allow the teacher to know what adjustments he or she can make. Had there been annualization, there is no guarantee that the next teacher would be more agreeable than the previous one.

Perhaps I am among the lucky ones. I happen to enjoy taking my classes, and the teachers who teach them. However, I know that even if I had issues with my teachers, I would eventually accept what I have and try to make the most of it. A big part of the learning experience is adaptation, and this is the perfect situation to apply it.



By REMY MOORHEAD

We've all heard of it, witnessed it, envied it – the beginning of second term marks an incredible change in mentality for every senior class. While the rest of the students frantically compare schedules, drown themselves in complaints, and mentally prepare themselves for the work that awaits them, the seniors rejoice.

Their uniform happiness and overarching pride is represented with bold "Hello, my name is Second Term Senior" nametags, and they cruise the building with the swagger that only a near-graduate can possess. The senior bar breathes an air of freedom as they

discuss how late they can wake up, how light their workload is, how good it feels to be able to coast. All of this is observed with envy and an undeniable level of contention—I have six tests next week.

As a junior myself, it's no mystery to me as to why this phenomenon occurs. I await my stint as a second-term senior with ever-increasing excitement and, quite frankly, impatience. For three and a half years Stuyvesant students are subjected to nearly perpetual stress—both self-imposed and fostered by the innately competitive nature of our school. The pressure to excel weighs heavy on the shoulders of each student for what seems like eternity. Every decision feels as if it will affect one's fate, until that morning when you wake up to find that weight lifted. Whether it is due to the arrival of a college acceptance letter or the mere idea that your fate has been sealed with the applications already submitted, you must feel light as air because what you've spent your high school years working for is finally tangible. But ask yourself: now what?

As blissful as second term senior-dom seems, it is clear that those last five months of high school could be used in a more productive manner. Don't let me over-generalize—there are plenty of second term seniors who take advantage of the many phenomenal senior classes offered and continue to work diligently. However, for many students, once pristine

attendance records become peppered with pesky little red "CUT" boxes and a lot of time in the building is spent playing Fruit Ninja and Temple Run. It's nice, sure, but it seems like a bit of a waste.

What if, somewhere down the line, seniors had the option to spend their second term gaining real-world experience as an intern or an employee? Seniors would have to produce a work proposal, have it approved, and perhaps write a culminating thesis upon conclusion about what they gained from the experience. This could provide a nice alternative to the coasting many seniors tend to do once college applications are mailed in. When asked about his second term, senior Julian Michaels responded enthusiastically. "I'm in a lot of classes because of the electives I've chosen to take, but if things had gone differently, I'd love to get some work experience. It's such a great advantage. For so many kids, it's just a waste of their time to come to school every day," he said. Students as motivated as those who attend Stuyvesant are hard to find, and it's a shame to see so much of that diligence fall to the wayside during the second half of senior year.

It's not uncommon for students to take a year off between high school and college, aware of how advantageous stepping outside of the schooling bubble and into the real world can be. There is no doubtting the potential benefits and expe-

Counterpoint: Two Is Better Than One

By ROSA PARK

At Stuyvesant High School, taking an AP class is no joke. We then strive for that five on the notoriously grueling AP exams in May, and some of us even plan on using what we learned in the courses to ace SAT Subject Tests in these fields. Yet assigning every student the same teacher for an entire year is not helpful at a large school like Stuyvesant where schedules are changed by semester, and there are many advantages to having different teachers for the second semester.

The administration gives each student an opportunity to experience a different teacher each term. This way, all students have an equal chance to learn with the teacher who would teach them best. A student in an AP class should not be exempted from the benefits of this policy. As with all teachers, AP teachers have their own priorities and teaching styles. While some devote most of their curriculum towards preparing for the AP exam, others use the advanced course to teach their students as much as they can about the topic, placing less emphasis on the exam. Students have a much better experience in the class when their interests match those of their teacher. By annualizing AP courses, one random programming move will define a student's experience in a class for an entire year—a situation the administration was right to largely prevent in the past years.

One of the biggest arguments against de-annualizing AP courses is that the time that should be spent preparing for the exam will be wasted during the inevitable transitional phase—when new teachers and new students become acquainted—at the start of second term. However, based on personal experience I can assert that having a new teacher second term shouldn't hurt anyone's chances on the AP exam. When my initial AP teacher went on maternity leave, my class had to spend the first few days of the term getting to know our new teacher. Yet we still managed to have lessons everyday and immediately started to learn where we left off. The first few days of second term are designed for this transitional phase: since each period is so short, there is no significant difference between the amount of work covered by an annualized class and a de-annualized class.

The belief that de-annualized AP classes give us less time to forge a meaningful relationship with a teacher, especially when hunting for college recommendations, is more of an exaggeration than a fact. While it's true that more time spent with a teacher can help you get a better recommendation,



Carolyn Kang / The Spectator

it is at best an advantage, not a necessity, for an outstanding recommendation. We are more than capable of impressing our teachers in the duration of one term, and the quality of the time spent together is much more important than the quantity. It's also true that having less time to make a favorable impression on a teacher will encourage us to work harder throughout the term, rather than attempting to cram in a handful of good showings during the last few weeks of the year.

Being taught by two teachers in one subject broadens our experiences and makes us better at adapting to new environments, a quality that is necessary both in and outside of school. Each teacher has a different perspective on the topic he or she teaches, and by having different AP teachers, we increase our chances of receiving a more profound and multi-dimensional insight into the subjects we chose to pursue at an advanced level.

No matter what teacher we have, our performance in an AP course and on the culminating AP exam rests on our own efforts. Though the de-annualizing policy may not always work in our favor (it is possible to get the same ill-suited teacher both terms), it at least gives us a chance to have a more suitable teacher if we are not satisfied with our first one.

By adhering to the current decision to switch to an annualized AP class policy, we are not only decreasing our own chances of receiving our best-fit teachers, but we are also severely limiting our own opportunities to learn. And isn't that what we're here for?

A Cure for Senioritis

experience students would gain if given the opportunity to pursue specific interests independently. The majority of people haven't the slightest idea what they want to study in college or which careers they are interested in—and those who already do often end up changing their minds. Experimenting in the workforce could help Stuyvesant students get a leg-up and better prepare for their futures, allowing them to explore possibilities in a real-world context before committing to a major. Furthermore, there is no denying the unparalleled level of independence and motivation that stepping outside of your comfort zone and delving into a new

environment requires. That independence and strength of character one could gain would prove more beneficial than breezing through the final months of senior year.

While this proposes an immense policy change that may not be reasonable to expect anytime in the near future, it's important to assess your second term senior year—whether you're in the middle of it or not. In a world as competitive as ours, it's crucial that we spend our time wisely and take advantage of each and every opportunity we are given—whether that means maintaining diligence in school or working independently.

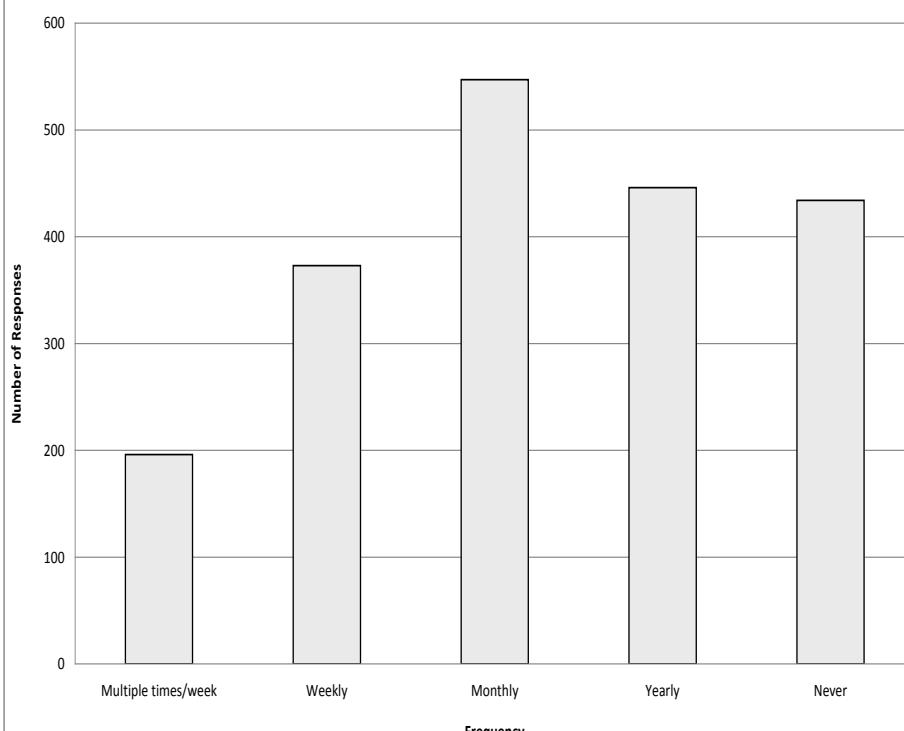


Christine Lee / The Spectator

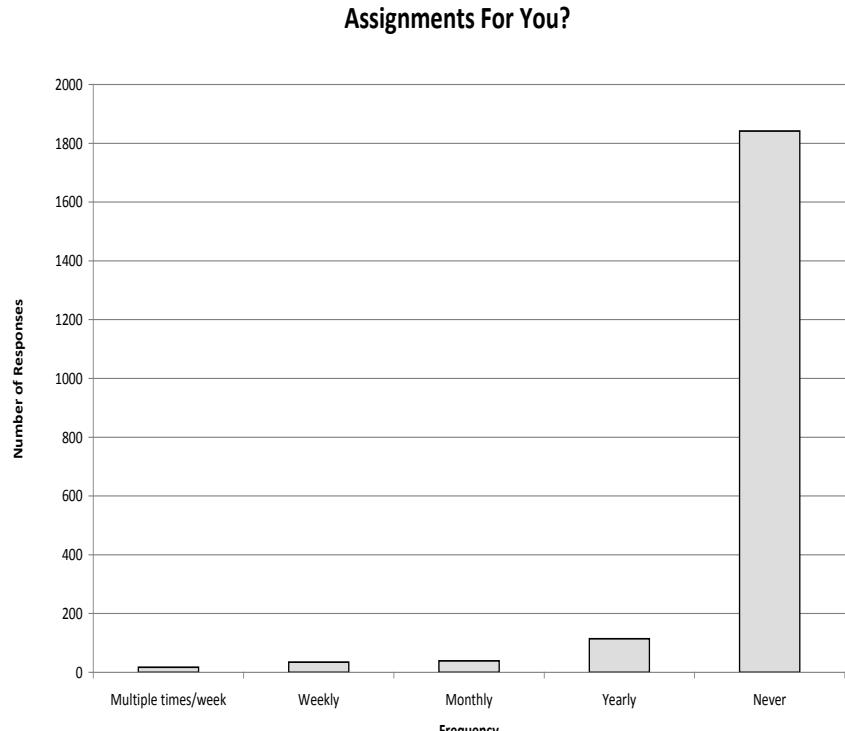
The Spectator received answers from 2,045 students on the recent survey about academic dishonesty that was distributed in English classes. While the data gives us a perception of how often and in which subjects students cheat in school, it does not come without discrepancies. The data does not represent the entire Stuyvesant community, since a little under a third of the student body did not reply. In addition, while we hope that all the surveys were answered honestly, it is likely that not everyone was truthful. Answering a survey on cheating with the possibility that some teachers or classmates will peer at what boxes are checked can cause some students to quickly erase the truthful answer to replace it with a less incriminating one.

Some respondents may have misunderstood what the survey was asking, such as freshmen who claimed to have cheated in Health, a class that is not scheduled for a student until his or her junior year. This could possibly be caused by students who answered the survey with middle school in mind, though the survey was meant to show statistics for cheating in Stuyvesant, exclusively. Lastly, there may be a few counting errors while compiling the data.

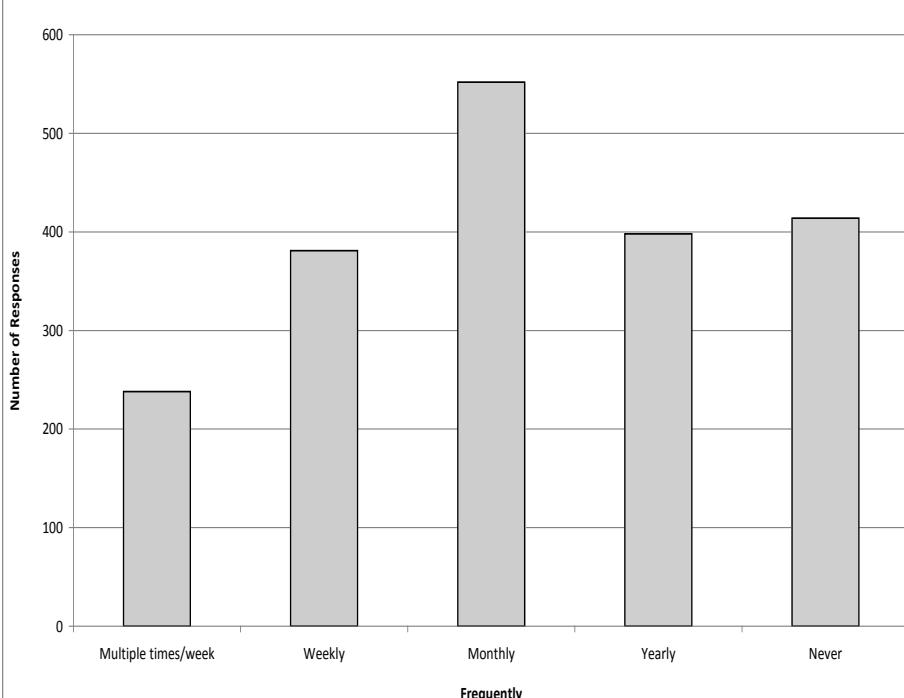
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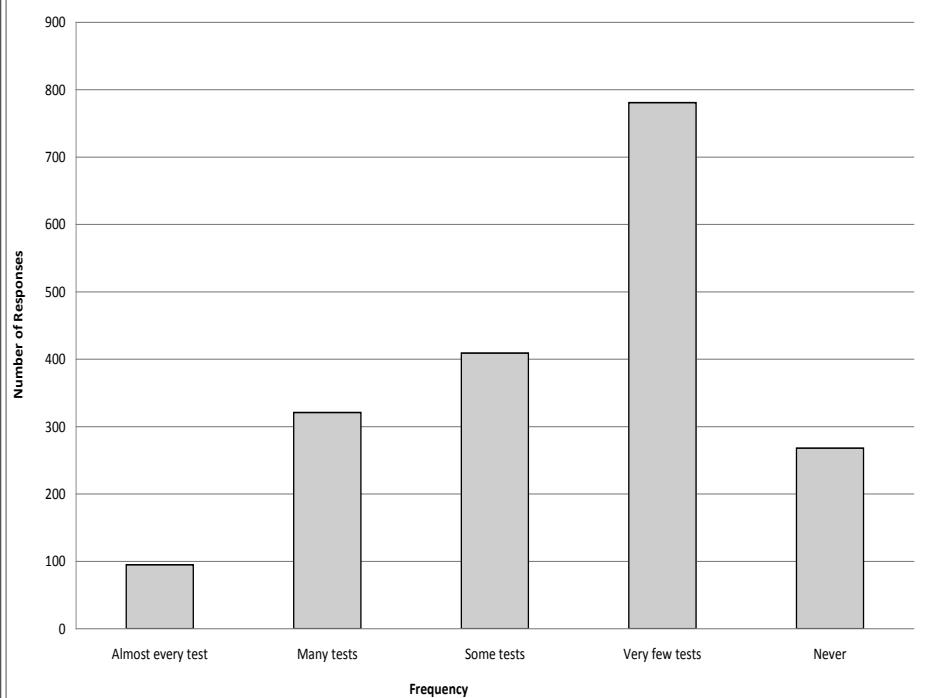
How frequently Have You Had Others Do Your Essays or Other Assignments For You?



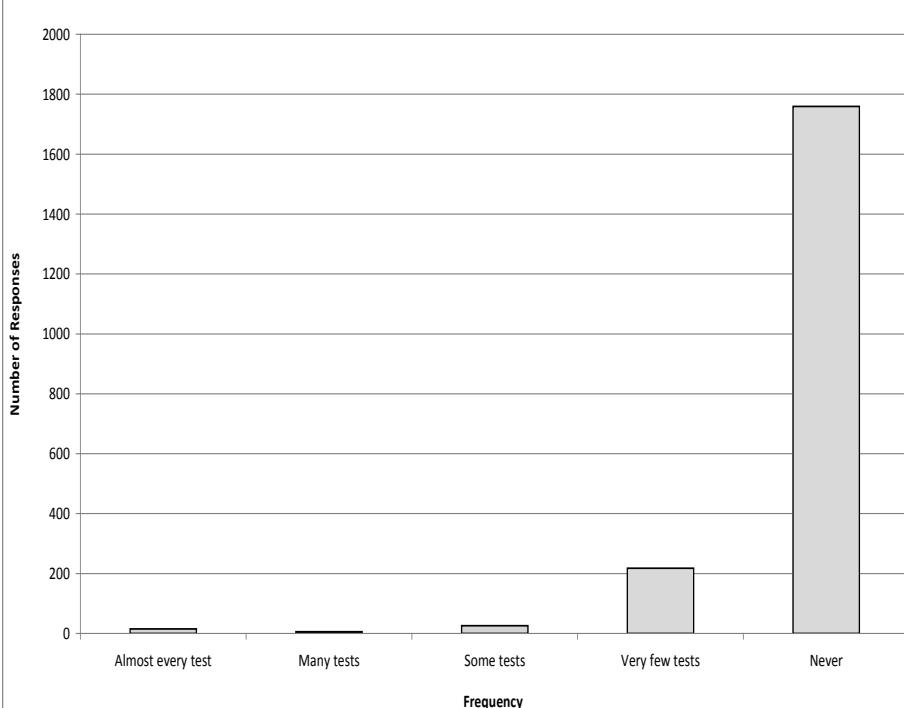
How Frequently Have You Used Outside Sources To Complete Homework Without First Attempting To Do The Work Without Them?



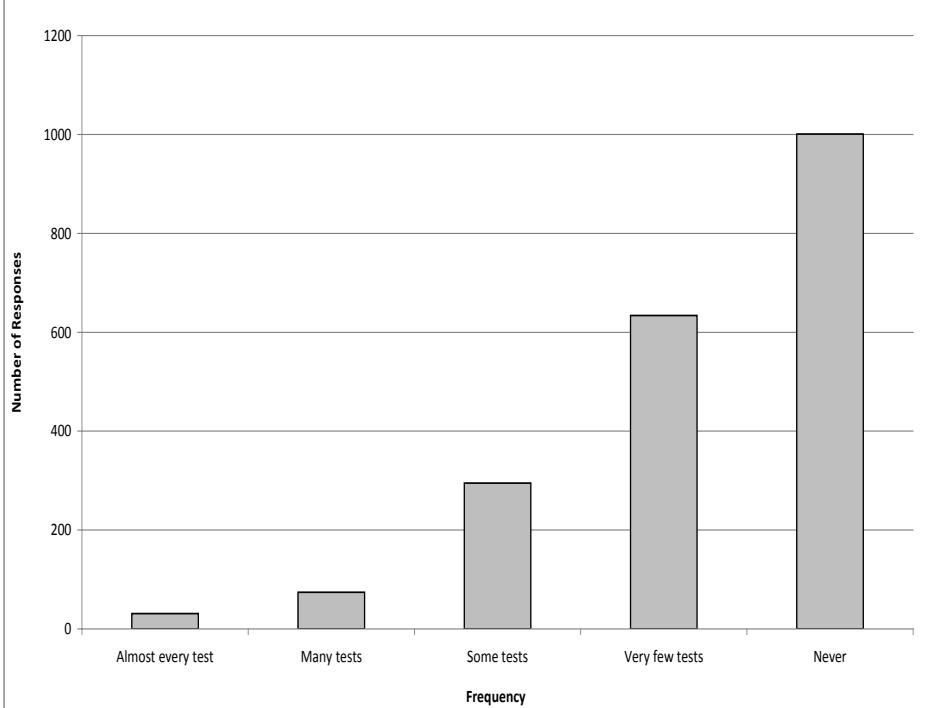
How Frequently Have You Learned About Questions Or Answers On A Test Before Taking the Test?

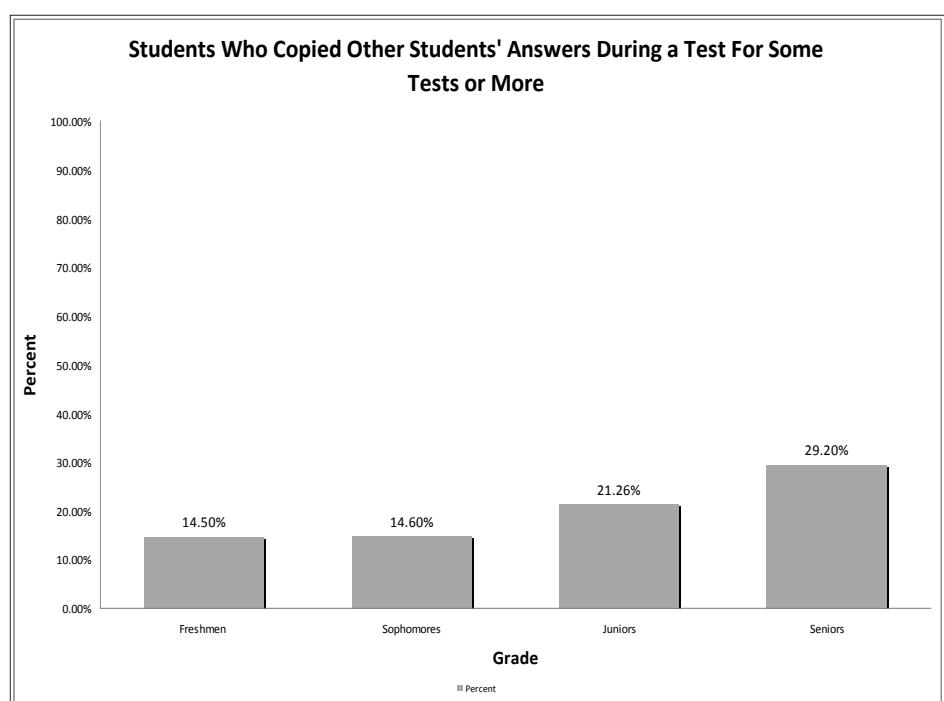
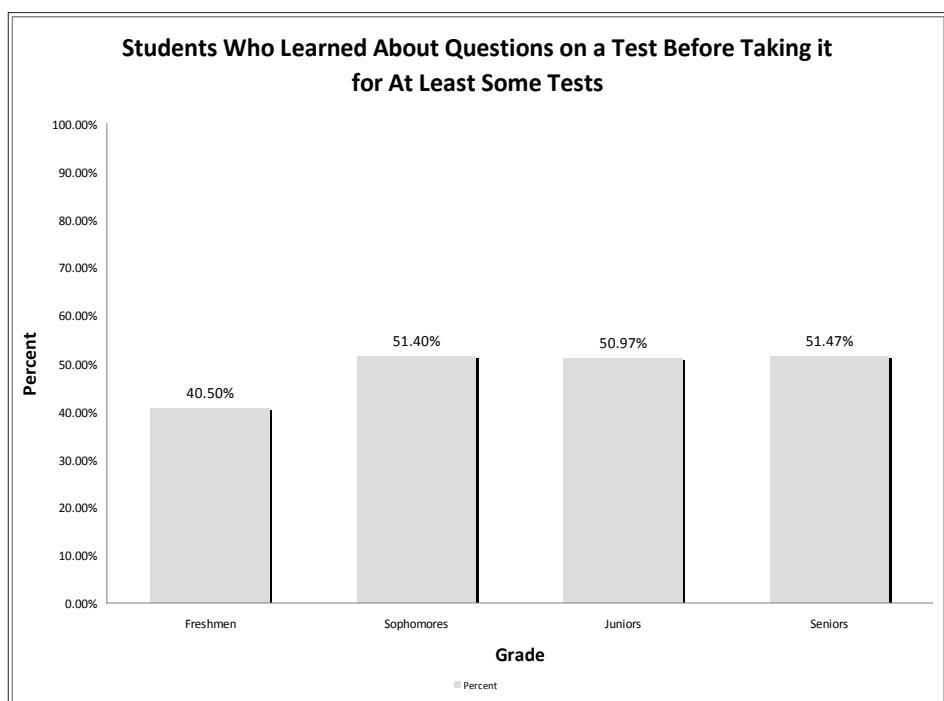
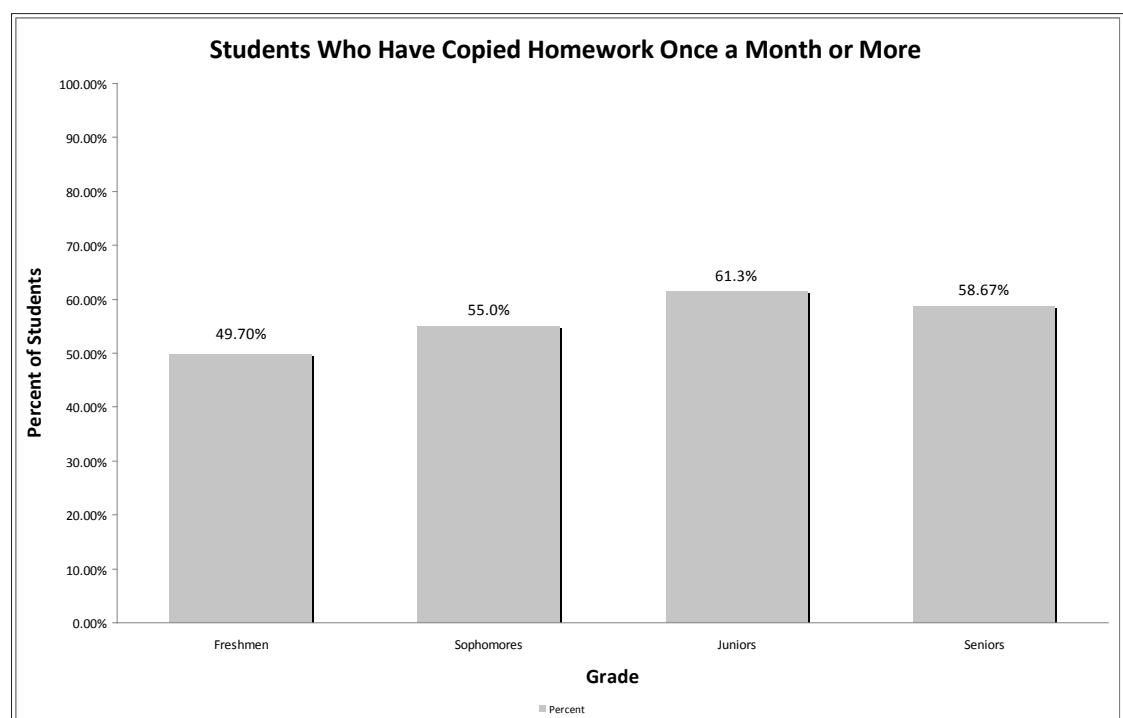
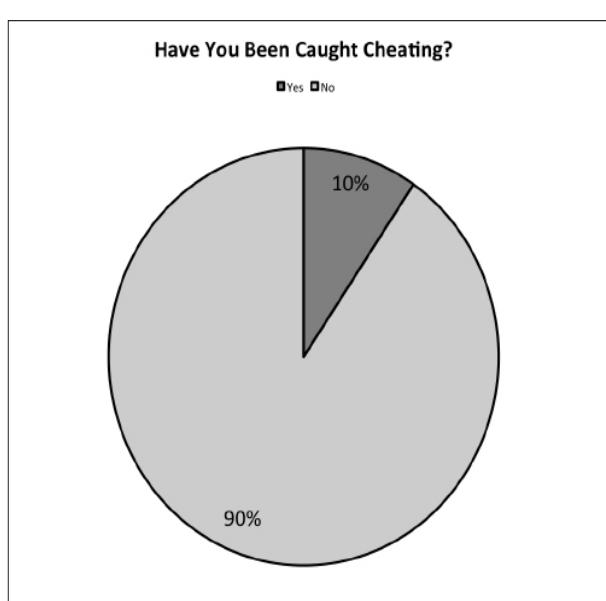
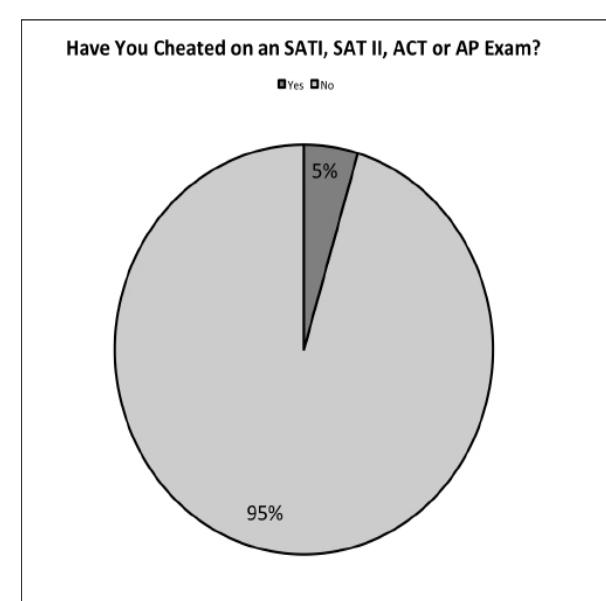
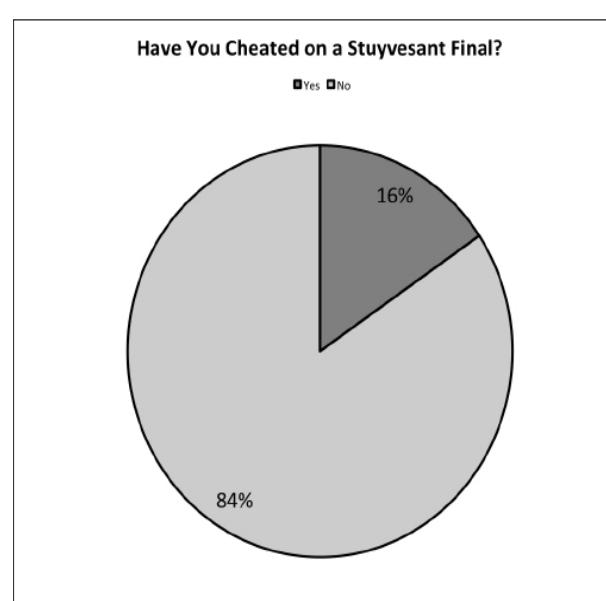
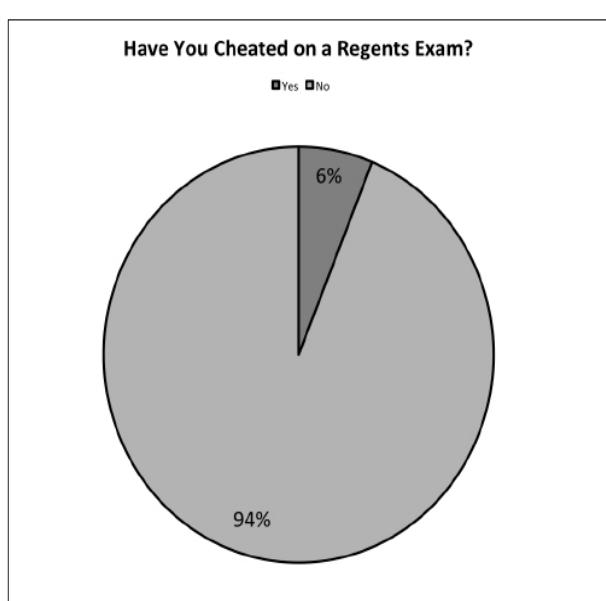
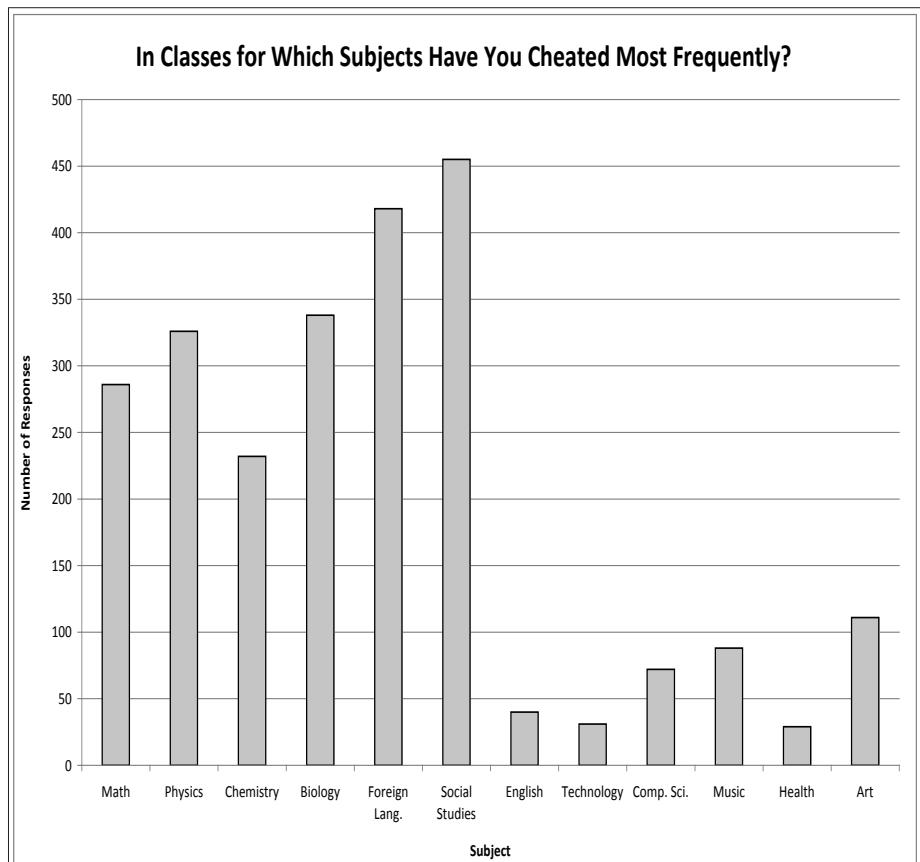
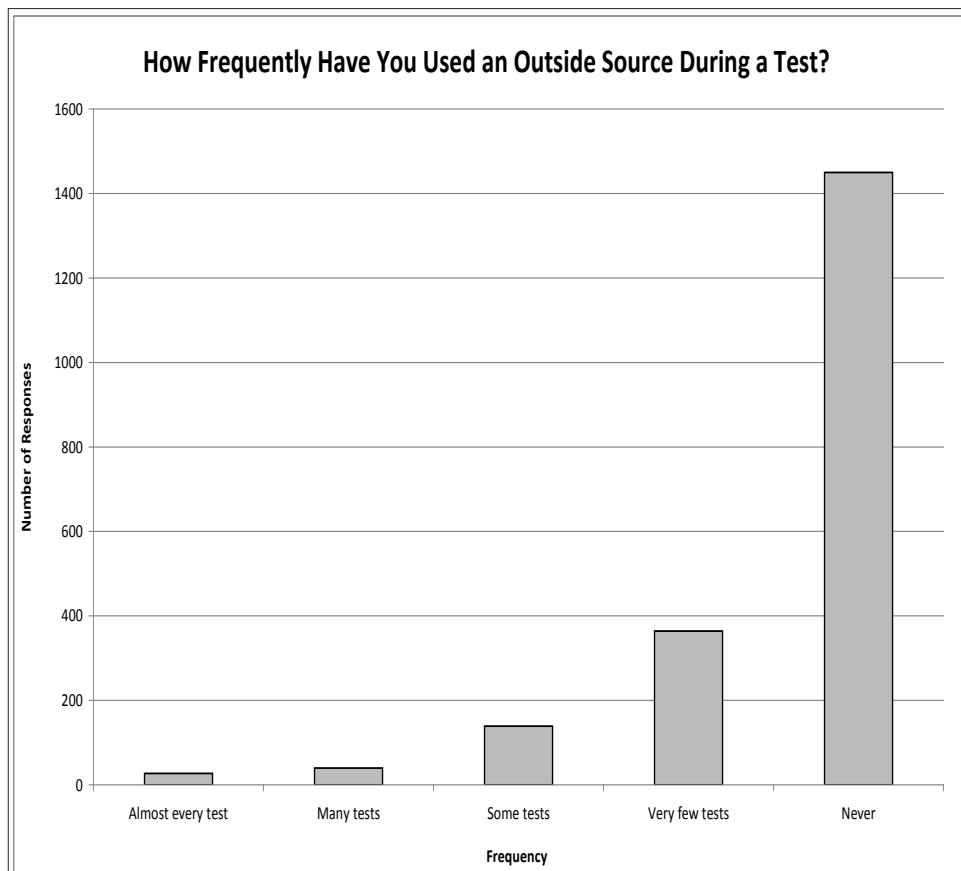


How Frequently have you Obtained a Complete Copy of a Test Before Taking the Test?



How Frequently Have You Copied Other People's Test Answers During a Test?





Arts and Entertainment

Food

Bringing Locally Grown Foods to One Place



Battery Park City Market, 77 Battery Place

By JOYCE KOLTISKO

A farmer's market creates an exciting environment with a variety of food options that can't be found anywhere else. Battery Place Market has tried to create its own unique farmer's market, but, breaking away from tradition, theirs is indoors. Open since January 30, 2012 and located only three blocks away from Stuyvesant at 240 Murray Street, the market offers downtown families, Wall Street businessmen, and Stuyvesant students alike an indoor destination where one can buy healthy and organic food items that are locally grown and produced.

Although small, Battery Place Market provides the essentials one looks for after a long day at school. Seating is not offered as a result of space limitations, but most items sold are either grocery goods or snacks which can be eaten in the nearby parks or the World Financial Center. Most of its food is conveniently packaged, so one can quickly grab a lunch or dessert to go. Of course, the downside of this is that portions are predetermined, and often, larger servings can become quite expensive.

In general, eating at Battery

Place Market is not a cheap experience, but it is certainly satisfying one. The owners, who clearly understand the growing demand in the neighborhood for healthier snack and lunch items, have placed vibrant displays of fresh apples, pineapples, and bananas along the window and an island of lunch items in the center of the store. On any given day, one can find creamy egg salad (\$7.95/lbs.), warm chicken cutlet parmesan (\$12.95/lbs.) with fresh tomatoes and melted cheese, and more. Although these items may seem more expensive than the equivalents from Whole Foods or other locations, the heftier prices can be attributed to the fact that Battery Place Market brings healthier food items produced in the New York State area to its customers. This effort goes a long way in creating a wholesome yet still appetizing eating experience.

Placed next to the fruit and chocolates one can find freshly baked pastries ranging from chocolate muffins (\$1.95) to bagels (\$1.00) to almond croissants (\$2.95). The almond croissant is particularly delicious because its large size is satisfying and the flaky layers of the croissant pairs perfectly with the sweet and thin layer of marzipan inside.

Next to the chocolate bars and pastries are desserts which come in rather large servings, a suitable choice for sharing with a friend. Desserts such as apple crisps (\$10.95/lbs.), rice pudding (\$5.95/lbs.), bread pudding (\$5.95/lbs.), and chocolate mousse (\$3.95/lbs.) are among the many that are offered. Although the most expensive of the options, their apple crisp includes moist oats that complement the soft apples glazed to perfection in cinnamon. Each bite is heavily sweetened and rich, so it is smart to ask an employee for a smaller container if one is looking to try the dessert.

A healthier snack option can be found on the left side of the store. There are fruit bowls (\$3.95) of cantaloupe, honeydew, pineapple, or an assortment of them all. Each day the fruit assortment varies as a way of providing something new with each visit and ensuring that only the freshest fruit is offered.

Even though Battery Place Market mostly serves local items, one can find some of their favorite industrial treats such as Arizona tea, popcorn, and soda. The popular Tate's cookies can also be found on the shelves and come in the typical flavor of chocolate chip as well as lemon sugar and coconut.

Rarely can one find a store that provides the lesser-known local delights, as Battery Place Market provides the Tribeca neighborhood. After its success in the south-end of Battery Park City at 77 West Street, Battery Place Market decided to extend its healthy foods and kind staff (which most locals consider the charm of the store) to its second location here in the north-end of the neighborhood. Although smaller, the second location of Battery Place Market gives Stuyvesant students a chance for some lunchtime variation with a distinct selection of home-grown, healthy food.

Nickel and Dine: Just Like Nona's Kitchen



Capri Café, 165 Church St

By CHRISTINE LEE

Walking into Capri Café is like entering your (imaginary) Italian grandmother's kitchen. From the cluttered, yet homey, interior to the lingering scent of oregano and Parmesan cheese, everything about the restaurant is invitingly warm. Located at 165 Church Street, Capri Café is a tiny, bustling restaurant that offers Italian food in its purest form.

A slice of Italy nestled between two unassuming stores, the restaurant is surprisingly authentic, sticking to its quaintly traditional culinary style. The pasta is always cooked to a firm al dente and most dishes are generously topped with fresh Parmesan cheese. The Linguine Grotta Azzurra (\$10.95) and the Rigatoni Aumm-Aumm (\$9.95) are especially good. The former consists of flat, strand-like pasta sautéed with shrimps in Capri's homemade Mamma Giovanna lemon sauce. The pasta, at first glance, is almost too yellow as it takes on a bright marigold hue from the lemon. However, the lemon sauce is not overbearingly citrusy and has enough zest to be robust, but not puckering. The shrimps, generously portioned and fairly

large, have a rich, creamy flavor that complements the zest.

The Rigatoni Aumm-Aumm, on the other hand, pairs a tube-shaped pasta with roasted eggplant, cherry tomatoes, basil, and mozzarella cheese. The soft vegetables are a nice contrast to the chewy pasta, and the whole dish is bathed in thick tomato sauce, which is almost overtaken by the sharpness of the fresh tomato.

The service is impeccable and the waiters are friendly. Despite its heavy crowds at mealtimes and the constant buzz of take-out orders, Capri does a quick job serving its customers. In fact, the only problem with the cafe is its size. Not only is the restaurant small, but its kitchen takes up almost half the floor space. Six wooden tables are crammed together in the remaining area, leaving waiters and customers with no choice but to squeeze through narrow slits between the chairs.

Capri Café's inviting atmosphere and fragrant dishes make for an excellent date spot or just for a meal with some friends. And because of its proximity to Stuyvesant, you won't need a plane ticket to get an authentic taste of Italian cuisine.

The Supreme Sandwich Haven



Cafe Clementine, 229 West Broadway

By JAMES BESSOIR

Masterfully crafted sandwiches, hearty soups, and creative baked goods, all within walking distance of Stuy. If these sound great to you, check out Cafe Clementine. This small eatery is located on West Broadway and White Street, a mere seven blocks north of the 1, 2 and 3 subway station on Chambers Street (and one block north of the Franklin Street stop). Though it is located too far from school for a lunchtime visit, it's the perfect place to grab a bite to eat after school.

On the exterior, Cafe Clementine's inviting off-white awning demonstrates modern and refined aesthetics, but the wood-framed glass door and window evoke a back-to-basics, rustic feel. The interior of the café is adorned with clean, marble surfaces and white walls, offset by hand-painted red and white wooden signs, and chalkboards describing specials. There is cramped seating for eight on stools inside, and a bench outside that can accommodate another three. Coolers line the right side of the place, filled with labeled sandwiches wrapped in

thick paper, a few salads, and beverages. On the cashier's counter, clear glass bells display appealing baked goods.

Though the design is laudable, the food is what you will remember. Sandwiches are the stars of the show. There are 11 different choices on the menu, including two vegetarian options and one special sandwich every day. They are sold whole or in halves to complement a soup. One outstanding sandwich is their rendition of Jamon au Beurre, the classic French sandwich made with smoky ham and slightly sweet butter on a crispy baguette. Another well-done classic is their fresh mozzarella sandwich on panini-style ciabatta bread. It has sweet red peppers, sharp arugula, and balsamic vinegar. The ingredients are high-quality, and the familiar composition makes it a popular menu item.

The cafe also makes more complex sandwiches. The Tuscan Vegetarian is a flavorful choice, composed of white bean purée, dried tomatoes, shaved parmesan, red onion, and arugula, on a thin, flaky, olive oil focaccia. This sandwich is one of the most popular menu items and rightfully so. The mix of sweet, savory, and spicy flavors is just right. It's a hearty sandwich, despite its size. Another winner is "Donald's Famous

Smoked Chicken Salad," which is a creamy and smoky chicken salad on a ciabatta roll with lettuce and tomato. The chicken salad is not too creamy or dry, and the smoky flavor is excellent.

Although sandwiches are the most popular menu items, just as much care is put into Cafe Clementine's soups. Inventive recipes and complex flavors make them a good choice for lunch or dinner, and they go great with a half sandwich. Every day brings three unique soups with seasonal ingredients, made by the café. Though it may not always be available, a good soup choice is the vegetarian option, Winter White Puree with Sautéed Pears and Ginger. It's a hearty mixture of vegetables with a robust, turnip-y sweetness. Bits of pear add a somewhat fruity taste, and a hint of ginger provides just a little spice. This soup is a fantastic menu item to look out for, and it really evokes the café's traditional inventiveness.

The café's emphasis on quality is further embodied in the baked goods. The soft, buttery cookies and rich brownies are a perfect treat. The café always has an array of consistent items, and one daily special. A particularly good, regular offering is the chocolate pecan cookie. A soft and just-barely-crispy variation on the traditional chocolate chip, this cookie adds a

delightful, nutty flavor to the dessert.

Cafe Clementine's dishes are succulent, but great ingredients demand a reasonably high price. With sandwiches ranging from \$8.50 to \$10.00, the food is not exactly cheap. Soups are \$6.00 for a regular size, and the generic salads, the only part of the menu that isn't especially remarkable, still cost around \$7.50. Another negative is the uncomfortable interior. Thought obviously went into its design, but the place is about as cozy as an Apple store. It's pretty to look at, but it's not really a place in which you can sit down and eat. Cafe Clementine's emphasis is most certainly on take-out, which isn't necessarily a bad thing. Cookies, soups, and sandwiches are mobile foods, and customers shouldn't be forced to sit down and be waited on in order to buy them.

Overall, Cafe Clementine is a quality take-out eatery. The café serves the best sandwiches, with their fresh ingredients and unique recipes, in the area. Their inventive soups and baked goods are great, and to top it off, the staff is friendly. There's really not much more you could ask from a sandwich shop. After-school snacks will never be the same again.

Arts and Entertainment

Explaining the Enchantment

By DAVID KURKOVSKIY

From evil stepmothers and haunted woods to bellowing gods and fated journeys, the imaginative motifs of fairy tales and myths are dear to children and adults alike. Contemporary media often showcase these mythical images, transplanting stories of yore into a modern context. More than mere bedtime stories or the topic of English class discussion, these stories entertain and connect us, while holding a lens to histories past.

Some of the world's earliest recorded literature are myths, like the Sumerian "Epic of Gilgamesh" and the Hindu "Bhagavad Gita," which act as anthologies of their cultures' ideals. In Greek and Roman myths, for example, the ideals of excellence (*arete*), intellect (*metis*), and hospitality (*xenia*) are emphasized. Any reader of Homer's epics will see a reflection of these concepts. Native American myths show a reverence for nature—many of their gods are manifestations of natural forces—and Nordic myths discuss "wyrd," the concept of fate or destiny. It is by showing us these defining aspects of individual cultures that myths remain relevant—they are both didactic and enjoyable in the present day.

The PBS show "MythQuest," which aired briefly in 2001, ad-

dressed the universality of myths. The show is about two teenagers, Alex and Cleo, who enter famous myths via a virtual reality contraption and live the myths to fruition. The program featured myths from a wide range of cultures, including Norse, African, Native American, ancient Greek and Egyptian, and Welsh. Despite the show's unfortunate early finish, its message of the importance of myths remains true today.

Fairy tales are also timeless. They come from a variety of cultures, and often address universal issues like abandonment, rivalry, change, and love. Unlike myths, fairy tales are not studied for historical reasons, but are used instead to teach and inspire children. They also help children externalize psychological conflicts. Tales like "Cinderella" and "Snow White" allow kids to embody their anxiety over their parents' anger in the character of the evil stepmother.

The perseverance of fairy tales and mythology in our culture is apparent in many works of literature, television, and film. Literature often combines elements of fantasy and mythology in a modern-day setting. Novels like "American Gods" by Neil Gaiman and the "Percy Jackson" series by Rick Riordan bring the gods of antiquity (Nordic and Greek, respectively) to life in the modern

world. Anthologies of fairy tales are frequently republished, and alternate histories and movie adaptations—note "Beastly" and "Enchanted"—have risen in popularity.

Television shows that play off fairy tales and myths have also become more prominent. Programs such as "Xena: Warrior Princess" and "Hercules: The Legendary Journeys" focus on the gods and epics of classical mythology; these same stories are referenced in movie recreations and video games, where creatures like Pegasus and centaurs are all too common. Two new shows recreate classic fairy-tale characters in the modern world. NBC's "Grimm" features a detective who fights against villainous fairy-tale figures, and ABC's "Once Upon A Time" takes place in a fairy-tale world that has been cursed to a suburban existence.

By telling the tales of cultures long gone, and entertaining us in our modern era, fairy tales and myths have remained an essential part of our culture. Though they initially embodied the rich beliefs of classical civilizations, they now thrive in our collective unconscious as a connection between children, students, and adults. As people see the world in relation to mythologies, they are able to connect to and be enriched by the media that reflects these tales.

Once Upon A Time in Suburbia



Michelle Guo / The Spectator

By DAVID KURKOVSKIY

Snow White, nervously awaiting the invading forces of the Evil Queen after marrying Prince Charming, gives birth to a baby girl. Just as the child is born, the Queen's troops seize the castle, killing everyone in sight, but Prince Charming places newborn Emma in a magical wardrobe fashioned by none other than Mister Geppetto (the wood-worker from "Pinocchio"), saving her from both immediate death and a terrible curse.

So begins "Once Upon A Time," a fantastical drama about two parallel worlds: the fairy-tale world of Snow White and Prince Charming and the modern world of Storybrooke, Maine, where the fairy-tale characters have been cursed to live civilian lives. These two universes unfold in tandem as classical stories are enriched with modern interpretations.

The fairy-tale world follows a plot consisting of interconnected fairy tales. Snow White and Prince Charming cross paths on multiple occasions and fall in love, despite Charming's arrangement to marry the daughter of King Midas. In each episode, other stories, including "Beauty and the Beast," "Cinderella," and "Hansel and Gretel," are introduced. But the show's central story lies in the modern universe.

In the "real" world, Emma (Jennifer Morrison) moves to Storybrooke to reconcile with her biological son Henry (Jared Gilmore) after he seeks her out, convinced that the citizens of Storybrooke are actually fairy-tale characters in disguise. Henry characterizes his adoptive mother Regina (Lana Parilla) as the Evil Queen, who does whatever she can to ruin his relationship with Emma. Emma is both charming and cynical; she is reluctant to connect with others after being forced to grow up quickly in the modern world. Her troubled past as a foster child—she had a son with an abandoning father, gave the child up for adoption, and was imprisoned, all before she turned 20—causes her to distrust others. For example, she is hesitant in accepting Henry's teacher's offer of room and board, instead spending restless nights in her car. Despite her inability to open up, Emma stays cheerful as she attempts to foster a relationship with son, and they bond over the tale of a cursed fairyland, meeting often at their secret spot, a playground castle on a beach.

Regina-cum-Evil Queen, the mayor of Storybrooke, is a bitersweet, blood-curdling antagonist whose sudden outbursts and boiling rage are both entertaining and frightening. Emma's attempts at circumventing Regina's plans to separate her from her son are met with threats and

impediments from the Queen. Regina constantly tries to arrest Emma on silly charges, but inadvertently inspires Henry to fight against her corrupt authority, further convincing him of her villainy.

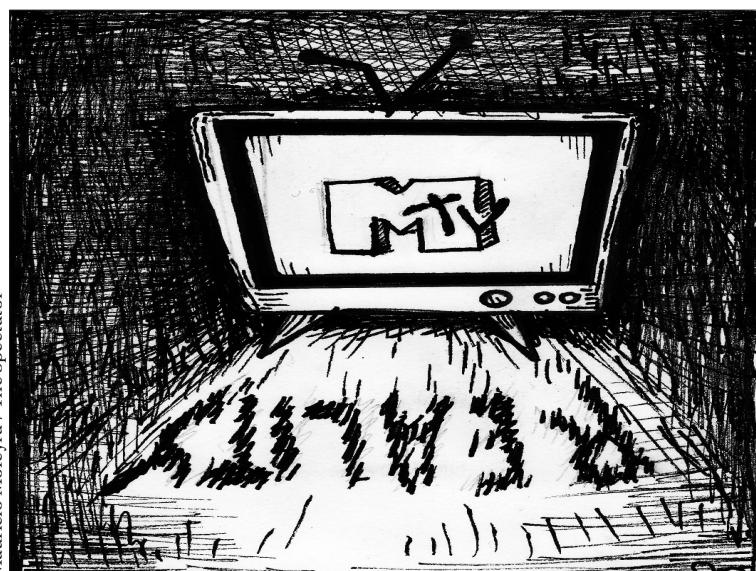
Henry connects the worlds of the fantastic and the mundane through his belief in the curse. His desire for a world that transcends reality, one where fairies and magic exist, resounds deeply with viewers and characters alike, as they hope to deal with the harshness of life through a belief in something extraordinary. Working for the sheriff in Storybrooke, Emma helps the citizens overcome their challenges. For example, she helps Ashley, a modern embodiment of Cinderella, decide to keep her baby and reunite with the father of her child. By abetting the woes of these cursed characters, Emma shows Henry hope that bonds of love and family do in fact exist.

What makes "Once Upon A Time" a thrilling TV show is its ability to mix the most-loved elements of fairy-tales, in both their ancient and Disney reincarnations (with characters like Rumpelstiltskin coming from the classics and others like Maleficent arising from the Disney films), with an emotional story. Shown parallel stories in fantasy and modern realms, viewers begin to understand—and empathize with—the messages of childhood tales. Modern conflicts of separation, corruption, and love, are embodied by both the Storybrooke and fairy-tale characters, and they provide an alternate perception into the meaning of these tales. The show escapes clichés by putting its own spin on a variety of stories, interweaving them elaborately into a larger story-arc. Hansel and Gretel, while portrayed as children searching for their father in a forest in the fantasy land, are manifested as orphaned squatters in Storybrooke. While it is comforting to view abandonment as a premise for an exciting tale about two kids and a witch, the "real-world" story is much more grave. Through Emma's resolution of such conflicts—she locates the children's father and convinces him to take them in—the importance of fantasy in helping us to deal with concrete issues is developed as a powerful theme and rousing message.

Synthesizing the awe-inspiring fantasy of fairy tales with the fearful elements of real life, "Once Upon a Time" is a great new show which tells a dynamic story of love and loss in dual worlds. It is both fantastic in its interpretation of parallel tales and innately human in its character development and emotional complexity.

"Once Upon A Time" airs on Sundays at 8 p.m. on ABC.

MTV's Trashy Transformation



By ZAHRA HAQUE

Once upon a time, teenagers would come home from school, switch the television to MTV, and watch with childish excitement the latest music video from artists like Eminem or Maroon 5. Sadly, those days are long gone.

Remember when MTV was actually about music? Indeed, it once even stood for Music Television. The network made its debut in 1981 with the words "Ladies and gentlemen, rock and roll," spoken by John Lack, one of its creators. The format was basic: they aired music videos one after another, hosted by video jockeys (called VJs). As the years went by, MTV expanded its influence in the world of popular music. It boosted the careers of artists such as Prince and Madonna by airing their videos in heavy rotation; countless other artists owe their initial fame to the exposure MTV gave them. The channel continued its success with music-oriented programs like "Headbangers Ball," which featured heavy metal bands, and "The Grind," a dance show that last aired in 1997.

Then in 1998, "Total Request Live" (TRL) was born. "TRL" played the top ten most-requested music videos of the day. The show became a massive hit with audiences and was one of the network's most popular programs

during its 10-year run. But toward the end, its ratings dropped and the show suffered. In September of 2008, "TRL" was officially canceled and was replaced by "Feedback New MTV" (FNMTV), which premiered new music videos on Friday nights. "FNMTV" was unfortunately short-lived and was canceled after a few months. Reality shows like the popular "My Super Sweet 16" filled up the vacant slots. In early 2010, MTV officially dropped "Music Television" from its logo, confirming what audiences had suspected for a while: the network was beginning to shift away from music programming altogether.

In the past several years, reality programming has become the channel's main focus. "My Super Sweet 16," which lasted from 2005 to 2008, featured spoiled, upper-class teenagers and their extravagant birthday bashes. Dating shows also became popular, such as "Parental Control," in which parents who were unhappy with their child's significant other chose three potential suitors and accompanied their children on dates. Shows documenting the personal lives of young adults proved to be huge hits as well. "Laguna Beach: The Real Orange County," which aired in 2004, received good ratings and inspired two spin-offs, including "The Hills," which became even more

popular and was later "spun off" into "The City." Many of these shows were modeled after the original MTV reality show, "The Real World," which premiered in 1992.

If you turn on MTV now, you will see shows like "Jersey Shore," which debuted in 2009 and follows a group of overly-tan Italian-Americans during their drama-and-booze-filled summers in Jersey. The show, currently in its fifth season, consistently garners solid ratings and has grown to be a cultural phenomenon. Other current programs include "16 and Pregnant" and its spin-off, "Teen Mom," both of which air in constant marathons, and whose names say plenty about the content of the shows. Lately, MTV has been experimenting with fictional programming with shows like "Teen Wolf" and "I Just Want My Pants Back," a supernatural drama and a comedy, respectively. On the one hand, MTV may be praised for experimenting with new ideas—not that all these new shows are necessarily bad, but they pull the channel even further away from its roots. Furthermore, most of the shows really are excruciating.

MTV used to be the go-to network for artists and videos across the board, ranging from bubblegum pop to hardcore rap. It served as a bridge between the record industries and the music-loving public. The network has revamped its image entirely—its reputation has gone from respectable to plain trashy. What was once the headquarters for the newest musical talent is now responsible for celebrities who rise to fame by pulling an alcohol-induced stunt or throwing a tantrum. At the moment, "AMTV," a six-hour block that airs in the early hours of the morning, is the only source of music programming that remains. This and the increasingly tacky MTV Video Music Awards are the only traces of the network's former identity. During all other hours, drama and stupidity ride high while MTV's original heart and soul is nowhere to be found.

Arts and Entertainment

Music

Arts and Entertainment's Infinite Playlist



Sleep

"Transatlantique" by Beirut

A sweet ukulele chord progression draws listeners in and melds the characteristically soothing warble of lead Zach Condon. Soft, echoing trumpets keep "Transatlantique" at a slow and steady rhythm, rather than building up to a crazed climax. It evokes a sense of peace as the bass, ukulele, and brass combination carry on with effortless ease and comfort.

"Airborne" by Jaga Jazzist

Smooth bass clarinet lines ride above ambient electric piano chords in "Airborne." The song slowly builds to an overwhelming crescendo, building on a groovy bass line with soaring woodwinds before culminating in a gutsy saxophone solo and returning to the original melody.

"Charlie Foxtrot Queen" by The Samuel Jackson Five

"Charlie Foxtrot Queen" opens with a quiet and steady bass line that is quickly joined by a guitar harmony. Sparse glockenspiel notes guide the listener to a lush, soaring climax before returning to the original bass, finally wavering off with a sweeping chord of musical nirvana.

"Sons and Daughters" by The Decemberists

The Renaissance-Faire vibe that runs through The Decemberists's discography lulls listeners into a dreamy stupor, nostalgic for woodlands of yore. Singer Colin Meloy's subtle twang layers over the equally folksy bouzoukis, creating a languid mental image of handcrafted huts and of frolicking in a sunny meadow.

Procrastination/Homework/Studying

"Collision" by Jhameel

Hot off his latest album, "Collision" mixes vocals both delicate and coarse to create the overall arousing atmosphere of an intimate yet electrifying gathering. This intoxicating effect will soon have you awake and energized to finish that last stretch of homework.

"Consequence of Sound" by Regina Spektor

More than just a perfect song for studying, "Consequence of Sound" is notable for the hand-tapped beats and the gentle piano that accompany Spektor's unique tones and quirky lilt. Despite the almost message-heavy lyrics, it is a calm, collected rap—not an oxymoron in Spektor's case—and relaxes you just enough to focus.

"Symphony #4" by Philip Glass

This piece, like many of Glass's others, is melodically repetitive, with only slight variations in instrumentation to break the cycle. For those who can't study in silence, this is an ideal background piece—pleasant enough to listen to, but simple enough to not distract.

"Nothing" by Young Man

"Nothing" starts slow and steady on guitar, building up to a collection of electronic harmonies. The harmonies of the various synth instruments in the background and the low, soft, lingering vocals create an enclave for studying in peace.

Partying/Random Dancing

"A Teenager in Love" by The Pains of Being Pure At Heart

Although its lyrics are dark, depressing, and drug-filled, "A Teenager in Love" has steady drums and reverberating tones that push the song into upbeat territory. Its chorus, propelled by a synth-heavy keyboard, will quickly induce foot-stomping and hair-tossing with reckless abandon.

"We Are Golden" by Mika

"We Are Golden" is gleeful jolt of a Brit-pop song, with sunny lyrics and a joyful background choir. Between the fast-paced beat driving its chorus and the belted-out "never give up" mantra, this is the song for exuberant outbursts, from lip-synching in the shower to fist-pumping at a party.

"Marry the Night" by Lady GaGa

GaGa's recent hit, "Marry the Night," meshes together dance, electronic music, and even rock in this party anthem. It opens with slow, melancholic verses accompanied by church bells, but soon explodes into a techno chorus urging you to "take over the night." The lyrics are very uplifting, perfect for brightening your mood or partying through the night.

"Mr. Brightside" by The Killers

The Killers' breakout hit, "Mr. Brightside" opens with a subdued electronic riff that soon explodes into singer Brandon Flowers's angry lyrics and strong melodic beats. The song ends with the same refrain as the beginning, bringing the song full circle in an endless, danceable whirl.

Stress Relief

"Dead Hearts" by Stars

Supernatural sightings and emotional turmoil combine in the lyrics to "Dead Hearts," a quiet song with echoing, ghostly vocals and a melody that climbs to a soaring crescendo. The song fades to a whisper of an end, perfect for listening to on an hours-long loop while the day's tensions melt away.

"Weightless" by Marconi Union

Scientifically formulated with the British Academy of Sound Therapy to be the "most relaxing song ever," Marconi Union's "Weightless" gives the frightening yet strangely soothing impression of drifting alone beneath the ocean surface. With gentle whooshing noises interspersed with subtle chimes and a steady brass rhythm that slows your heartbeat, "Weightless" is the ultimate piece to listen to on stressful days.

"Vienna" by Billy Joel

As if Billy Joel's deep voice and the piano accompaniment weren't relaxing enough, the lyrics of this song remind you that there is more to life than schoolwork and perfection. Slow down! Somewhere, the beautiful city of Vienna awaits...

"Quiet Little Voices" by We Were Promised Jetpacks

The repetition of angry guitar chords and exciting lyrics makes this a very headbang-able song. If you're stressed, you can let lead singer Adam Thompson, accompanied by a beautiful mess of drums that ties everything together, scream out your inner storm.



Arts and Entertainment

Art

Looking Through the Korean Eye



Museum of Arts and Design, 2 Columbus Circle

By CLARISSA SORENSEN

A perforated metal chair that exudes light. A collection of vibrantly colored vases mounted on wooden boxes. A swirling mechanical sculpture suspended in the air. Walking into the Korean Eye exhibition, you might wonder what ties everything together. However, as you wander through its small two rooms, you'll find that the eclectic feel of the exhibition is its most intriguing attribute. Each piece utilizes materials and techniques in a way that is both innovative and attention-grabbing—providing insight into the development of art in modern Korean culture.

The "Korean Eye: Energy and Matter" exhibit at the Museum of Arts and Design (MAD) at Columbus Circle displays the work of 21 Korean artists, both established and emerging. Though the style and form of art shown in the exhibition varies greatly, the influence of Korean culture is inherent in many of the exhibit's pieces. One particularly powerful photograph, Ayoung Kim's "Accept North Korea into the Nuclear Club or Bomb It Now," depicts a desolate, gradually narrowing street lined with chaotically tilting Korean storefronts. In the center of the street, under a pitch-black sky, slanting cutouts of nuclear weaponry rise from the gravely pavement. At the center of the photograph, a man stands with his back to the viewer, walking

on his own through the field of nuclear bombs. Another piece that focuses on Korean culture is "Procession" by Hong Young, an embroidered, collage-like painting depicting pictures of both Korean and non-Korean statues. By making the piece seem so flamboyant and chaotic, Young hoped to make the statues, which are usually lifeless and tranquil, appear lively and playful.

While the presence of Korean culture is at the forefront in some of the works, the exhibition makes an effort to highlight the many aspects that make each piece of art unique. In his sculpture "Dual Skin Project," Choi TaeHoon uses stainless steel to create an overstuffed chair, a side table, and a hanging coat. Each piece is dotted with tiny holes, and periodically a light inside the objects turns on, making them glow. TaeHoon purposely shocks the viewer by illuminating these objects, hoping to counter the misconception of sculpture as an unchanging solid. "I send light from the inside and outside," TaeHoon said in his description of the project. "In this way, I overturn the logic of the inside and the outside."

The exhibition displays many more pieces that seemed, to an American eye, less centered on Korean culture and more on the innovation of the artists. Bae Joon Sung incorporates holograms into his painting "The Costume of a

Painter-Sculpture of Museum B"—at first it seems like a realistic painting of a museum room, but the holographic window adds another dimension to the work. Seung Hyo uses fiberglass and photography to create his imaginative sculptures: "Uptown Girl" depicts a strutting young woman, and "Mash in!-episode," renders a swirling racecar. Hyo composes these fiberglass sculptures by printing the surface of them with vibrant, hectic metropolitan snapshots, giving both pieces a feeling of movement and urban chaos.

The exhibit's focus on the new and innovative advances in art that modern Korean artists are pursuing makes for a comprehensive viewing experience. The art ranges from light and playful, like the tapestry painting by Hong Young, to bold and

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profound, like the statement against nuclear weaponry made in the artwork of Ayoung Kim. The artwork maintains a visceral aspect as well, evoking emotion from the viewer even when the back-story of the piece is unknown. The power of the work in this exhibit presents to New Yorkers the great and varied aspects of the modern Korean art world—as well as the great potential that these young Korean artists hold.

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Book

The Magic of the Circus



By EDA TSE

For most, going to the circus is a trip filled with acrobats and elephants. It can be a few pleasurable hours of gags and tricks, but nothing is unexpected—unless you're at Erin Morgenstern's circus. In her debut novel "The Night Circus" instead of tricycle-riding dogs or water-squirting clowns, there are spectacles that light the imagination on fire. Wishing trees grant one's true desires, and fire-breathing paper dragons are conjured by apprentices Marco and Celia. The circus only comes to life at night, when flaming white fire and sputtering sparks announce the arrival of Morgenstern's twisted circus creation.

Set in Victorian London, the fantasy novel describes how illusionists and chocolate mice exist together in the purely black and white Le Cirque des Reves (The Circus of Dreams). In contrast to the color scheme, the intentions of magicians Mr. A.H. and Prospero, mentors to the young assistants, aren't as clear cut. The two have a long-standing feud over whether it is inner talent or instructions that breeds the best magicians. Thought the fight is between the two of them, their apprentices are dragged into it. Mr. A.H. and Prospero devise a game in which only one student can survive. Instead of actual combat, Celia and Marco face off in circus tents by outmaneuvering one another with astonishing displays of their growing abilities. The Circus of Dreams soon turns in to a twisted nightmare as Celia, the shy, clever daughter of Prospero the Magician, and Marco, the handsome, orphaned apprentice of Mr. A.H. slowly fall for one another. Along with their friends—Isobel the Psychic, Tsukiko the contortionist and a cast of other intriguing characters—they attempt to play their way through the game and still maintain their forbidden love.

Written with ethereal, dreamy prose, Morgenstern captures the essence of falling in love and being at the circus. Her skillful writing breathes life into each character, even those that seem unimportant at first glance, such as Bailey, the indecisive farmer's son, or the two-headed twins with strange powers of their own. Morgen-

ster gently weaves them into the fabric of the story, allowing for every side character to become an engaging component of the narrative.

Interspersed between the third-person-narrated chapters are short second person interludes that take the readers through a specific part of the circus, such as an ice garden or cloud maze. The breaks in the story allow the reader time to breathe and take in the descriptions from the chapters before. However, the descriptions, while beautiful, do too good a job in telling us exactly what is happening, leaving no room for mystery or interpretation. The plot too, wears thin, with Celia and Marco's love rendering the consequences of the game as meaningless since neither will engage in battle. While the lack of suspense and pacing in the

Instead of actual combat, Celia and Marco face off in circus tents by outmaneuvering one another with astonishing displays of their growing abilities.

plot may turn many off, others will still be attracted to the vivid descriptions and intense romance of the story.

Despite being ensconced in the magical circus, "The Night Circus" is first and foremost a romance novel. There are no sudden plot twists or shocks; nevertheless it is a good story which will capture the reader's attention for the short amount of time it takes to be read. Nostalgia and be damned, Morgenstern brings a true circus of dreams into the world, perfect for readers to lose themselves in.

Arts and Entertainment

Film

Point: Nostalgic or Just Recycled?

By TARA CICIC

It's been said that all new art is commentary on the old, for the very language of artistic expression must be derived from what came before it. However, over the last two decades in film, that commentary has been reduced to churning out minor tweaks on movies of yore. Until the 90s, film as both an art form and as an industry would hit "refresh" every decade and forge a

The 60s "golden age" movies freely explored topics that might be considered risque today, like pedophilia in Stanley Kubrick's 1962 version of "Lolita," or gay prostitution in the 1969 drama "Midnight Cowboy."

new style to add to and improve on its heritage. The period from 30s to 60s has been dubbed "The Golden Age of Hollywood," implying that everything since has gone downhill.

The transition to sound films in the 30s gave birth to an entirely different approach to acting (less exaggerated), script writing (naturalistic language), emergence of genres (development of set narrative elements) – the list is almost inexhaustible. When the war broke out in the 40s, movies underwent another major shift in themes, acting techniques, costumes, you name it. The quintessential 40s movie "Casablanca" used all of those innovations to introduce social conscience into the previously entirely escapist art form.

The 50s brought us anti-heroes and focus on the youth, like the iconic "Rebel Without a Cause." Today, anti-hero movies targeting the youth are making a comeback. Take, for example, the nameless and elusive main character in Nicolas Winding Refn's "Drive," played by Ryan Gosling. Although brooding and shockingly violent, he arouses viewer support. The film's aesthetic is low-key, with washed-out colors that make it seem almost black and white, like classic film noir cinematography. "Drive" was seen by many as an innovative, "artsy" kind of film, yet it drew so much on concepts from the past.

The 60s saw the creation of the "kitchen sink" films about lower class young men who used frank language and inhabited a gritty, cynical, and dark world. Today, countless movies are praised for openly addressing topics like homosexuality, the implication being that their frank approach is an innovation few would dare to make. A little studying shows, however, that the 60s "golden age" movies freely ex-

plored topics that might be considered risque today, like pedophilia in Stanley Kubrick's 1962 version of "Lolita," or gay prostitution in the 1969 drama "Midnight Cowboy."

The 70s era brought us the "New Hollywood," with non-linear chronology, twist endings (endings that cast a different light on the entire movie before it) and moral ambiguity. The lines between good and bad blurred in movies like "A Clockwork Orange" (1971), one of only two Oscar nominated X-rated films. Many Sundance films are praised today for daring to be experimental by, for example, scrambling their chronology to provide a deeper, more realistic insight into a relationship, like 2009's "(500) Days of Summer." But that has already been done in 1977's "Annie Hall," and arguably better.

All of this is not to say that no innovative movies have been made since the late 80s. James Cameron's "Avatar" (2009) introduced things like the protagonist played by a live actor, a CGI image and a robot. A breakthrough similar in ambition and scope occurred with Spielberg's "Jaws" (1975). Its straightforward narrative of man versus dark outside forces, coupled with a technologically spectacular embodiment of such forces in the now legendary shark, and fast-paced editing, created a new genre "high concept film." But here's the key difference: "Jaws" spawned a number of legendary movies, including the "Star Wars" series, which began in 1977, and "Alien" in 1979. These works pushed many of the innovations of "Jaws" further and were influential in their own rights. On the other hand, the 3D films that followed "Avatar" are inferior to their progenitor in almost every respect and, if anything, represent a step back, with movies like "Harry Potter and the Deathly Hallows, Part 2" having a distinct feel of old museum dioramas that was clearly not intentionally.

The period from 30s to 60s has been dubbed "The Golden Age of Hollywood," implying that everything since has gone downhill.

The problem is not that movies from the last two decades are a commentary on their predecessors; the problem is that they are by and large inferior in creativity to the ones that have already been made with far greater success. It almost feels like the "golden age," followed by another brief burst of creativity in the 70s, slipped into a "dark age," leaving today's artists like medieval monks; meticulously copying sacred texts, just adding an occasional illumination here and there as a flourish.

Counterpoint: The Films They Are A Changin'

By JOSHUA BOGATIN

Nostalgia is nothing new. Especially in today's pop-culture-fueled society, where idiocy makes up the bulk of the Internet, maintaining the Golden Age mentality seems like a necessary precaution. But this mindset may be flawed, considering that only the best films survive the test of time—whereas in any age, the terrible and worthless films are produced alongside the great. To call modern film devoid of innovation and stylistically dead is to discount the evolution that film has made in the past 30 years.

Film, like all art, reflects the society and world in which it is made. Post-9/11 film-making is distinctly marked by the ramifications of the tragedy. In modern action movies like Paul Greengrass' Jason Bourne films, shaky camera work and raw editing are rampant, conveying tones of nausea and unease. Other filmmakers, such as Christopher Nolan, reflect the paranoia and fear of post-9/11 society, but in a different style. Nolan's crisp images, large and intimidating soundtracks, and grand, spectacular set-pieces are somewhat contradictory to the cheap-realness of the Bourne films, but they both have a distinctly 21st-century feel. In "The Dark Knight," Batman embarks on a wire-tapping crusade against the Joker, similar to that of the FBI in recent years.

The apathy and social liberalism of the slacker sub-culture during the 1990s also gave way to a new and unique style of cinema. Filmmakers like Kevin Smith and Richard Linklater practically invented a new genre, one that didn't have to be about anything in particular. Their respective films, "Clerks" and "Slacker," are accurate depictions of life for many 20-somethings of the decade. Focusing on men and women working at dead-end jobs and spending time in coffee shops discussing pseudo-intellectual topics like politics and philosophy, the directors showcased a new form of counter-culture. Their films are very minimalistic and very straightforward, composed almost exclusively of dialogue and character development instead of action and thrills.

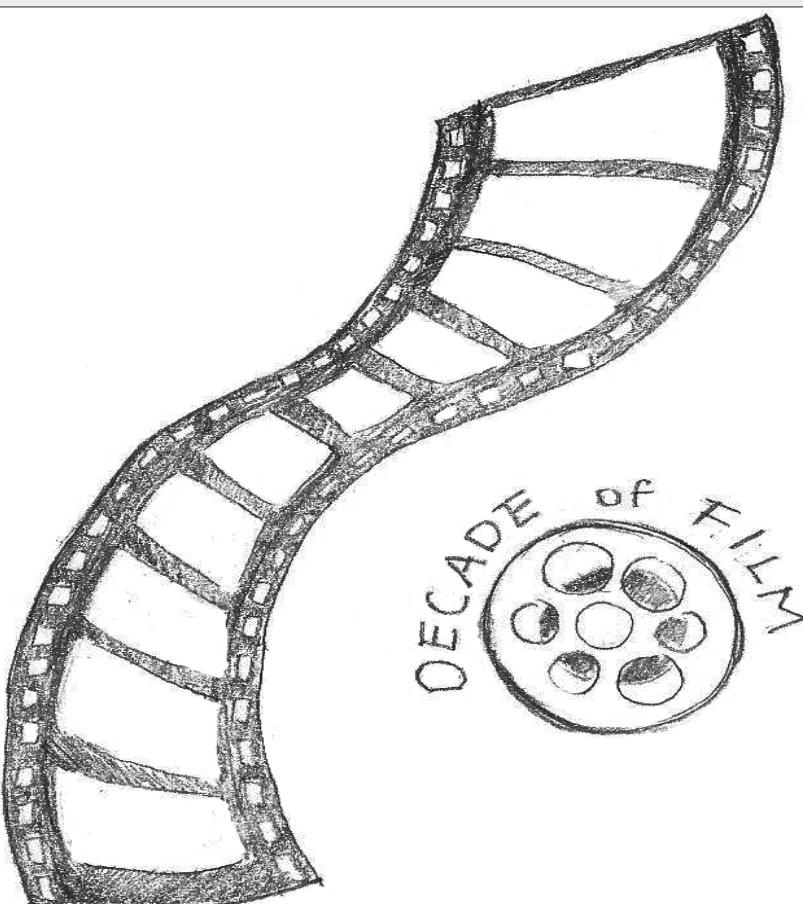
The 90s also saw the debut of di-

rector Quentin Tarantino, who created a new style of cinema with his deeply adoring homages to pop culture and 70s film. Tarantino's movies owe much to the past—genre cinema in particular. All his movies can be defined as his own take on a particular film sub-genre, such as his heist movie "Reservoir Dogs," or "Jackie Brown," his version of a "Blaxploitation" film. His movies are still completely original, as he adds his own meta-level of self-acknowledgment to his pictures and brings something truly unique in his rapid-fire, intensely cool dialogue.

Next on the uninformed contrarian's typical laundry list of complaints is the shockingly high number of sequels and remakes released by "greedy" studios each year, but this is far from a recent trend and not necessarily a negative one. Nothing can ever truly be original, since everything is inspired by or reworks something else. A film like "Apocalypse Now" (1978) is just as original as Joseph Conrad's "Heart of Darkness" or Homer's "The Odyssey," even though it is based on both these classics.

Straight remakes aren't just born out of laziness or an inability to think of new material, but often out of a desire to make something old new again, and some directors have even decided to remake their own work. Alfred Hitchcock remade his own 1934 film "The Man Who Knew Too Much" in 1956. The remake is just as good as the original, if not better, because it is the product of wanting to make the film better and not the lack of inspiration. Hitchcock was able to find a new, interesting way to tell the story again in wide-screen color and fulfill in his vision, creating a worthy second take.

When one of the top contenders for best picture at this year's Academy Awards, "The Artist," is about the merits of classic, silent, black-and-white film-making, it's hard not to feel that film has no where new or interesting left to go. But, much like "The Artist" which used old tricks to present something fresh and exciting, film isn't just about sticking to the past. Modern film, like most modern art forms, is about drawing from what's come before and evolving it into new styles and tones that reveal something different.



Arts and Entertainment

Media

Lana Del Rey: A Trashy, Soulful, Half-Baked Singer

By NIKI CHEN
and PATRICK LOI

Recently, due to the power of the internet, far too many raw singers and freestyle rappers have developed oversized reputations based on either personality or a few homemade tracks without having released any polished work. Lana Del Rey, whose debut album, "Born to Die," which was released on Tuesday, January 31, is a perfect example of a new singer with undeserved hype associated with her name. To put this in perspective, Del Rey was labeled "Adele of 2012" before releasing a single album. Online critics and fans fell for the young singer after her first single, "Video Games," was released in the summer of 2011. The song garnered wide acclaim for its nostalgic lyrics and dark, soulful mood, as well as its vintage-style music video. Unfortunately, the new album is a flop, as none of the new tracks are nearly as impressive as her breakout hit.

Even before the album's release, Del Rey received wide criticism for her performance on Saturday Night Live (SNL) on January 14. Del Rey appeared on the SNL stage, a new woman with parted ginger hair, a dramatic white ball gown, and a stiff, expressionless face. Del Rey lacked stage presence; her dusky low tones were pitchy; her singing was breathy and unsure; and her quavering voice was frequently inaudible. She seemed unsure of what to do with her hands, and often ran them through her hair, all the while avoiding looking directly at the camera. Stiff and distant, Del Rey looked as fake and over-processed

as the cast of "Mean Girls."

Widespread enthusiasm about the promising artist soon turned to a mix of half-hearted support and sharp cynicism, as Del Rey found herself at the center of an Internet whirlwind of debate following the performance. Del Rey's public image as a moody, attractive blonde with rumored-to-be-fake voluptuous lips and heavily-made-up eyes was looked down upon by many as a failed attempt to emulate the mainstream star persona.

In 2009, before her attempt at fame, Del Rey was a self-made singer-songwriter named Lizzy Grant with short-cropped blonde hair and noticeably thinner lips. Under this name, she released the three-track extended play (EP), "Kill Kill," in October 2008, and under an independent record label, she released "Lana Del Rey A.K.A. Lizzy Grant." For a brief amount of time, the EP and album were available for purchase on iTunes, but they were withdrawn when Grant signed with the larger label Stranger Records. It seems that the industry had a different future in mind for Lizzy Grant. By October 2011, she had signed a joint deal with Interscope Records and Polydor, changed her stage name to Lana Del Rey, reinvented her appearance, and eliminated all traces of her previous act.

This switch has not gone unnoticed by her fans. Del Rey has been accused of creating a false image to gain commercial success since switching to an established label. Viewers on YouTube have commented along the lines of "she should have kept her lips" and "face full of Botox, it's a shame." Al-

though Del Rey has denied getting lip injections, the public has continued to viciously attack her. Indeed, something about her appearance, along with her sultry, dark air, seems unsettlingly forced.

Unfortunately, the issues she faced in this one performance carried through to plague her album. The debut lacks passion and energy and is droning, listless, and repetitive, providing nothing new beyond her established safe zones of murmured melodies and whispered efforts at thoughtful lyrics.

The album opens with "Born to Die," a slow but strong ballad about melancholic relationships that are doomed from the start, but impossible to let go. The song is almost as chilling and beautiful as "Video Games," but it includes greater orchestral accompaniment. "Born to Die" also establishes a very dark and somber mood that Del Rey attempts to carry through the entire album. However, many of the songs, such as "Blue Jeans" and "Dark Paradise," fail to expand, reiterating the same "failed love affair" concept that she introduces in track one.

Her lyrics are strange and often contradict her record's aims. Although "Born to Die" claims to be "an homage to true love and a tribute to living life on the wild side," Del Rey later paints herself, rather, as the antithesis to a strong and independent woman. She comes across as not only desperate, breathing "I need you to come here and save me" in "Off to the Races," but also unstable, muttering in several others lines, like "I wish I was dead" and "I can be your china doll



if you'd like to see me fall."

On the whole, Del Rey tries too hard to combine the darkness of indie pop with the mass appeal of hip-hop. The result is an entirely unnatural sound. More than half of the album is comprised of songs that would sound fine as ballads, but instead they are infused with superfluous hip-hop beats that seem confused. She tries for the best of the indie and pop realms, reaching for both dusky vocals and sexualized overtones, but instead comes off merely as desperate for not just love, but also an audience.

"Born to Die" will not kill Del Rey's chances at becoming an established part of the pop music scene. However, the album is

plagued by problems that demand time to fix. It appears that the music industry is desperate to force another soulful indie act to the stage, after the unexpected successes of artists like Adele, Norah Jones and Regina Spektor. Lana Del Rey definitely has the vocals to become a very successful artist. Her low range, clearly audible in her singles, is hypnotic and strangely pleasing, but she needs to take time to strengthen her voice and craft a more varied sound. Beyond pure artistry, though, Del Rey serves as a cautionary tale of the music industry's demand for an "image"-- by trying too hard to cultivate one, she ran afoul of its unspoken rule to never, ever seem fake.

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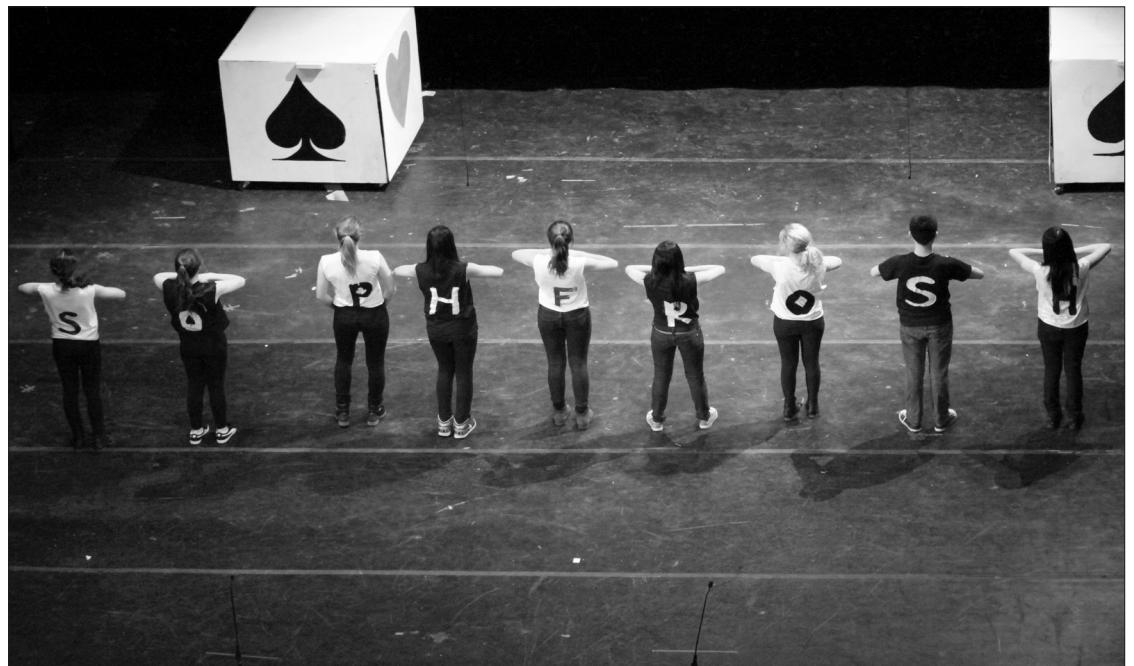
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SING! Preparation



By the Photo Department

Soph-Frosh SING!



Soph-Frosh Seeks the

By MOLLIE FORMAN

It seems almost a tradition for Soph-Frost SING! to follow the same format year after year—a hapless student wandering through the hells of homework is thrust into a magical land, where devious forces conspire to keep him from studying. It is a uniquely Stuyvesant notion, that the one written work of the year that has nothing to do with academia rests so heavily upon it, and even in a fantasy world the tedium of Stuyvesant doesn't leak through so much as it floods.

The Soph-Frosh performance of 2012, produced by sophomores Zoe Handy and Shafeen Hemnani and freshmen Imtiaz Uddin and Emily Ruby, felt more like a showcase for several talented students than a coherent production. With the theme of playing cards, the play was set around a scheming pair of Team Rocket-esque Joker cards (sophomores Tahia Islam and Eddie Zildebrand) looking to take revenge for their exclusion from so many games (although we only learn of their motives at the end of the play). This framing device did little to unify the confusing narrative—with no exposition other than the pair's clumsily written rhymes, stating that they plan to turn the two kings of Card World against each other, the audience is left to play catch-up. Although it is unclear why they think it will further their plans, they kidnap student Jack Black (freshman Kyler Chase) from his desk and use him to cause strife in Card World.

The production's lack of a set—consisting of a backdrop and several blocks that were ro-

tated to show change in setting—would be commented on regardless, but Jack makes it even more conspicuous, exclaiming, "Wow, this set is even more empty than the junior's plot!" This is the first of many insults aimed at the other two shows, and might have been one of the more successful ones, if not for the self-deprecating defeatism evident in the statement. The production is stuffed with so many riffs against the upper grades that it leaves one to wonder what validity they have in condemning the others' plots.

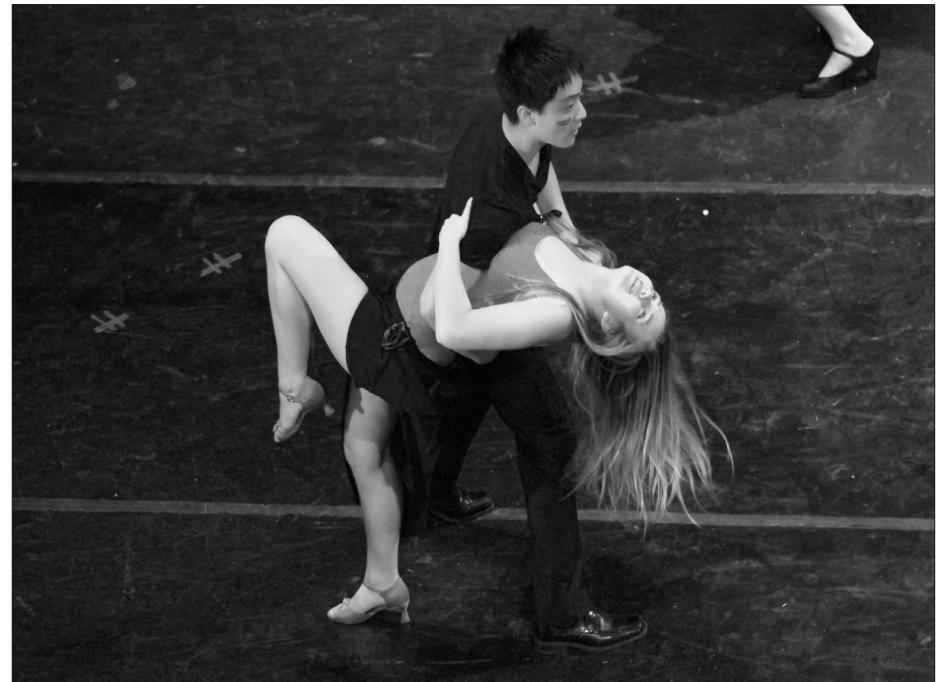
As the scene changes to Card World, chorus members clad in costumes marking their respective allegiances to one of the two card kings filled the stage. Supposedly to magnify the conflict between the hearts and the spades, a confrontation erupts between a pair of cards (freshman Jasmine Thomas and sophomore Cassie Kessler), and they burst into "Anything You Can Do" from "Annie Get Your Gun." Although the song is an awkward fit, the performance was wonderful—Thomas has one of the best voices in the show, and it's a shame she was not featured more. The song ends when Jack breaks up the fight, and begins a tune of his own.

What Chase lacks in acting ability and stage presence, he more than makes up for with his breathtaking singing voice. With rich tone and strong projection, he might have the best voice of all four grades. Unfortunately, other than a brief rap later in the show, this is the only time he has to showcase it, and he seemed uncomfortable despite his aptitude, shuffling across the stage as the chorus swayed behind him.

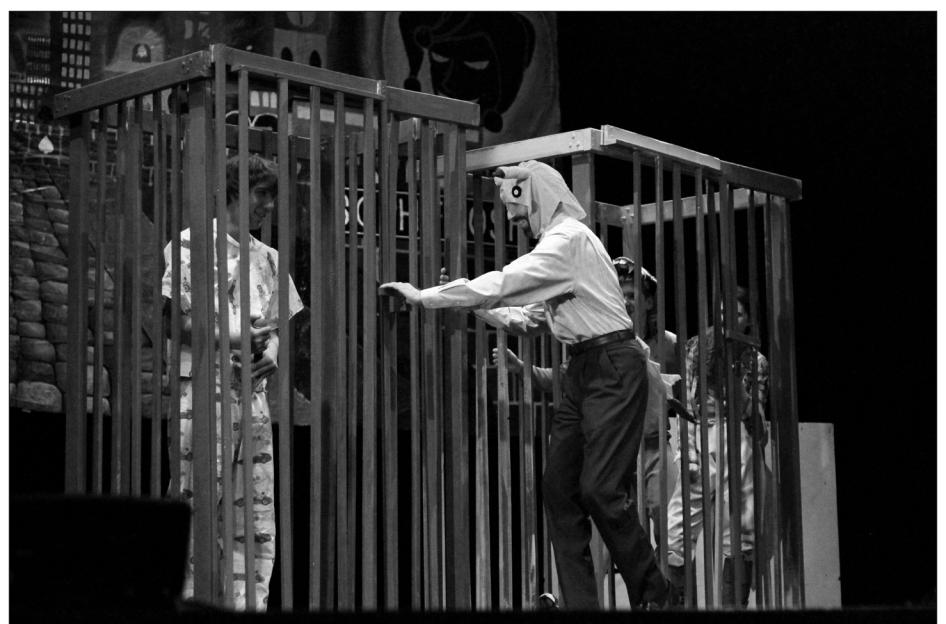
Jack finds his way to a fortune teller, played wonderfully by [grade] Israt Houssain, who offers to read his fate. This is one of the most entertaining scenes of the play, mostly due to Houssain's amusing stage voice and incredible comedic sensibility. She sees the name "Kevin" in Jack's palm reading, and asks, "Do you know a Kevin?" During the Saturday performance, as Jack rattles off several classes he shares with a Kevin, an audience member shouted, "I'm over here!" Instead of ignoring him, Houssain incorporated him into the show, waving hello and later asking him to be her next customer. Her improvisation and willingness to go beyond the somewhat staid material proves she is an actress to watch out for.

The narrative now jumps away from Jack to land on a new character—Maddie (sophomore Juliette Hainline), a spade being confronted by a group of hearts as they are evicted from spade territory. The ensemble sings a version of "What is This Feeling?" from "Wicked," strangely reworded to center around social networking for no apparent reason.

After the police break up the fight, the step crew, directed by sophomore Mehak Ijaz, enters with no transition. Despite the messy plotting, step is impressive, using innovative choreography such as lying on the floor, and was one of the few dance teams that was completely in sync. However, the performance ended with more of a fizzle than a bang—all but two of the dancers exit, leaving the duo to continue stepping very well, but with no interaction. If not for the disappointing end,



Soph-Frosh SING!



Heart of the Cards

ing, this would have been a very strong crew.

The story returns to Jack, now in "Heartlem," where he meets the pseudo-Mexican Uno (sophomore Clay Walsh). Sounding like Robin Williams in "Happy Feet," Walsh toed the line between racism and comedy well, never taking the character over the top, but remaining charismatic and exciting. Later in the show, he delivers an adorable rendition of "You've Got an Amigo in Me," that, while vocally uninspiring, was cute and fun. Chemistry teacher Michael Orlando has a hilarious cameo in this segment, carrying a disco ball and wearing dazzling glasses. "You cannot do Lady Gaga in dress pants," sneers a member of Uno's posse, in one of the wittiest lines of the night.

Uno and Jack have an awkward encounter with the Queen of Hearts (freshman Harmehar Kohli) in which she flirts egregiously. The Queen has a powerful stage voice, but she could not overcome the obnoxiousness of her character. As she is busy with the male actors, the king, played by hilariously adorable freshman Thomas Perskin, bursts onto the stage, only to be held far at bay by one of Jack's comparatively hands. In a wonderful nod to the Winter Comedy "Monty Python and the Holy Grail," Perskin runs into fellow actor freshman Mitchell Teper, who played a potty-mouthed Frenchman, and exclaim over the *deja vu*. Only those who saw the production could appreciate this, but it proved a light-hearted touch.

Uno brings Jack back to his home, where, in a refreshing change, the Latin crew is introduced as his family. Sophomore and director Christine Xu is a

fabulous dancer and choreographer, but this segment seemed more an exhibition for her and her partner than a cohesive group performance—this was only exacerbated when the rest of the dancers leave so they can perform alone. The contemporary crew had a similar problem—each dancer was clearly talented, but they were out of sync and suffered from choreography that wasn't especially breathtaking, leaving a performance that never quite peaked. Sophomore band director Aron Helfet, however, delivered a stunning saxophone solo in one of the best musical moments of the night, and the rave crew gave a surprisingly inspired performance, utilizing the stage and each other to establish a mighty stage performance for the entire act.

After so long out of the narrative, it is surprising when Maddie appears on stage again, whistling at Jack and Uno from behind a newspaper to get their attention. Jack and Uno have an unnecessary and unamusing exchange in which they think the other is flirting, before they notice Maddie. Hainline sings a decent, if somewhat off-key, version of "Love Song" by Sara Bareilles.

The three head off together, but are soon jumped by the police. Jack wakes up in a jail cell (Uno and Maddie mysteriously absent), and delivers the funniest line of the show: "Why are there bars on the windows? Is this Bronx Science?"

He is freed from incarceration by Pikachu (a reference to the Pokemon playing card game), who on Saturday was played, to roaring applause, by Principal Stanley Teitel. Jack's

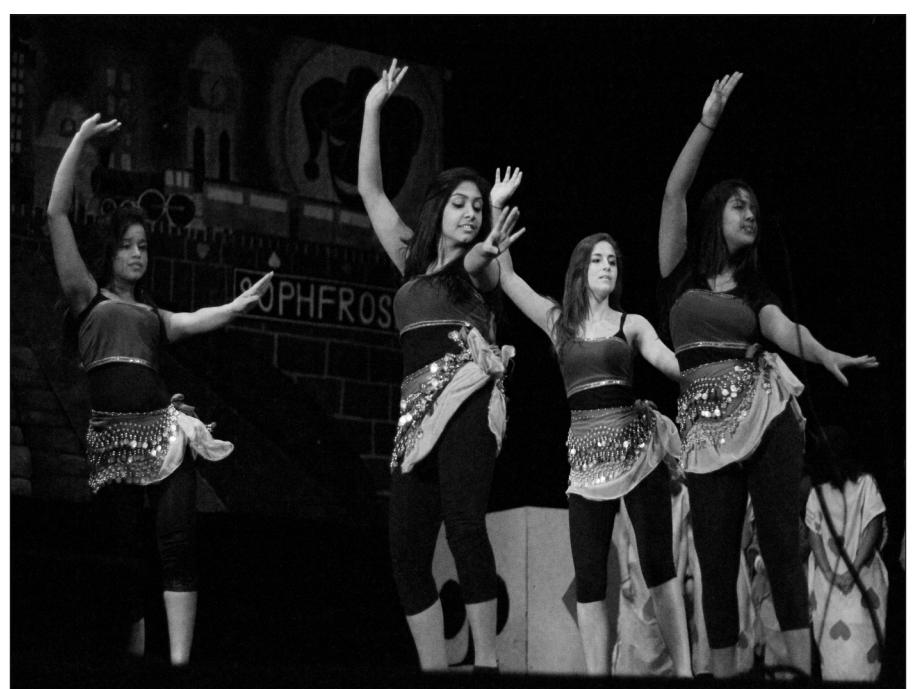
fellow inmates the Card Shark (Teper) and Go Fish (freshman Nadia Saleh) warn him to avoid the "irresistible" guards, or boy's hip-hop, whose director sophomore Phillip Lan delivers a fun intro, performing multiple high-flying tricks on the stage.

Reunited, Jack, Uno, and Maddie finally make it to the court of the King of Spades (sophomore Thomas Duda), and are joined by the King of Hearts. The King of Spades explains that he evicted the hearts because a mysterious messenger informed him that one was planning to assassinate him. Jack steps forward and asks if they spoke in rhyme; the Jokers are dragged from the shadows (wearing sunglasses and mustaches, again evoking Team Rocket), and explain their chagrin at being rejected from every card game—except Chinese Poker. The two kings embrace, and peace is restored.

Despite many strong dance crews and clear, budding talent, Soph-Frosh SING! could not get past its mediocre script and the sense of resignation it brought. Those who were capable had little opportunity to shine because of what felt like a rushed performance. Every good performance was at the risk of being forgotten due to the excessive digs at the other grades and tiresome references to Stuyvesant life. What could have been a strong, enjoyable production ended up falling nearly as flat as a deck of cards, and though there was a surprising lack of reference to Lady Gaga's "Poker Face," the audience had little trouble wearing one. However, the promise of these grades is great: with some daring, commitment, and growing confidence, next year's SING! is sure to be straight aces.



**Photos by
Carolyn Kang,
Sam Kim,
Joann Lee, and
Justin Strauss**



Junior SING!



By SHAH ALAM
and TONG NIU

With a theme of "the zoo" and rumors of a SING! worse than sophomore, Junior SING! opened to low expectations. But with a clever script and a wider message, this year's production, put on by executive producer Sharon Cho and producers Saru Nanda, Maggie Wu, and Catalina Piccato, gave a roaring performance.

The production opens with a scene of Zookeeper (Eliza Mitnick) introducing the newest attraction, the Canadian Arctic Fox (Jan Outhwaite). Mitnick brings a spunky energy to the stage, but her Australian accent is on and off during her short opening. After the Zookeeper exits ("Stay in your cages! They always do," she says), a gruff Gorilla (Joshua Bogatin) comes to explain how the zoo really works and urges Fox to come out of his cage and see for himself.

Fox leaves his cage and the curtains open to reveal a well constructed, though simplistic set. A brick entrance to Zooccotti Park—a clever play on Zuccotti Park, the center of the New York Occupy Wall Street movement—is placed in front of a backdrop of tropical trees. What stands out on set are the costumes (directed by Rosen Jeong and Teresa Huang). The costumes, rather than recreate the animals entirely, use simple representations (like the feathers of a bird or the paw print of a gorilla) to show what animal it is. They are colorful and functional, without being ridiculous Halloween costumes.

The chorus (directed by Ellie Abrams and Carolyn Kang), well dressed in brightly colored bird costumes and feathery headdresses, flaps to the rhythm of "Paradise" by Coldplay. The song lyrics are inaudible at times but are rescued by the strong chorus and drum accompaniment. While the chorus sings the opening number, contemporary dance (directed by Florence Ganovich and Julia Magliozzo) imi-

tate the graceful prancing of gazelles for their own act. The choreography smoothly incorporated acrobatics with the fluid movements of contemporary dance, but wasn't perfectly synchronized. Unfortunately, the elbow stands and kickovers were poorly timed, hindering what effect they could have added. The arabesque and pirouettes, especially the duo performance, were carried out well, but as the dance number dragged on, certain movements became repetitious and boring.

Outhwaite shines in his role as the naive yet empathetic Fox who desperately wants to liberate the animals from their oppression after discovering the true nature of the zoo's affairs. Complete with relevant political jokes ("How does one get in debt in a zoo?" "He's Greek. He figured it out."), the script (written by Meg Palmer, Josh Bloom, Michael Evans, Eugenie Thompson, and Ivy Wanta) uses the dynamics in the zoo as an allegory for the social upheaval that has surrounded students since September. The plot's connection to OWS adds a familiar element to the classic tale of the oppressed gathering together in revolt to overtake their corrupt governors.

As Gorilla continues his ranting, Fox spots the sleek and beautiful lioness Steph, Lou's daughter (Lucy Woychuk-Mlinac) and her Cheetahs, the girls' hip-hop crew (directed by Christy Ku). The dance begins in circle formation around Steph, and smoothly transitions to various line formations. The formations exhibited a full mastery of stage space (dancers rotated on and off stage so as not to crowd the dance area). Despite some excessive head swinging, the performance was upbeat and energetic. The choreography included cute growl-like motions to mimic cheetah behavior.

The scene then opens on Steph and zoo patriarch Lou (Patrick So). Woychuk-Mlinac portrays the stereotypical teenager, begging to go to a concert. When told no, she storms

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offstage. Lou then launches into a monologue defending his position, revealing the easy lifestyle of the rich. At the end of his tirade, he introduces the tap crew (directed by Tony Scott) represented by four tapping and finger-snapping zebras and a beat-boxing monkey (Sean Chee). The routine, performed to the tune of "Weapon of Choice" by Fatboy Slim utilizes clear and simple formations to emphasize the footwork itself.

It's at this concert that the two soon-to-be revolutionaries meet. Fox and Steph meet and in a comparatively explosive scene come to realize that the system must change. Outhwaite and Woychuk-Mlinac have great energy but the emotional progression of this scene is poorly developed. Steph almost instantly switches from aggressive to apologetic. Her sudden "guilt" for being rich comes out of the blue, especially after coming from a concert funded by her daddy. The lack of explanation for her change of heart hindered the audience's ability to believe the plot.

The two, having developed a close friendship within a few short minutes somehow in a common cliche, seek evidence from Sal the Snake (Michael Evans) to take down Lou.

Indian dance creates the transition between the concert and Sal's hideout. The choreography is very traditional and shows a great use of stage space. The dance seemed rushed at times but was rescued by the enthusiasm and aptitude of directors Sreshta Paranjji and Shreya Kalva as well as a strong musical accompaniment.

At the reptile house, Evans's performance as an old lecherous snake is spot on, with a great raspy voice and bent over posture. Sal summons his beautiful secretaries (are they humans or animals? It's never explained.) and Belly Dance (directed by Stephanie Yakoubovitch) enters. The dance is short but elegant. The choreography is simple but still ex-



Junior SING!



Roars

hibits the technique of the dancers involved. Starting off slow, the dancers speed up midway and move between paces at ease. The scene ends with Fox and Steph leaving with the evidence necessary to impeach Lou.

The Fox and Lioness meet in front of a crowd of animals to kindle a revolution for the turning point of the plot. What follows is a clever reference back to the Occupy Wall Street movement: the announcement is repeated in small fragments in unison to ensure that the message resonates through and is heard by the entire crowd.

The Chorus lined the stage in two halves to make way for rapping giraffe Nick Miller and singing cat Vivian Xue. The lyrics themselves are tailored wonderfully for the performance including lines such as "The fox is no curse, forget the Earth, he's got the urge/ to pull us outta the dirt, and fox the whole universe," referring back to the fox' upheaval of the zoo's current system. Xue complements the rap with her singing to deliver the last verse before a final chorus.

The newly formed rebellion is dispersed by the police and step begins their routine. Step was easily one of the best examples of the juniors' vivacity and ability to place first. The performers lined the stage in rows and were completely in sync. The routine started off full blast with energetic choreography and pizazz. Performers smoothly divide into thirds to shift into the next part of their routine where only a single group stepped while the rest watched. It was a cohesive performance that really utilized every single member with each change of formation and line shift.

In another tribute to Occupy Wall Street politics, an owl from BBC news (Clarissa Sorenson) and Fox news fox (Emmalina Glinskis) comment on the recent happenings through two completely contradictory perspective. Glinskis and Sorenson finish each others' sentences and

humorously portray the differences between the left and right wings of media.

After hearing of the uprising and his daughter's involvement, Lou fumes and introduces Boys Hip Hop. These dancing monkeys left little space for anything but applause. Although the performance wasn't perfectly synchronized, it more than made up for it with its electrifying choreography. The dancers performed as a group while also leaving time for individual moves with the sole intent to dazzle. The group visibly fed off each other's energy and worked together. There was even a perfectly executed lined version of the "running man" and a brief line dance incorporated into the routine. Between all the handstands, flips, and kicks, there was never a dull moment. Hilariously, at the very end, one of the dancers was held up high and christened as a salute to Simba in The Lion King.

Adding to the virtuosic performances is Eugenie Thompson. Her soulful cover of Amy Winehouse's "Between The Cheats" (cleverly changed to Between The Trees) as a plea to her rebelling daughter evokes emotion and is simply irresistible. The chorus was soft and sung beautifully by a group of singing birds that both comforted Thompson and harmonized the piece. The brilliant display of talent exhibits Junior SING!'s greatest component: a plethora of individuals with awe-inspiring skill sets.

The scene cuts to the fox and a group of animals convinced that he is the real perpetrator of the stolen food. Maddened by her father's willingness to frame her friend, she confronts Lou and transitions into a duet. Band does a great job with the musical accompaniment but it's difficult to distinguish the song from a heated conversation. Due to all the back and forth movement, the song was shaky and resembled muted

shouting more so than anything musical.

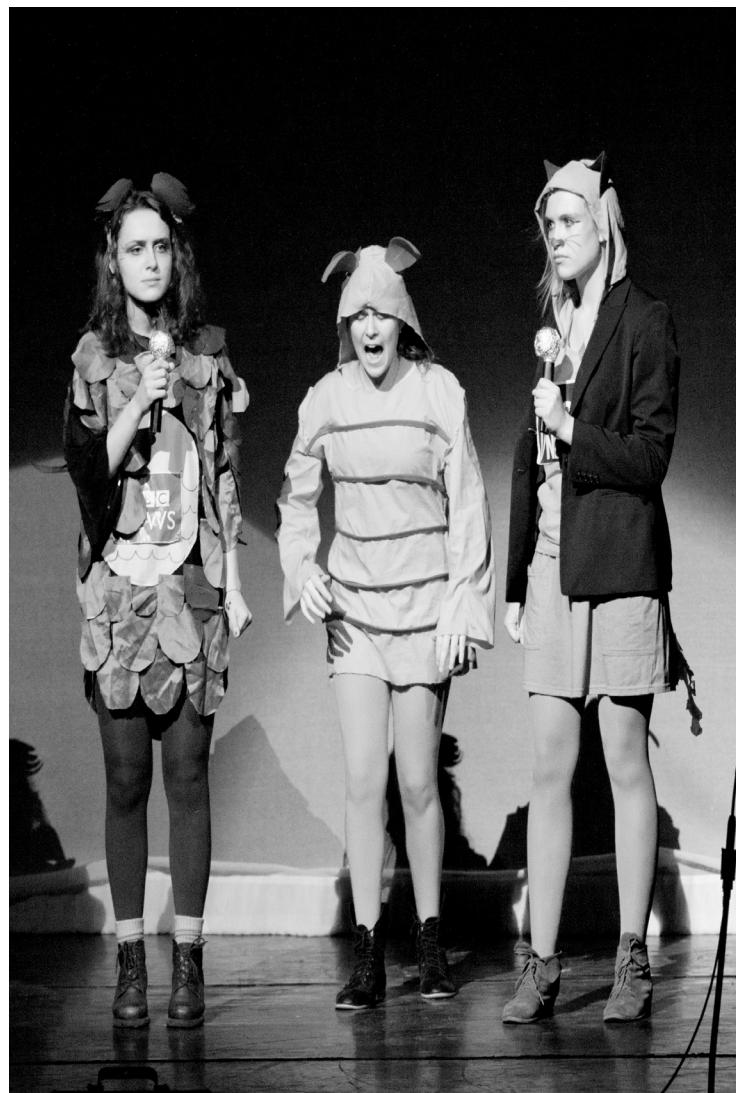
Heart-broken by his daughter's disappointment, Lou realizes that it's time to come clean. He calls for a meeting for all the members of Zooccotti Park. The members begin to ridicule Fox and tell him to go to Canada when a parka-clad Canadian runs on stage with an outstretched hand before saying "Seriously! Come back to Canada, eh?" But Lou stops them and admits his guilt. He abdicates his throne and the position, first offered to Fox, is ultimately given to Sal, the wise snake. Faculty Advisor Robert Weldon also comes on stage asking "Have you seen my monkey George?" to pay homage to the classic children's book in a bout of comic relief.

What should have ended right then and there drags on with little to no justification other than a desire to fill time and allow Swing to perform. Despite having the honorary position of last act, swing was horribly disappointing. It suffered from egregious synchronization problems and dull choreography. The meat of the performance seemed to be composed of simple kicks and spins. The lack of confidence clearly visible in each member betrayed the presumably short amount of time that was put into the routine. Amidst a sea of wonderful acts, it was difficult not to wonder about Swing's dissatisfying involvement.

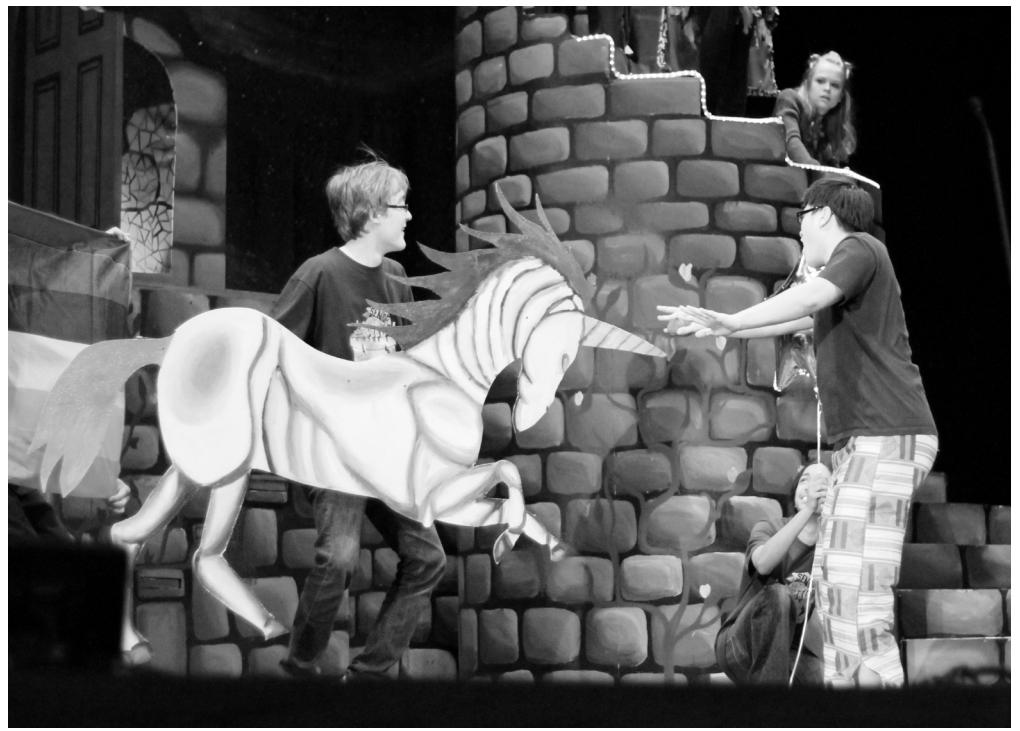
By the end of the show it was clear that there was something about Zooccotti Park that felt a little like home. Whether you agree with the views presented in the show or not, the performance's incorporation of a bigger idea than the usual happy-go-lucky adventure story is original and refreshing. After a month of rigorous practice and planning, Junior SING! put on a performance that could have easily won first. Despite a few loose ends, Junior SING! really pulled together most of the seams in order to bring out an almost bestial sense of satisfaction.



**Photos by
Carolyn Kang,
Sam Kim,
Joann Lee, and
Justin Strauss**



Senior SING!



**Photos by
Carolyn Kang,
Sam Kim,
Joann Lee, and
Justin Strauss**

By ADAM SCHORIN
and LEOPOLD
SPOHNGELLERT

It's the end of days! Or so says this year's Senior SING!, meshing together fantasy characters and the end of the Mayan calendar in its magical-apocalyptic performance.

The show, written by Ian Grant, Sam Levine, Jamie Zhan, Oliver Willens, and Ben Koatz, brought the annual tradition to new heights in terms of comedic theatrics. Never was there a lull in the action due to the talent of its performers and the depth of their characters. Less than 80 points removed from an early victory last year, the Class of 2012, led by co-ordinator Reema Panjwani, executive producer Neil Maheshwari, and producers Kelly Kwan, Connor Justice, and Jules Berman, returned to the stage with more experience and greater creativity to win the 40th annual production of SING!.

The production opens with the band's xylophone rendition of the Harry Potter theme to introduce the "SS 12, Channel 12" newscast, presented by the in-your-face Chad Budwhick (Daniel Kim) and the coolly reserved Veronica Star (Andzelika Dechnik). Their newscast, which consists primarily of Junior-SING!-bashing, is soon interrupted by reports of earthquakes and tsunamis worldwide. Budwhick ("This is the big one! Run for your lives!" he shouts) and Star flee the scene as the curtains rise to reveal the chorus shrouded in pink capes and heavy fog for the opening number. The song itself, "The End of the World"—based on "Lost in the World" by Kanye West—is haunting at first,

eventually growing loud and chaotic, and along with pyrotechnic sparks, a fire-red and flood-blue ribbon dance, and destructive drumming from the orchestra pit, the whole number creates a feeling of actual apocalypse.

After the song, six magical characters spin across the stage and fall down, frazzled by the mayhem. We learn it is December 21, 2012—the infamous day of the Mayan apocalypse—and the world has ended. Only those inside the enchanted walls of the set's castle have survived. In an attempt to discover the cause of the apocalypse and to begin the rebuilding process, the characters split up into pairs. Albus Severus Potter (Daniel Aksenov), Harry's bumbling son who cannot speak to the adorable Tinkerbell (Emma Lichtenstein) without fainting, and the outlandish David Blaine (Edward Li) team up to find the source of the chaos. They are a charismatic pair, bouncing witticisms and mockery off one another in an effortless match of verbal ping-pong.

Blaine and Potter head off on their search, leaving the ineffectively flirtatious Gandalf (Jeremy Cohen) to serenade Sabrina the Teenage Witch (Nevakivi-Callanan) and "repopulate—I mean rebuild the castle," Cohen says.

Though the script was strong, it was the talented cast that buoyed the production and bewitched the audience. The overly forward, environmentally conscious Gandalf, the dim and eccentrically untalented Blaine, and the Lebowskian existentialist and aptly named stoner Puff the Magic Dragon (Jake Simon) were standouts in the already outstanding cast. The slightly confusing plot

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line becomes practically inconsequential, as the antics of the characters and the ability of the actors are more important than the outcome itself. As the action progresses, side characters are introduced who inject their own brand of humor into the ridiculous dynamic.

Early in Gandalf and Sabrina's search, the pair encounters the jocks of the magical world, the Quidditch Bros (Gil Spivack, Julian Michaels, Sanjit Gill, Jun Hong). Decked out in snapback hats, basketball (Quidditch) jerseys, and neon sunglasses, these four embrace the frat-boy persona with an incredible amount of (#hashtag) swag. Sabrina, clearly attracted to their loudmouthed masculinity, asks Spivack about his Quidditch skills: "How good are you?" To which, he confidently replies, "I got 99 problems, but a snitch ain't one."

In comes the third number of the show, a Potter-inspired twist on Jay-Z and Kanye West's "N*ggas in Paris" performed by the Bros whose confidence overcomes any and all inability to rap. However, their confidence is soon curbed by their coach, the Wicked Witch of the West (Lili Gehorsham), who despises this group of imbeciles and forces them to dance in order to practice their footwork. And with that, we're in full swing (crew). Seven couples in Hogwarts house colors swing to Gehorsham's entrancing rendition of "Great Balls of Fire" with clean lifts and skirt-flinging twirls.

Soon after leaving the Bros, the duo comes upon the Phoenix (Jackie Krass), who helps Sabrina stave off Gandalf's advances in a bit of feigned lesbian flirting that was left oddly unexplained in the



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Casts Its Spell

New Haven performance. Krass and Nevakivi-Callanan sing the background to the smooth and simple phoenix Latin dance, in which Dechnik, an internationally competitive ballroom dancer, makes a reprisal. The two actresses' singing is laudable, but their dialogue feels awkward and forced.

Meanwhile, Blaine and Albus continue their search in the library. When they learn that the page they need has been ripped out of the encyclopedia, it only takes one glance at the sprinkled Doritos crumbs to tell that Puff, whose munchies of choice are Doritos, has been at the scene. After the pair confronts him, Puff, wearing a cheap dragon costume and Bob Marley tee (kudos, costume department), returns the page and explains that he "needed a piece of paper to, uh, use as papers—I mean, a napkin" in a bit of pothead humor that miraculously made it past the administration's all-censoring Eye of Sauron.

Following a few minutes of deduction and crazed anagram-solving, Blaine and Albus discover that—surprise!—Sabrina is the bringer of the apocalypse. They are, however, too late in their revelation, as they soon discover that Sabrina has killed Gandalf and used the Magic Mirror (the jazzy and "Linsane" Joseph Franckel) to summon her master, the aaaaaaaaaa-stounding Mayan Chief (Josiah Mercer). (It wouldn't really be SING! if everything made sense.) The Magic Mirror introduces himself with the help of a jazzy girls' hip-hop dance and a song performed by Briana Byron, featuring a superb trombone solo from Mark Schramm. Byron is crisp on the vocals, and the girls

are quick and composed in their dance, but nothing contributes more to the number than Franckel's exaggerated arm-swinging and seductive hip thrusts in the background.

The gang (minus Sabrina) then resurrects Gandalf with the help of a spell-casting rave crew. A slight disappointment compared to the surprisingly talented Soph-Frosh rave, this group did little more than swing their lights in circles. (The dancing at the after-party was more coordinated.) The act would have been a completely dull if it weren't for its killer glow-in-the-dark guitar solo in the middle.

With Gandalf back, the Magic Mirror offers the gang a brief look into Sabrina's Mayan origins, during which the chorus, led by director Briana Byron, performs the Mekons' "Old Trip to the Mayan Land," a leading contender for best song of this year's SING!.

Sabrina, as it turns out, is a Mayan priestess who has been sent to the future to bring about the apocalypse. At the close of the flashback, Bhangra performs its dance to the Punjabi pop tune "Soni Pabla Boli Pani" sung by Ravtej Kohli and a powerful drum performance by Andreas Petrossiants that may have outperformed the dancers. In fact, Kohli's background song was one of the biggest surprises of the entire show. This Mayan delivered an impassioned performance that left its mark even though most of the audience had no idea what the lyrics actually meant.

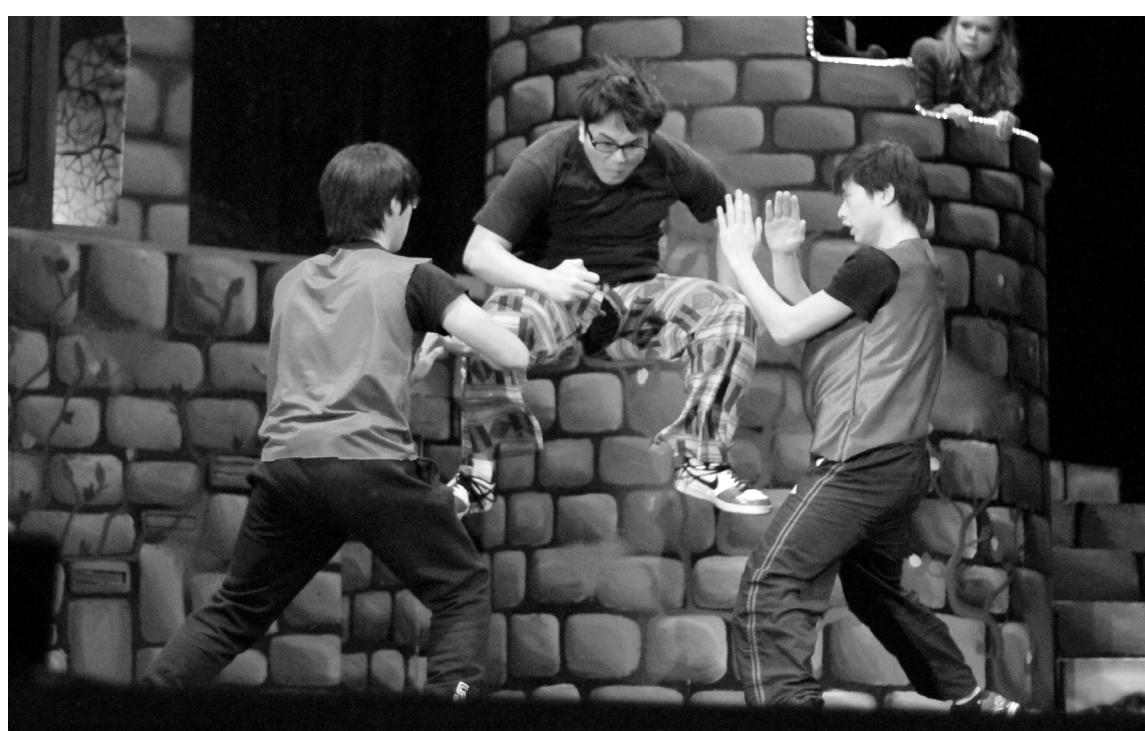
Following the song, we return to the present where the Chief has arrived with Sabrina to finish the job of ending the world. After some name-calling and

self-praise, the Mayans and the magical beings launch into battle. Gandalf and company win the first round, a martial arts fight with choreography beyond the usual range of high school theater that ended in a Temple-of-Doom-style heart ripping-out. Next the Mayan step crew army, directed by Natalyah Morgan, Tajma Hall, and Suzy Kim, troops on stage. The crew is raucous, but coordinated enough that each stomp resounds as one and their movements are as sharp as the tip of Albus's wand.

In fact, most of the production was pretty sharp. Almost all the sloppy New Haven transitions were ironed out by Friday's significantly smoother performance, and any missed cues or hesitations went largely unnoticed by the audience. No, this year's Senior SING! would not beat the epic, two-time champion Class of 2011 in a SING!-off, but it could put up a pretty decent fight. What this year's show lacked in finesse or storyline logic, it made up for with its well-picked cast and multi-talented crews.

The last few minutes of the show are your typical the-good-guys-won fanfare in which the awkward, underappreciated sidekick (Blaine, here) saves the day and the awkward, underappreciated protagonist (Albus) gets the girl (Tinkerbell). True it is cliché, but somehow (magically) the cast makes it work. Just like they've been doing since scene one.

In an impressive feat of wizardry, the seniors took the morbid topic of the apocalypse and overrode it with humor and charm. Ripe with spell-casting, girl-chasing, and time-travelling, the end of the world might not be so bad.



SING! Scoreboard

Friday

	Soph-Frosh	Junior	Senior
Overall Impression	30	47	44
Script	27	48	39
Acting	34	47	42
Dance	41	47	46
Band/Orchestra	36	40	44
Vocal/Musical Elements	40	47	41
Sets	23	41	49
Technical Aspects	25	35	44
Costumes	31	46	45
Total	287	398	394
Deductions	0	0	0
Final	287	398	394

Saturday

	Soph-Frosh	Junior	Senior
Overall Impression	30	37.5	46
Script	22	36	45
Acting	29	34	42
Dance	33	40	46
Band/Orchestra	39	42	44.5
Vocal/Musical Elements	34	38.5	46.5
Sets	21	40.5	50
Technical Aspects	29	35.5	42
Costumes	28	35	44.5
Total	265	339	406.5
Deductions	-0 (+5)	-16.5 (+1)	-46.5 (+3)
Final	270	323.5	363

Overall

	Soph-Frosh	Junior	Senior
Overall Impression	60	84.5	90
Script	49	84	84
Acting	63	81	84
Dance	74	87	92
Band/Orchestra	75	82	88.5
Vocal/Musical Elements	74	85.5	87.5
Sets	44	81.5	99
Technical Aspects	54	70.5	86
Costumes	59	81	89.5
Total	552	737	800.5
Deductions	+5	-15.5	-43.5
Final	557	721.5	757

Note: While points were deducted throughout the performance for heckling and administrative reasons, extra points were added (seen in deductions) due to the help in Penny Wars.

Dances

1. Senior Swing

A superstar set of dancers came together in this fiercely choreographed number that was succeeded by a roar of applause. The music, synchronization, and creativity were unparalleled when it came to skill level.

3. Junior Step

The massive ensemble of dancing Zooccotti protestors brought a brilliant routine to the stage. With their steps in sync, their claps quick and powerful, the step crew had the skills and the poise to earn roaring applause from the audience.

2. Junior Boys' Hip-Hop

Crisp movements and even sharper choreography allowed this troupe of dancing monkeys to shine. The routine incorporated a variety of funky breakdancing moves and fancy acrobatic maneuvers that wowed the audience and matched the band's energetic performance.

4. Senior Step

A blend of African dance, witty chants, and creative rhythms made for a supremely impressive Mayan step dance. Not only did the transition mold perfectly into the Senior plot, the crew added enough movement to keep the performance exciting throughout.

5. Soph-Frosh Latin

The clean-cut yet spicy performance could not have been what it was without the help of the fantastic duo, Christine Xu and Samuel Fuchs, who dumbfounded the audience with a jaw-dropping solo dance. The bright red flowing costumes added the aesthetics needed for a piece that surprised and satisfied.

5. "And all those people throwing feces at each other?" "That was just Junior SING!" - Jack Black & Uno (Kyler Chase & Clay Walsh, Soph-Frosh SING!)

SING! Top Fives

Songs

1. "End of the World"

—Senior SING!

The seniors' opening number was both angelic and powerful, with a surprisingly strong male vocal base. The slow and quiet a capella beginning built up into a mighty climax that was truly apocalyptic, doing terrific justice to the Kanye West original.

2. "Paradise"

—Junior SING!

With its mellifluous harmonies and poignant string melody, this opening number provided an inspiring introduction to Junior SING!. The elegant contemporary dancing that went along with it offered a visual contrast to the impressively textured band and vocal arrangements, driving the piece to its culminating and overwhelming silence.

1. Jeremy Cohen as Gandalf

Cohen steeped hilarity into the classic wizard, easily stealing the show with a variety of clever jokes, creepy remarks, absurd facial expressions, and a fantastic Louis Armstrong rendition. His strong performance supported all his fellow actors in every one of scenes, and Senior SING! would likely not have survived the apocalypse without him.

2. Edward Li as David Blaine

Li was the prototype parody of buffoon-magician David Blaine, and his use of space and blocking to show his "serious" magic tricks added to his funny character.

3. Josiah Mercer as Mayan Chief

Mercer's crazed and arrogant performance as the Mayan Chief added comic senselessness to the final scenes of the production. He had just enough lines to add his own feel to the role, and he brought down the house with paragraphs of nonsense or even one prolonged word.

1. "You shall not pass!"

—Gandalf & Albus (Jeremy Cohen & Daniel Aksenov, Senior SING!)

The line is dropped multiple times during Senior SING!, and it never seemed to get old. For example, when Sabrina the Teenage Witch (Cleo Nevakivi-Callanan) says "I'll pass" to a date with Gandalf, he shouts back with the above film reference.

2. "More doors? One cannot simply walk through more doors!"

—Gandalf (Jeremy Cohen, Senior SING!)

More "Lord of the Rings," however, is never a bad thing, especially with Cohen on the delivery.

Actors

3. "Between the Trees"

—Junior SING!

Eugenie Thompson's soulful vocals take control of the Amy Winehouse song and warp it into something completely her own. The song also served as a plot device in the production, as it told the audience where Lou the Lion hid the zoo's food—between the trees.

4. "Old Trip to the Mayan Land"

—Senior SING!

The mysterious and catchy rendition of the Mekons' folkish hit fit in nicely with the introduction of the intricate Mayan backdrop, and the clean showmanship made for a laudable execution.

5. "Not Afraid"

—Junior SING!

The Eminem rap was an appropriate follow-up to Ian Outhwaite's "fight the system" speech to the animals of Zooccotti Park, which sparked en masse chanting of Occupy Wall Street-esque revolutionary slogans and cries of "we are not afraid."

Actors

4. Ian Outhwaite as Arctic Fox

Outhwaite portrayed a character who was youthfully idealistic and naïve, yet impassioned enough to be believable. Fantastic, Mr. Fox!

5. Clarissa Sorenson & Emmalina Glinskis as BBC and Fox News Reporters

The antagonistic duo delivered an amusing personification of the warring left and right media. The two delivered their lines with calculated disdain, from the Occupy Zooccotti-directed complaints of Fox's Glinskis ("These hippies with their rap music and drum circles," she says) to Sorenson's angry outcry of "Bollocks!" as the liberal English reporter.

Lines

3. "You gotta keep everyone in their Mufasa-given place, God rest his soul."

—Lou the Lion (Patrick So, Junior SING!)

How can you not love a "Lion King" reference?

4. "Why are there bars on the windows? Is this Bronx Science?"

—Jack Black (Kyler Chase, Soph-Frosh SING!)

We don't like Bronx Science very much.

5. "Did I fox up? Oh, I foxed up."

—Arctic Fox (Ian Outhwaite, Junior SING!)

Animal puns mixed with expletives are a great way to get around the enforced PG rating. And Outhwaite's dramatic hand-to-forehead turn added to the comedy.

Disses

1. "You've got to stop treating the animals like this! We're already making them watch Soph-Frosh SING!"

—Mother Lion (Eugenie Thompson, Junior SING!)

"Boss, we got lots of problems." "Like how my head is bigger than Soph-Frosh SING!'s set?" — Gorilla Henchman & Lou the Lion (Joshua Bogatin & Patrick So, Junior SING!)

4. "Our first move should be a dance crew with little to no justification." —Gandalf (Jeremy Cohen, Senior SING!)

3. "Ever wonder what playing cards do in their spare time? [...] Me neither. Soph-Frosh SING!" —Magic Mirror (Joseph Frankel, Senior SING!)

Sports

Girls' Gymnastics

Felines Take Fourth at Team Championships



Sophomore Anna Ruta warms up on bars.

By VINIT SHAH

Senior and co-captain of Stuyvesant girls' gymnastics team, the Felines, Shelby Hochberg, who was invited to compete in the individual championships on Sunday, February 12, proudly watched her team compete at girls' gymnastics PSAL Team Championships, held at the Aviator Sports and Recreation Gymnastics Center in Brooklyn on Thursday, February 9.

Hochberg tore the top of her tibia and meniscus at a meet against Fiorello H. LaGuardia High School on Friday, January 13 when she blew a landing and landed on one leg. Her injury has had a significant impact on the team's overall performance. Despite the Felines' many talented members, Hochberg was one of, if not

the best, all-around gymnast. Her scores were comparable to some of the PSAL's top gymnasts—she consistently scored above 24 out of a maximum of 40 points. Although she couldn't compete, Hochberg fulfilled her role as a captain by motivating, mentoring, and cheering on her determined teammates. "I am so incredibly proud of the entire team. They are amazing and resilient," Hochberg said.

The Felines and their coach Vasken Choubaralian came into the season with confidence. "[Going into the season] my expectations were high because I saw that I had a lot of girls who had a lot of potential and girls who had gotten stronger from last year," Choubaralian said.

The Felines began their championship performance on the un-

even parallel bars. The team started off strong: some of the girls even exceeded their own expectations. Sophomore Ruihan Zhao, who had been practicing the flyaway dismount, made a maneuver off of the top bar that was very difficult to land and stuck her landing perfectly. Although the Felines performed well on the bars, they were disappointed with the scores they received from the judges.

The Felines carried their momentum from the parallel bars all the way through the rest of their meet, including the balance beam, the floor exercise, and the vault. Although they did well in some individual events and finished fourth out of eight overall at the event, this was an average performance for the team.

Both sophomore Doris Chen and junior Victoria Stempel looked very sharp during their warm-ups for the vault and balance beam, respectively. However, neither gymnast performed quite as well as she had hoped during the actual event. Stempel was disappointed with her performance because she fell off the beam several times.

Chen, who had consistently improved on the vault throughout the season, having raised her score by an impressive 1.85 points, suffered an injury while doing the straddle vault. She landed on the wrong leg, sprained her knee, and left the complex on crutches. Despite her injury, Chen showed strength by getting up after her fall and saluting the judge.

"It was really unfortunate how Doris had such an incredible season and then ended up hurting her knee at our last meet. But it showed a lot of dedication and

heart when she stood up and saluted the judge, right after her fall regardless of the pain she was in," sophomore Anna Ruta said.

The main reason for the Felines' success in the former three events was the team's courage and confidence, which propelled

the championship.

However, Shelby was content and even lauded the team's performance. According to a few team members, Shelby let out a few tears when the announcer announced that Stuyvesant had placed fourth. The whole team was proud of their finish.

Choubaralian seemed a bit disappointed with the team's performance given its potential. "I think today they didn't meet their own expectations. Luckily, it was enough to keep fourth place," Choubaralian said.

Although the Felines' season is over, they have several gymnasts who were invited to perform in the individual championships. Hochberg was invited, but will not be able to perform due to her injury. Ruta, who had an extremely impressive season and performed in every event at the Team Championships, was also invited to perform in all the events. Juniors Zoffi and Elska Kaczmarek also qualified for all events. Sophomore Mika Schweizer qualified for the uneven bars event, and junior Florence Gafanovich qualified for the floor event. These gymnasts performed on Sunday, February 12.

Choubaralian is already very optimistic about the next season. The team's core, except for Hochberg and senior Doris Tang, will remain intact and even further develop their skill set.

"I think our team will be stronger next year. I have a good core set of juniors this year and they're going to do much better as seniors. I also have a lot of sophomores who really impressed me," Choubaralian said.

"I think today they didn't meet their own expectations. Luckily, it was enough to keep fourth place."

—Vasken Choubaralian, coach

the gymnasts' skill sets to unforeseeable heights. "We can do a lot more than they think, and a lot more than I thought. We had a lot of girls who had a lot of heart, and who were not afraid to try new, difficult skills," Choubaralian said.

According to the Felines, it was a very emotional performance as they held on to their fourth place title. The Felines were performing without one of their best gymnasts, Shelby, and were looking forward to move up the ranks from the previous years. The Felines were looking to displace Carodozo and capture third place in

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Sports

A League of His Own



Maggie Wu / The Spectator

Coach Carlesi getting Stuyvesant's baseball team, the Hitmen, ready for the spring season.

By GABRIEL SUNSHINE

John Carlesi lives baseball. He has played and coached it for his entire life, largely because of the baseball family in which he grew up. To say that the game runs in the Carlesi family would be an

"You can rest assured that whatever the [number of hours he is paid to work] is, he's exceeding it."
—Evan Lubin, senior and co-captain

understatement. Carlesi, who is the head coach of Stuyvesant's varsity baseball team, the Hitmen, has an uncle who played minor league baseball for the Pirates, a father who played high

school baseball and umpired for the minor leagues, and a family that owns a baseball camp in Florida, which the Hitmen attend every year.

Carlesi first became involved with the Stuyvesant baseball program "many years ago," he said, after assistant coach Matt Hahn brought the Hitmen to Carlesi's camp in Florida during spring vacation. At the time, Carlesi was a coach at Abraham Lincoln High School in Brooklyn, New York. Hahn contacted him, remembering him from the camp, and asked if he would be interested in running a batting practice with the team. Shortly afterwards, Carlesi was asked to coach the team because the former coach, Peter Bologna, decided to devote his time to the boys' swimming team.

Carlesi had some big shoes to fill, upon coming to Stuyvesant. Prior to his taking over as head coach, the team had made the playoffs for 10 straight seasons. Nevertheless, he quickly fit right in, and has since led the Hitmen to the playoffs in every season in which he has been head coach. Carlesi has helped countless Stuyvesant students grow into formidable ballplayers. One of his players, Nolan Becker ('09), threw a perfect game in which he struck out every batter. Several of his former players, including Becker, who plays for Yale, went on to play varsity baseball in college.

As a player himself, Carlesi played second base at St. Leo College, a Division II school in Florida. At St. Leo's, in a game against Michigan, Carlesi got a hit off of the legendary one-handed pitcher, Jim Abbott. "That was probably the greatest moment of my career," Carlesi said.

Carlesi also coached at St. Leo College before coaching high school baseball. "That's how I try to run the [Hitmen], the way I did for college," he said.

His favorite part of coaching is having the opportunity to teach and improve his players. "I like taking players that have some talent and trying to turn them into better ball players," Carlesi said. Stuyvesant baseball players rarely enter the school as built or as quick as their competition around the city, but Carlesi has become adept at developing players with knowledge of the fundamentals of baseball.

"He is a big believer in tire-

work out all winter, right up until the season." The results of Carlesi's year round training program are quite noticeable. After four years with Carlesi, players transform from lanky students with a feel for the game into players to be reckoned with.

For his dedicated coaching and unique personality, Carlesi is beloved by his players. "My first impression of him was that he was a hard-ass, but he treats us like his sons," junior George Kaiser said.

He works the players hard, but "as a result, our team is forced to adopt his state of mind," senior and co-captain of the 2012 Hitmen Evan Lubin said.

A major problem for Public School Athletic League (PSAL) coaches is compensation, as they are only paid for a certain number of hours they work. Some coaches may choose to just work the hours for which they get paid, but "you can rest assured that whatever that number is, he's exceeding it," Lubin said. This is especially remarkable because Carlesi doesn't work at Stuyvesant, and has to commute from PS 231 in Brooklyn, where he works.

"Sometimes I feel like all he thinks about is baseball," senior and co-captain Kyle Yee said. "I would definitely say he's the most dedicated coach in Stuyvesant, and possibly in all of PSAL. I believe his dedication to baseball rivals the level of dedication that the late Mr. Geller had for math."

—Kyle Yee, senior and co-captain

less preparation, and as a result, our team is forced to adopt his state of mind," Lubin said. "We're obviously a spring sport, but we have a 10-15 games fall season, running from September to the end of October, and then we

In addition to being a dedicated coach, Carlesi is also an incredibly receptive person. After the team started off the 2011 season with some early struggles, some of the players brought it to Carlesi's attention that his "tough love" coaching style was not working for them. "We, as a team, brought [the fact that his coaching style was not working] to his attention, and he did ev-

erything he could to take note of it and curb his coaching style to fit our team better," Lubin said. "It may not sound like a big deal, but I think it's more than I'd be able to do, and even more so for him who's been coaching by this style for more than 10 years."

Carlesi is willing to do whatever it takes to help his boys. Aside from his work with players on the field, Carlesi is very involved in the college process. He talks to the coaches of varsity programs at the colleges to which his players apply and writes them letters of recommendation to give them the best chance to play in college.

"I like taking players that have some talent, and trying to turn them into better ball players."
—John Carlesi, coach

Carlesi has shown extreme passion both on the field and on the sidelines. He has an incredible work ethic and passes it down to the players he coaches. He shows the same kind of commitment to his players that he hopes they show to the game of baseball. Carlesi's message sticks with his players even after they graduate. "What I learned most from Coach is do what you love," Nick Gallo ('10) said. "[Carlesi] loves his job; baseball is a huge part of his life and he'll do whatever it takes to keep that in his life."

Boys' and Girls' Indoor Track

Greyducks Dominate at Borough Championships

By EAMON WOODS

Both the male and female Greyducks, Stuyvesant's indoor track teams, had a strong showing at the Manhattan Borough Championships, on Monday, February 13, at the Armory. The boys took home the championship, while the girls placed second behind High School of Health Professions and Human Services.

The Borough Championships emphasized the incredible strength of the male Greyducks, who have not lost a Borough Championship meet since 1998. Twenty-eight Stuyvesant athletes scored 188 points, more than the scores of the next four schools combined.

Although Stuyvesant is known as a distance power, the sprinters proved the Greyducks are a two-sided team. Most notably, the Greyducks took 1st and 2nd place in the 55 meter dash, the 55 meter hurdles and the 4x200 meter relay. In addition, senior Eric Chen broke two school records, running an individual time of 6.79 seconds in the 55 meter dash, and contributing to a 4x200 meter relay that ran an overall time of 1 minute 35.1 seconds. "Our sprinters did an exceptional job at Boroughs," coach Mark Mendes said.

tunity for these outstanding performances, the Borough Championship meet gives athletes a last chance for City Championship qualification, as the first place team or individual of an event at Boroughs is granted an auto-

"Our sprinters did an exceptional job at Boroughs," coach Mark Mendes said.

matic qualification regardless of their time.

A 4x800 relay comprised of sophomore Andrew Puopolo, sophomore Jeremy Karson, senior Willie Zeng and junior and co-captain Jack Stevenson took advantage of this and qualified for the City Championship in an extremely exhilarating race. "LaGuardia got out about 60 meters ahead of me, and that meant I

got four laps to go on the hunt. I passed their anchor man with 20 meters to go to much rejoicing," Stevenson said. They qualified for the City Championships with their first place finish.

Karson also beat a personal record by over 30 seconds in the 3200 meter run coming in third with a time of 10:16.66, which qualified him for the City Championship.

Stuyvesant's distance medley relay composed of Stevenson, senior Genghis Chau, senior Mark Schramm, and senior and co-captain Konrad Surkont, ran an outstanding time of 10:19.6, placing them fifth in the country. Surkont's individual mile time of 4:16 also puts him in the country's top 15.

As the Greyducks take on what awaits them as the track year proceeds, they will look back to this Borough Championship as an ultimate highpoint. "I think Boroughs was a great success story for us. We came in with a plan and just executed it well. I'd say it was a great team effort and now we look forward towards Cities and beyond," said Surkont.

Borough Championships also played an enormous role for the girls' team, especially because it is the last meet many girls will get to compete at for the rest of the season.

Many of the girls' 89 points

were earned in field events. Junior Alicia Vargas-Morawetz placed first in the triple jump and 2nd in the long jump, and junior

"There's only room for improvement and the girls have the drive and diligence to bring only more success to the team as seasons pass."
—Karen Zheng, senior and co-captain

Claire LeGardeur placed third in both of these events. Sophomore Lily Lee placed fourth in the long jump and third in the 55 meter dash, and "has shown great improvements and outstanding times throughout the season,"

senior and co-captain Yan Lin said.

Senior and co-captain Karen Zheng had an especially remarkable performance, winning the 1500 meter racewalk by 15 seconds with an exceptional time of 7:36.93. Freshman Pauline Huang stood out among the underclassmen, placing fifth in the 1000 meter run. "[Huang] is capable of competing at the higher level among the juniors and seniors, outside of the freshmen zone and we do look forward to seeing her improve as a runner and athlete," Lin said.

In the end, Stuyvesant's 89 points were not enough to defeat High School of Health Professions and Human Services' 109 points. However, after placing 5th overall in Boroughs last year, the Greyducks are extremely happy with their second place finish. "We had aimed to place top three in the boroughs," Lin said.

As the Greyducks look ahead to outdoor track and some team members prepare for the upcoming city meets, the team stays optimistic. "I'm extremely proud of everyone on the team," Zheng said. "There's only room for improvement and the girls have the drive and diligence to bring only more success to the team as seasons pass."

Boys' Basketball**Rebels' Playoff Run Ends with Third Round within Reach***continued from page 32*

er from senior and co-captain Roy Vlcek off of one of Hood's nine offensive rebounds in the game. Save for a ten-second stretch midway into the quarter where the Rebels turned the ball over twice leading to four points for Newtown, and a couple of minor defensive lapses, the quarter was controlled by the Rebels and Vlcek, who had 10 points, highlighted by two threes and a behind-the-back crossover leading to a lay-in on a fast break with 2:45 left in the half.

The third quarter started off with a bang as senior Abid Choudhury had a dunk on a Rebel fast break 55 seconds in, much to the delight of the fans who packed the third floor gym's bleachers. The Pioneers' renewed attempt at forcing Rebel turnovers through defensive double-teams was once again easily beat by quick passes and effective ball movement. And often in the period, the ball was in Hood's hands because of his strength on the offensive boards and his ability to overpower the Pioneer center, junior Nikolas Camacho.

"[Newtown] realized that Quinny could take [Camacho], who's a real big and strong kid. We were able to beat him with quickness—you don't beat him with strength," coach Philip said post-game with a hoarse voice. "So, you saw Quinny roll on him and that's what we were trying to work on all season. It's wonderful in the playoffs to see what we worked on all season come to fruition."

"They tried to box me out but didn't really put a body on me, so I was just getting around them and going to the ball," said Hood, who

had a double-double in the game with 21 points and 14 rebounds.

The 23-point 58-35 lead going into the fourth quarter was surely a big enough margin to give the Rebels the victory, but Vleck added nine points in the game's final quarter to finish off a 29-point performance, and send the Rebels to a second round matchup against the Dewitt Clinton Governors in the Bronx on Wednesday, February 29.

Vlcek said, "I've been waiting for this opportunity for so long. This is why I'm in the gym every single day, taking a lot of shots. This is what you play basketball for: to be able to play in front of the people—the fans, the families, and for the school. Stuyvesant is about having pride for your school, and this is where you see the results of all our hard work."

Dewitt Clinton Governors 53, Stuyvesant Runnin' Rebels 50

By LEV AKABAS

The Stuyvesant Runnin' Rebels were eliminated from playoff contention on Wednesday, February 29, after falling in a thrilling overtime game to the Dewitt Clinton Governors by a score of 53-50.

The Rebels came out in the first quarter playing sloppier basketball than their opponent. Six turnovers in the first five minutes allowed the Governors to score easy fast break layups, and prevented the Rebels from getting into a rhythm offensively. The team, tense and nervous from the opening tip, quickly found themselves in a big hole, trailing 18-5 at the end of the first quarter.

However, the Rebels picked up their defensive intensity in the second quarter, allowing just four

points, giving up no offensive rebounds to Dewitt Clinton, and stealing the ball three times. In addition, the team passed the ball well to beat the Governors' zone defense, which led to senior and co-captain Roy Vlcek making two three-pointers and other team members getting open for layups. After being down by 13 points, the Rebels went into halftime with just a 22-19 deficit.

Stuyvesant carried their momentum into the second half, beginning with junior Thomas Cui nailing a three-pointer to tie the game. After the Governors committed a technical foul and a traveling violation, Stuyvesant went on a 13-5 run. Halfway through the period senior and co-captain Quinn Hood, who blocked two shots in the quarter, converted a layup and the ensuing free-throw to give the Rebels their first lead of the game. They extended this lead to six points in a sequence in which senior Abid Choudhury assisted senior Eric Wong on a jump shot, stole the ball seconds later, and did a spin move around the defense for a layup.

On top 37-31, the Rebels came out flat in the fourth quarter. The Governors put more pressure on the ball when the Rebels were on offense, causing five turnovers which led to five fast break points for Dewitt Clinton, which cut the Rebels' lead to just one point. Just when it looked like Stuyvesant had completely run out of gas after six straight minutes without scoring, Vlcek assisted Hood for a layup to end the scoring drought.

Stuyvesant had their chances to close out the game late in the fourth quarter, but a missed free-throw by Hood, as well as two by Vlcek, opened the door for a Gov-

ernors' comeback. When Dewitt Clinton completed a three-point play to make it a one-point game, the crowd became nearly deafening. But with 30 seconds left, the Rebels completed a hectic, 45-second play in which the ball was nearly stolen several times, but Hood scored to give Stuyvesant a 43-40 lead. But Stuyvesant then gave up a driving layup to the Governors and after being intentionally fouled, senior Debanjan Roychoudhury missed a free throw with nine seconds remaining. On defense after the miss, Cui attempted to steal the ball but ended up fouling a Dewitt Clinton player, who went on to make one of two foul shots to tie the score with five seconds to go. Stuyvesant had a possession with an opportunity to win the game, but turned the ball over, and the game went to overtime.

"In the fourth quarter, I don't think either team scored for about four minutes, and that was really our time to put it away, or at least distance ourselves a little bit," said Vlcek. "We as a team, starting with me, needed to make more free throws and take better care of the ball."

Early in overtime, the Rebels surrendered two driving layups to the Governors, turned the ball over four times, and missed four foul shots. But the team would not go down without a fight, as Vlcek lobbed the ball over the defense to Hood for a layup, to cut the Governors' lead to 50-48 with half of a minute to go in the game. Following an open layup for Dewitt Clinton, and a missed free throw by Stuyvesant, the Governors held a three-point lead and the ball with under 20 seconds remaining. However, they missed a pair

of free-throws, giving the Rebels one last chance, trailing by three points with seven seconds left, to even the score. Vlcek managed to weave through traffic all the way up the court and found himself open for a 25-footer, but just barely missed the shot as the buzzer sounded.

Shooting 55% on foul shots and committing 21 turnovers were the main reasons why Stuyvesant struggled down the stretch. "We missed a lot of free throws, and it only would have taken one or two to win the game," said Hood.

While incredibly disappointed with the loss, the team was able to positively reflect on the season as a whole. "This was a very selfless team. I think that at the end of the day, it didn't really matter who got stuff done," said Vlcek. "When you have four kids near double figures [in scoring] every single game, I think that's a very balanced team."

"I was so pleasantly surprised at how everything meshed so well, and how the team blended together. You don't get experiences with kids like this all the time, and I feel so lucky that I had the opportunity to work with a group like this," Fisher said.

The Rebels' great camaraderie has also shown on the court this past season, as their 22-seed in the City Championship tournament was their highest since Fisher began coaching the team.

"We gave the fans and all of our teammates something to remember," said Vlcek. "We really accomplished a lot of the stuff we set out to do this season. We maybe came up a couple plays short in the end, but I think that we made a strong statement for Stuyvesant."

The Wrong Way to Play

By SAMUEL FUCHS

Sports have become part of the average American's life. We play them, and then go home and marvel at the supernatural talents of the professional athletes who call sports their jobs, religiously following our favorite teams. Many young, aspiring pro athletes have idols they look up to in the world of sports. Whether it is their favorite quarterback, goalkeeper, or shortstop, they idealize these players—hoping to some day be in the same position, practically stealing money for playing childhood games. However, professional sports no longer stand for honor, pride, and sportsmanship—they have become a corrupt form of entertainment full of cheating, selfishness, and dishonesty that is no longer something many can look up to.

Cheating has invaded professional sports with a barrage of steroid use and a blatant disregard for rules. No longer do many teams or players care about the game they play but more about their own success and fame. Take the famous left-fielder Barry Bonds, for example. Bonds, Major League Baseball's all-time career home-run leader with 762, allegedly used performance-enhancing drugs at a time in his career when players were not tested for these now-banned substances. Presently, he is in the middle of a legal battle that has lasted almost three years. Without thinking of the consequences to his legacy and baseball itself, Bonds' alleged steroid use, presumably with the purpose of enhancing his play, has only made those who idol-

ized Bonds lose their respect for him, and made it more evident that sports are no longer about hard work, skill, and team play, but about individual players and their greedy needs. And players like Bonds have shown up more and more as the years go by and sports evolve.

Ryan Braun, the National League Most Valuable Player for the 2011 season, recently faced a 50-game suspension from Major League Baseball after tests on a urine sample he provided during the playoffs tested positive for elevated levels of testosterone. Though Braun successfully appealed the positive result, in the end, yet another dominant, popular, and seemingly honest player has been linked to steroid use, which is especially surprising given what he said in an interview with MLB.com in February 2009: "I would never do it because if I took steroids, I would hit 60 or 70 home runs."

Major League Baseball released a statement shortly after Braun's suspension was overturned by an arbitrator, saying that it "vehemently disagrees with the decision." The league has asserted that Braun got off on a technicality having to do with how the urine sample was handled, which doesn't change the fact that he tested positive. Many experts, including former official for the World Anti-Doping Agency, Gary Wadler, say that even if Braun's claim was true that the drug test administrator left the sample out unrefrigerated for 44 hours, there is still no way that that could have accounted for the elevated testosterone levels.

Though it's hard to speculate on what actually happened regarding the handling of the sample, there is no hard evidence to suggest that the administrator tampered with it, as Braun seemed to suggest in his press conference on Friday, February 24. Braun's once pristine reputation has been shattered and now, doubt runs through everyone's mind about his morality. "My name has been dragged through the mud," he said. Even if the positive test result wasn't a result of him taking steroids, his name has been associated with them, and simply, the possibility that athletes take these drugs is already enough to shine a bad light on them.

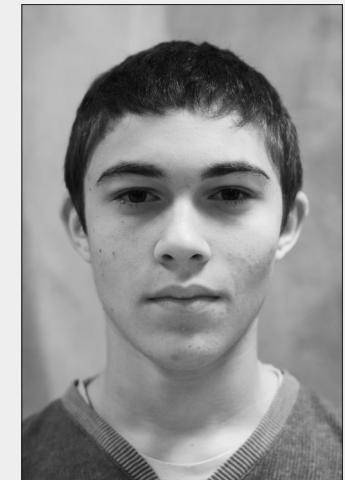
Perhaps more importantly, Braun's case undermines the legitimacy of Major League Baseball's drug testing program, one that was highly regarded by many in professional sports. The chance that common testing procedures could have been completely ignored by the administrator is shocking, considering athletes' entire careers and reputations hang on the threads of these tests. Braun stated that the entire drug testing system is fatally flawed because "we're a part of a process where you're 100 percent guilty until proven innocent. It's the opposite of the American judicial system," he said.

Along with steroids, misconduct and bad sportsmanship is also rampant in all sports, from Zinedine Zidane's famous headbutt of Italy's Marco Materazzi at the 2006 FIFA World Cup final to the play of Detroit Lions nose tackle Ndamukong Suh. In a game on Thanksgiving Day in

2011 against the Green Bay Packers, Suh stomped on Packer Evan Dietrich-Smith's arm long after a play was over and was subsequently handed a two-game suspension by Roger Goodell, only further tarnishing his already infamous reputation of playing dirty and adding to a long list of punishments doled out to him by the league office. Many athletes no longer have self-control and instead of playing their sports admirably and with respect for their game, they lack honor and a sense that they are setting bad examples for the thousands of children who watch pro sports.

We see obnoxious players who showboat whenever they score, this best shown by Buffalo Bills wide receiver Stevie Johnson's impersonation of New York Jets wide receiver Plaxico Burress after scoring a touchdown in a game between the two teams in November 2011. Johnson pretended to shoot himself in the leg, imitating Burress's incident back in November 2008 where he accidentally shot himself in the leg and then served prison time for criminally possessing a weapon. How can we respect those athletes who play dirty and disrespectfully? Isn't professional sports meant for entertainment, ideals, and mainly pride and honor? Where has that pride gone?

Yet there are still a handful of athletes who can be looked up to—players who play their hearts out and remain humble instead of showboating. Henrik Lundqvist, Wes Welker, Drew Brees, Nick Swisher, Derek Jeter, David Wright, are just a few. These players play for their teams and the



Danny Kim / The Spectator

fans that look up to them, not for just themselves.

In playing football for the Peglegs, I've seen student-athletes hit after the play is over and start fights out of pride, just to name a couple incidents, and though sometimes this activity may be necessary to stick up for teammates and defend oneself, it is always best to exhibit self-control as a player both for one's own benefit and that of the team.

One of the reasons that all this foul play exists is because the bad examples that professional athletes set—when we see someone we look up to showboat, for example, we think to ourselves, "If he can do it, why can't I?" Perhaps, if sports players controlled their actions and played with less selfishness and more respect, everyone would benefit, especially the sport and the way the game is played.

Sports

Sports-in-Brief

**Stuyvesant Phoenix 44,
High School of Fashion
Industries 26**

By Luke Morales

On Wednesday February 8, the Phoenix defeated the High School of Fashion Industries Falcons with a final score of 44-26 in their final game of the regular season on Wednesday, February 8. They finished the season with a 13-2 record and clinched the Manhattan A South divisional championship.

The first quarter did not start off well for the Phoenix; they turned the ball over three times in the first quarter, two of which led to conversions. However, the Phoenix were able to improve their ball handling towards the end of the quarter. With the score at 6-5 and two minutes left, the Phoenix began to press the Falcons, forcing a couple of turnovers and keeping the ball on the other side of the court. The Phoenix ended the first quarter with a 12-7 lead.

"We played well, but sloppy [in the first quarter]," senior and co-captain Lisa Qui said.

In the second quarter, the Phoenix continued to utilize press successfully, holding the Falcons to only a single two-pointer in the entire quarter. When the Falcons couldn't beat the Phoenix press, they fouled multiple times in a desperate attempt to maintain control of the ball. The Phoenix maintained a comfortable lead. Keeping the Falcons uncomfortable, the Phoenix began to dominate, and the score was 21-9 at the end of the half by the end of the first half.

Unfortunately, the Phoenix players were unable to maintain their composure at the start of the second half. The girls opened up the third quarter with sloppy game play, and let up a few points on turnovers due to poorly executed passes. However, halfway

through the quarter, they calmed down and began running smoother plays and converting on the press. With one minute left in the third quarter, the Phoenix led the Falcons by 20 points. However, the The Falcons were not ready to give in., The team had a sudden burst of life at the end of the third quarter, scoring a buzzer-beater three-pointer. However, the Phoenix still. Nevertheless, the Phoenix ended the quarter up 33-16.

In the final quarter, the Phoenix scored 11 points, and also amassed a large quantity of offensive rebounds. and continuing their press. Halfway through the quarter, they had a comfortable lead and subbed out their starters, and the bench was able to come on to finish the game.

However, the win was a dominant one, but Phoenix players were not entirely thrilled with the way that they played throughout the game.,

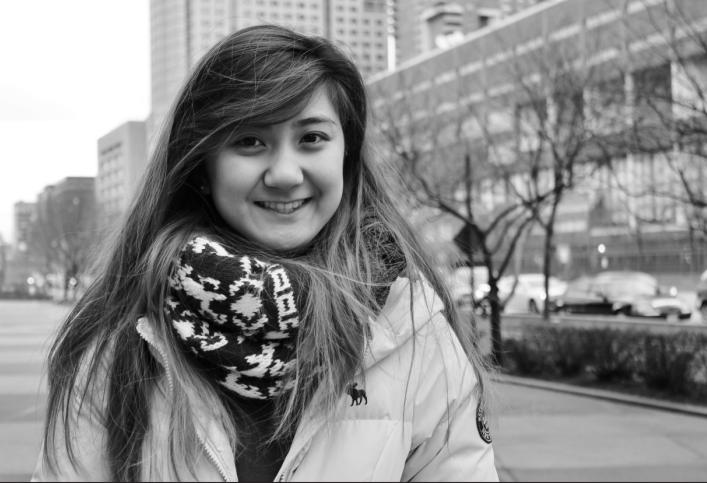
"I feel like on the court, we still don't communicate as well," senior and co-captain Yiru Luo said. "We won, so that's a good thing, but it wasn't as good as it could have been."

Coach Michelle Fleming also touched upon the "quietness" in the gym. "Our energy was a little bit low, but I still feel confident going into the first round of playoffs., The girls have played well all season," Fleming said.

The Phoenix should still feel confident about the level on which they are playing on, as they finish the regular season. The team outscored the Falcons in every quarter , and was able to remain dominant throughout the game.. Junior Elektra Oates scored an astounding 27 points, amassing more points than those of every player on the other opposing team, combined.

"I know the games will be harder in the playoffs, but I know that as a team we can rise to the occasion," Oates said.

Who Says Asians Can't Drive?



Carolyn Kang / The Spectator

continued from page 32

shooting, and unselfish play. And note: these are two women who had never watched a minute of basketball in all of their lives until the Era of Linsanity.

Along with Lin's well-publicized success, another reason why he has become the darling of the sports world is his multi-faceted personality. He has raised suspicion amongst analysts and commentators with his post-game humility, who have reached a consensus that it is truly genuine. He has singlehandedly prompted the MSG Network and Time Warner Cable to reach an agreement over their broadcasting issues—the demand of fans to watch the Knicks win with Lin became so high that prolonging the seven-week contract dispute was not beneficial for either side. Lin's Christianity has drawn compari-

sons to Tim Tebow's outspoken evangelism, but Lin's piety has made fewer appearances during game-time and, as a result, has been less polarizing. And, he consistently provides the sports pages with an ample amount of material with each new and-one as he drives through the paint, or game-winning three-pointer that swishes through the net.

No one can resist an underdog, especially when his story plays out on the biggest sports stage in the world. Jeremy Lin's Asian-American background only adds to the mania surrounding his career. With his modesty, intelligence, and general uniqueness, Lin is a breath of fresh air from the Metta World Peaces and Ndumukong Suh of the sports world: he is an athlete who has suddenly been thrust into the limelight but chooses not to use his fame or skill to brighten his star power. Bal-LIN indeed.

Softball

Renegades Reject Losing and Search For More

By AARON COPPA

After a disappointing loss in the first round of the playoffs last year, the Renegades, Stuyvesant's girls' softball team, are back with hopes of salvation. In order to pursue a city championship, the team must rebuild after losing several talented seniors to graduation last year.

Rebuilding is not an unfamiliar process for high school teams, but this year will be particularly rough for the depleted Renegades. Five starters departed from the team last year, leaving behind major gaps in the line-up. Fortunately, senior and co-captain Morgan Higgins remains, unrivaled as the team's dominant ace. With an overwhelming fastball and a great defensive glove, Higgins ate up 101 innings last year, as she pitched every one of the Renegades' 16 league games in 2011.

There are several girls who can pitch and have in the past. However, these pitchers are still rather raw; the team has no established starters besides Higgins. As a result, it will fall on the ace both to perform and teach this spring. "I'm going to teach someone to pitch," Higgins said, laughing. Despite the joking tone, the lack of depth in the rotation could prove to be a serious problem, especially when there are back-to-back games and Higgins is fatigued.

Sophomore Marie Frolich could help fill the pitching void. Frolich wasn't on the team last year, but has already piqued Coach Vincent Miller's interest in early workouts. The team, under immense pressure to develop their rotation in Higgins final year, will embrace any signs of strength in their younger pitchers. After she

graduates, any pitchers who gain experience this spring will be expected to carry the load in 2014.

Unfortunately, putting together a deeper rotation will be only one of many tasks on the Renegades' agenda. All three starting outfielders from last year graduated, and their production will be hard to replicate. Former left fielder Emma Pollack ('11), was the team's best hitter with an average of .429 in the regular season, and former center fielder and leadoff hitter Carolyn Lehman ('11) had one of the highest on base percentages on the team, .524. This leaves gaps not only defensively in the outfield, but offensively in the line-up. In addition to outfielders, a new catcher and second baseman will also be needed. With a potentially inexperienced pitching staff taking the mound it will be essential to have a strong catcher behind the plate.

"We are going to need a lot of people to step up to fill in those positions. We are going to have some girls that are going to be able to do that," Miller said. The holes may seem daunting, but it is not as if the team is looking for a miracle in finding new starters. There are several players who have spent time on the field in past seasons and have put in a lot of practice time, who can hopefully make a comfortable transition to the starting roles. Being a starter for the first time is a significant change of expectations for the juniors.

The captains know that growth during the pre-season will be crucial as they prepare for league games. If the girls are comfortable in their positions they will play better and commit fewer errors, which will be key in their success. The players are well aware of how

an inexperienced player's errors can kill a team's momentum, as Bushwick was able to score the go-ahead run off two infield errors in the Renegades' 2-1 playoff loss last season.

Production on the offensive end will require hard work from the rookie starters. Hitting may not come easily, but learning effective base running could make all the difference, as the Renegades do have plenty of speed. Junior Liana Penny, who only had three stolen bases last year, hopes to have more opportunities to show off her speed as she splits time between catcher and outfield this spring.

Higgins recognizes that new players may lack the skills to get clutch or extra base hits. To overcome this, she insists that they strengthen their fundamentals in order to scrap together runs. "I at least want to teach bunting for hits. That's a big thing in softball," Higgins said.

Senior and co-captain Anna Slade is optimistic that the players will learn quickly. "It's not like we have to start from scratch. I feel like we still have a whole team," Slade said. Miller is planning on scheduling non-league games at the beginning of March as well as over spring break to give sophomores and juniors even more game time to prepare.

Despite these obstacles, the team's goal for the regular season is still to be Manhattan A Division champions, something the Renegades have yet to achieve. The players are confident that once the girls get accustomed, the Renegades will be prepared to compete as a young defensive team to be reckoned with.

Boys' Indoor Track

Greyducks End Indoor Track Season on a High Note

By YORKBELL JARAMILLO and EAMON WOODS

The PSAL City Championships serves as both the pinnacle and end of the indoor track season. The Greyducks, Stuyvesant's boys' and girls' indoor track teams, saw a season of grueling training pay off at the meet on Saturday, February 25. "It's the end of the season, and it's the biggest meet so everybody wants to qualify for Cities," girls' coach Anna Markova said. "This is where everybody wants to be." On the boys' side, 10 individuals and four relay teams qualified for the meet. Meanwhile, the girls had 11 runners qualify. To qualify for Cities, an athlete must have either met the qualifying standard or won his or her event at Borough Championships.

The girls continued their dominance in the 1500 meter racewalk event. Out of the 11 female Greyducks who qualified for Cities, five competed in the racewalk. Many Greyducks set personal records across all events, but the most impressive performance from the girls' side came in the 1500m racewalk event.

Senior and co-captain Karen Zheng set a personal record by 12 seconds with a time of 7:24.68 and second-place finish. However, even more notably, for the first time in her career, Zheng finished ahead of fellow racewalker Sophie Mahin of Townsend Harris High School. "It's just really great as a senior and as my last meet at the armory to be able to qualify for states and do a personal record," Zheng said.

With a second-place finish, Zheng was the only female Greyduck to qualify for the State Championships, which will be held on Saturday, March 3, at Cornell University. Zheng was also the only team scorer for the female Greyducks, who finished in 18th place with 8 points. Only the top six athletes of each event score points for the team, 10, 8, 6, 4, 2, and 1 point respectively.

On the boys' side, despite many injuries and late scratches, the male Greyducks exceeded previous seasons' performances by placing 5th with 26 points.

As expected, senior and co-captain Konrad Surkont led the 1600m event from the first lap and never looked back. He finished well ahead of the second-place finisher with a time of 4:19, sending him to states. "My goal coming into the season was to run faster than I had last year outdoors, 4 minutes 20 seconds," Surkont said. "I've done that basically in every race I've ran. I'm very excited."

The most dramatic race of the day came in the 3200m event, where junior and co-captain Jack Stevenson upset favorite Mitchell Kun of Sheepshead Bay and earned a spot at the State Championships.

Stevenson, who was injured for the first half of the season, swapped the lead with Kun several times in this 16-lap event. But Stevenson pulled away with 100m to go and came out victorious with a time of 9:32.78, beating a personal record time by 12 seconds.

Unfortunately, after months of training injuries ensued and

tainted the Greyducks' ability to excel. Not only do these injuries damage athletes when they are racing, but they hinder their ability to train and prepare as well. "It's a two-headed dragon," senior Mark Schramm said.

Schramm suffered a knee injury, which forced him to drop out of the 3200m event. The Greyducks' best sprinter, sophomore Alex Lui, was not allowed to compete in the 55m dash due to an ailing foot. In addition, senior Joseph Leung pulled his hamstring in practice and had to be replaced by sophomore Henrik Lempa Cho on a 4x200m relay team that would place 17th with a time of 1:37.84.

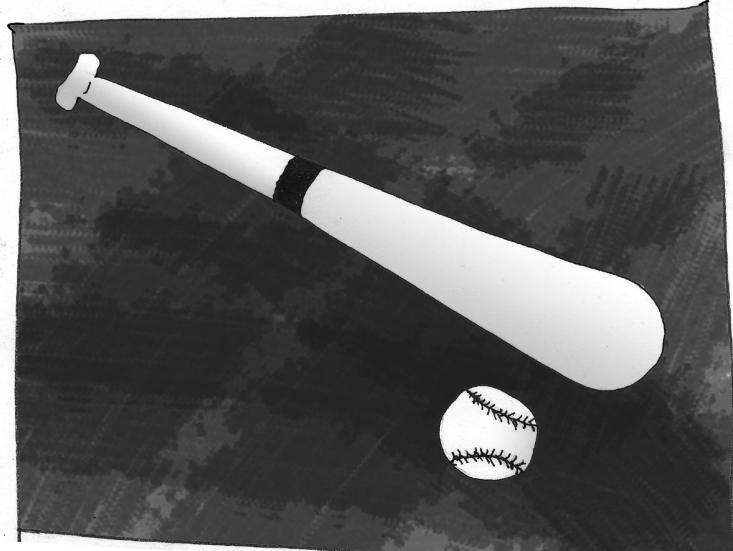
Although qualifying for cities is certainly an excellent feat, both the girls' and boys' teams have distinct goals for their upcoming seasons. The girls hope to score more points as a team at future City Championship meets. "We did qualify, which is the first part, now we have to start succeeding," Markova said. "We have a few more girls who qualify and unfortunately they didn't collect the medals but that doesn't mean that they are not going to do it in the future."

Meanwhile, the boys' team hopes to stay healthy and recruit more talented athletes. "We're always looking for more athletes; we're looking for athletic people who can sprint, jump, or hurdle," Mendes said. "And we're always looking for more people who like to run distance, because we're already thinking about cross country next year."

Sports

Boys' Baseball

Hitmen Look to Repeat Success of Last Season



By JOEL BEACHER

The Hitmen, Stuyvesant's boys' varsity baseball team, are gearing up for the 2012 spring season. The Hitmen are coming off of a strong season last year: they went 10-6 in the regular season and made it to the second round of the playoffs only to lose 2-0 to Grand Street Campus. Despite being a school that does not recruit players, Stuyvesant has remained competitive against the best teams in the city for years now. The team has made it to the playoffs for the past 14 years.

Though the team had a winning record and acquired a playoff berth last season, finishing second place in the division did not satisfy the Hitmen's high standards. Players aim to improve this season. "We're playing to win the division outright. We're playing to sweep the division," senior and co-captain Evan Lubin, a third year varsity pitcher and first baseman, said.

Kyle Yee, senior, co-captain, and a fourth year varsity shortstop and pitcher, said, "We want to make it past the second round of the playoffs."

The Hitmen face an upward battle if they are to go further into the playoffs than last season. The team lost a rare total of 12 seniors to graduation last spring, including their former ace Jack Zurier ('11). However, despite the loss of talent, coach John Carlesi is confident in the strength of the new pitching rotation. Carlesi has been with the team for five years and has led the team to the playoffs each season. "We only lost one starting pitcher last year. We got Kyle Yee and Evan Lubin back, who had really good seasons off the mound. We got [junior] Noah Hellermann who will fill in one of the spots," Carlesi said.

The team lost both of its senior catchers from 2011 to graduation, leaving a gap both at and behind the plate. Junior Kevin Moy is one of the Hitmen who is helping fill the gaps left, as he makes the transition from second base to catcher, as well as junior Jack Haggerty and returning senior Julian Michaels.

Carlesi did not deny that the team faces a few question marks, as they head into the spring. While the rotation appears to be stable, hitting is a big concern for Carlesi. "Even though we hit really well last year, I did have a bunch of seniors. We're going to be very young this year," Carlesi said.

The captains shared the sentiment with their coach. "A lot of these guys have never really competed on a high level before. Kyle [Yee] and I, we played on the same summer team, went down to Florida and Georgia, and played with some of the best players in the

country, and these guys have never really done anything like that," Lubin said, citing the experience he and Yee have gained from their participation on an elite travel team outside of Stuyvesant.

Despite the possible shortcomings of having a less experienced lineup the rookies also present a huge upside and could revitalize the team this year. Sophomore Ben Sydel is a first year varsity player who showed promise on the junior varsity team last season, and will get playing time in the infield this year.

Another key varsity call up is sophomore pitcher Solomon Quinn, whom Carlesi praised for his moving fastball.

"I do feel a little nervous about [pitching for varsity], but I'm try-

"We're playing to win the division outright. We're playing to sweep the division."
—Evan Lubin, senior and co-captain

ing not to think about it too much. I'm mainly just trying to get better and stay healthy," Quinn said. "Since I was injured for pretty much all of last year, I haven't pitched in a game for a while."

However, no matter how bright the futures of the new players are, they don't have the varsity playing time or experience yet, and it will undoubtedly show at the plate. Though the captains don't want to acknowledge it, any team that loses 12 seniors will be forced to rebuild the following year, and the Hitmen are no exception.

The team shows a lot of confidence for this coming season, but it would be nothing short of miraculous for them to repeat their success of last season. The loss of so many seniors is hard to cope with, but the players, led by competent captains and an established coach, will work hard to prove the captains' confidence worthwhile.

The team begins its 2012 campaign with scrimmages throughout the month of March, before leading to their first PSAL league game on Wednesday, March 28, against the High School of Environmental Studies Eagles.

Boys' Swimming

Pirates End Season with Team and Opens Championship Victories

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holds three individual PSAL records. All three of his record times are the fastest in the state as well.

"I knew breaking the records would be tough, and I'm very pleased with both swims," Hu-Van Wright said. "Having fun and supportive teammates really helped me get ready mentally before my races."

Senior and diver Noam Altman-Kurosaki won the diving event with a total of 541.20 points and qualified for his fourth consecutive trip to states.

For the twelve talented graduating seniors, this was their best and last "A" Division Championships.

"Every swimmer that swam placed in top sixteen at the least," senior and co-captain Andrew Qiao said. "Our victory today is really attributed to all the hours of training and hard work we have put into this season and the amazing guidance that Coach Bologna and Assistant Coach Jonas Altman-Kurosaki have given us."

Pirates Defeat Tech, Earn Third Straight Team Championship

For the third consecutive year, the Pirates claimed the PSAL Team Championship title as they defeated the Brooklyn Tech Engineers in the finals for the second straight season, 63-37 at Lehman College on Thursday, February 16. The Pirates join their sister team, the Penguins, as the only two undefeated PSAL swim teams this season.

Because the Engineers did not have any divers, senior Noam Altman-Kurosaki and sophomore Alexander Gervets took all the diving points by default. This gave Stuyvesant a seven-point lead, and they never looked back.

They won the first event, the 200-yard medley relay, and continued their strong performance to win eight of the next 11 events. "As the meet progressed, the level of excitement and confidence only



The Stuyvesant Pirates beat Brooklyn Tech at the PSAL Swimming Championships on Thursday, February 16 at Lehman College.

increased as we won event after event," senior and co-captain Andrew Qiao said.

Coach Peter Bologna felt nervous going into this meet, as the Engineers had several strong swimmers, including a young talent, sophomore George Tilneac, but the Pirates' energy and motivation pushed everyone on the team to swim to the best of their abilities. Senior and co-captain En-Wei Hu-Van Wright beat Tilneac in the three events they both competed in: the 200-yard medley relay, the 200-yard individual medley, and the 200-yard freestyle relay.

Even before the 400-yard free-style relay, the meet's last event, had finished, the Pirates were preparing a Gatorade shower for coach Bologna and assistant coach Jonas Altman-Kurosaki. Several of the swimmers struggled to fill the large orange jug with pool water but eventually managed.

"As we neared the end of the meet, we already knew that we were going to win but we kept on cheering," Qiao said. "When the final scores were announced, everyone was able to let loose and be a little silly."

It was an amazing finish to a very successful season for the 12 graduating seniors, most of whom had been on the team for each of four years at Stuyvesant and had the opportunity to be part of three championships seasons.

"It has really been an exceptional season for us, and it's going to be hard to top the records that we have set this year," Qiao said. "It's unbelievable how far this team has come, from bouncing back from our second place finishes a few years back to shattering records and dominating teams at championship finals and Opens."

After receiving the PSAL championship banner, the ecstatic Pirates threw each other in the pool. Even principal Stanley Teitel joined in, shoving Bologna in with his swimmers.

"We have accomplished so much this year and I am really proud of each and every swimmer on my team," Bologna said with a huge smile as he stepped out of the pool. "I was really excited and blessed to win another championship."

Surkont Shares Spotlight with Elites in the Millrose Games

By YORKBELL JARAMILLO

Senior Konrad Surkont, co-captain of the boys' indoor track team, set a school record while representing the PSAL in the invitational mile at one of the most historic indoor track and field meets in the world, the 105th Millrose Games, on Saturday, February 11. Surkont became the first ever Stuyvesant runner to participate, and the first PSAL runner in 14 years. Previously held in Madison Square Garden, the prestigious meet was held in The Armory in Washington Heights.

The Millrose Games gathers top Olympic, college, and high school runners in front of a sell-out crowd of 5,000 people.

Surkont was seeded sixth out of 12 runners who qualified for the national high school Millrose Mile. Nine athletes received automatic bids in the Millrose Mile by placing first or second in any one of six qualifying meets throughout the season. However, two winners declined their invitations, one because he elected to run in another event and another who suffered a severe injury, which led to seven automatic qualifiers and five non-automatics. The non-automatics were selected based on their best times in any of the six qualifying meets.

By placing third with a personal record mile time of 4:16.31 in the Archbishop Molloy High School

Stanner Games on Saturday, January 14, Surkont became the second fastest non-automatic qualifier in his event.

Coincidentally, Stuyvesant coach Mark Mendes coached the last PSAL qualifier in 1998 during his tenure as a Hunter College High School track coach. "Coach Mendes' training is the reason I have been able to run as fast as I have," Surkont said. "His workouts have worked wonders to this point. His philosophy about running is also able to tailor a lot of the struggles we Stuy kids have while trying to play a sport in the city."

The actual race proved one of the hardest races Surkont has run in his career. It started with aggressive pushing and shoving, and Surkont was unable to obtain a favorable position from the start. At the end of the first seven laps out of eight total, Surkont was in second-to-last place. As a result of extremely similar qualifying times, the pack of runners stuck together for the majority of the race, competing with a great deal of physical contact throughout. But on the bell lap, Surkont was able to surge ahead and pass four runners for a sixth place finish.

Though Surkont did not run a personal record time in the Millrose Mile, with a time of 4:18.90, he still enjoyed the experience of competing against some of the best high school runners he's ever matched up against. "I went into

the race wanting to enjoy myself primarily," Surkont said. "It was a huge stage to perform at, and I just wanted to soak it all in. I didn't do too much thinking during the actual race and just tried to work off of some of the other runners to be able to surge at points in the race."

Surkont hopes to continue breaking and setting records as a team leader. "Currently, I'm going after Bill Dabney's [graduate of Boys' High School holding multiple PSAL records, including the PSAL indoor mile record of 4:13.6," Surkont said. "It would be an honor to break it, considering it was set in 1973, almost 40 years ago."

As an exceptional runner, Surkont is an influential figure for the Greyclubs. "As a freshman, [Surkont] has influenced me greatly," freshman Eric Chen said. "He is a runner I look up to and strive to be. He has a great positive attitude towards running, which is something many other runners lack. It keeps him going and makes him believe he can run faster."

Surkont also celebrated his 18th birthday with the Greyclubs on Saturday, February 25, by competing in the PSAL Indoor Track and Field Championships, where he easily won the 1600m event with a time of 4:19.19. Surkont faces a more challenging meet next Saturday, March 3 as he competes in State Championships at Cornell University.

THE SPECTATOR SPORTS

Boys' Swimming

Pirates End Season with Team and Opens Championship Victories

**Pirates Win 18th Consecutive Opens Championship
Pirates Defeat Tech, Earn Third Straight Team Championship**

By MAGGIE YEUNG

Pirates Win 18th Consecutive Opens Championship

Stuyvesant's boys' swim team upheld its legacy of excellence and domination in the water, as the Pirates won their 18th consecutive PSAL "A" Division Swimming and Diving Championships on Saturday, February 11, and Sunday, February 12.

The meet, held at Flushing Meadows Aquatic Center in Corona, Queens, is a two-day swim competition that showcases the talent of some of the best swimmers in the city. In order to qualify for any event, a swimmer on an "A" division team must make a certain qualifying time, or cut time, during the regular season. Unlike the PSAL City Championships, in which teams compete for first place, the "A" Division Championships also awards individuals who finish in the top 16.

Stuyvesant scored 451 points in its victory and was awarded the John J. McHugh Memorial Trophy. The Pirates' record-setting swimmer, senior and co-captain En-Wei Hu-Van Wright received the Joe

Stetz Memorial Trophy and was named the Outstanding Senior Swimmer.

"[Our performance] is truly a remarkable achievement. We set five PSAL records and seven swimmers qualified for [the New York State Federation of Swimming and Diving Championships]," coach Peter Bologna said.

Stuyvesant has dominated in the water for years, but this year has brought the team to new heights. This win ties the Pirates with Bay-side High School for the most "A" Division Championship wins in a row.

The Pirates started and finished the meet setting PSAL relay records. Stuyvesant's 200-yard medley relay, which consisted of Hu-Van Wright, sophomore Bryan Chu, junior Edmund Zhan, and junior Han Chen broke the PSAL record in the preliminaries and again in the finals with a time of 1:38.52. The Pirates finished a comfortable two seconds ahead of the second-place team, Queens High School of Science.

The Pirates cruised through the 400-yard freestyle relay, swam by Hu-Van Wright, Chen, sophomore Brandon Koo, and senior and co-captain Kevin Lin, finishing more

than eight seconds ahead of all the other teams, with a total time of 3:14.26. This smashed the previous 400-yard freestyle relay PSAL record by 4 seconds.

This is the first time Chen, a member of both record-breaking relay teams, is going to States. "I felt ecstatic and overjoyed that I could help two of our relays qualify for states," Chen said. "I am proud to be representing the school and the entire city along with my teammates."

"We are going to states with our fastest lineup yet: third seed in the 400-yard freestyle relay and fourth seed in the 200-yard medley relay," Lin said. Lin also qualified for states in winning the 200-yard freestyle with a personal best time of 1:45.37.

Hu-Van Wright, who is ranked first in New York State, set another new PSAL record time of 45.41 seconds in his lead-off 100-yard freestyle split. He won both his individual events, the 200-yard individual medley with a time of 1:51.21, and the 100-yard backstroke with a time of 49.23. In total, Hu-Van Wright

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Boys' Basketball

Rebels' Playoff Run Ends with Third Round within Reach



Senior Quinn Hood scoring a clasp.

Anne Duncan / The Spectator

**Stuyvesant High School Runnin' Rebels 74, Newtown Pioneers 47
Dewitt Clinton Governors 53, Stuyvesant Runnin' Rebels 50**

Stuyvesant High School Runnin' Rebels 74, Newtown Pioneers 47 By JORDAN WALLACH

With their first home playoff game and highest seed in the playoffs since 2009, the Stuyvesant Runnin' Rebels surely did not want to pass up the opportunity they had to deliver a win to their fervent fan base that has been supportive of the team throughout the season. With the fans' clashing thundersticks deafening players and fans alike throughout the game, the Rebels pulled off a dominating win over the Newtown Pioneers on Wednesday, February 15, by a score of 74-47.

From the start of the first quarter, it was clear that the Rebels' size would give them a huge advantage. Two blocks in the paint on Newtown's first offensive pos-

session by senior and co-captain Quinn Hood and senior Debanjan Roychoudhury made the statement that the Pioneers would not be able to body up and score under the basket without difficulty.

Newtown's full-court press was also no match for coach Phillip Fisher's press break and the Rebels' consistent ball movement led by junior point guard Tommy Cui, who heard some "Je-re-my Lin" chants throughout the game, especially after securing two rebounds and then charging back to nail a jumper from just beyond the charity stripe to give Stuyvesant a 10-4 lead with 2:35 left to play in the first quarter.

The second quarter got underway with a 10-2 run for the Rebels, started off by a quick three-point

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Girls' Basketball

Phoenix's Run Comes to an End in Playoffs



The Stuyvesant girls' basketball team lost to the Herbert H. Lehman Lady Lions on Tuesday, February 14.

Noah Hellerman / The Spectator

By NOAH HELLERMAN

As the crowd began to fill the bleachers in the Herbert H. Lehman High School gymnasium in preparation for the girls' basketball playoff game on Tuesday, February 14, every clap and stomp from the spectators echoed loudly throughout the daunting room. Easily twice as large as Stuyvesant High School's third floor gym, the gym was cavernous. The bellowing crowd sent a clear message: this wasn't the regular season, and the playoffs were not something to be taken lightly at this school. By the end of the game, the Stuyvesant High School Phoenix had fallen to the Herbert H. Lehman Lady Lions, 40-35.

The first quarter set the tone for the rest of the game as both teams combined for a total of only 10 points. In the first four minutes of the game, the Lady Lions was the only team on the board, leading 2-0. With both teams pushing up the court throughout the quarter, solid defense on both sides kept the score in check. Junior Elektra Oates and freshman Lau-

ren Sobota each blocked shots on breakaways in the first minutes of play for the Stuyvesant High School Phoenix.

Going into the second quarter with the Lady Lions up 7-3, both teams still pressed the ball up and down the court. "We played good defense and our passing was great, but our shots just weren't falling," Sobota said.

Junior Zambeta Tsapos turned things around for Phoenix when she hit two three-pointers. Junior Katie Mullaney entered the game with two minutes left in the half and scored twice to bring the Phoenix within one point away of the Lady Lions. But junior Jacqueline Sims of the Lady Lions kept Lehman in the lead with a buzzer beating three-pointer that pushed the half time score to 19-15.

In a second half rife with turnovers, scoring was kept to a minimum as the referees called two travels on Lehman junior Janee Tucker in back-to-back plays in the third quarter, putting the ball back in the hands of Phoenix. Capitalizing on this, Sobota hit a three-pointer, stole the ball just

seconds later, and sunk a breakaway lay-up. This gave Stuyvesant its only lead of the game, 22-21, with 3:30 on the clock in the third quarter. Unfortunately for the Phoenix, Tucker managed to make a three-pointer on the next play, and the third quarter ended with Lehman on top 25-24.

The game's quick pace continued for the last eight minutes of play. Each team made both a three-pointer and a fast-break layup, and at 4:37, the score was 30-29. In the next minutes of play, the Phoenix tried to go shot for shot with the Lady Lions, but couldn't keep up. Four shots later, two of which were from beyond the arc, Lehman held the ball until the buzzer. "They left it all out on the court. I know we could have won the game, but unfortunately our shots just didn't make it and we couldn't quite connect," coach Michelle Fleming said.

After the 40-35 loss, the Phoenix was eliminated from the playoffs. The loss was particularly painful because the game was close, all the way to the end. "Because we had a chance to win, and it was such a close game, we should have played better," senior co-captain Lisa Qiu said.

However, not everyone was disappointed. After a very strong regular season, the Phoenix led their division for the first time since 2007. Finishing 13-2, Stuyvesant was able to strongly bounce back from last year's losing record. "This was the season to leave with," senior and co-captain Yiru Luo said.

Hoping to build off of their success in the regular season, Fleming is already thinking positively. Fleming said, "We have great team chemistry on and off the court, and I am blessed to coach such a great group of people. I am eager for next season already."

Who Says Asians Can't Drive?

By ALISON FU

You know a nationwide sensation has been unleashed when ESPN's SportsCenter continually features the same Jeremy Lin coverage under similar brazenly punny headlines, seemingly in the hopes of overdosing the sports-watching public with "Linsanity." Perhaps you've heard of it.

The barrage of cringe-worthy quips this 23-year-old Harvard graduate has spawned surprises even him. "I never knew you could do so many things with Lin," he said in the midst of his overnight rise to international fame. During the week of February 6 when the Knicks won five straight games, users mentioned Lin over 2.5 million times in social media posts, according to The Hollywood Reporter. This is not only a testament to how widely the Jeremy Lin phenomenon has affected Internet users and provoked people around the world to hop on his bandwagon, but also reflects sports fans' undying love for the underdog story.

In less than two weeks, a Taiwanese-American economics major has gone from an underestimated nobody who was demoted to the NBA's D-League, cut by his hometown's Golden State Warriors, released by the Houston Rockets, and on the verge of being waived by the Knicks as well, to being the toast of the greatest city in the world. Less than three months ago, Lin was mistaken as

a Knicks trainer by the security guards at Madison Square Garden and was sleeping on his teammate Landry Fields' couch because he lacked a place to stay in New York; now, dozens of reporters fight to ask him a single question during postgame interviews and the Knicks' brass offers to move him to Trump Tower.

The few minutes Lin played for the Golden State Warriors and early in his Knicks career were during "garbage time," when the team either had a significantly large lead in the last few minutes of the fourth quarter, or had a game the next day and were losing by enough points that the coach decided to wave the white flag and rest his starters. However, the only constant during both the Pre-Linsanity Era and the current one of Mr. Lincredible is his incredibly adoring Asian fan base.

Before he scored more points than any other player in NBA history in his first eight starts, Lin's cameo appearances in games were consistently met with applause and the overwhelming sound of Asians in the stands rising to their feet. That sentiment has carried over and been amplified by Chinese newspapers, bloggers, celebrities, and the Asian community around the globe—especially by my grandma who calls from Taiwan and fawns with my mom over Lin's double-digit assists, clutch

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