



The Spectator

The Stuyvesant High School Newspaper

*"The Pulse
of the
Student
Body"*

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Newsbeat

- Thirty-five students in German won medals in this year's National German Examination Competition. Six third-year and three second-year scholars won gold medals.
- Stuyvesant's three Science Olympiad Teams finished in the top ten of the regional elimination Science Olympiad at Grover Cleveland High School. The team will compete next month at the New York State Finals Round.
- Social Studies teacher Robert Sandler is one of eight teachers in the country to receive an award as a "Teacher of Excellence" from the 9/11 Tribute Center, based on lessons he developed on the study of the events of 9/11 and the role of the World Trade Center in the broader context of New York's history.
- Danielle Karunadasa has been appointed a new school nurse.



**Inside: A 12-page special
of SING! 2013 coverage
after page 10.**

Justin Strauss/The Spectator

A New, Pure Sound Emerges

Michelle Guo/The Spectator



By ANNE DUNCAN

Every band dreams of making it big, winning a Grammy, or touring the country or world. But everybody knows it's tough out there, and the chances of fame and fortune for a new band are slim. You don't just have to be good—you have to be amazing. But the Lumineers is amazing, and its fame is well deserved.

At its recent concert at Terminal 5, people packed into the standing area, filling the room with energy. I stood sandwiched between swaying adults and bopping teenagers. The band seemed genuinely surprised and flattered that the crowd stayed full and excited throughout the show. The crowd clapped through entire

songs without frequent prompts from the musicians. We sang along to the songs we knew and danced to the ones we didn't.

The audience was enchanted by the Lumineers' sound and charmed by its presentation. Laughing, the band members would occasionally switch their instruments around, dropping one and picking up another, trading in the middle of songs. The percussionist suddenly played the piano, while the pianist played the accordion. When the cellist, Neyla Pekarek, was neither playing the cello nor singing, she twirled around on the stage in a slow and graceful dance that drew attention to her sundress. The band's fans enjoyed its carefree, innocent aura

as much as they did its music. Its songs match the mood I experienced in concert. Though some of the tracks on its eponymous album have an energetic and acoustic style similar to that of Mumford and Sons, the Lumineers shouldn't be thoughtlessly lumped into the folk-rock genre with so many other bands. Its almost exclusive use of acoustic instruments allows it to sound uniquely unprocessed, avoiding the sometimes dishonest feel of computer-synthesized music. Rather, the Lumineers comes off as sincere; its tone and casual demeanor make it seem like a friend you would listen to, sitting on a front porch, on a lazy summer evening.

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A&E

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Teacher-Themed Crossword Puzzle

The Spectator brings back the crossword puzzle: How well do you know Stuyvesant's teachers?



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Humor

Arrival of Korean Food Cart Escalates to International Warfare



The food truck "Gangnam Style" comes to Tribeca in this satire of international politics.

Zhang Appointed Principal

By GABRIEL ROSEN

Jie Zhang, who has served as Stuyvesant's Interim-Acting Principal since the beginning of the fall term, was appointed to a permanent post as principal on Tuesday, February 12.

The Department of Education (DOE) decision was the result of a months-long vetting process undertaken in accordance with Chancellor's regulation C-30. Regulation C-30 was designed to single out the most capable candidate for the position of principal.

The process began in October 2012 and ended on February 12, 2013, when Zhang's appointment was put into effect. In October, the position was listed as "vacant," and the DOE began accepting applications from qualified candidates. Candidates were then given about 15 calendar days to apply. The results were not

announced until February in order to ensure a stable transition for the administration.

Candidates were deemed eligible if they possessed a New York State Certificate as a School Administrator/Supervisor, School District Administrator, or School Building Leader. They were also required to have a Certificate of Eligibility for Supervisory Placement issued by the DOE's Division of Human Resources.

Applicants were then evaluated based on their knowledge and experience in five core areas: personal leadership, use of data, curriculum and instruction, staff and community, and resources and operations.

Applicants who passed the evaluation were placed in a candidate pool and given pre-

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A Champion Among Us

By RAYYAN JOKHAI

The chances of meeting or befriending a nationally ranked athlete are slim to none. To actually be one of these selected few is nearly impossible. However, here at Stuyvesant High School, a nationally ranked fencer in the women's foil category walks the halls every day. Meet junior Rebecca Stanford.

Stanford is ranked seventh in Cadet Women's Foil (under 17) and 72nd in Junior Women's foil (under 19) in the country. In addition, she is currently a "B" ranked woman fencer, a stellar accomplishment considering that there are only 102 fencers in the United States with a "B" ranking and a mere 54 with an "A." But the most amazing fact about Stanford may be that she's right-handed but fences with her left hand. In eighth grade, she hurt her right wrist and instead of waiting months for it to heal, spent the whole summer learning how to fence lefty. By the end of the summer, she had successfully learned to fence with her left hand, and still does so today.

Stanford began fencing in September of 2005, when she was in the fourth grade, along with her two brothers. Fencing was not her first interest, however. "I always wanted to do karate," Stanford said. "And I actually did karate for a few months." Fortunately for the world of fencing, she eventually quit karate and took up fencing when her mom found an advertisement in the newspaper for lessons. After a short while, her brothers, with whom she had first signed up, decided to

quit. But Stanford decided to pursue the sport without them. "I thought it was really fun and I was really good at it," Stanford said. "Actually, one of the coaches came to my parents and told them not to let me quit."

Unfortunately, fencing has yet to become one of the most popular or most televised sports in the country. In a world where soccer, football, baseball, and basketball dominate the spotlight, there is little room left for less popular sports like fencing. Stanford's middle school, like many others, did not have a fencing team, so she trained during the week at a local fencing club, which she still attends.

Despite having started fencing competitively during the fourth grade, Stanford, like everyone else, did not start off with the talent of a nationally ranked athlete. Hard work, dedication, and countless hours of practice got her there. "Obviously, in the beginning I sucked because everyone sucks when they first start, but I started getting good really fast," Stanford said. But even though she was learning quickly, her mom would not let her compete outside of the Tri-State area. "My mom wouldn't let me travel. She wouldn't let me go past New Jersey... she told my coach, 'Why should she pay to let me lose somewhere far away, when she could pay less to let me lose close by,'" Stanford said. But her inability to travel to tournaments across the nation didn't stop her; Stanford stayed content, competing locally while keeping her future in mind.

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News

Zhang Appointed Principal

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liminary interviews by Superintendent Tamika Matheson. Matheson was then mandated to choose three to five of the applicants from the pool in order to continue the vetting process. Zhang was among these, in part due to her position as Stuyvesant's Interim-Acting Principal, as well as her previous role as principal of Queens High School for the Sciences at York College, which further qualified her for the main rounds of the vetting process.

When asked why she applied for the post, Zhang said, "I have been here [within the DOE] for only six years, and this was the best job that I could imagine having, for I would be able to take care of the brightest children in the city."

Beginning in December 2012, Level I of the vetting process was conducted in accordance with DOE protocol. A special interviewing committee was convened, comprised of members of the United Federation of Teachers, supervisors from the DOE, parents, a school support staff member, and a chairperson. The committee was supervised by Superintendent Marisol Bradbury, who

"I have been here [within the DOE] for only six years, and this becoming Stuyvesant's principal] was the best job that I could imagine having, for I would be able to take care of the brightest children in the city."
**—Jie Zhang,
Principal**

was given final authority over which applicants proceeded to Level II of the vetting process.

During Level II, which began in January, Bradbury first interviewed Zhang in order to personally gain a perspective on Zhang's qualities and evaluate her prospects of becoming Principal.

Bradbury then held several meetings between candidates and the School Leadership Team. During these meetings, Bradbury announced the DOE's preferred candidate and received input from students, which she took into account before making the final decision.

Within the span of a month, Bradbury ended the search process by officially appointing Zhang principal.

When asked what she plans to do with her permanent position, Zhang said that she plans to continue former Principal Stanley Teitel's reforms of graduation requirements. This includes a shift from required tech courses to the applied sciences.

That is not, however, her immediate concern. For the moment, Zhang said that she has no major plans other than to "do everything in [her] power for the students to help them get the best education that Stuyvesant can provide."



Jie Zhang was officially appointed principal on Tuesday, February 12.

Justin Strauss/The Spectator

Poets Sarah Kay and Phil Kaye Perform at Stuyvesant



Sarah Kay, left, and Phil Kaye, right, perform a duet for English teacher Dr. Emily Moore's Poetry Workshop classes on Wednesday, February 20.

**By STANCA IACOB
and EDWARD LI**

English teacher Dr. Emily Moore invited celebrated poets Sarah Kay and Phil Kaye to do a poetry reading for her poetry classes on Wednesday, February 20. The event took place in the library during sixth and seventh period.

Kay and Kaye (who are not related) are performance poets who specialize in spoken word poetry reading. They are part of Project Vocal Outreach Into Creative Expression (Voice), an international movement created in 2004. This initiative "encourages young people to engage with the world around them and use Spoken Word Poetry as an instrument through which they can explore and better understand their culture, their society, and ultimately themselves," according to its website (www.project-voice.net). As part of Project Voice, Kay and Kaye travel to high schools and universities across the globe to introduce audiences to spoken word poetry and a variety of distinctive poetic styles.

"By visiting schools, Sarah Kay and Phil Kaye give student

writers a dual gift: the chance to be moved and inspired by their words, and the chance to visualize themselves as writers," Dr. Moore said in an email interview.

The idea to host the duo at Stuyvesant arose after a TEDTalk Kaye gave in 2011. TEDTalks, hosted by TED, a nonprofit education organization, are opportunities for innovative and intelligent speakers to share their work with audiences all over the world. The video of Kaye's TEDTalk, which is accessible on YouTube, has generated over 1.2 million views. This video, Dr. Moore said, was "where the original inspiration came from."

Dr. Moore organized the event with assistance from the Stuyvesant English Department. She credits the leaders of Caliper with playing a huge part in the fundraising for the event.

"The goal of the event was to introduce students to wonderful living writers who perform their work vocally," Dr. Moore said. "Most poets are physical poets, which means that their work is meant to be read on paper, but the work of Kay and Kaye is meant to be spoken out loud."

The event at first resembled Open Mic in its relaxed and informal atmosphere, but Kay and Kaye's professionalism soon became evident to the audience. The two performed a series of original poems, including one of their most popular, "An Origin Story," which explains how they met each other.

Senior Mahir Ahmed's favorite poem performed was "When Love Arrives." "I think I fell in love with Sarah after hearing it," he said.

The poetry event seemed to resonate with the majority of the audience. "I enjoyed the event immensely," senior Timmy Lee said. "Kay and Kaye's skill was and technical mastery was apparent. This event changed the way I viewed poetry."

Kay and Kaye's poetry also dealt with issues of culture and heritage that resonated with many students. "I feel the event allowed many students in the audience to view their background in a new and unique way," Lee said.

The turnout and reactions to the performance were extraordinary. Students were so tightly squeezed into the library that some had to sit on the floor, but this did not detract from their enthusiasm. "The crowd was in uproar," senior Paul Ma said.

"It was such a pleasure to sit in the beautiful, sunny, renovated Stuyvesant library and to hear the words of two of today's most famous performance poets," Dr. Moore said.

This is not the first time Kay and Kaye have come to Stuyvesant; they visited several years ago. Many other performance poets have also visited, including Ishle Yi Park and Jacob Victorine.

Dr. Moore plans to continue inviting writers and poets to Stuyvesant. Although many students have expressed an interest in attending poetry events, it is logistically complicated to organize large audiences during school hours, so it remains uncertain whether or not future events will be open to the student body in general.

Stuyvesant Drug Policies to Be Honed

**By ELENA MILIN
and SAM MORRIS**

Principal Jie Zhang sent an e-mail to the Stuyvesant student body regarding a new disciplinary policy for the use of illegal substances on Wednesday, February 20. According to the e-mail, residents and Parks Enforcement Patrol officers had reported that "some [Stuyvesant] students congregating in nearby parks and other locations during and after school hours have been drinking alcohol, smoking marijuana and leaving trash behind." The e-mail also stated that if the conditions do not improve, the parks may be closed.

Residents have been wary of questionable student behavior in nearby parks for some time. "It's a terrible example to set for these small children. Nobody wants to have to walk past the smell of [marijuana] with small children and have them breathe it in. It's not good," said local parent Vanessa, who has two kids and lives on Chambers Street.

Having worked with former principal Stanley Teitel in the past, Parks Enforcement Patrol officials wanted to clarify future procedures regarding such incidents. "We just hope that the message is out," Zhang said of the e-mail. "I wanted to keep the parents and students informed of what worries we have, what concerns we have, so that when things happen, it will not be kind of a 'gotcha' thing or be a surprise to the student body," she said.

The lightest punishment levied against students who are caught with illegal substances inside the school or in nearby parks is the principal's suspension, which lasts from one to five days. A superintendent's

suspension can last from six to 180 days. While Zhang has the authority to impose a principal's suspension, the ultimate length of a suspension is decided by the Department of Education. Stuyvesant currently lacks a clearly written policy regarding disciplinary actions in drug

"Obviously everyone knows you should not do those things. But periodically you want to remind your children what's wrong, what's right."

**— Jie Zhang,
Principal**

Features

SAT Studying Methods: Making the 2400 Point Dash

Michelle Lin / The Spectator



By SANAM BHATIA

Many high school students venture into bookstores to find a plethora of preparation books guaranteeing higher scores. Advertisements for tutoring programs bombard them on the television, Internet, and even on the streets. This is no surprise, given the emphasis on the SAT in the college application process. However, with more choices come more decisions; students are overwhelmed with tools but are not told which are best for success.

One path to that success is self-studying, or using books, study guides, and flash cards available online and in major bookstores. The large selection of study tools, most of which are from well-known publishers, provides

students with a wide spectrum of material to succeed on their own. While students may end up treading a more dangerous path due to their inability to organize their time, this route allows for more personalization. Other students, though, choose to enroll in paid preparation courses for the SAT and the SAT Subject Tests. With this option, the choice is in distinguishing between the brand names, including Kaplan and Princeton Review, and the smaller, more local schools utilizing less standardized approaches to SAT prep.

Sophomore Andrew Lee self-studied for the Biology SAT Subject Test using the Barron's Test Prep book and online tests. "I was very successful and have found that self-studying makes you more independent and responsible

because you don't have to rely on someone else," Lee said. "Your grade depends on yourself. One partial disadvantage of self-studying, however, is that no one is pushing you; therefore you have to push yourself."

Junior Shaan Sheikh also gravitated toward the do-it-yourself method while studying for the SAT, borrowing study books from his local library. "With self-studying, you are in charge of controlling your progress. That might be a pro or a con depending on how you study," Sheikh said. "[It's] good because you can be more flexible with your schedule, but bad if you're the type of person who procrastinates a lot because it's easy to fall behind schedule."

Unlike Lee and Sheikh, sophomore Tyler Ishikawa went to a prep school, often referred to as a "cram school." He had three teachers, one for each section of the SAT. While math offered very little instruction, Ishikawa devoted much time to completing practice problems and discussing strategies for the reading sections. He was especially pushed to memorize vocabulary, taking weekly quizzes to gauge his ability to recall definitions. Every three weeks, the students would take a full-length practice SAT and get their scores back. As a whole, Ishikawa felt the course was helpful. The program "helped me get used to the types of questions that I would see on the SAT, and I was able to learn strategies to solve those types of problems," Ishikawa said.

One drawback, however, was the pressure to always improve. "You feel a lot of pressure to improve if you take the program. You look at your score and if you don't get higher next time, it's a little bit of a disappointment," Ishikawa said.

Sophomore Adam DeHovitz found the benefit of weekly SAT classes was their ability to "force [me] to work

by myself. The benefit of prep schools is not the tutor, but being forced to focus," DeHovitz said.

Junior Jacky Cheung agrees with DeHovitz, but believes that the large sizes of the classes deter his learning. "Since everyone had their own strength and weaknesses, it was hard for a teacher to hone in on the particular areas I was having trouble with," Cheung said. "I find myself learning on my own most of the time." Cheung thinks that the price of prep courses, about one thousand dollars, outweighs their benefits, noting that the schools offer little more than a focused environment and a question-and-answer service. "Prep places basically take their problems from sources that are available to you at prices much less than those of prep. You can do most of the things yourself and save hundreds of dollars in tuition," Cheung said.

Junior Hansa Sharma abandons the frenzy surrounding preparation and studying in an environment like Stuyvesant's. "I don't believe in [prep courses]. I feel that what I have learned in class and from homework is sufficient to prepare me," Sharma said. In fact, she only takes practice tests to become familiar with logistics of the test. Nevertheless, she does believe that "there are these extra tricks and methods" that can be gained from a more thorough study method, she said.

Even with so many options, there are no universal mandates dictating your approach to the SAT. If you choose to self-study, organization and self-motivation can make or break your attempts at 2400. On the other hand, preparation courses don't provide as much educational value as they do focus and regulation. While no path is without its hidden crevices and random obstacles, each is a viable course for the 2400-point dash on the SAT.

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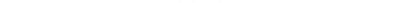
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Features

Outside the Classroom, Inside the RSS Feed

By AIMEE LI
and EMMA LOH

Shhh! We have stumbled upon the Homo educatus outside of its natural habitat of Stuyvesant High School. Watch as this specimen rides the subway, buys milk at the grocery store, and stocks up its Netflix queue. As students, most of us hardly interact with our teachers outside of the prescribed forty-one minutes. Similarly, most teachers guard their personal information and opinions from their students and the general public. But a fraction of the faculty does not. These select few express their thoughts and give a rare insight into the educator beyond the classroom walls through a medium familiar to many students: blogging.

David Mandler:
drmandler.wordpress.com

English teacher Dr. David Mandler started his blog in July 2012 to reflect and comment on issues in the world. More precisely, having a Hungarian Jewish background, Mandler was bothered by an event in which the commander of a ghetto in Hungary moved to Budapest in the early 1990s and enjoyed a peaceful until the Wiesenthal Center denounced him. The Wiesenthal Center, located in Los Angeles, California, is an international Jewish rights organization actively involved in the prosecution of Nazi war criminals.

"What bothered me was the inaction of the Hungarian

government—which, I am sorry to say, is still the case. Later on, I realized that my blog entries would enable me to comment on current issues with larger implications," Mandler said in an e-mail interview.

Mandler spends two hours writing his articles late in the evening and publishes them to the public. His decision to start a blog has assisted with his

"Later on, I realized that my blog entries would enable me to comment on current issues with larger implications,"
—Dr. David Mandler

writing process. "I have always been writing. My own blog gives me an opportunity to publish without delays," Mandler said.

Though many of Mandler's articles have fluctuations in the number of views, some have garnered much media attention. Vice President of the Euro-

pean Commission Neelie Kroes has used one of Mandler's articles in a tweet condemning a Hungarian journalist arguing for the elimination of "Gypsy animals." Not only did the article attract media attention, but it has also been published in The Budapest Times. Other successful articles have over 3,600 views, such as "The NAACP Goes After New York's Specialized High Schools: In Danger of Elimination?"

There are, however, some articles that have not reached the same effect. "I feel frustrated when articles I deem rather important are not read by many people. But such is the nature of blogs," Mandler said.

When asked about the prospect of students and colleagues reading his blog, Mandler expressed a positive response. He said, "I am delighted to see my own students read my blogs and would be glad to extend an invitation to anyone else in the school community to read www.drmandler.wordpress.com. Don't worry: only two entries are in Hungarian!"

Gary Rubinstein:
garyrubinstein.teachforus.org/

Mathematics teacher Gary Rubinstein concentrates on a topic that doesn't fall far from the tree: education. Rubinstein is an alumnus of an organization called Teach for America (TFA), which aims to improve the education of children affected by poverty through the efforts of corps members. Similar to the Peace Corps, TFA sends recent college graduates to teach needy students for two years. Students can be in any grade from pre-kindergarten to 12th grade. Rubinstein's blog is hosted by a site called Teach for Us and embodies its goals: to connect TFA members and share their experiences with the organization.

Rubinstein finished his work with TFA in 1993 but began posting in 2007. At that time, he had been an educator for twelve years, and he had already published a book about his experiences as a corps member. He now wanted to test out the material for what would become his second book: "Beyond Survival: How to Thrive in Middle and High School for Beginning and Improving Teachers (The Practical Guide Series)." After much positive feedback and a large readership, Rubinstein

has continued to share his advice, opinions and experiences in the teaching field with others.

Searching "Teach for Us" on Google leads directly to Rubenstein's blog. In addition, his blog has been consistently in the "Top 10" on the "Teach for Us" site for a number of years. Most of his posts receive 1000-2000 hits; his most popular post has received 50,000 page views. While he originally centered in on criticisms for TFA, he has recently shifted to focusing more about education on a greater scale. "As I learned more about education reforms which I think actually make schools worse, I started researching these issues and for the past two years, the blog has been about those issues," Rubenstein said. By day, Rubenstein improves the education of students; by blog, he aims to do the same through communication with teachers from all around the nation.

Michael Zamansky:
cestlaz.github.com/

Ever want to know a little bit more about your favorite computer science teacher? C'est La Z is everything that the apt title suggests: a record of Computer Science Coordinator Michael Zamansky's outings and opinions, sprinkled with posts about current events in the computer science department.

Though Zamansky began blogging about four years ago, his activity was irregular due to the Stuyvesant workload that afflicts teachers just as much as it does students. However, after attending a conference in 2011, Zamansky decided on a new direction for his blog. He had met many other computer science teachers from around the nation who did not have the luxury of having a large community or staff as he does at Stuyvesant. "People tell me, certainly in terms of computer science education, I have worthwhile things to say because I've been doing this more than most people in the country and more effectively as well," Zamansky said. Since then, Zamansky has used his blog to share his teaching techniques and opinions on education with teachers from across the nation.

Another aspect of his blog is documenting the miscellany of his life, including family, work, and hobbies. In comparison to Mandler's and Rubenstein's,

Zamansky's posts are the most personal. Many are about his encounters with the Stuyvesant alumni who have stayed connected with the computer science experience. "The most rewarding part of my job involves the relationships I've developed over the years, but it was always between me and my alums and them and their classmates," he said. He also blogs about his love

"As an educator in the computer science field for more than twenty years, people would like to know what my thoughts are on education."

—Michael Zamansky

of biking, rowing competitions, and traveling on the Erie Canal.

Though the blog has been running for less than two years, Zamansky notes that blogging is a one-sided conversation. While his posts generate consistent readership, Zamansky usually does not know his audience or their reactions. However, Zamansky said, "I do it for me and the small handful of people that I know who are part of this community. They post stuff, I read their stuff, and it helps us out because we're not in the same place, and we're sharing ideas and thoughts."

While a plethora of new technology and new forms of social media has accompanied the 21st century, blogging still remains a popular medium for self-expression, even the seemingly heartless being that grades papers day in and day out. For some teachers, blogging has been an avenue for the thoughts that don't really fit in the normal classroom. For others, it is a different kind of connection between the educator, the ones being educated, and the rest of the world.

Michele Lin / The Spectator

The most popular male and female names in Stuyvesant

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Kevin

David

Andrew

Jason

Brian

Michael

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Editorials

STAFF EDITORIAL

No Cheers for Stuyvesant?

Try to sing the first few bars of Stuyvesant's school song. You probably can't do it. You may not be aware that such a song even exists. You've never heard of it, and most probably, you don't even care that much. And if someone were to ask you for your school's colors—forget about it. Some other high schoolers might accuse you of being spiritless, of not playing a role in your high school community. But the brand of school spirit at Stuyvesant may be far more appealing than the traditional image of pep rallies and varsity jackets.

The concept of school spirit is somewhat abstract. In the age of *Glee* and *High School Musical*, many might expect a high school community to rally around its football team or cultural clubs in awe, proud to be part of the larger group for its victories and achievements. In fact, this idea of spirit stems from a monocultural assortment of interests and activities. When, like in *High School Musical*, basketball is the sole

To the contrary, Stuyvesant fosters a unique, diverse form of school community that arises from the plethora of interests present among the student body. With 32 varsity teams and over 130 clubs, almost everyone has the opportunity to shine in something of interest to them, rather than participate in whatever happens to be popular. No single club, team, or activity captures the majority of students' interests, and this is to the advantage of students with enthusiasm for unconventional or less popular areas. Tech-savvy robotics team members, environmental activists, and lacrosse players coexist without any rivalry; there is an atmosphere of "live and let live."

The individual can thrive in this environment. Anyone can pursue almost any course without social alienation. Who has ever been ostracized at Stuyvesant for failing to join a sports team? Nobody. Stuyvesant students can truly find themselves in an authentic and uplifting way.

Stuyvesant's individualistic spirit is also fueled by thirst for achievement. Although students are highly supportive of each other's accomplishments, neither football stars nor Intel winners are lionized by the school as a whole. Nobody wants to look up to the best, because many want to be on the top themselves. Students will not sit on the sidelines, as this does nothing to bolster their records or ideas of self-worth in any way.

This achievement-oriented environment permits little opportunity for a singular school identity, because pride in others is too often tainted by jealousy of them—everyone wants to be a star. Jealousy, which is usually frowned upon in American high schools, acts here as a powerful and beneficial motivator, prompting students to pursue their interests and climb to the top. It is what makes our student body one of the most impressive in the nation.

The recent push for unification of sports team names illustrates the conflict between unity and individualism. Supporters of this proposal believe that unifying the school around one mascot and one team name will give students a sense of common identity, bringing them together. Yet this proposal has been repeatedly rejected by Stuyvesant's sports teams, demonstrating that for Stuyvesant students, the collective identity of like-minded teammates is more important than school-wide unity.

But what about us?

Stuyvesant's student body obviously does not gravitate toward sporting events or glee club performances. Except for SING!, there are hardly any times during the year when a significant portion of students are even in the same room. But does this show a lack of spirit? Does this render the atmosphere of the school cold, unfriendly, and impersonal, as so many students attest? Where is our spirit? Where is our sense of community? Are we going about school spirit incorrectly?

less, school, should we really be praising this fragmented environment? While individualistic opportunities are nearly unmatched at our school, is being deprived of a true school community worth it?

Cliché or not, there is something comforting about an entire school coming together to watch a football game every Friday night. This sense of unity and togetherness seems to be lacking in Stuyvesant, where the only major "spirit event," SING!, is actually a competition between grades. While SING! certainly boosts intra-grade community, it also fosters rivalry and does little to bring the school together as a whole. Often, the best-received jokes (and, ironically, some of the only jokes not censored by the administration) are barbs at the other grades.

Our inability to truly come together at critical moments further demonstrates the absence of school-wide unity. Events such as the death of a student or the colossal damage of Hurricane Sandy warrant little more than a brief moment of silence or a seemingly invisible jeans-collection box on the first floor. Our individual schedules go on as planned.

Stuyvesant's widespread individual ambition fosters a high-pressure environment where discussion of grades, accomplishments, and self-worth is perpetual. Rather than submit to insignificance, nearly everyone in our community jostles for the spotlight. The causative forces behind the vast success of Stuyvesant students and their high risk of nervous breakdowns are the same.

Stuyvesant may not be home to the football-and-cheerleader culture that characterizes the

While individualistic opportunities are nearly unmatched at our school, is our deprivation of a true school community worth it?

average American high school, but this school definitely breeds its own unique form of spirit. Diversity and ambition drive students to the top in a wide assortment of fields, both conventional and obscure, creating small subcultures with few commonalities in place of an overarching school culture. We may sacrifice some sense of identity or community; we may encounter antagonism from our peers rather than support and befriend only people with common interests. But isn't that what makes us Stuyvesant? Isn't that why we are here?

The Spectator

The Stuyvesant High School Newspaper



"The Pulse
of the
Student
Body"

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The Spectator

We are compiling an archive of past issues.

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A Note to Our Readers:

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

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

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

FOR THE RECORD

- The author of the Arts and Entertainment article "Taste (Or Lack Thereof) of Tandoor" is Othilla Wlodarczyk.
- The author of the Arts and Entertainment article "Style" of a Different Kind" is Wonyoung Seo.

Opinions

The Sanctity of Tradition

By JORDAN WALLACH

"[Where else and how else would I] find out that Gene, Josh, and I were all Peglegs."

Roald Hoffmann ('55) is just one of thousands of proud Stuyvesant High School alumni. Prior to his emergence as the scientist who won the 1981 Nobel Prize in Chemistry, he placed sixth nationwide in the Westinghouse (now Intel) Science Talent Search as a high school senior. In his foreword to the 12th volume of "Essays of an Information Scientist" compiled by Eugene "Gene" Garfield ('38), he venerated his Stuyvesant experience. Hoffmann never crossed paths with Garfield or admired scientist Joshua "Josh" Lederberg ('41) at Stuyvesant, yet they all are united by the Peglegs identity.

My great-uncles Gerry ('46) and Sheldon ('48) still reminisce about their Stuyvesant experience, especially to me. They are grateful to our school for providing a springboard into their successful careers. More importantly, they cherish the friendships they made at Stuy and the tight-knit community that formed under the Peglegs brand. I can tell by Gerry and Sheldon's smiles and teary eyes that they are proud of me for carrying on our school's legacy, but I'm always ashamed that I can't say with them that I'm a Pegleg.

The strong identity and school spirit that existed in the '40s still emerges in spurts. Last fall, at the football team's Cup Division Championship game, students, parents, teachers, and alumni all braved freezing temperatures in deep Queens to support athletes who passionately represent their schools. Alums from the '70s and earlier were there for the only, yet all-encompassing, community they had known in high school,

regardless of whether or not they were football fans. Though some of my classmates there had been to every home game, for most, it was the first athletic event they had ever attended.

Currently, we are made up of many individual communities, athletic and otherwise. This mostly is a consequence of the cutthroat competitive nature that's fostered here, which manifests itself in the drive to boost our overall averages by tenths of a point and get into our dream colleges. We should

Reunifying our school's sports team names will be a small step towards redeveloping one Stuyvesant identity.

all be grateful to Stuyvesant for helping us develop self-motivation and individuality that will undoubtedly be important in our futures. But it's this aggressive force that divides the student body and creates an environment with toxic undertones.

It's unacceptable that our varied small subcultures seem to compete for their own sake without recognizing that they ultimately represent the Stuyvesant High School student body. We add up extracurricular achievements like groceries on a shopping list for our "Desirable

Universities" instead of participating with the goal of fulfilling our passions or supporting our school. Whether it's been as a varsity baseball player, a member of The Spectator, or an Intel semifinalist, I've worked hard to achieve my goals partly for my own gratification. But I've taken more pride in my successes as a representative of Stuyvesant, the school to which we all owe most of our intellectual and personal development.

As a first step, I've organized a school-wide vote on Monday, March 18 during which the entire student body can voice its opinions on the unification of our sports teams under one name. Students will be able to vote in favor of or against the unification, and then for the name they would prefer all of our athletic teams to adopt next year (not necessarily the Peglegs).

The unified name would be assumed by our entire student body, in turn building a greater sense of camaraderie. In losing their exclusivity, teams will feel less like cliques, triggering support from a wider portion of the student body. The inspiration for this unification rests not in reshaping the student mentality or curtailing student motivation; rather, it rests in the fact that awareness of our place in the Stuyvesant community beyond our individual achievements promises more unity. And it will also work in the reverse: with unity will come a wider appreciation and awareness of our school environment.

Many opponents say that this move would tread on the individuality, tradition, and legacy that teams have built under their current monikers. However, a name change will not break the bonds that strengthen each team's internal community. It is merely, and ultimately, a small

sacrifice that could lead to more student attendance at meets and games, attracting students supporting their school as a whole, regardless of the sport or the team. Right now, each internal community trickles out only a little, as many people attend meets and matches only to watch their friends. But there ought to be more widespread unification inclusive of the entire Stuyvesant community. In addition, the "legacies" fostered under the individual

is a mascot, a team name that every student, alumnus, teacher, and parent can rally around. Strong, spirited communities at each of these universities, renowned for their academics, and in other specialized high schools show how having one name can unify a student body. Similarly, reunifying our school's sports team names will be a small step toward redeveloping one Stuyvesant identity.

One team name can give every student in the building something to take pride in—not just those who play sports. Like thousands of high schools and colleges across the country, having one name would allow for more unity: selling T-shirts and sweatshirts bearing our new unified identity, having pep rallies inclusive of our whole athletics community and beyond, and resuming a treasured Stuyvesant tradition that has been put on pause.

But if this team unification were to go through, when this year's incoming freshmen graduate, all Stuy students would be able to identify as Peglegs, just as they did during my great-uncles' time. "Stuyvesant was known as a school as the Peglegs, not just the teams. The naming after Peter Stuyvesant, the Peglegs, defined the concept of the growth of America," my great-uncle Gerry said. "It's about the sanctity of tradition. It's a matter of pride in achievement. We have a multi-generational tradition as the name of the athletic program and the school in general."

For the last four years, I have been a Hitman, a member of the baseball team. And while the change will not sweep through the school in my time, at my 25-year high school reunion, I would love to look back at my time at Stuy and say, "We were more than just Stuyvesant students; we were all Peglegs."

At my 25-year high school reunion, I would love to look back at my time at Stuy and say, "We were more than just Stuyvesant students; we were all Peglegs."

team names have only developed over just a few decades or even a few years. Stuyvesant High School's history, however, extends over 109 years.

The Duke Blue Devils. The Northwestern Wildcats. The Notre Dame Fighting Irish. The Bronx Science Wolverines. The Brooklyn Tech Engineers. Each

LETTER TO THE EDITOR

Re: It's Time for a New Legacy

By GERALD BRADSHAW

The staff editorial titled "It's Time For A New Legacy" in The Spectator published on Tuesday, February 5 is an excellent summary of where we stand today on race "based" admissions practices—implicit or explicit. Your editorial staff should be congratulated on a mature piece of research. However, I would add, you didn't address the political and economical forces that play a huge role in admissions.

You may be surprised to learn that the first question asked by my Asian clients is how many Asians attend Stuyvesant. They worry their child might not be able to stand out against a majority of highly competitive Asian students. They ask if they would be better off sending their kids to a more diverse school. "I don't want my kids working that hard!" Not an unreasonable question.

From that perspective it remains to be seen whether all this talent under one roof makes Stuyvesant a victim of its own success.

In your editorial, you explain that Berkeley accepts more Asians than does Har-

vard, citing California's race-blind admissions policy. While this may be the case, there are other explanations for this phenomenon.

Berkeley is located in the San Francisco Bay Area. It has one of the largest populations of Asian students in the America. Asian students tend to be heavily skewed toward math and science. Coupled with their close proximity to Silicon Valley, it is no mystery why Berkeley and Stanford accept more Asian students than Harvard or Yale. Asians carry a lot of political clout in the Bay Area. This translates into economic clout, not to be found in the Ivy League. Admissions officers understand the relationship between business and academia and respond accordingly.

While this is a partial answer to disparities in admissions, it still doesn't help Asians get past the "race" barrier at elite colleges. My solution is simple and direct.

I focus on each student as an individual. That doesn't mean I totally close my eyes to the ethnic stereotyping endemic to human beings. I want my clients to open up and talk

to me about themselves. I need their biography if I am to help. We meet on Skype so there is no hiding one's ethnic identity. While names are already a dead giveaway, we have to overcome barriers if we are going to work together. These barriers are the easiest to overcome.

Gross generalizations: I have Hindu students who seem to be the most enthusiastic personalities among all my clients—Asian or not. Koreans and Vietnamese have a great sense of humor. Chinese are hard-charging, goal-driven, and very well-adjusted, and I would say that my Japanese clients are more insular and inward looking, perhaps the most existential.

Yet we are who we are—each group tending to fall back on their own stereotype (admittedly or not). Add the importance of family (many of my clients have grandparents in India, China and Vietnam), and of course, their acculturation in America as the big "melting pot," and you have the main influences that have shaped their personalities.

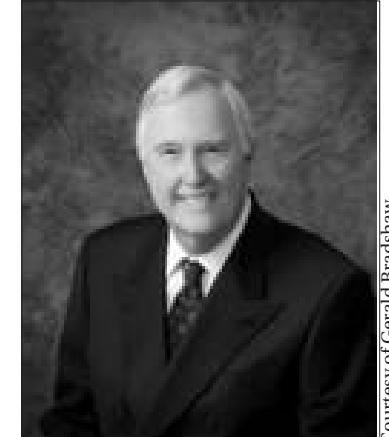
In the end, getting into a top Ivy League school has a lot to do with these external fac-

tors. Yet they are rarely brought out in the applications. Who are you and how do you see the world? It's highly subjective, and getting there requires taking a risk.

The dominant European tribes—Germans, French, Italian, Spanish and English—all have their stereotypical behaviors, too. De Gaulle once quoted Charles V about the English propensity for profanity: "One speaks Spanish to God, French to men, Italian to women, and German to horses...He doesn't envisage that one should speak the Goddams' idiom to anyone...even horses!"

Did that help matters or did I dig myself deeper in a hole? I'd be delighted if you tell me. The only way to beat the competition is to show them more about yourself. Sure many Asian have terrific test scores and grades and a list of extracurriculars that would shame a Harvard graduate 50 years ago. But there needs to be more information. The intangibles.

My most important job is to get students interested in talking about themselves: life, making money, inventing things, adventure, making a better world for future generations.



Courtesy of Gerald Bradshaw

A great many rejection letters come from reading just the opposite—boring essays from brilliant students who listened to others and were afraid of sounding too un-intellectual. While no single race has a monopoly on boredom, all races possess an infinite capacity to bore. And none is more tragic than to read about a student who has won all kinds of academic accolades only to rehash them over and over again in the applications.

In my experience, the only way to bust down the doors of the Ivy League is to take advantage of all that NYC has to offer, take risks, and be yourself.

Gerald Bradshaw
CEO, Bradshaw Consulting

Opinions

The East China Sea: Multilateral Conflict and Proposed Resolution

By ALFRED TSAI

A major territorial dispute is brewing in the East China Sea. In light of the growing tensions in the region and the dispute over the Diaoyutai (Senkaku) Islands between mainland China, the Republic of China (Taiwan), and Japan, it is imperative that a resolution be achieved through peaceful means and in accordance with international law.

The Diaoyutai Islands are uninhabited islands controlled by Japan in the East China Sea. Following the transfer of administration of the islands from the United States to Japan in 1971, Japan's sovereignty over them has been disputed by mainland China and Taiwan, the former seeking to assert symbolic power. The Chinese claim that the Diaoyutai Islands are an important part of Chinese history, having been discovered, named, and used by the Chinese people since the 15th century. Japan controlled the islands from 1895 until its surrender at the end of World War II. The United States administered from 1945 until 1972, when the islands reverted to Japanese control under the Okinawa Reversion Treaty with Japan.

The long-standing territorial dispute over the Diaoyutai Islands has flared up once again. The Japanese govern-

ment's unilateral move in September 2012 to "nationalize" three of the islands through a purported purchase has reignited multilateral tension in East Asia. But while most attention has focused on the standoff between China and Japan, the Diaoyutai Islands actually form an inherent part of the territory of Taiwan based on the islands' geographical location, relevant historical evidence, and international law. Japan's claim over the islands simply does not stand up to close scrutiny.

Japan's claim of sovereignty by virtue of "discovery-occupation" under international law is invalid from the onset, as such claims can only be made to ownerless land (*terra nullius*). The Diaoyutai Islands were first discovered, named, and used by China during the Ming Dynasty (1368-1644). Chinese envoys used the islands as navigation posts en route to the Ryukyu Kingdom (now Okinawa). These islands were also incorporated into Ming China's coastal defense system and patrolled by Chinese naval forces against the invading Japanese pirates. The most authoritative historical records supporting the Chinese claim are envoy mission records and official Taiwan gazetteers published during the Qing Dynasty (1644-1912). Envoy mission records specified the national boundary between China and Ryukyu Kingdom as the Okinawa Trough and Diaoyutai Islands. Official gazetteers of Fujian Province and Taiwan Prefecture also listed territories under Taiwan, which included the Diaoyutai Islands. These official documents demonstrate Qing China's effective control over the islands as part of Taiwan prior to 1895.

Today, the Japanese government asserts that from 1885 on, it repeatedly conducted on-site surveys confirming that the islands were uninhabited, and that there were no signs of control by the Qing Empire. It therefore made a Cabinet Decision on January 14, 1895 to for-

mally incorporate the islands. However, old Meiji period documents unearthed from Japanese archives demonstrate that the Meiji government acknowledged Chinese ownerships of the islands in 1885. It can be seen that Japan's claim of sovereignty over the islands is based on an illegal act of secretly annexing the islands as spoils of war under the false pretext of seizing *terra nullius*. In April 1895, Japan and China signed the Treaty of Shimonoseki, which stipulated that China cede to Japan "the whole island of Formosa [Taiwan], together with each of all the islands appertaining to it." For the next 50 years, the Diaoyutai Islands and Taiwan remained under Japanese rule until the 1895 Treaty of Shimonoseki was nullified following Japanese surrender in World War II.

In December 1943, Taiwan, Britain, and the United States promulgated the Cairo Declaration, stipulating, "all the territories Japan has stolen from the Chinese, such as Manchuria, Formosa (Taiwan), and the Pescadores (Penghu), shall be restored to the Republic of China. Japan will also be expelled from all other territories which she has taken by violence and greed." The July 1945 Potsdam Proclamation stated, "the terms of the Cairo Declaration shall be carried out." In September 1945, Japan accepted the Potsdam Proclamation when it signed the Instrument of Surrender. Therefore, the Diaoyutai Islands should be restored as the territory of Taiwan.

Regarding the reversion of the Diaoyutai Islands to Japan along with the Ryukyu Islands in 1972, Washington has stated that the transfer of administrative rights over these islands did not affect Taiwan's claim of sovereignty. In November 1971, then-Secretary of State William P. Rogers affirmed that the United States took no position on the sovereignty issue over the Diaoyutai Islands and that the dispute should be resolved through negotiations between Taipei and Tokyo.



The Senate Foreign Relations Committee further stated that, "the United States action in transferring its rights of administration to Japan does not constitute a transfer of underlying sovereignty nor can it affect the underlying claims of the disputants." Washington has maintained this neutral position in all its relevant diplomatic documents ever since.

It is crucial that all parties refrain from any provocations and engage in meaningful dialogue, safeguarding the freedom of maritime navigation in the East China Sea and sharing responsibility over security and joint development of resources in the area. Although Taiwan has a compelling case for the sovereignty over the Diaoyutai Islands, Taiwan's President Ma Ying-jeou proposed the East China Sea Peace Initiative in August 2012. The initiative calls upon the parties concerned to replace confrontation with dialogue, shelve territorial disputes through negotiations, formulate a Code of Conduct in the East China Sea, and engage in joint development of resources. Although the resolution of the sovereignty issue will take time, the terms of the peace initiative will serve to establish a mechanism for cooperation that will reduce tension and foster peace. The parties concerned should work together on achieving the aims of the initiative as soon as possible, so that the East China Sea can become a region of coexistence and mutual prosperity.

Michele Lin / The Spectator

ISSUE 10 OPINIONS CONTEST WINNER

Ending the Obsession

By WENHAO DU
and NORMAN KONTAROVICH

While organizing my papers, neatly putting them into folders, and packing my bag, I let out a breath of relief. I felt immense satisfaction as I gazed across pages of a freshly-printed essay, loose sheets covered with solved mathematical equations, and the neatly drawn free-body diagrams next to a planner full of check marks. Saying a quick prayer for the intimidating physics test that I would have the next day, I lay down on my bed.

We have all felt this sensation before: a sense of control, accomplishment, and even pride in our identity as the "Stuy" student, the one who goes past midnight doing homework and studying for tests. Every once in a while I cringe at the fact that I have more than two years of this left. But is the school's expectation that each student go through a staggering amount of homework, tests, and quizzes before graduation, the trademark of Specialized High Schools, at times a bit too overwhelming, a bit too unnecessary? It seems strange for a student like me to be questioning the sacredness of the culture here, yet are the benefits of this cutthroat environment really as absolute as we believe them to be? Do we need change?

Let's start with the homework. Homework, something many students dread, can serve two purposes, depending on the teacher's style. Traditionally, it is designed to reinforce concepts

learned in class. A more recent method is utilizing homework as an introduction to a topic that will be taught in class. Both of these systems fail to take into account one glaring problem: the unfeasibility of our teachers, many of whom teach seven or eight periods a day, checking each student's homework meticulously and giving detailed feedback. This chink in the armor eliminates all the benefits of homework. Why should you do homework to the best of your ability when you know that your teacher will only glance over it? And how is your understanding of the topic improved by answering the questions while half-asleep? Being overloaded with hours of homework contributes to the constant struggle between maintaining healthy adolescent experiences and expanding your mind. It hinders your social life and makes you overly tired. I can't count how many times I've seen people sleep through class, have lackluster class discussions due to their sleep deprivation, and keep their heads down all day as teachers rush through material.

But homework is just a small part of the issue. Even outside of Stuyvesant, children are taught that they need to be the best. Our system of education adheres best to those who have the best grades and the highest test scores. If we get a question wrong on a test, we're told to learn from our mistake and do better the next time. Every minute, it's "learn, get a perfect score, learn more, do your homework better," etc. Over time, students realize that they need to force

themselves and motivate themselves as much as possible. This pressure is amplified at Stuyvesant, where the drive to get astounding grades in every subject, no matter how little a student may like that subject, becomes overwhelming. Students need to do the best they can or risk the "punishment" of sub-par grades. They're doing this to get into the best possible college, as if colleges need kids who are extremely diligent at doing their work and obeying rules, and somehow also expect them to do extracurriculars and sports that show their passion in their "free time."

Do not practice, go directly onstage

Thomas Edison once said: "I have not failed. I've just found 10,000 ways that won't work." For all his genius, Thomas Edison would not have survived in our world today. When your teacher hands back a pop quiz (remember? the one you did while half-asleep) because he or she assumes that you should have mastered the topic when you took the quiz, you feel something die inside you. You blame it on "not putting in enough effort." But that's not true. What's wrong with getting a question wrong? Why do we chastise and punish students for it? Grades, once mere indicators of how well a student is learning, have become deciding factors in our future. They're great at stifling creativity. Those who get bad grades are unmotivated to do better in school or pursue their desires to learn.

Again and again

Our current system compares apples to pears. It is far from the expectation that Stuyvesant students come to a class in early September not knowing anything about the material. Some of my friends have already taken summer courses on the same subject, from prep schools such as Mega Academy to enrichment programs such as CTY. If given a test, they would ace it eleven times out of ten. Do they really need to take that class when they could take something that won't bore them? Is it really fair that those who spent their summers doing something else should have their grades compared with those with a head start?

The college-centric mentality instilled by the society we live in is incredulous and extremely harmful. How often have I seen fellow students struggle through AP courses because their parents told them that colleges love people who challenge themselves? How often have I seen extremely intelligent students not being challenged because doing so would endanger their grades? I can name countless students with 97+ averages who opt out of honors classes because they'd rather get 99s in regular classes. What a shame.

So if I could change one thing about our school, what would it be? I would eliminate the age-old mentality of "success here at all costs" and replace it with one commandment: "Have fun learning what you love."

Opinions continues on page 11, after the SING! section.

SJHS! 2013

The Stuyvesant Spectator

March 8, 2013

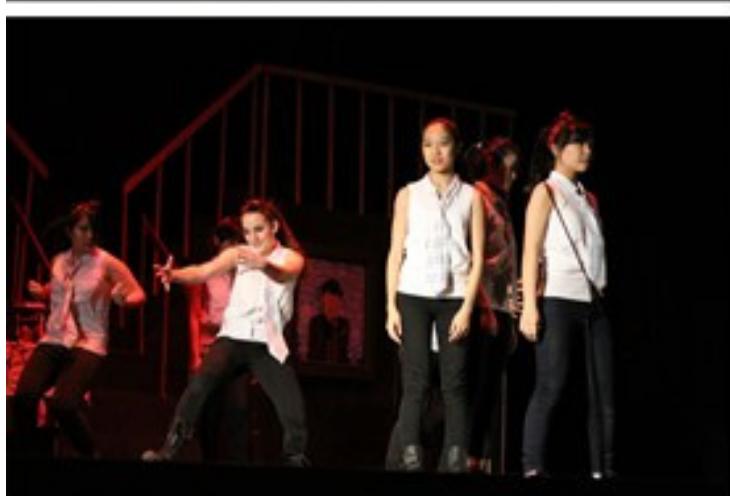


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Soph-Frosh SING!



Soph-Frosh: Not

Jinkies! This year, Soph-Frosh SING! hopped on the Mystery Machine to thwart the naysayers who've repeatedly deemed Soph-Frosh productions mediocre. While errors from past showcases continued to plague them, the sophomores and freshmen have begun to crack the mystery behind a trailing, third-place Soph-Frosh performance. With impressive acting, solid numbers, and a theme transcending trite Stuyvesant references, Soph-Frosh SING! 2013 serves as a reminder that our underclassmen have great potential and are more than capable of putting on a good show.

The production opens with an assortment of notable mystery characters reading an invitation from Inspector Clouseau, who wishes to share his Pink Panther diamond with his fellow detectives. After a spunky rendition of "Everybody Talks," the chorus (directed by sophomores Sunnam Quispe and Marcus Chan) gives way to Inspector Clouseau, who introduces himself to the convened detectives with an uninspiring performance of "Master of the House." Though the song choice is sensible, the number's dull and repetitive melody did little to showcase the budding vocal abilities of the chorus. Though the song didn't impress, Clouseau made up for it. Sophomore Theo Klein is the show's main source of comic relief; his thick French accent and overt mannerisms evoked plenty of laughs from the audience. However, his Parisian drawl made some of his lines difficult to understand.

Before Inspector Clouseau unveils the Pink Panther, the audience is introduced to the oddball cast of detectives. Velma (sophomore Jasmine Aurora Thomas), Shaggy (freshman Philip Chun), and Scooby Doo (sophomore Thomas Perskin) are

plucked straight out of the Mystery Machine—Velma is a quirky, sensitive nerd, Shaggy's goofiness is exacerbated by his love for Scooby Snacks, and Scooby is still the beloved and devoted canine of the original series. Sherlock Holmes (sophomore Maksym Bondarenko) is an egregious narcissist who becomes the subject of Clouseau's affection. They're joined by Frank and Joe Hardy (sophomores Coby Goldberg and Darien Cox), the "swagful" prepubescent duo; Cam Jansen (freshman Kristen Chang), a cutsey hipster obsessed with vintage clothing; and Nancy Drew (sophomore Harmehar Kohli), the flirtatious embodiment of sass who makes the one "Mean Girls" reference of the night. The performances of the cast were impressive; each actor had a firm grasp over his or her character and enthusiastically livened up the occasionally over-simplistic script. The costumes were fitting (especially Scooby's realistic dog costume and makeup) but, for the most part, just enough to casually distinguish each persona.

The set, however, was far more appealing than last year's barren Soph-Frosh set. Though its main feature was simply a staircase leading down onto the stage, Clouseau's mansion displays impressive pieces of artwork, including a life-like portrait of Clouseau himself and a painting of an ornate chandelier in the background, that compensate for the lack of depth in the scenery. The table of "cross-ants," kitchenware, and Scooby Snacks provided a fanciful, additional feature to the mansion's singular representation of multiple rooms.

A tiff between Sherlock and Nancy leads to the first dance number of the night. Girls' hip-hop (directed by sophomores Julia Gokhberg and Bo Eun Chang) dished out a respectable perfor-

mance to "Love Lockdown," but the awkwardness of their transition was unnerving. In fact, most of the dance crews either had no introduction or no tie-in to the plot, drilling holes into the performance's overall energy and cohesiveness.

The time comes for Clouseau to reveal the Pink Panther diamond. The big reveal is accompanied by a sultry jazz performance of girls dressed in pink (directed by sophomores Danielle Isakov and Nadia Saleh) that was both well-choreographed and amusing, what with Clouseau's unexpected participation in the dance. The number concludes with a dramatic flourish: the glass case that holds the diamond is uncovered, but the diamond has disappeared. Clouseau faints, only to be woken up by a shark doll—one of many well-executed jabs at the other SING! performances. Clouseau imposes a lockdown on the house and sets the stage for boys' hip-hop (directed by sophomores Sadman Fahmid and Joshua Chan and freshman Brian Tran) to perform an upbeat yet disappointingly short routine that meshed well with the fast-paced song choice.

Velma discovers a blue paw-print on the glass case and all suspicions immediately fall on Scooby, who conveniently disappears. As a stand-in for Scooby, the step crew (directed by sophomores Crystal Cheng and Brian Guo) was outfitted and made up to look like dogs, cleverly entering with "Who Let the Dogs Out." Step lacked the dynamism and volume of the other grades' crews; however, a true highlight was the inclusion of a solo during which freshman Peter Samuel sent the crowd roaring with a fast-paced, intense routine.

Shaggy and Cam are now left alone to search for Scooby. Cam assures Shaggy that they will even-

Soph-Frosh SING!



Your Usual Suspects

tually find Scooby, and makes her interest in Shaggy glaringly evident. As Cam leans in for a kiss, the pair comically falls through a secret passageway hidden behind a movable bookshelf—a clever touch by the set designers. Soph-Frosh Latin (directed by Isakov) performs a routine meant to symbolize the potential romance between Cam and Shaggy. While the choreography lacked complexity, the crew maintained the energy of the band's rendition of "Mr. Saxobeat" with their synchronized footwork and strings of twirls and turns, proving that this is a crew to watch in coming performances.

While Clouseau, Holmes, and Velma wonder how they'll resolve the mystery (and Clouseau indefinitely flirts with Holmes), Velma begins to act strangely, prompting Holmes to question her motives. Despite his loud-mouthed pride and stinging comments, he is quite perceptive and discreetly picks up Velma's fallen glasses before the three crime-solvers exit to search the attic of Clouseau's mansion.

The next musical number, a rendition of "Diamonds" by Rihanna, is well-executed but out of place. The chorus is featured alongside Clouseau, who runs around the theater chasing a faculty advisor (either biology teacher Marissa Maggio or mathematics teacher Ashvin Jaishankar) carrying the precious diamond. The audience got a kick out of watching Clouseau trip over himself, but the unexplained scene dragged on amidst vocals and an arrangement that didn't do enough justice to Rihanna's ballad.

In the next scene, the Hardy Boys and Nancy Drew meander onto the stage, also looking for "clues" (wink, wink). The Hardy Boys break into a cute take on "Ice Ice Baby" by Vanilla Ice and

receive a swagger boost from the boys' hip-hop members in the background. Nancy finds a note, supposedly written by Shaggy to Cam, making clear his intention of leaving Scooby in a pound. Sherlock takes the note and discreetly fiddles with it without much notice, eventually giving it to the unsuspecting Velma to "read."

Soph-Frosh Indian (directed by sophomores Radhika Kaicker and Anise Rau) mystifies Cam, Shaggy, and even the audience; despite being set in Clouseau's treasure room, the complete lack of context was especially disorienting. The girls' moves were simplistic and the dance seemed to be another forced addition into the plot.

Chun, evidently a comically-inclined actor, evokes Shaggy's inner stoner with the line, "My bud, where is my bud?! I've never gone so long without my bud." Cam's one-sided romantic pursuit of Shaggy is believable and cute, but leans toward a tween Disney movie. Shaggy and Cam suddenly find Scooby, prompting Shaggy to sing the Scooby Doo theme song and evoke nostalgia from the audience. In a heartwarming moment, Scooby gives Shaggy a high five with a friendly, "What's good bro?" Cam is evidently disappointed by their reunion, and is convincingly hurt when Shaggy tells Scooby: "I would never leave you for Cam."

As the lights dim, Cam evokes her brokenhearted soul sister Taylor Swift with a rendition of "I Knew You Were Trouble." Chang's vocals, though not perfect, were powerful, and the band (including the notably skilled drummer Tyler Small) put all its energy into the bombastic song.

The reunited Mystery Machine duo and a downcast Cam meet up with the rest of the gang, and Sherlock reveals that the

diamond thief was Velma. He explains to the shocked detectives that Velma planted the fake note from Shaggy to get Scooby to flee, substantiating his accusation by telling the group that he switched Velma's original note with a blank sheet of paper. Velma tries to escape, but the Soph-Frosh rave crew (directed by sophomores Theo Lipeles and Barak Zhou) stops her with a repetitive routine that consisted primarily of basic wrap-combos but was spruced up by a few well-executed solos.

Velma, in the crosshairs of the detectives, breaks into song with Gwen Stefani's "Sweet Escape." Thomas is an excellent performer and truly outshined every other singer in the production with her powerful voice. Her execution of the difficult song was astounding, establishing her as a young performer to look out for. However, as Velma tells the others that she stole the diamond due to feelings of underappreciation, her powerful number is brought to a lackluster conclusion. Velma concludes the show: "And I would've gotten away with it, too, if it weren't for you meddling kids and SOPH-FROSH SING!"

The shortcomings of the Soph-Frosh performance centered on an uneventful and scattered plot further lost in a mix of awkward, empty transitions and only decent performances. Velma's motive for stealing the diamond seemed oversimplified and dashed out, appending an unsatisfying ending to an otherwise cartoonish plot. The cast, however, exceeded expectations. With robust acting and a clever script, it inched the production ever so slightly closer to being a threat to other performances. Here comes along down Mystery Lane a Soph-Frosh SING! proving that underclassmen too can put on a show that's a diamond in the trough.



**Photos by
Danny Kim,
Justin Strauss,
and Sam Kim**



Junior SING!



Juniors Find Treasure

Junior SING! really wants you to know that it was not a Disney movie. In fact, every time the first bars of "Under the Sea" rose from the band pit, exasperated cast members yelled down, "No, we are not doing that!" On the contrary, this year's juniors created a comical and entertaining take on Disney's mermaid story. Led by coordinator Eric Zhang, executive producer Eddie Zilberbrand, and producers Alexander Cheung, Shafeen Hemnani, and Zoe Handy, Junior SING! 2013 came in second place with a total of 855 points.

Written by Savannah Jeffreys, Jeremy Karson, Elena Milin, and Clay Walsh, the script told a fairly unoriginal story (mermaid falls in love with human man; daughter quarrels with overbearing mother) with humor that remained free of restrictions and pandering. Characters made anatomical puns and jokes about sub-prime lending in almost the same sentence, with references ranging from "Finding Nemo" to Manti Te'o's nonexistent girlfriend. So while Hans Christian Andersen may have a copyright on the plotline, the (often self-referential) humor and the creatively imagined characters—such as the Septopus (seven-tentacled octopus) and a flamboyant slew of pirates—moved this year's juniors beyond their Disney foundation and made them a more exciting show.

The stage was well-set for the maritime adventure. Once the curtains are drawn, the audience is exposed to a spectacular wooden pirate ship against

a backdrop of swirls in a blue-green color palette. The eerie mood is completed by fog floating through the air, thundering booms, and strobe lights that transform the stage into a ship caught in a storm. (The two-story ship, while impressive, is unfortunately forced to remain stationary throughout the production, resulting in few changes to the set beyond revolving prisms and moving rocks.) The chorus of sailors and sirens (directed by Savannah Jeffreys, Harrison Lu, and Andy Zhang) enchants with "Radioactive," ar-

ranged best on Saturday night, while the contemporary dance crew (directed by Maia Ezratty and Mika Schweier) performs as ocean waves reflective of the tumultuous waves in the backdrop drawn by the art crew (directed by James Reina, Judy Lee, and Sora Kim).

The introductory scene closes with a powerfully crashing wave. We are then introduced to our hero Sylvia, the mermaid princess played by Emily Hamilton, who sunbathes with her "BFFFFFFF" Sally in patchworks of shimmering fabrics sewn together to create elaborate mermaid costumes. Sylvia decides to join Roger (Nick Kaidoo), a pirate captain, and his crew in order to escape from her mother Charlotte (Valentyna Chebanova) and arranged marriage. The pirates are on a quest for booty of multiple varieties.

Once the Queen of the Mermaids finds out that Sylvia is missing, she sends the "Feeble Five"—Sebastian the Crab (Gene Gao), Ellie the Seahorse

(played by Israt Hossain and Anna-Leigh Ong), Nemo (Cassie Kessler), the Septopus (Thoasin Bari), and Sylvia's prospective husband Cliff (Thomas Duda)—on a mission to reclaim her daughter. The pirates (played by Will Lounsbury-Scaife, Ethan Schwab, Sony Shifrina, and Michael Sugarman) brought out the scurvy, "fearsome" crew they were meant to be, with awkward homoerotic passes and clanging dialogue. Gao was particularly talented amongst the cast, urging Nemo to "grow a pair of gills" and riffing on the pirates and mermaids alike.

Amidst the dynamism and well-constructed chemistry between characters, however, is one awkward scene in which the Mermaid Queen recites a soliloquy that recounts, in painful clarity, the clichéd mother-daughter relationship problems referenced throughout the show. In a better jab at familiar family dynamics, Septopus mocks the price of college tuition and, engaging a member of the audience, says, "She feels me." While the humor was mostly on-point and all-encompassing in its targets, there was one unfortunate "Never Forget" reference to the BP oil spill in 2010, spoken in unison by all the fish to compound the tragically humorous effect.

In addition to the acting, the dance crews of Junior SING! incited waves of applause from the audience every night. The transitions introducing most crews flowed well with the plot, while intricate costumes helped to distinguish each crew. For ex-

Junior SING!



Under the Sea

ample, the rave crew (directed by Glib Dolotov) represented the anglerfish leading the incompetent “Feeble Five” to the treasure, and the belly crew (directed by Nazifa Islam and Anan Kazi) sashayed in as the “belly fish” protecting the treasure on the seafloor. The highlight of the show, however, was the step crew directed by Mehak Ijaz and Megan Wilson. Members were introduced as fellow scallywags sent to clean the ship but, instead, “just stomped around on it.” But step did more than just stomp around, as they executed impressive tricks such as their one-legged “Peglegs” move and Irish jump. With a complicated yet synchronized routine, step also worked well with the limited space that some crews struggled with, truly ruling the seas of every SING! as their chant suggests.

The Latin crew (directed by Alexandrina Danilov, Sylwia Jemielity, and Christine Xu), introduced as “the finest dancers in all of Atlantis,” ranked a close second, dancing to the band’s fast-paced rendition of “Runaway Baby” by Bruno Mars. The final two couples in particular were especially sharp and intricate; this display contributed to the performance that English teacher Dr. David Mandler called “semi-sexually charged” on his blog. The boys’ hip-hop crew (directed by Haofeng Lan, Alvin Wei, and Brian Wei), however, flopped in their performance; instead of displaying their skills, their dancing was overtly simple, uncoordinated,

and even clumsy at times. The disappointment rested not only in that this was the juniors’ final number but also in that it could not compare with the arrangements put together by both the Soph-Frosh and Senior Boys’ Hip-Hop crews.

Junior SING! showcased talents not found in the other SING! performances, such as the martial arts crew (introduced as Chinese Fighting Fish and directed by Hudson Lee and Hyunsu Kim), which brought drama with the band’s arrangement of “Believe Me” by Fort Minor and high kicks and graceful dodges. A brief a capella performance from members of the chorus (introduced when Roger recites a few lines of One Direction’s “What Makes You Beautiful”) was funny and in good harmony.

The strong voices of the juniors didn’t rest only in the short a capella arrangement, as seen in Sylvia’s solo rendition of “Titanium” by David Guetta, which offered meaningful lyrics conveying her wish to never return to her underwater home. In general, the chorus was powerful and moving, especially in their performances of “Radioactive” and “Gold on the Seafloor [Ceiling],” which harmonized well with the band. Though the band overpowered the chorus at times, the band remained extremely active throughout the performance. Their repeated renditions of “Under the Sea” built up to the end, when they are chastised by Charlotte and Sylvia. Another humorous inter-

action between script and band was in saxophonist Zane Birenbaum’s solo, which ruins Roger’s plans at a suave introduction to Charlotte.

If anything, however, the long transitions and frequent blackouts between the scenes brought the performance a little deeper underwater than it needed to be. As the set switched between on the pirate ship and under the water to follow the converging plotlines, the action became disjointed. An abrupt ending—in which a cast member shouted, “Time for the spirit song!”—left most of the audience stranded at the end of Friday performance. Fortunately, the juniors learned from their mistake, eliminating a few bulky props to simplify transitions and leave more time for the final scene in Saturday’s performance.

Junior SING! did a lot of things well that will likely lead to a towering senior performance next year. When looking for an image to remember the show by, there are a lot of choices: The swashbuckling step crew jumping in unison across the stage. The side-stepping Sebastian the Crab muttering in his distinctive accent. The giant bag of Pirate’s Booty proudly held up by Roger at the end of the Saturday show. Our choice? The cameo made in the final performance by the nearly-coordinated social studies teacher Eric Wisotsky, decked out in jewels and a headdress, swaying his hips alongside his fellow belly dancers. That was a treasure on its own.



**Photos by
Danny Kim,
Justin Strauss,
and Sam Kim**



Senior SING!



Senior SING!: the Best

They promised us one hell of a show, and that's exactly what they delivered.

This year's Senior SING! ventured deep into uncharted land with a refreshingly original underworld theme. With a script (written by Timmy Levin, Joshua Bogatin, Josh Bloom, Ivy Wanta, and Eugenie Thompson) interlaced with cleverly executed jibes at Stuyvesant and spiced with hilarious pop culture references, the class of 2013 successfully mingled humor and enthusiasm into a production easy to follow and fun to watch.

Led by coordinator Nazifa Subah, executive producer Catalina Piccato, and producers Aleks Merkovich, Sarah Duncan, and Sharon Cho, the seniors began to snatch away the audience's souls with Charon's (Andrew Reilly) introduction of hell with a satire of modern-day sins ("Tax Evasion? Ah, Greed will love you. Reporter? Now that doesn't seem so bad. Oh! From The Post!"). But it was when hunched soul beggars in dark green costumes roamed around the auditorium, beckoning audience members to deposit their souls, that the characteristic gloomy, mysterious, and shiver-igniting underworld aura overwhelmed the theater's atmosphere.

The power of Senior SING!'s introduction rested in their ability to maintain this delicate, gloomy underworld atmosphere while simultaneously evoking shattering roars from the audience. The first of these roars was kindled through Hades' (Bernie Birnbaum) widely-applauded echo of a Teitel-inspired tagline: "You can only have two of these three things: torture, suffering, and eternal suffering. If you play

your cards right you can have all three." But Hades' time on stage is short-lived; accidentally poisoned by a sinner who committed the ultimate sin (the creation of Junior SING!, of course), Hades dies despite receiving band-aid-and-ice-pack treatment, a tongue-in-cheek imitation of our school health system. It is his death that serves as the basis for the plot: kingless, the underworld must now determine its next ruler.

And this is when all hell breaks loose.

The curtains swing open to a subtly intricate set consisting of fiery red and orange gates of hell, an elaborately painted café menu and scenery, and the flawless incorporation of a glowing, plot-echoing backdrop: whenever a sibling falls out of the race to become the next Hades, their color dims. This effect, as well as the orange-lit steps, were extraordinary examples of the tech crew's finesse.

Skeletal dancers (girl's contemporary dance) glide with the chorus in an attempt to seduce the audience to "come on down" to the underworld. The chorus's fierce mastery of the song's rhythm, aided by Jane Kim's remarkably piercing voice, complemented contemporary's dance moves. Though contemporary may have, at times, been a bit disjointed in their choreography, the first song left an expectant impression.

A lackluster transition into the plot was more than compensated by the introductions of the eight sins. Just a few lines gave the audience a glimpse of the heated power in Wrath (Lucy Woychuk-Mlinac), the seductive nature of Lust (Eliza Mitnick),

and the arrogance in Pride (Nick Miller). Accentuating the sins' unique traits was the costume crew, which perfectly threaded each of the sins' personalities into their dress. In particular, Envy (Phoebe Young), with her shrill voice, exaggerated movements, and crazy mannerisms, was incredibly convincing and assertive (see Top 5 Actors). The Eighth Sin (Roger Lee)—the sin of, amongst other things, jaywalking, bad grammar, Instagram, and unintelligible French accents—was noteworthy for not only his on-point acting, but also his seemingly effortless ability to embody and reveal aspects of the stereotypical Stuyvesant student without overemphasis.

Another highlight of senior SING!, was tap, the senior's smallest crew, which radiated energy and enthusiasm in their rhythmic, fast-paced dance. Each dancer's unique style shone when they rotated solos in a circle, and culminated in director Tony Scott's performance. While tap initially lacked coordination in terms of time, they were able to improve for the Saturday performance and blow their audience away.

As the plot rolls on and the Eighth Sin expresses his desire to participate in the competition to become king, Pride cues boys' hip-hop to define what it means to be evil. In navy shirts adorned with gold glitter, the boys enter the stage in slow motion to strobe lights before bursting into a fast-paced dance interspersed with stunning tricks, including flips and handstands.

As Fury (Clarissa Sorenson) soon realizes, her chances of ruling hell are slim if Pride becomes the next king. Her only option is

Senior SING!



Sin(g) of Them All

to flirtatiously lead on the Eighth Sin in the hope that she can rule as his queen. In the meantime, however, she takes matters into her own hands, sabotaging and eliminating the other sins from the competition to ensure the victory of the eights. Sorenson's acting as the lead fury was skillful, and the adroitness with which she brought out both the manipulative and caring sides of Fury is commendable. Girls' hip-hop joins her crusade, teaching the Eighth Sin how to be confident. Their energetic performance, featuring an appearance by Envy, was perhaps one of the most dynamic and fluid of all.

As girls' hip-hop ends, Envy spots Fury and the Eighth Sin kissing and immediately runs off stage screaming, straight into Pride's 12 o'clock Mirror Session, featuring a cameo from math teacher David Park. Park's cameo as Pride's reflection was a no-brainer win for senior SING!, though it may not have landed them extra points on the scoreboard. The streak continues with step, which storms the stage in demonic-faced costumes and perform a choreographically dense and aggressive dance that fluidly incarnates Wrath's persona. But belly's attempt to explore Lust's persona, though difficult and not without effort, lacks this vivacity. The dancers are overshadowed by the band and chorus, which ultimately dominate the scene.

It is Indian that grabs the reins of SING! and brings the seniors to the front of the race. With smooth and seamless choreography, Indian vibrates a unique but still theme-consistent rhythm, accentuated by Kaveri Sengupta's and Naveed Ahmed's singing.

After Indian, Cerberus calls up to the stage the next competitor, Eighth Sin, whose solo (a rendition of Rolling Stone's "Sympathy for the Devil"), despite unappealing vocals, was enjoyable for its hilariously awkward dance moves and the awe-striking guitar solo accompanying it (courtesy of Saiganesh Ravikumar). This was the first and only song that inspired the audience to clap along, a testament to Ravikumar's skill and the amazing chemistry between him and the Eighth Sin.

As Fury watches Eighth Sin's solo from the sidelines and notices the transformation he has undergone, she feels the beginnings of happiness and love—an emotional transformation canvassed through her facial expressions. Unable to veil her feelings, Fury reveals her love for Eighth Sin through a beautiful solo ("If Only") that pulls at the heartstrings and inspired wide-spread "aww's from the audience.

But just as everything seems to be falling in place another plot twist arises back at Gluttony's party. As senior swing dances an intricate routine, executed with enough precision and consistency to compensate for the hints of dissonance in Gluttony's voice, Fury and the Eighth Sin sneak food onto Gluttony's plate, and he eats until he passes out. This event confirms the other sins' suspicions of foul play, which serves as a clean transition into a perfect performance: Latin's "Rumor Has It." Latin's vibrancy and elegance were the climax of the senior show. However, while the accompanying solo performed by David Kheyman and Elizabeth Gorodetsky started strong, it was marred by slight mistakes

that made the song consistently weaker.

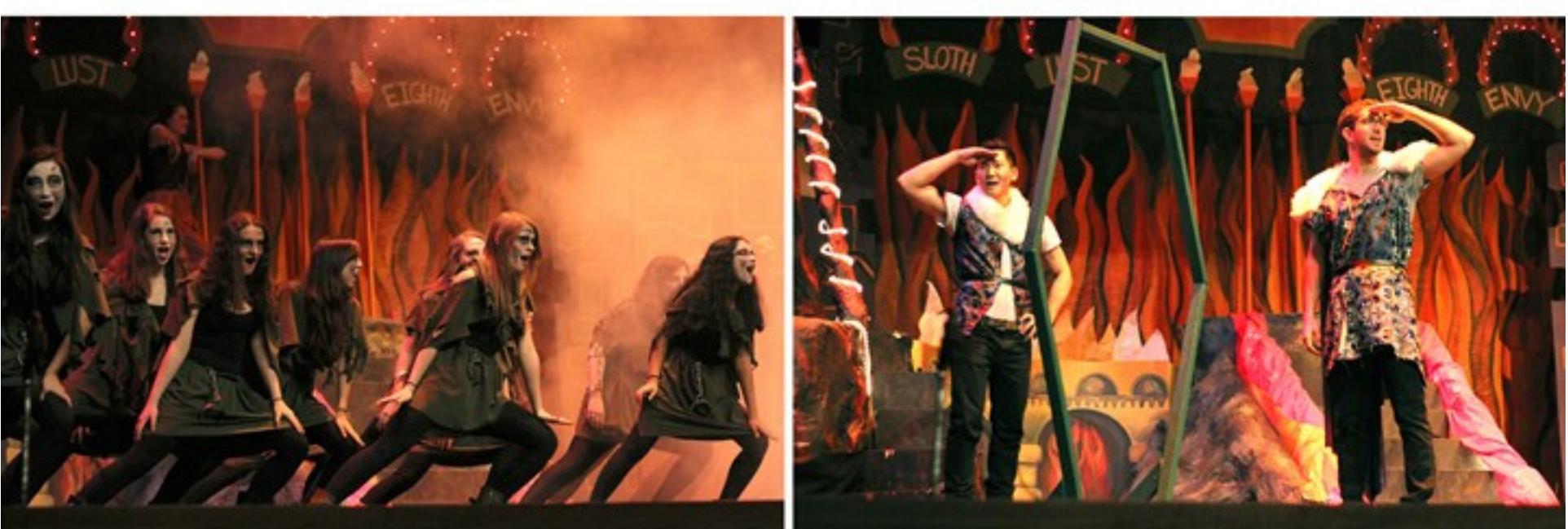
As the other sins accuse the Eighth Sin of rigging the competition, Fury reveals that it was she who took advantage of the sins' weaknesses to win the competition. Cerberus finds their ploy brilliant and crowns Eighth Sin and Fury King and Queen of the Underworld in a satisfying, though somewhat clichéd, end.

The class of 2013 has a lot to be proud of—specifically, the creation of a detailed production with an effective plot bolstered with comedy and performed with enthusiasm. But not even the jabs at The New York Post or the intricately designed gates of hell explain why the seniors led with a total of 985 points. It wasn't their song choices or choreography, or even their remarkable makeup and props. The reason why the seniors won SING! this year was that they were able to create a story that resonated with the audience. They transformed the "hell" we experience outside the double-doors of the theater—a hell of competitions, cheating, and ambition—into an amusing theatrical production.

As Executive Producer Catalina Piccato said, "Darkness and cynicism of the underworld fare particularly well with a Stuyvesant second-term senior. During the month-long process, there were several frustrating moments that may have made many wish that the parallel between Stuyvesant and our SING! hell had been more explicit. Perhaps that's why we were able to create, in the end, such a successful show: because it was a cathartic and expressive experience: the goal of any artistic creation."



**Photos by
Danny Kim,
Justin Strauss,
and Sam Kim**



SING! Scoreboard**Cartoon****Overall**

	Soph-Frosh	Junior	Senior
Overall Impression	86	93	119
Script	80	89	110
Acting	91	91	115
Dance	81	91	107
Band/Orchestra	80	109	110
Vocal Musical Elements	91	87	102
Sets	87	105	127
Technical Aspects	67	99	107
Costumes	80	101	118
Total	743	865	1015
Deductions	-30	-10	-30
Final	713	855	985

Friday

	Soph-Frosh	Junior	Senior
Overall Impression	39	48	54
Script	34	47	51
Acting	40	47	52
Dance	41	50	50
Band/Orchestra	40	56	53
Vocal Musical Elements	45	48	44
Sets	39	52	60
Technical Aspects	35	53	51
Costumes	39	51	52
Total	352	452	467

Saturday

	Soph-Frosh	Junior	Senior
Overall Impression	47	45	65
Script	46	42	59
Acting	51	44	63
Dance	40	41	57
Band/Orchestra	40	53	57
Vocal Musical Elements	46	39	58
Sets	48	53	67
Technical Aspects	32	46	56
Costumes	41	50	66
Total	391	413	548



Alisa Su / The Spectator

What Does It Have To Do With Yale?

By ARINA BYKADOROVA

The situation is a familiar one: the wide-eyed and frazzled freshman, the skin under his young eyes still well-rested from junior high, approaches the Big Sib. He asks the inevitable January question: "What is SING!?"

This is not a hard question to answer. The Big Sib rattles off the usual reply, and the freshman walks away contented. He decides not to join, remaining afar from all the SING! chaos. A month rolls by, and one fine afternoon there's a ticket line outside the SU stretching down to the guidance offices. He approaches his Big Sib yet again, hoping for advice on whether to see the show. He then asks the inevitable February question: "What is New Haven?"

The Big Sib in such a situation feels tempted to fabricate some logical answer, but instead thinks sadly of her far-reaching college goals and answers with an unsatisfactory "I don't know."

And thus, for all those suffering Big Sibs, for all those upset freshmen, and for everyone who doesn't know but should: this is why the Wednesday SING! show is called New Haven.

Before an actual Broadway show hits the stage in New York, it usually goes through tryouts and formal dress rehearsals at other, smaller theaters. To feel out the public and make any necessary changes, the play performs in cities like Boston, Philadelphia, and – you guessed it – New Haven. Schubert's theater in Yale-town is the most famous for hosting these tryouts. Only after it was tested there would a musical go on to the big stage on Broadway. Back in '73, when SING! first came to Stuy, the Wednesday show was similarly called "New Haven," while the Friday and Saturday shows were called "Broadway," though that nickname has since fallen out of use. So, beyond merely being cheaper and plagued with noticeable mistakes, the New Haven show can now hold more meaning. When that freshman asks you again, kick your head back and tell him it's just a tryout or a taste of the production. The real musical, the Broadway-quality show, is on the weekend and well worth the wait.

Behind the Scenes

Behind the Mysteries, Waters, and Hellish Flames of SING! 2013

**By STANLEY CHAN
and WEI HOU WU**

Just three days before the New Haven performance, a line snaked across the second floor, bending through the atrium, and into the escalators leading

Just three days before the New Haven performance, a line snaked across the second floor, bending through the atrium, and into the escalators leading to the third floor.

to the third floor. The people on line had all waited patiently for hours, camping by the senior bar and congesting the entire area, even though the ticket sales were closed by 4:45 p.m. each day. Their goal: to gain access into one of the most spectacular events of the year.

While the SING! official calendar began on Tuesday, January 29, the process started much earlier. The show draws from the profitability of the previous SING! as well as from SU funds. "We allocate about \$40,000 to SING! This goes to pay for faculty advisors, tech advisors, permits for using the building (staying late/over the weekends), and pay for custodians," Senior Coordinator and Student Union Chief Financial Officer Nazifa Subah said.

As a result, the ample funding has allowed the play to start its afterschool practices and rehearsals by the beginning of February. On the fifth floor, Coordinator of Student Affairs Lisa Weinwurm takes a central role. She is responsible for keeping everyone in line, and works with the SU president to pick the coordinators of each SING!. Soph-Frosh producer Rahul Francis said, "The process of being chosen for positions of power (e.g. coordinator, producer, director) starts long before cast and crews are assembled. First, your grade coordinator is chosen. Next producers are interviewed and chosen. I applied and was interviewed by our amazing Soph-Frosh Coordinator, the talented SING!

coordinator, Ms. Weinwurm, as well as the Freshman & Sophomore caucuses. After that, we chose writers for the script and began the long process of interviewing directors."

Once coordinators are chosen, Facebook groups for each SING! are created, and all students are encouraged to present their own ideas when choosing the theme of each production. Given that the theme provides the versatility and innate potential for every other portion of the performance, the stakes are high in these collective decisions. Suggestions are tossed back and forth before choosing a theme everyone is happy with. Once chosen, the script-writers take the stage. Usually, scriptwriting takes place during Finals Week, meaning that writers and producers face double the pressure as they balance studying and brainstorming. As a whole, the plot is chosen by the producers beforehand, and they already start working out the kinks in the storyline before writing it. At that point, it becomes more a matter of the witty phrases, pop culture references, and clever tie-ins. Nevertheless, to the outside world throughout this entire process, the script is kept a mystery.

McIntosh thought that songwriting was particularly memorable. "Because we don't write our own songs (instead we parody existing ones), it takes less effort to write them. However, when syllable counts and emphasis aren't taken into account, it can be a big problem," McIntosh explained. The story had to make sense with the plot, an often underemphasized point in SING! In general, crews were incorporated into the script, and not the other way around. When it came down to the fundamentals, "it was a lot of fun to work on the script, though knowing that the fate of the show pretty much rested on what you wrote was somewhat

Eddie Zilberbrand explained, "the whole Junior SING! comments on the script." Irrelevant text are cut down through the consensus of the grade. As with

the departments that they are on. Soph-Frosh chorus director Sunnam Quispe, who had joined SING! chorus the year before as a regular member and had worked her way up to being one of two directors, said, "The songs we sing really tie the entire show together and help the audience understand the show more easily." The Soph-Frosh performance emphasized this note with several talented soloists in the lead roles.

Not all those who try out get the roles they so desire, but even so SING! provides every student the opportunity to exhibit his or her talents. Freshman Peter Samuel was the star of Soph-Frosh Step, gaining much attention for his solo performance at the end of their routine. While auditioning for the cast, Samuel started to spontaneously step, impressing one of the producers. He was offered a position as step director, but still wanted a role in cast. As Samuel recollects, "After a series of events, I auditioned for step with some other steppers kids, and then there I was, in cast and in step." His abilities stem from determination, stamina, and muscle memory. "The speed comes with it," Sam said. "I've been stepping since I was eight years old."

Whether in the theater or on the second, third, or fifth floor, participants were universally hard at work, but they all had the same smile on their faces. People danced with each other as they waited in line for their costume checks; the girls in Indian moved gracefully, in rhythm to the music of the boombox; step dancers rocked the floor in perpetual rhythm. The atmosphere was both up-

practice and technical aspects. Soph-Frosh rave director Barak Zhou said, "My crew seemed to have a low priority level, most likely due to the fact that [I] was out for six school days." As other crews mentioned, another difficulty was Hurricane Sandy. "Mid-winter Break was cut, and SING! practice was stacked on

"It was a lot of fun to work on the script, though knowing that the fate of the show pretty much rested on what you wrote was somewhat unnerving."

**—Emma McIntosh,
Soph-Frosh
script-writer**

every year, postscript modification had to take place under the supervision of Weinwurm and Principal Zhang. The joke involving "50 Shades of Grey" was lost in the bureaucracy, as were several Republican jokes. Nonetheless, they managed to retain a significant amount of their "booty."

For seniors, it's a matter of pride. Second term seniors are notorious for their ability to wind down and forget about school; yet, every year, they produce winning SING! performances. Senior producer Aleks Merkovich reiterated the critical balance in presentation and experience, of how seniors had "three years of experience compared to Soph-Frosh and the juniors," Merkovich said. This experience shined through in their intricate background lighting and elaborate set, with its eight circles of hell and underworld miasma.

Though sometimes undervalued, the Art and Tech Crews are essential to the show, as they provide the backdrop framing the stage. SophFrosh Art Director Lydia Wu added, "It's something I like doing, you know? ... I wanted to be actively involved in deciding how aesthetically pleasing our play will appear." Art happens to work closely with costumes and props. "We painted 'Scooby Snacks' today, which is a prop [and] we needed a frame for our portrait, so we asked props to find us one," Wu said.

Fundamentally, competitive spirits keep every SING! unique and amazing; consequently, participants were especially hesitant to reveal details. Many expressed that they wanted to improve the show from the year before, and bring more out of

The veterans often began as freshmen, and worked their way up toward the leadership roles that would allow them to express their vision.

top of that time frame."

For some of the leaders, work with their crews transitioned smoothly. The veterans often began as freshmen, and worked their way up toward the leadership roles that would allow them to express their vision. Director of the juniors' Latin dance crew Christine Xu had started as the only freshman in Latin in her first SING!. Later, she would become the director of the crew as a sophomore and continued as a junior. She said that due to SING!, she has been sleeping at 2 or 3 in the mornings whilst still having to wake up at the break of dawn at 5, "but it was all worth it," Xu said.

For seniors who have been focusing on their academics for their past three years in Stuyvesant High School, now is their time to shine. Senior Steven Chu of Boys' hip-hop, who had no prior experience in SING! but was chosen to perform a solo this year, commented: "It's the senior year. We're supposed to have fun." And SING! does not penalize the lack of seniority: what matters is whether you can pull off some special moves.

As two writers walked through the entire school in search of more information, the second floor remained just as dynamic, even though several hours had passed. Tickets were sold out by Thursday. SING!, as the reigning tradition at Stuyvesant, is not just a tribute to the past, nor simply for enjoyment of the present. Instead, it is a showcase of talents that not only appear on the stage, but shine through a one-month, behind-the-scenes process.

"The process of being chosen for positions of power (e.g. coordinator, producer, director) starts long before cast and crews are assembled."

**—Rahul Francis,
Soph-Frosh
producer**

unnerving," McIntosh said.

The juniors handled the script slightly differently. As executive producer of Junior SING!

For seniors, it's a matter of pride. Second term seniors are notorious for their ability to wind down and forget about school; yet, every year, they produce winning SING! performances.

lifting and jovial. Despite hearing stories about budget cuts and crew absences, the students pushed on. Some crews, however, had more difficulties with

Top Fives

Dances



1. Senior Boys' Hip Hop

Melting the visual effects of the strobe lights with the rhythm held energetically by the band, Pride's breakdancers entered with a flamboyance maintained through the entire routine. Exemplifying Pride's narcissism well, the crew willingly bathed in the audience's applause, pulling off consecutive acrobatic maneuvers and amazingly well-orchestrated breakdancing stunts.

2. Junior Step

Wittily introduced with a

Spongebob reference, these scalawags integrated an innovative one-legged "Peglegs" step as well as a synchronized Irish jump for a routine that was both loud and energetic enough to sink any regular pirate ship. The crew "ruled the seas" with their consistently forceful claps and stomp and creative rhythms.

3. Senior Tap

Directors Shreya Salva and Sreshta Paranjpy took a team of inexperienced seniors and taught them to move with poise and flair in this cultural dance. Smil-

ing performers exuded infectious energy and enthusiasm every second on stage as they bounced to the Indian hit "Salaam Namaste." The largest Indian dance crew in recent memory trumped all expectations to propel the seniors to victory.

4. Junior Latin

Atlantis' best dancers impressed with a choreography replete with amazingly synchronized lifts and spins. An ensuing solo performance led by Sylwia Jemielity, Sean Zhou, Christine Xu, and Samuel Fuchs showcased even more professionalism and talent as the quadruple wowed audiences with their speed and fluidity.

5. Senior Swing

A spicy performance involving quick leaps, twists, and turns fired up the crowd as a superstar set of seniors expertly execute one of the more complex choreographies of any SING!. Each pair of partygoers integrated both grace and dynamism into their steps, reflecting the flair of the Senior plot.

Solos

1. SophFrosh: "Sweet Escape" (by Jasmine Aurora Thomas):

Caught for stealing the Pink Panther diamond, Velma (Jasmine Aurora Thomas) sings her solo out of spite for her fellow detectives and the "meddling kids" who foiled her plot for mere recognition. Thomas's incredibly strong and jazzy vocal, accompanied by Nancy Drew (Harmeher Kohli), Cam Jansen (Kristen Chang), Genie Gorbonosov, and chorus director Sunnam Quispe, engaged audiences with her emotional take on Gwen Stefani's hit and gained this solo the title of the number one solo song.

2. Senior: "If Only" (by Clarissa Sorenson)

When 8th Sin bids good day to Fury due to her meddling with the competition, Fury (Clarissa Sorenson) breaks into song to declare her newfound love for him. Clarissa Sorenson's performance is both charming and heartfelt as Fury convinces 8th Sin to let her

be his queen.

3. Junior: "Titanium" (by Emily Hamilton)

When the "Feeble Five" attempt to bring Sylvia back to the Mermaid Queen, she adamantly refuses to listen, providing her rebellious reasons in a heartfelt and powerful solo. Hamilton's performance not only connected to the strong teenage spirit, but succeeded at blowing away the entire audience.

4. Senior: "Settle Down" Solo (by Jane Kim)

As the curtains pull back, Senior SING! invites the audience to "come on down" with them into the underworld. It is the haunting vibrato of Kim, supported by the voices of Ellie Abrams and Julia Stemmer, that seals our souls in the Underworld and brings a quiet, dramatic flair to the seniors' introductory scene.

5. SophFrosh: "I Knew You Were Trouble" (by Kristen Chang)

Though Cam Jansen (Kristen Chang) played one of the smaller



roles in Soph-Frosh SING!, her voice amazed audiences during all three shows. Following her character's rejection by Shaggy, Chang brings out her inner Taylor Swift and as the spotlight is turned on her, she brings out a powerful vibrato emphasizing her newfound independence.

Disses



1. "I've committed the worst of all SING!'s..." "(Gasps) JUNIOR

SING?"—random junior and Hades (Tasnim Ahmed and Bernie Birnbaum, Senior SING!)

The seniors' extended introduction consisted of a clever string of disses aimed at the fishy and apparently sinful Junior SING!.

2. Sachin Surendra's cameo as a lost freshman in Junior SING!

Surendra's portrayal of a freshman dissing the juniors is turned against Soph-Frosh SING! as he is reduced to tears and led off to find his Big Sib.

3. "Yeah, seriously, where did you get that gross outfit? The trash?" "The Senior SING! costume crew made it for me!" —Nancy Drew and Velma (Harmeher Kohli and Jasmine Aurora Thomas, Soph-Frosh SING!)

Soph-Frosh takes a jab at the seniors by associating Velma's trade-

mark orange sweater to the work of the senior's costume crew.

4. "Release the Kraken!... Oh wait nothing happened..." —Pride (Nick Miller, Senior SING!)

Seniors directly criticise the anti-climactic scene in Junior SING! during which the queen orders the "Feeble Five" to "Release the Kraken." In the juniors' performance, a door falls but is pulled back immediately after a blackout, causing much confusion over the necessity of the scene.

5. Clouseau is awakened by a fish) "Oh, that's terrible!" —Inspector Clouseau (Theo Klein, Soph-Frosh SING!)

After fainting from the realization that his diamond is gone, Clouseau is awakened from his coma by a reeking fish from Junior SING!.

er) mirror reflection was possibly the most amusing scene of SING! 2013. As a popular teacher, his performance stirred loud screams and hoots from the audience as he flexed, posed, and "admired himself" in the Miller's mirror.

Soph-Frosh Step Solo (Freshman Peter Samuel)

Despite the unoriginal start to the Soph-Frosh Step routine, Samuel proved to be the savior of the crew through his wildly impressive solo, leaving the audience stunned by his rapid-fire movements and consistent beat. Samuel's smooth moves and passion transformed his body into a

beatbox, attracting the attention of steppers and non-steppers alike.

Soph-Frosh Drummer (Tyler Small)

One of the most talented band-members in Soph-Frosh SING!, drummer Tyler Small infused energy into Kristen Chang's rendition of "I Knew You Were Trouble" with an enthusiastic performance that far outmatched the beats in the original song. It's unfortunate that no one except those in the first row could see the band in action; he is definitely a musician to look out for in future SING! performances.

Actors



1. Roger Lee (8th Sin)

Roger Lee controlled the stage during Senior SING!, with competent acting, believable reactions, and consistent emotions that made him extremely sympathetic. What set Roger apart from SING!'s other actors, however, was his humility. He did not attempt to dominate the stage, using loudness to compensate for skill, or crazy gestures to avoid expressing what his character was feeling. In one word, Roger was genuine. He understood the pathos of his character, and expressed it so effortlessly as to win over the audience's allegiance by the end of the first scene.

2. Gene Gao (Sebastian the Crab)

Wittily introduced with a Spongebob reference, these scalawags integrated an innovative one-legged "Peglegs" step as well as a synchronized Irish jump for a routine that was both loud and energetic enough to sink any regular pirate ship. The crew "ruled the seas" with their consistently crisp claps, forceful stomps, and creative rhythms.

3. Phoebe Young (Envy)

Young had fewer lines than her counterparts, but she made the most of every moment on stage. Young threw herself into her role

as the nervous, greedy, and flat out weird sin. Envy spoke with a stumbling, yet distinct drawl that Pride notes at one point sounds like she has a hairball stuck in her throat. When Young wasn't emphatically performing her lines, she was in the background stroking other characters hair and circling them with the wide eyes and awkward posture of a freak. The leads of Senior SING! were often overshadowed by Young as she displayed devotion and fearlessness in her approach to her role.

4. Theo Klein (Inspector Clouseau)

Theo Klein had the audience dying of laughter throughout the entire Soph-Frosh performance. From the first time he flirted with Sherlock Holmes to his audacious dancing to his limitless ability to surprise, Klein proved unafraid to leave his comfort zone. Free-spirited and spontaneous, Klein brought not only a great deal of character into his role, but cohesion to Soph-Frosh SING! with his caricatured mannerisms.

5. Nick Kaidoo (Roger the Pirate)

Kaidoo's impressive acting brought Pirate Roger to life, from his booty-seeking to his romantic and sweet love story. Kaidoo's execution of clever lines, such as the "Titanic" allusion and his references to George Clooney, brought comedic relief to the normally-weighty persona that pirates carry. In addition, Kaidoo's versatile talent allowed him to portray both lovey-dovey scenes and dramatic scenes equally well. With confidence and swagger, Kaidoo easily crafted within his role the domineering aura found in all pirates.

Honorable Mention

Emmalina Glinskis, Clarissa Sorenson, Eugenie Thompson (Three Furies)

Philip Chun (Shaggy)

Ethan Schwab (Pirate)

Songs



1. Senior SING! "Toxic"

Senior SING!'s chorus delivered this catchy Britney song perfectly. Featuring sass and the strong voices of the three Furies, "Toxic" integrated a melodious rhythm with evil undertones to bring out the Underworld's true colors. Accompanied by a band arrangement that equals, if not exceeds, the original soundtrack, the sinners' voices culminate in a shiver-inducing recognition of the toxicity of Fury's plans.

2. Junior SING!: "Settle Down"

In a powerful performance from the Senior SING! chorus, the audience is introduced to the realms of the Underworld. In creating a "hellish" atmosphere, this song truly set the standard for the rest of the show with its quietly rising intensity and haunting percussive underbelly.

3. Junior SING!: "Radioactive"

Complemented visually by contemporary dance and an ominous fog, the juniors' chorus quickly captivated the audience with "Radioactive" as their opening number. Evoked a gloomy mood as though to reflect the ensuing storm, the chorus of sailors and sirens incorporated a powerful male base with swirling, melodic melodies from both genders in a song that rises and falls from tranquil to tumultuous.

4. Senior SING!: "Run The Underworld"

Multiple layers of harmony introduced this number as Lust's belly dancers visually seduced the audience. With calls and cries alternating from the left and right halves of the chorus, the seniors put together a fierce rendition of Beyoncé's "Run the World (Girls)" with a strong bass component contrasting effectively with the piercing voices of the chorus's sopranos.

Other Highlights

Soph-Frosh: The Diamond Chase: Theo Klein, Jaishankar, and Maggio

Accompanied by Soph-Frosh chorus's rendition of Diamonds, this scene engaged the entire audience. Despite not delivering any lines, biology teacher Marissa Maggio and mathematics teacher Ashvin Jaishankar had the audience turning their heads from side to side as they sprinted across the auditorium with a clumsy Inspector Clouseau (Theo Klein) chasing after them.

Seniors: Mr. Park Mirror Cameo

Mathematics teacher David Park's cameo as Pride's (Nick Mill-

ture of the depths of the sea in this beautifully-arranged number. Alternating between a strong bass foundation and wispy calls from the chorus's sopranos, the song fully features the breadth of the range of the juniors' vocal capabilities as well as the band's epic and moving arrangements.

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Lists**Censored Phrases****\$#@!: Silenced Behind the Performance****Seniors**

No. It was probably one of her floozy sisters. They have no standards. It's like Homecoming every day for them.

Neither the word "floozy" nor mention of homecoming was appreciated.

A: O-M-G, that is such a Samantha thing to say.

B: Samantha? I'm totally a Carrie, you're the Samantha.

A: Whatever. Have you watched this week's Girls? Ugh, Lena Dunham just knows my life.

B: I know right? It's like she's a mind reader.

The administration did not want to mention television shows like "Sex and the City" and "Girls."

A: She's been eating Ben & Jerry all day.

B: See, guys do like her!

A: Classic Ben."

This exchange was perceived to be crude and to have sexual connotations.

A: You know what lust is an anagram for, right?

B: Sult?

It was noted that "lust" is also an anagram for an obscene word.

Where the fox are we going to rent a three headed tuxedo?

Despite usage of the term in last year's Junior SING!, "fox" was censored for its reference to an obscene word.

When I first kissed you, it wasn't because I liked you. In fact, I thought you were kind of pathetic. You had all that acne, and, and, you had that speech impediment, and, that gimp leg, and, and you, you wouldn't stop talking about Battlestar Galactica. Don't even get me started on that body odor.

Audience members may take offense to judgment of physical characteristics.

A: Come on, you can do badder than that.

B: (darkly) We asphyxiate him and then cut him into tiny little pieces and then spread them all over the Underworld.

This exchange is overtly disturbing.

Juniors

"Shut the flipper up!"

Flipper sounds too much like an obscenity.

"The most eligible merman bachelor in the sea."

"Merman" sounds too much like "Mormon," at which practicing Mormons may take offense.

"I'd like to shiver her timbers!"

Phrase contains sexual innuendo.

Yeah boss! It's a raunchy novel about a young successful pirate's explicitly erotic and over the top escapades with a steamy female love interest. I am targeting middle-aged women currently looking for an escape from the ancient and sad things they call their love lives. I call it....50 Shades of the Bay.

This reference to "50 Shades of Gray" may incite controversy over the age-appropriateness of such novels.

Who is that sexy man-child?

Pedophilia is implied.

Soph-Frosh

My bud! Where's my bud? I've never gone so long without my bud...

Marijuana is referenced.

Do you solve any hard mysteries?

Sexual innuendo may be implied (especially in reference to the South Park episode).

No st Sherlock.**

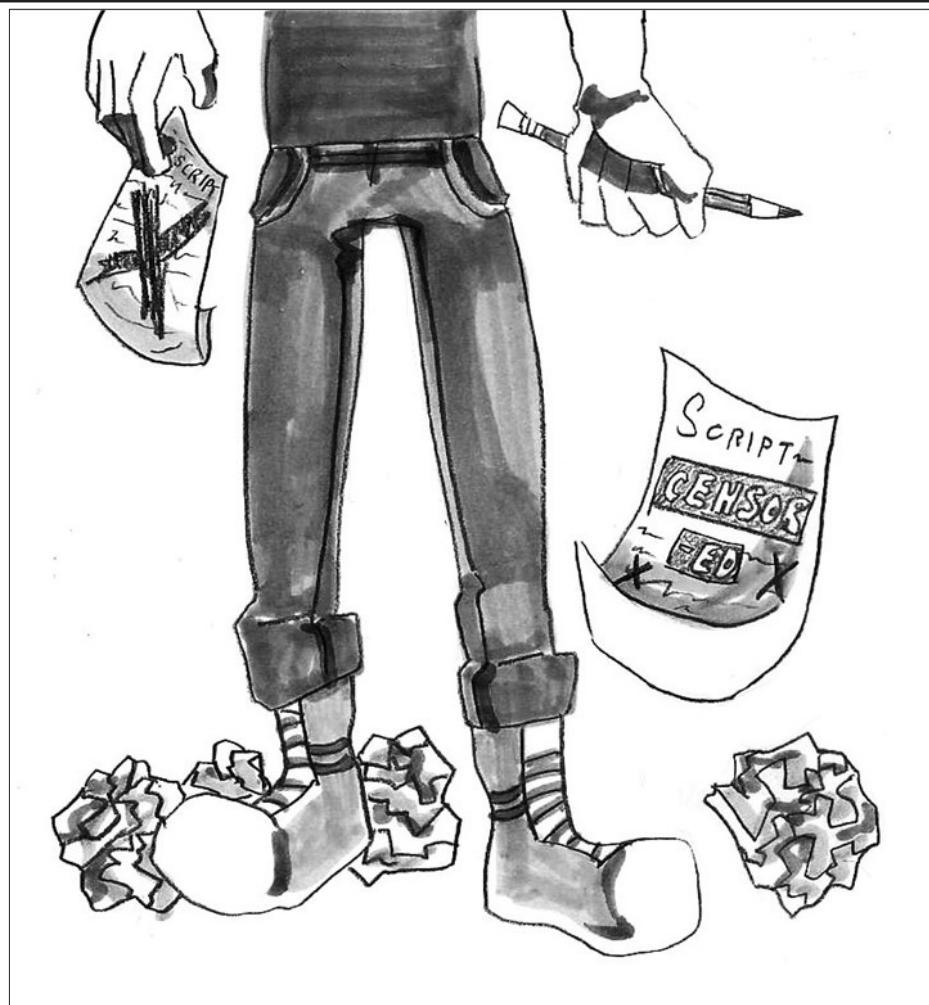
Despite the commonality of the phrase, inappropriate language is censored.

Your head is practically harder than your—

Once again, sexual innuendo.

If I had realized that this gathering would be like Slutty Wednesday, I may not have come at all.

The administration had no intention of returning to Slutty Wednesday, which put Stuyvesant on the global radar.



Laura Eng / The Spectator

A Timeline of Themes

The creativity for every sold-out SING! performance starts before the frenzy of cast auditions and dance practices that marks February in Stuyvesant. One of the first steps in creating the unifying showcases is deciding upon a theme, and while this year's themes of "Mystery," "Under the Sea," and the "Underworld and the Seven Deadly Sins" have transformed into impressive sets and elaborate plots, Stuyvesant students over the past five years have done the same with their own unique themes. Check out The Spectator's compiled list of SING! themes from 2008-2012.

Seniors

Juniors

Soph-Frosh

2012

Magic

Zoo

Cards

2011

Monsters

Nursery Rhymes

SING! Process

2010

Greek Mythology

Cereal

Video Games

2009

Cyberspace

Heroes v. Villains

Bathtub

2008

The Human Body

Board Games

Clowns in Space

• • •

1985

Behind the Mask

Mistofoles Misfits

Murderous Affairs



Laura Eng / The Spectator

Backstage



“SING! is a magical experience. During the time we spend preparing for it and the week in which it culminates, I feel closer to my fellow students than at any other time. It confirms my belief that we have a truly talented and unique student body.”

—Emre Tetik, Junior Band Director

“If anything goes wrong, be it our fault or a technical issue ... [the band tries] our best to get everything back on track.”

—Paul Kondratyev, Sophomore and Soph-Frosh Band Director



“There's just so much that can go wrong, and everyone is running around making sure that all the props are in the right place, ...the set is centered, and that the chorus is on stage...it is so rewarding when it's over. It is so great.”

—Franco Caputo, Sophomore in Soph-Frosh Tech



“So the coordinators put on SING!, the SU just funds it, sells t-shirts & tickets, & handles the logistics of the actual show. For example, this year we timed the show and had to close the curtains at 60 minutes and introduce/announce... It was very different for me to watch SING! from the front row as a spectator & work behind-the-scenes, rather than be up on stage.”

—Tahia Islam, SU Vice President



“You have crews still putting the finishing touches on their works, but somehow it just magically works.”

—Aaron Loo, Sophomore in Soph-Frosh Chorus



“SING! has the amazing ability to bring unity and laughter with added stress. Each crew becomes a family, and each grade unites to form a motivated and enthusiastic student body.”

—Lisa Ng, Senior Step Director



“The best part about creating this SING! production was our group chant on Friday. Every single Junior involved in SING! came together in the 3rd floor gym and got into a big circle with everyone cheering and screaming ‘JUNIOR SING! JUNIOR SING!’.”

—Eddie Zilberbrand, Junior Producer

Opinions

China's Manifest Destiny

By JACK CAHN

As the 21st century progresses, China's global power is only increasing. China has become a dangerous superpower, threatening the US militarily, economically, and politically as never before. It is exceedingly important for the US government to reevaluate its relationship with China and reshape its foreign policy to meet the changing East Asian region.

Deng Xiaoping's ascent to power in 1979 opened China to the free market. As a result, China began de-collectivizing its agricultural industry and allowing foreign investment. In the 1980 and 1990s, the country began privatizing state-owned industries and lifting price controls and other protectionist policies and regulations. From this point until the present day, China's economy has been increasing an average of 9.5 percent annually.

This commercial liberalization, which occurred as a result of Deng Xiaoping's rise to power, has contributed to the 542 percent increase in US-China trade recently reported by the US-China Business Council. However, it has also led to China's rise as a dangerous superpower.

Militarily, China poses a unique threat. Its military is arguably the most advanced cyber warfare program in the world, and the only one capable and daring enough to place digital

bombs inside US cyber infrastructure. The Hoover Institute explains that our "electric grid and telecommunications systems have already been infiltrated by Chinese digital bombs, malicious code inserted into the US cyber infrastructure that can be detonated at a later date." The Wall Street Journal states that China has in the power to push the "red button" in a time of crisis, wiping out our electrical and sewage systems and crippling our economic and military capabilities. China is considered the cyber espionage capital of the world—and the fact that its hackers infiltrate the US cyber security system daily should be regarded with higher concern.

Chinese cyber aggression poses a direct security threat to the US because it undermines many US intelligence efforts and makes the US vulnerable in times of crisis. From China's cyber warfare efforts arises an interesting question: why would a country place digital bombs in another country's infrastructure? What could its purpose be? Obviously, it's not peaceful.

China is placing bombs in the US cyber infrastructure and exploiting US cyber vulnerabilities because it views the US as a potential enemy and seeks to gain military dominance.

The Defense Department reported that "China intends to move beyond its own shores," to dominate the Asia-Pacific Region. Control over US electrical infrastructure gives China the perception that it can project its power freely. This is best exemplified by the recent Sen-goku Islands dispute with Japan as well as the ongoing conflict on the future of Taiwan. Once it gains military dominance over the US, China will be able to have its manifest destiny, exerting its political influence over East Asia and flexing its muscles before the global community.

While China hasn't directly attacked the US as of yet, it has begun supporting our enemies

since its rise. The New York Times writes that China provided blueprints to the Pakistani government in order to aid them in building nuclear weapons. The Chinese government even provided Pakistan with enriched uranium, nuclear scientists, and components for a nuclear weapons production complex." University of Wisconsin Professor Gary Milhollin, a leading expert on nuclear weapons, has found that "without China's help, Pakistan's bomb would not exist."

China aids internationally condemned pariah states as well, providing 45 percent of North Korea's food and 90 percent of its energy and thereby serving as a crucial lifeline for the unstable ruling regime. Alarmingly, the Nuclear Threat Initiative has reported that China provided North Korea direct military support, including missile-firing systems for its Inter-Continental Ballistic Missiles (ICBMs). With North Korea's recent nuclear tests successful, Reuters has concluded that the "US West Coast is now in firing range" of a nuclear weapon as a direct result of China support for North Korea.

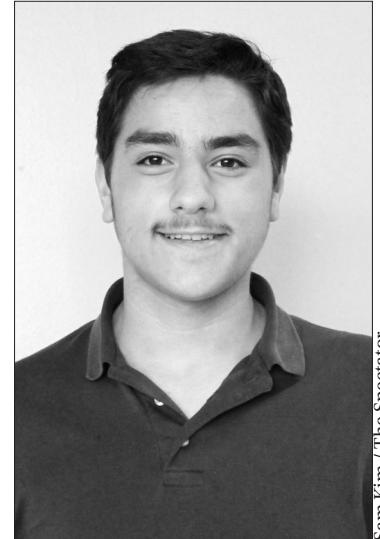
Iran, which has been internationally sanctioned and isolated, is also propped up by the so-called progressive Chinese government. China imports more than 50 percent of Iranian oil, keeping the Iranian economy afloat. According to the Financial Times, China is increasing its oil imports by 49 percent, further propping up the pariah state of Iran at a time when the entire world is working collaboratively to isolate Iran to prevent it from obtaining nuclear weapons. China offers its military support as well. Middle Eastern Quarterly has reported that China sold Iran cruise missiles and nuclear reactors, and, according to Fox News, has also given Iran 6 ICBMs and launch systems. Considering the threat Iran poses to the US, Israel, and Middle Eastern stability, China's actions are irresponsible and dangerous.

China poses an economic threat as well as an international security one. A study by the Economic Policy Institute found that, after taking into account the jobs gained from increased trade with China and subtracting the jobs lost to outsourcing, the US ends up with a net loss of 2.7 million jobs. For those lucky enough to still have their jobs, the EPI furthered that China's unfair trade practices have driven down wages for roughly 70 percent of the American workforce, and that the average US household makes \$2500 less per year as a result of the rise of China.

Currency manipulation by China is one aspect of Chinese economic warfare that threatens our economic prosperity. Chinese products sold in US markets are subsidized by 40 percent by the Chinese currency manipulation: a one-dollar product is sold for 60 cents. As a result, when consumers have a choice between buying a US product for a dollar or a Chinese product for 60 cents, they buy the Chinese products—which ultimately hurts US industry. Currency manipulation has, on net, cheated the US out of 2.25 million jobs, 1.89 percent of GDP, and \$190 billion in taxpayer money, according to the EPI.

And it gets worse.

Chinese companies rampant violate US patents, stealing US trade secrets. The Heritage Foundation found that "Chinese firms and individuals frequently ignore patents and other legal guarantees, or even steal trade secrets outright. By illegally taking our ideas and our technology, China undermines our biggest advantage in trade." The United States International Trade Commission has reported that 20 percent of the products made in China are counterfeits, costing the US \$48 billion annually. Meanwhile, 99 percent of China's music and 78 percent of its personal computer software is pirated.



Sam Kim / The Spectator

Lastly, China is threatening the US dollar. The Financial Times found that "China's central bank proposed replacing the dollar as the international reserve currency with a new global system controlled by the IMF." According to Forbes, China has already signed currency-swap deals with Brazil, the United Arab Emirates, and Russia, moving away from the dollar. The Center for Research on Globalization concluded that, "once the world no longer accepts the dollar as world reserve currency, the US will no longer be able to pay its way or to fund its wars." The Atlantic writes that "America's geopolitical preeminence hinges on the dollar's role as reserve currency. If the dollar loses that status, US primacy would be literally unaffordable."

The rise of China threatens the US military, political, and economic superiority. As the 21st century progresses, the US ought to beware of China's actions. As demonstrated by China's willingness to place digital bombs in our infrastructure, China sees itself as an enemy of the US. And it won't be long before it becomes a direct enemy. Today, the US government must reevaluate its foreign policy towards China and take new stances to ease tensions between the two nations.

Flexing the Muscles of Stuy's Phys. Ed.

By DAVID CAHN

You spend two and a half periods a week in physical education. That's close to one hour and 40 minutes a week, six hours a month, and 56 hours a year, with a grand total of 220 hours over the course of your Stuyvesant career. That means you will spend more time in physical education than you will in almost any other class. So for starters, physical education matters.

I care about physical education because I think that out of all the "stress-reducing mechanisms" that parents and administrators discuss and experiment with, the most important one is often ignored: fun. Playing sports is fun. Being active is fun. We're kids—this is what we're programmed for. The irony of Stuyvesant is that the unnatu-

ral (teenagers sitting in orderly rows taking exams) is made to seem normal, and the natural (teenagers running around) is considered the abnormal. Don't get me wrong. I'm one of the first to espouse the benefits of our stressful school environment, but if we have time built into our schedules for physical education and we're not getting graded (for all intents and purposes, since physical education grades do not appear on our transcripts), we should start having fun with it.

We need to put an end to "physical education" classes and start teaching gym. Yes, I know it's technically incorrect, but that's the point. The word "gym" represents freedom and excitement, and for me, it conjures memories of childhood or elementary school, of heated basketball games and intense football matches. Physical education is the antithesis of gym. It is where students sit and listen to lectures, where they learn by watching instead of doing, where physical activity occurs for a minority of the time.

At Stuyvesant, it's understandable why we've copped out for physical education over gym. With limited space and large class sizes, organizing competitive games is difficult. Class time is sparse and students' skill

levels vary dramatically. That said, I've identified three key ways to make gym more fun.

First, traditional rotation gym in which students do a different activity during each marking period should be replaced with full-term sports classes. Students should be offered options including basketball, volleyball, softball, football, gymnastics, weight training, swimming, and traditional junior/senior electives such as polar bear and ballroom dancing.

The current curriculum mandates that all freshmen take square dancing, volleyball, and gymnastics is nothing short of craziness. Ending rotations and emphasizing full-term courses in sports that students choose will not only be more fun for students but also improve their skills. A longer period of time for each activity will allow students to spend more time learning the fundamentals of the sport and practicing these fundamentals through actual games.

Most importantly, I'd enjoy this much more than our current system. I'm tired of attending class to sit for twenty minutes to be lectured on the basics of a sport that I already know how to play, only to be left with little time to actually play the game. This is not a prob-

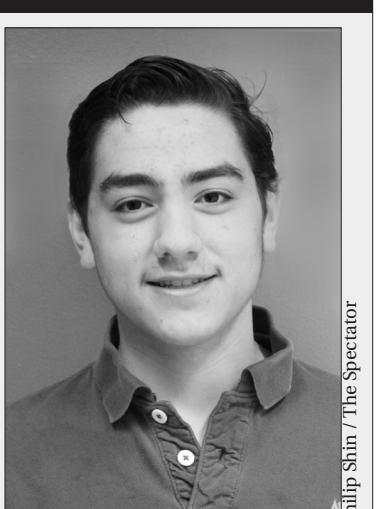
lem of teachers (in fact, every physical education teacher I've had so far has been superb); it's the problem of a system that makes skills and fun a zero-sum.

Second, we need to create classes that allow students to engage with peers of similar skill sets. In trying to teach to the middle of the class, teachers inevitably bore the experienced players and confuse the newer ones. This helps no one.

To solve this problem, popular classes such as basketball, soccer, and volleyball, should be offered in novice, intermediate, and advanced forms. Students should have the opportunity to self-select into appropriate classes.

Third, the emphasis of the Stuyvesant physical education curriculum needs to shift from teaching to playing. Students typically spend much of their gym classes listening to a lecture by their teacher or doing basic drills that require little physical exertion. At the very least, students should have the opportunity to spend half of their time in gym class actually being physically active. Games should be the focus of the class, not the afterthought.

In the same vein, formal gym tests should be abolished. Multiple-choice or specific



Philip Shin / The Spectator

skill tests don't measure how much we learn in gym. A holistic evaluation of students while they compete against one another is preferable.

We spend too much time in gym to allow the class to go to waste. On days when I exercise, I find myself feeling more awake and attentive, as well as upbeat and positive. I'm not alone: there is a scientific consensus that physical activity positively influences how we think and feel every day. Making gym about having fun in sports that we enjoy is a small change that can make a big difference. It's time we flex the muscle of our physical education department.



Opinions

By EMMA BERNSTEIN

Eight of us—one hundredth of the freshman class and a couple of sophomores—stood among you on the first day of school. Unlike the students you met during the June Camp Stuyvesant session or open house events, we were unfamiliar. Why? Because we were all recent admissions, even more recent than you.

As incoming students from middle schools out of New York State, we had all moved to New York City after the October SHSAT test date. The following August, we, like you, lined up outside the specialized high schools while we waited to take our exams. Like you, we understood the importance of the

test and gave it our best shot. And like you, we were accepted.

But here's where the story changes.

The Stuyvesant administration did not give us the opportunity to take the placement exams that you had taken earlier that year in June. Unlike you, we weren't given the chance to be placed in courses that reflected our academic standing. Already, before we had even begun our first semester, we were being separated and treated differently than you were.

The day we came to register for our classes was quiet except for a few teachers wandering the building. We were shuffled into the programming office to listen to our options. While we were offered placement in

courses such as math team and math research, few other courses were offered or even brought to our attention. Yes, we could choose our foreign language, but other than that, our schedules were predetermined. No Enriched Geometry, no Trigonometry, and don't even think about Advanced Topics History.

I, like many of you, had taken Algebra I and II, Geometry, and biology in middle school, but my credits couldn't transfer directly because I had moved from another state. I understood that different states have different requirements. Passing the Regents, I was told, would suffice. But that I couldn't take the placement test to prove my abilities when I had already taken full-year classes



Sam Kim / The Spectator

with essentially similar material left me dumbfounded.

Like me, out-of-state freshman Sammi Wu struggled with correct placement in mathematics. "It was unfair that the programming office put me into algebra, even after seeing that I had received a 99 in the course on my report card," Wu said.

Half a school year later, I'm still convinced that Stuyvesant's refusal to give placement tests to out-of-state students is something that needs to change.

For one, this policy bars students from reaching their full potential. Last semester, I sat through Geometry every day even though I had already taken it. Staying interested in what had previously been my favorite subject became very difficult when it no longer presented a challenge; instead, it became busy work. Don't get me wrong; I love math. But I came to Stuyvesant to learn new subjects, not repeat old ones.

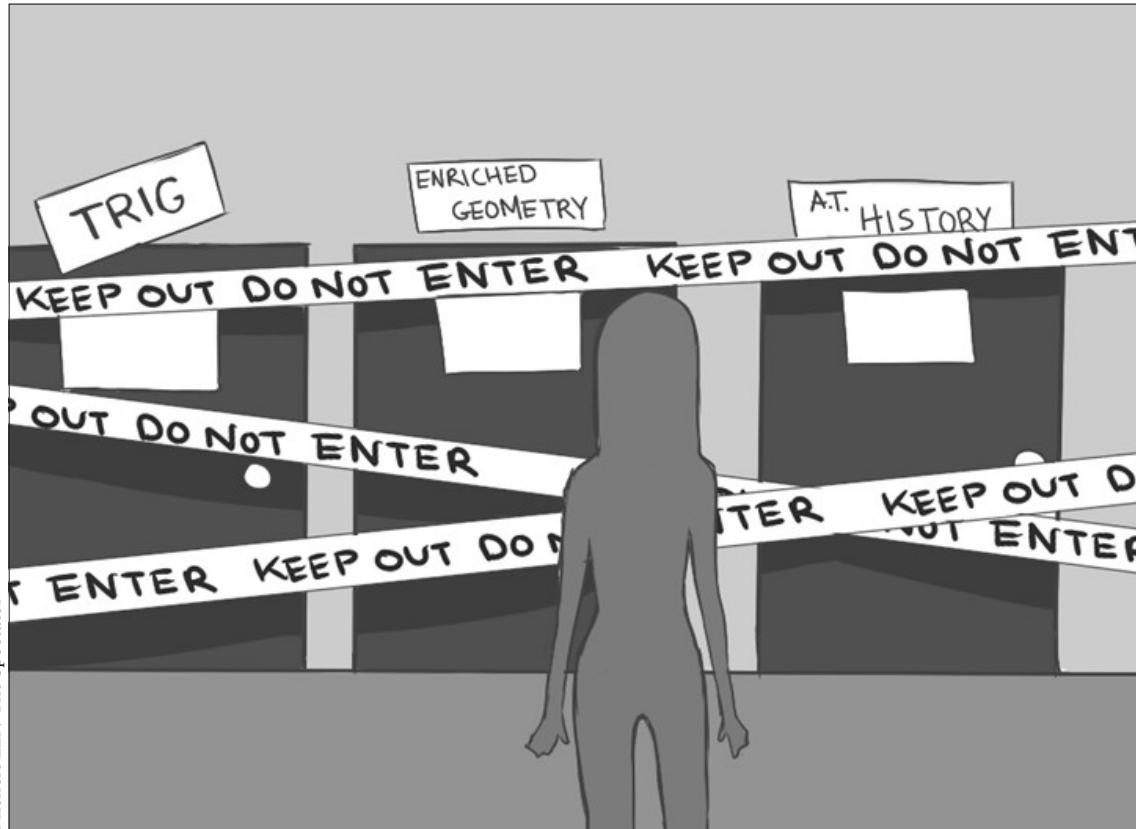
Furthermore, Stuyvesant shouldn't be discriminating against its out-of-state students in this way. The cutoff score wasn't lowered for us, so why should we be robbed

of the opportunity to take placement exams that were presented to everyone else?

The only option out-of-state students misplaced in classes have is to plead their cases mid-semester, which leaves them with awkward requests for schedule changes. Many of these schedule changes are disadvantageous and unappealing, as they involve entering a more advanced course mid-year, leaving the students half a year behind.

Administration, we out-of-state students are no different than those who attended school in the city. We enrich the school environment as much as they do; we work hard as they do; we want to challenge ourselves like they do. And like them, we don't want to waste a year in a class that we're already completed.

We're no different than other Stuyvesant kids, and I hope that you revise your placement exam policy so that the next generation of out-of-state Stuyvesant freshman doesn't, like many of us, feel misplaced.



Michele Lin / The Spectator

What's the Library For, Then?

By MILO BERNFIELD-MILLMAN

After one semester and one million dollars in renovations, the library is finally available for the comfort and convenience of all Stuyvesant students. Right?

At least for most students, the library is available during free periods and lunch, but a substantial portion of the student body is being neglected. A fair

amount of students go outside to eat lunch and have few free periods; I am among them, but because of Stuyvesant's illogical out-to-lunch policy, which bans students from returning to the building after leaving, we're forced to stand idly waiting for the Stuyvesant doors to open.

There are many arguments that attempt to explain why we aren't allowed back inside for lunch, even for the purpose

of going to the library. The administration worries that students will roam the hallways and disrupt busy classes. But if the school is able to accommodate hundreds of students with free periods and/or lunch each period, allowing a few more into the building won't have a substantial impact. Furthermore, if disruption becomes a problem, administrators and teachers should be able to revoke the out-to-lunch privileges of certain students. Another worry is that it will be hard to control the crowd in the library, but this concern has already been addressed by the library's recent expansion.

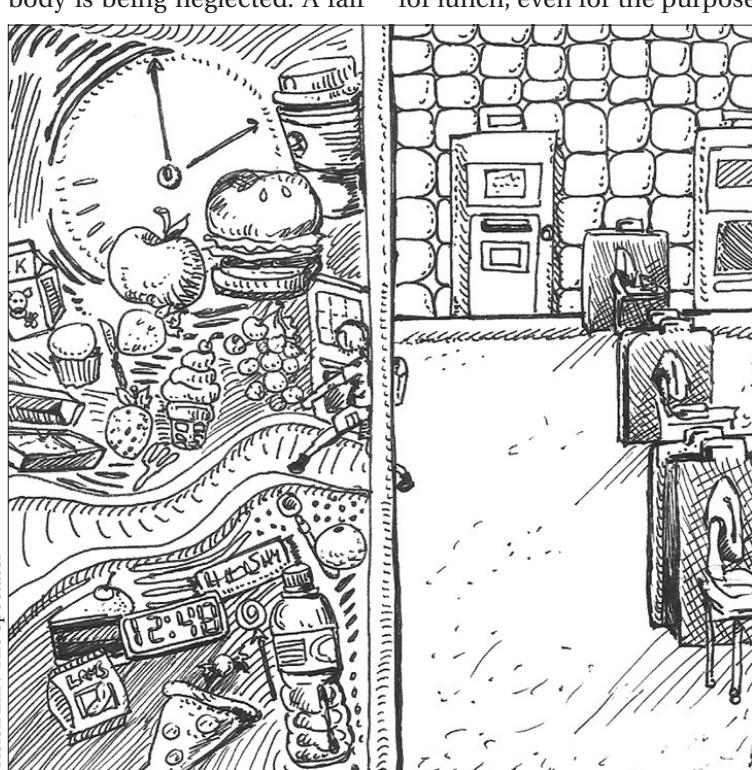
Permitting students to reenter the Stuyvesant building would be consistent with the administration's claims that our safety is its top priority, because going inside and congregating in the library after lunch is much safer than wandering around the neighborhood. Additionally, allowing students to reenter the building before the warning bell will help reduce the risk of lateness. While we may not have the right to disturb classes during our free-periods and lunch, we should be able to go to the library whenever we choose.

Also, I was shocked to find that the library closes after

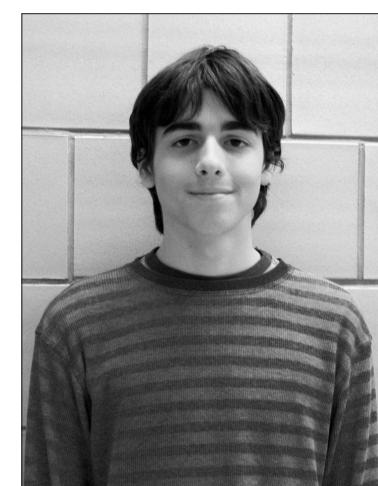
tenth period when I visited it after school. I am certainly not alone in wishing that the library would be open for at least 40 minutes after the end of school. Few environments are more conducive to productiveness and learning than a school library. At colleges, the library is the center of student life; the same should be true for Stuyvesant. Moreover, homes and the subway are not always the best places to study. Of course, it is also inconvenient to have administrators stay after school to supervise students, but many teachers stay after school for tutoring and other activities. The administration should consider opening up the library for these activities, as well as reading and studying, after school.

There is the obvious option of staying inside for lunch to deal with lack of library time, but this option is extremely inconvenient for those of us who must, or would like to, visit the library every day to work, study, or read. Students also have the ability to go to the library first and then go outside, but again there are the problems of convenience for students who frequent the library and lateness in returning from lunch.

My motivation for going to the library is reading. In my



Helen Lin / The Spectator



Emma McIntosh / The Spectator

middle school, we were allowed to go inside the library after lunch, and I read some of my favorite books there—books that have helped me grow as an individual and become a better-rounded person. Other students like me, to whom the library is largely unavailable, might go to the library for other reasons, such as studying, borrowing textbooks, doing homework, or sleeping, but regardless of the reason, one thing is certain: It's time that the administration reconsider its out-to-lunch policy so that students aren't forced to choose between going to the library and eating lunch.

Arts and Entertainment

Food

Sandwiches Don't Have To Be Fancy

Alice Li / The Spectator



Num Pang, 21 East 12th Street

By CARMEN YEUNG

Num Pang's Cambodian-style sandwiches are a bold, exotic break from your average bacon, egg, and cheese sandwich from the local deli. "Num pang" means "sandwich" in Khmer, the official language of Cambodia, which is exactly what this tiny eatery by Union Square is known for. From afar, Num Pang may appear to simply be yet another sandwich shop. Upon closer inspection, however, you'll realize that a line of hungry customers wouldn't trail down the block

for any old restaurant.

When you walk in, the first thing you'll notice is the wave of heat coming from the kitchen. The smell of toasting baguettes and roasted meat consumes the entire store. The cramped interior of Num Pang houses a rickety spiral staircase that leads to the second level, where seating is available. The cracked salmon-colored walls are lined with wooden tabletops and retro diner stools. Dingy Plexiglas windows stretch across the walls, splattered with vibrant watercolor paint. A small ledge extending from the ceiling is

covered in chalkboard writing with phrases like "I will not pay my rent" or "I will remember to brush my teeth" repeated in vertical columns like detention punishments.

Though the interior of Num Pang is a startling contrast to the busy and modern world outside, the food makes you feel right at home. A traditional Cambodian sandwich begins with a small, toasted baguette about seven inches in length. Num Pang uses fresh bread baked daily at the nearby Parisi Bakery. Sandwich toppings include cucumbers, shredded pickled carrots, chili mayo, and cilantro. Though Num Pang offers close to twenty different sandwiches, it is perhaps best known for its pulled Duroc pork (\$7.75), coconut tiger shrimp (\$8.00), five-spice glazed pork belly (\$8.00), and grilled Portobello (\$7.75) sandwiches. Easily accessible bottles of sriracha sauce, a Thai hot sauce made from chilies and garlic, can add a special kick to your sandwich.

The grilled Portobello sandwich is a great option for vegetarians and includes a generous helping of chewy, fleshy Portobello mushrooms and tart, tangy beet vinaigrette. Though the flavor of the vinaigrette may be slightly overshadowed

by the taste of the mushrooms, the rest of the sandwich comes together perfectly. The mushrooms are firm in consistency and capture a smoky flavor from the grilling. The pickled

sandwich offers the perfect balance between tender, moist pulled pork and crunchy vegetables. The drizzle of spiced honey enhances the juiciness of the pork by leaving a sweet, gingery taste lingering on your tongue. The chili mayo spices up the taste of the carrots, cucumbers, and cilantro but does not overpower their freshness. The two baguettes are toasted to a crunch while the inside of the bread still remains soft. The greasiness of the pork is absorbed by the bottom baguette and, surprisingly, adds flavor to the sandwich instead of making it soggy. This sandwich is a must-try.

Num Pang's sandwiches have phenomenal depth, with their blend of exotic spices and freshness of ingredients. The grungy, undone vibe of the restaurant is an unexpected contrast to the simple exterior. Num Pang's remarkable yet modest cuisine will not stay hidden for long: people return to the tiny shop time and time again in an effort to sample every sandwich offered. The wide selection and exceptional taste is more than enough reason to lure you into Num Pang's quirky, offbeat walls.

Num Pang is located at 21 East 12th Street.

**The drizzle of
spiced honey
enhances the
juiciness of the
pork by leaving
a sweet, gingery
taste lingering on
your tongue.**

carrots add acidity to the sandwich and the crisp cucumber serves as textural contrast.

The pulled Duroc pork

Music

The Neighborhood: Merging Hip and Rock

By ANNE DUNCAN

Five men emerged from the haze at the back of the stage. Stepping forward, each took his place—a drummer, two guitarists, a bassist, and the lead vocalist at the front. Jesse Rutherford picked up the microphone and held it to his pursed lips with a serious expression, as if about to rap. The guitarist began to strum. In came the drummer, and eventually the rest of the band. Rutherford began to sing.

The sound they make matches their appearance in a strange way. Rutherford's tattooed skin and long necklace give him the appearance of a hip-hop artist, but the band's general grungy look comes off as punk. Indeed, The Neighbourhood's music is a strange mix of hip-hop and rock that shouldn't work but does, like fish sticks and pudding.

Much like alternative rock bands, The Neighbourhood uses electric guitars to build intensity over the course of each song. Its lyrics are dark and moody, mostly about the members' struggles. The vocals are more melodic than most hip-hop vocals and the patterns are slightly more complicated. Despite these aspects, The Neighbourhood cannot be labeled as just a rock band.

The band, from California, does have roots in hip-hop. You can hear it in the structure of the songs, which alternate between talky and rhythmic verses and repetitive and melodic choruses, such as the long whoa's and oh's in "Sweater Weather." Though the layered vocals occasionally include harmony, they often are in unison, reminiscent of background singers heard in the choruses of hip-hop or rap songs.

Rutherford started playing the drums at age 13, but later discovered his knack for rhythm, as Bryan Sammis now plays the percussion for The Neighbourhood. This is noticeable in the vocal parts he adds to the band's music. When writ-

ing lyrics for the music, Rutherford raps over a pre-existing melody. In the finished songs, though usually singing with a synthesizer, he often becomes very talkative, almost rapping. Still, the dark and sorrowful lyrics, such as "Sick of screaming, let us in. The wires got the best of him" in the song "Wires," are symbolic and poetic in a way that rap can fail to be.

Something about The Neighbourhood has captured the attention of America and the UK, but it is difficult to completely wrap your head around its music. Its eerie sound, created by echoing and foggy vocals, makes it mysterious. Rutherford's compulsive use of black

and white in photo shoots, music videos, and album covers adds to the experience.

The band has reached immediate fame. Though it only formed in 2011, by 2012 it had released its first single, "Thank You," with two songs: "Let It Go" and "A Little Death." Its first EP, "I'm Sorry..." was released in late January of 2013 and has already become popular with certain groups. Though not yet a household name, The Neighbourhood has toured the US and will continue to travel the country for the next few months. Its international tour starts this May.

Already playing at large venues such as the Crystal

Ballroom in Portland, Oregon, and the Roseland Ballroom in New York, The Neighbourhood is being met with some large crowds. It will play at the Bowery Ballroom in New York on April 29, shortly before flying to the UK.

Why is The Neighbourhood's music so attractive? It must be its beautiful combination of driven rhythms, memorable refrains, and darkly fascinating lyrics. Though the band has yet to produce a full album, its fanbase is much larger than those of most new bands. The young members bring a fresh sound to alternative music and suggest a new merge of hip-hop and rock.



"It must be their beautiful combination of driven rhythms, memorable refrains, and darkly fascinating lyrics."

Lydia Wut / The Spectator

Arts and Entertainment

Music

A New, Pure Sound Emerges

continued from page 1

Its hit single, "Ho Hey," is catchy enough to sing along to after half a listen. "Big Parade," another rhythm-driven, acoustic song on "The Lumineers," similarly entices the listener to clap along to its syncopated rhythms.

Still, it shows a softer side in a few slower ballads about unrequited love and heartbreak. The most powerful is "Charlie Boy," a plea for a boy not to go to the Vietnam War. The understated acoustic guitar and cello, coupled with meaningful lyrics and the powerful lead vocals of Wesley Schultz, make for a passionate and poignant addition to their album. Schultz sings, "Sons rebelled, while fathers yelled, and mothers clutched the cross." The echoing vocals of the first half contrast with the gravely and grief-stricken second half, reflecting the emotional extremes that loss creates. The repetitive guitar leaves gaps of silence that create a mood of solemn mourning.

Considering its past, it's no surprise that the Lumineers can so accurately evoke this sadness. The band formed when drummer Jeremiah Fraites lost his brother in 2002 and started playing music with Schultz, his brother's best friend, to cope with the loss.

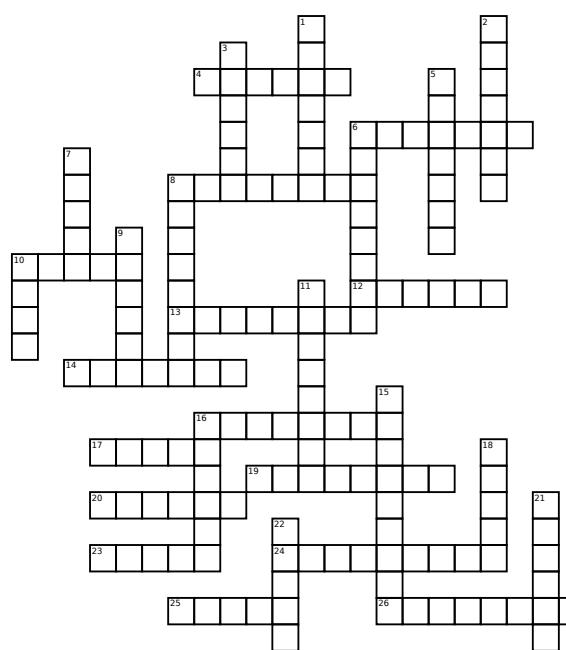
Since then, the band has expanded to include Neyla Pekarek on cello and vocals, Stelth Urvang on piano, and Ben Wahamaki on bass. Pekarek

makes the Lumineers' sound fuller, adding occasional female harmony over Schultz's vocal melodies. Urvang's piano adds variety to their otherwise string-heavy sound with a popular ballad style, such as in the piano-centered "Flapper Girl," a homey love song about impoverished young people. A cozy complement to Schultz's rhythmic strumming, Wahamaki's bass playing creates a stronger rhythmic feel, as in "Flowers In Your Hair," in which the rhythm creates a carefree atmosphere around deep lines like, "It takes a boy to live. It takes a man to pretend he was there."

The Lumineers' first and only album was also released in 2012. The newly famous band was even nominated for two Grammys. While it did not win, it has achieved something more important than an award. After years of struggle, the Lumineers has finally been noticed by the national music community. It has found its happy ending in "Ho Hey"'s position at the top of the charts and a packed Terminal 5 greeting it when it came to New York.

Though the band was formed from a time of loss, it has made beautiful music from it. Perhaps such beauty can only come from the pain of true artists such as the musicians in the Lumineers. Schultz and Fraites have used their past to create for themselves a future. In their song "Stubborn Love," Schultz sings, "It's better to feel pain than nothing at all."

Crossword Puzzle



- | | |
|---|--|
| Across
4. has been to over 90 countries and was once stabbed while on a bus in Mongolia.
6. has been on Jeopardy!
8. imports his chalk from Japan
10. former valedictorian of Brooklyn Tech; also a Princeton alumnus
12. knows every line of every Shakespearean play
13. Can recite a portion of Dante's Divine Comedy in Italian
14. loves video games and has a rival in the history department.
16. has rolled burritos in a Mexican restaurant
17. taught in Tanzania, knows Swahili, and climbed Mt. Kilimanjaro on a field trip with his students
19. studied physics at the Tashkent State University of Uzbekistan
20. used to be a professional bullfighter, but is now a Spanish teacher.
23. makes whipped cream in class for her students during the first semester of every school year.
24. her first novel is coming out this May
25. used to hang upside-down from subway tubes to mess up his blood pressure and avoid being drafted.
26. went to MIT, Princeton, and Harvard. | Down
1. teaches on the sixth floor and has two first names.
2. colorblind female teacher
3. teaches Urban Ecology
5. faculty adviser of Model United Nations
6. has taught chemical-agent detection to members of the United States military; has also been a personal trainer
7. wrote "With Their Eyes," a collection of monologues of Stuyvesant students after 9/11
8. has the longest tenure as faculty advisor for any Stuyvesant club
9. names her children after historical figures
10. played in the U-19 2003 International Lacrosse World Championships and won the defensive MVP title.
11. formerly taught Drafting in Stuyvesant; now teaches computer science
15. wanted to be a doctor's husband; teaches English
16. has crashed while riding a motorcycle
18. recently got her P.h.D.; a published poet and teaches the poetry workshop
21. went to Yale for undergrad and received his Ph.D. from Johns Hopkins. Perhaps one of the most "Intel"-ligent teachers
22. wrote "Knights of the Sea: The True Story of the Boxer and the Enterprise and the War of 1812" |
|---|--|

Answers on pg 16

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Arts and Entertainment

Music & Movie

A New Twist on Classic Psychedelia

By CLAIRE BURGHARD

Tame Impala, the psychedelic indie-rock band that made their debut in 2010 with "Innerspeaker," has released a new album with a totally different but equally satisfying vibe. The band is out of place in the 21st century, belonging more to the gritty rock 'n' roll scene of the 1970s. Their Australian accents, heavy bass lines, and dream-like melodies are akin to Led Zeppelin or the Beatles' later work. Tracks such as "Lucidity" and "Expectation" possess dense guitar riffs and the classic "sewing-machine" rock 'n' roll beat, making them perfect head-banging songs. Perhaps the best part of Tame Impala's music is the beautifully poetic and vivid lyrics, which include lines like, "Space around me where my soul can breathe, I've got body that my mind can leave, nothing else mat-

ters, I don't care what I miss, company's okay, solitude is bliss." Tame Impala successfully takes elements from an older generation of music and transforms them to create a modern sound that inspires introspection and pushes us to experience music to its fullest.

Neo-psychedelia is a genre best split into two categories. One has its roots in bands like Pink Floyd and Jefferson Airplane and represents a more classic approach to psychedelic rock, using electric guitars and acoustic drums. The result is a more natural sound in which imperfections add to authenticity. Tame Impala, especially in "Innerspeaker," is a manifestation of this style of rock 'n' roll.

"Lonerism," released October 5, 2012, departs from this heavy rock sound but still retains the strong psychedelic influence. This album is lighter, brighter, and trip-

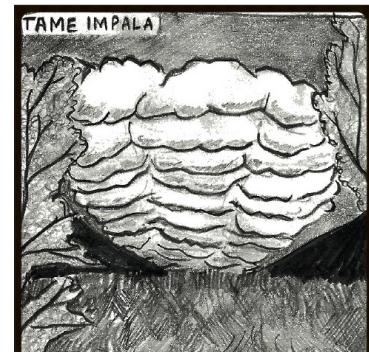
pier, with more attention to sound and textures than Tame Impala's previous work. It leans towards a more modern category of neo-psychedelia, one including bands like MGMT and Animal Collective.

The song "Feels Like We Only Go Backwards" perfectly represents the album. The driving drum beat and hazy vocals keep the classical approach Tame Impala will never lose, while the bright electronic synths show movement towards the indie-pop scene of the 21st century. In "Music to Walk Home By," echoing vocals combine with guitars washed with effects and synths to create a neon soup of colors that echo and pile up against one another. The band succeeds in bringing a new vibe to the table while still keeping its classical identity.

As a group, it's difficult not to love Tame Impala. It possesses an

overwhelming aura of coolness and nonchalance that is obvious in its live performances. Kevin Parker, the band's lead singer and guitarist, was born to stand on a hazy, sweaty indie rock stage, comfortable enough to perform barefoot and rest on the floor as he controls the special effects machines. One of their most recent concerts at Terminal 5 was surreal. The band delivered a solid sound, playing each song with passion and vigor, and had sick interludes between tracks. Accompanied by a perfectly dreamy atmosphere, the entire experience was incredibly stimulating, transcendent, and spiritual.

While "Innerspeaker" has defined the band and never fails as the perfect head-banging playlist, "Lonerism" is overall more creative and experimental. The variety of tempos, beats, bass lines, and synths found in "Lonerism"



Mauricio Moreyrat / The Spectator
far surpass that in "Innerspeaker." The techno aspect of "Lonerism" has allowed the band to explore neo-psychedelia at a new level, adding an additional layer of mysticism that, as Kevin Parker puts it, "puts all five senses back to where they're meant to be."

Side Effects May Include Plot Twists

medication and things go downhill from there. The simple and somewhat overused tactic of playing on the audience's fear of malicious doctors and untested drugs was the cornerstone of the film's marketing, but 45 minutes into the viewing, it was clear that the movie was going in a more complex—though still not very original—direction.

The film tells of Emily Taylor (Rooney Mara), a frail but good-natured graphic designer who appears at first to be a very hopeful and sympathetic character. Her husband Martin (Channing Tatum), a wealthy and unscrupulous man, is put in jail for insider trading. Emily hopes that once he is released, their lives will return to normal. Inexplicably, however, when Martin finally leaves jail, Emily immediately falls into a deep depression. After she intentionally drives her car into a wall in a suicide attempt, she begins seeing Dr. Banks (Jude Law), a trim and intelligent psychiatrist

who, in need of extra cash to support his wife and stepson, agrees to test out Ablixia, a new antidepressant, on some of his patients. Since the drug is recommended for Emily by her old psychiatrist, Dr. Siebert (Catherine Zeta-Jones), Banks believes it is safe.

Though Emily initially responds well to Ablixia, shocking events soon occur, and the film quickly escalates into a heart-pounding, though somewhat clichéd, psychological crime thriller. Several plot twists later, Dr. Banks becomes the main protagonist as he tirelessly tries to uncover a conspiracy involving Dr. Siebert. Nothing is as it initially seems, and by the end, we realize that forces besides Ablixia are at work.

With a star-studded cast, it's no surprise that the acting in "Side Effects" is quite impressive, and the talented actors have no problem expressing the nuances and complexities of each character. Mara

convincingly replicates the unpredictable and debilitating effects of clinical depression and successfully gains the sympathy of the audience after Emily's tense and shocking attempt at suicide. Law's ability to portray a complex and troubled character torn between family, work, and ethics is impressive: later in the film, we see Banks grow obsessed with uncovering the truth as his professional and family life unravel before his eyes. Zeta-Jones's portrayal of the cunning and manipulative Dr. Siebert is strong, if a bit over-acted—her character's malignant and sinister qualities come across a little too clearly. Tatum's relatively one-dimensional character doesn't impress as much as the others, but that's the writing's fault, not his: the only interesting side of Martin, his life as a white-collar criminal, isn't really elaborated on.

The movie's visual style consists of stark contrasts between the bright and colorful sailboat cruises,

high-society parties, and seaside mansions that Martin's wealth and connections provide, and the overcast, dreary reality of New York, which can be taken to represent Emily's depression.

"Side Effects" is an intriguing and somewhat successful movie, but it seems that the writers chose complex and clichéd as an alternative to simple and clichéd. After a while, the plot twists transform the movie into a convoluted but predictable mess, and the characters have changed so much from their initial presentations that we just don't care about some of them any more. By the end, the potential for a powerful tale of depression and medical ethics is tossed aside. The writers' efforts to make the movie more complex and appeal to the thriller audience had an unintended side effect: a muddled plot.



By JAMES BESSOIR

With a tagline like "One pill can change your life," it seemed like "Side Effects," Steven Soderbergh's latest thriller, would have a relatively clichéd plot: An innocent protagonist is prescribed an experimental

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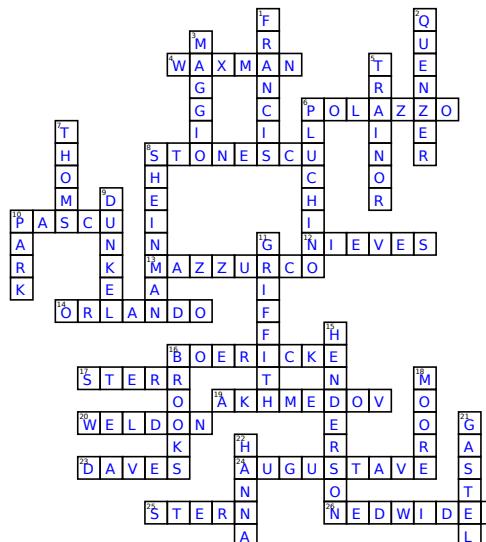
Arts and Entertainment

Calendar

March 2013

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
					1	2
3	4	5	6	7	8	9
Art exhibition: "THE BODY SHOW" A MODERN ART FAIR THAT PRESENTS THE WORKS OF BOTH CONVENTIONAL AS WELL AS CURRENT, CUTTING-EDGE ARTISTS, PIERS 92 AND 94, 12TH AVENUE AT 55 ST. MOMA	Art exhibition: "Pollen Press Hallelujah!" An exhibit featuring the simple art of Wolfgang Lutz. All of his art is made of natural elements like beans and pollen.	Video Game Release: SimCity Comedy: "All in the Timing" A collection of short comic skits by David Ives. Available now until April 14 Primary Stages 50 E St. NY 10022	CONCERT: YOUTH LAGOON MUST BE 18+ DOORS OPEN AT 8PM; \$17 ADMISSION BOWERY BALLROOM 6 DELANCEY ST. NY 10002	Musicals: "The Music of Prince" Featuring The Roots, Living Colour, Blind boys of Alabama, Booker T., DeVotchka, and Living Colour Carnegie Hall, 8 pm.	Movie Releases: "Oz: The Great and Powerful" A modern-day twist on the timeless tale of adventures that occur in the great Land of Oz	Art exhibition "Birds in the Art of Japan" Available now until July 28 Metropolitan Museum of Art
10	11	12	13	14	15	16
Art Exhibition: "Impressionism, Fashion, Modernity" A look at the role of fashion in impressionist and contemp art Available now until March 27 Metropolitan Museum of Art	Concert: Finch Must be 18+ Irving Plaza, 7pm 17 Irving Pl. NY 10003	Album Release: Melanie Amaro's "Truly" Genre: Pop	Special Exhibition: "Shoe Obsession" Available now until Apr 13 Museum of the Fashion Institute of Technology 7th Ave 27 St, NY 10001	Art exhibition: "Applied Design" A showcase of 100 objects representing the new direction of contemporary design Available at Noma until 2014	Album Release: Justin Timberlake's "The 20/20 Experience" Genre: Pop, R&B, Electronic Label: RCA records	Concert: Space. Cadet A band featuring Stuyvesant students James Kogan and Gabe Sunshine 9 Bleecker St., NYC. 8 p.m. Genre: Rock, Shoegaze
17	18	19	20	21	22	23
Album Release: Suede's "Bloodspots" Genre: Indie Rock, Alternative Rock, Pop Rock Label: Warner Music Group	IT'S NATIONAL AGRICULTURE DAY! YEAH! Album Release: Will.i.am's "willpower" Genre: Hip-hop, Pop Label: Interscope, will.i.am	It's the First day of spring! Art Exhibition: "Piero della Francesca in America". The Frick Collection 1E 70th St., NY 10021	Concert: Planetary Available now until March 24 8AM- Peter Jay Sharp Building 30 Lafayette Ave, Brooklyn, NY 11217	Concert: "Spring Breakers" A dramedy that follows the lives of four college girls as they decide to rob a fast food restaurant to pay for their vacation.		
24	25	26	27	28	29	30
31						

Crossword Puzzle Answers



Across

4 has been to over 90 countries and was once stabbed while on a bus in Mongolia
6 has been on Jeopardy!
8 imports his chalk from Japan
10 former valedictorian of Brooklyn Tech; also a Princeton alumnus
12 knows every line of every Shakespearean play
13 Can recite a portion of Dante's Divine Comedy in Italian
14 loves video games and has a rival in the history department.
16 has rolled burritos in a Mexican restaurant
17 taught in Tanzania, knows Swahili, and climbed Mt. Kilimanjaro on a field trip with his students
19 studied physics at the Tashkent State University of Uzbekistan
20 used to be a professional bullfighter, but is now a Spanish teacher.
23 makes whipped cream in class for her students during the first semester of every school year.
24 May her first novel is coming out this May
25 used to hang upside-down from subway tubes to mess up his blood pressure and avoid being drafted.
26 went to MIT, Princeton, and Harvard.

Down

1 teaches on the sixth floor and has two first names.
2 colorblind female teacher
3 teaches Urban Ecology
5 faculty adviser of Model United Nations
6 has taught chemical-agent detection to members of the United States military; has also been a personal trainer.
7 wrote "With Their Eyes," a collection of monologues of Stuyvesant students after 9/11
8 has the longest tenure as faculty advisor for any Stuyvesant club
9 names her children after historical figures
10 played in the U-19 2003 International Lacrosse World Championships and won the defensive MVP title.
11 formerly taught Drafting in Stuyvesant; now teaches computer science
15 wanted to be a doctor's husband; teaches English
16 has crashed while riding a motorcycle
18 recently got her P.h.D.; a published poet and teaches the poetry workshop
21 went to Yale for undergrad and received his Ph.D. from Johns Hopkins. Perhaps one of the most "Intel"-igent teachers
22 wrote "Knights of the Sea: The True Story of the Boxer and the Enterprise and the War of 1812"

Features

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

Students Take AMC Exam

By MASHFIQ AHMED

The popular cable television network AMC hosted an exam in high schools across the United States on Tuesday, February 5 and Wednesday, February 20. The network recently signed an agreement with the Mathematical Association of America (MAA) to change the American Mathematics Competitions (AMC) exam in order to spread awareness about their TV shows.

Unfortunately, most of the students were unprepared for this exam because neither the school nor the media announced the change until the very last hour before the exam. When the notice was finally released, a massive crowd of students arrived at Barnes & Noble to purchase DVDs of the AMC network's popular television series. Even after the exam, the store saw a huge spike in sales because students wanted to check their answers.

"I didn't expect to see them ask me questions about 'The Walking Dead.' Luckily, I remembered that Carl kills Shane. Spoiler alert," sophomore Daniel Kanter said.

Many students actually preferred the new version of the exam, stating they were used to watching full seasons of these shows every day. This new version particularly excited students from Bronx Science and Brooklyn Tech because they finally had a chance to do well.

"Finally, there is a test where I can do better than a Stuyvesant student," Brooklyn Tech junior Tyshawn Johnson said.

It's speculated that if a student does well on the new AMC, he will qualify to take the FX exam. If he also does well on the FX, he will move onto the TNT exam. After receiving a successful score on the TNT, the student will be questioned by the MAA on how he will ever succeed in life with all this pop culture knowledge.

There were students, however, who did not enjoy the new form for the exam. These students, who never watch television, found great difficulty in completing the new AMC. Many of them, nevertheless, seemed to do well on the Breaking Bad section because a lot of heavy chemistry was involved. (Rumors claim that the AMC network might add a meth lab section, and students believe this section would be the easiest for them.) After the exam was over, many of these test takers realized that doing well on an examination should involve watching endless hours of television rather than reviewing homework.

"The thing about this exam is that it will get harder every year as new episodes of television shows are released. But one thing to always keep in mind is how important this new AMC exam is for your college application," said Video Production teacher Elka Gould.

Arrival of Korean Food Cart Escalates to International Warfare

bury Doughboy-lookalike Psy said.

Kim Jong Un, CEO of Gangnam Style, has said that the cart is going nowhere. In addition, in the wake of a successful nuclear test, he threatened to use weapons of mass destruction on Rafiqi's if it continues to complain. "After years of nuclear tests, we have finally had a breakthrough," Kim said. "Our scientists have at last discovered how to microwave kimchi to the perfect temperature."

Soon, there was all-out conflict between the two delectable food options. After weeks of scare tactics, threats, and occasional bombings on both sides, an arbitration committee titled the Model United Nations (U.N.) decided to suspend operations in both carts until they came to an agreement. "After two and a half years of fake politics, I feel I am finally ready to make an impact in the world," senior and Model U.N. Secretary General Annarose Jacobs said. "My only regret is that I don't have any friends."

Rafiqi's responded to this landmark Model U.N. decision by declaring war on Gangnam Style.

Student and faculty outcry has been overwhelming. "This is outrageous. Not only does the possibility of a nuclear bomb in the Tribeca area threaten life

as we know it, but it is impossible to make a decision about which quick, tasty lunch option to choose," Spanish teacher and lifetime halal enthusiast Milton Diaz said.

"Rumor has it that Gangnam Style is developing a fusion bomb," junior Benjamin Attal said. "When they mix chicken and beef into one scrumptious platter, I have no doubts that it will quickly become their most popular dish."

The conflict was ultimately resolved when government-issued drones were called in to evict both carts. "Let's just say Urban Lobster Shack has some influence in local politics," New York City Mayor Michael Bloomberg said, wiping melted butter from his chin.

The absence of the beloved food carts has prompted the creation of a new cart based on the latest music fad, called Harlem Shake. Now students can experience a Harlem Shake in their mouths with delicious milkshakes. "We want you to experience the eclectic combination of Peter Stuyvesant mascots, green body suits, and pelvic thrusting everywhere you look," Harlem Shake CEO Sanam Bhatia said. "Some of my personal favorites are Ghetto Green Apple, Project Punch, and Meth-Mouth Mango."



Gangnam Style, left, and Rafiqi's, right, stand side-by-side at the corner of Chambers Street and Greenwich Street.

By JEREMY KARSON and TIMMY LEVIN

A Korean food cart named "Gangnam Style," after the hit K-pop single "Gangnam Style," opened for business on Chambers Street a few weeks ago. It was situated just a few feet from the Halal cart Rafiqi's, which has been a staple on Chambers Street for nearly a year. As the two carts fought for the business of students and construction workers, tensions began to mount. "When I first saw the cart I knew there was going to be some serious beef," halal cart owner Ayham Ganim said. "Not real beef though—like metaphorical beef."

The Gangnam Style cart, enjoying great business due to its savory Seoul food, has refused to move. "Just like the song says, 'Hey sexy lady, I can put my cart wherever I damn want,'" Gangnam Style poster boy and Pills-

SING! After Party 2013

37

Highest number of people in the bathroom at one time

480

Number of students in attendance

31%

Percentage of girls thinking about Mr. Park while hooking up

230

Number of coats lost

62%

Percentage of guys thinking about Mr. Park while hooking up

134

Big Sibs In Attendance

24

Male to Female ratio

152

Big Sib-Little Sib hook-ups

9:45 P.M.

Arrival of cops

Thanks to Spencer Weiss and Robert Melamed

SING! Debuts with Only One Performance: The Mystery of Under the Sea World

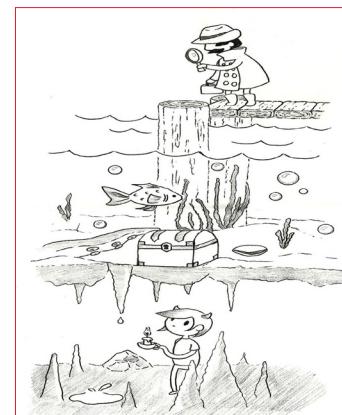
By SHANE LORENZEN and WINTON YEE

In the wake of major budget cuts, the administration has forced soph-frosh, juniors, and seniors to present their SING! performances concurrently on Saturday afternoon. Instead of attempting to come up with a new idea to accommodate the larger program, the SING! coordinators instead decided to combine the three productions into one, "The Mystery of Under the Sea World," believing that "one bad show is better than three."

"In order to make ends meet, we're going to need to rent the theater out to as many high-quality events as possible," Principal Jie Zhang said. "In fact, immediately following the SING! performance, Lil Wayne will be holding a concert on stage."

The show was performed with one line spoken at a time, alternating between the soph-frosh, junior, and senior casts. This arrangement left much of the audience confused, as three narratives were occurring at once. "It was like watching Taylor Swift in a relationship," freshman Thomas Wong said. "I was slightly intrigued but terrified the entire time."

However, while unusual, the performance still gained some fans. "I thought it was horse poop," senior Charlie Kramer said. "It was worse than Homecoming Part Two."



There were certainly some benefits to the new SING! format, namely its shorter length. "I got it over with as quickly as possible so the seniors could win and we could go home," junior Clay Walsh said. The administration decided that there would be no grading system this year; the seniors still won narrowly.

Furthermore, due to the new format, the dance and step crews did not have the opportunity to perform. "It's a real shame; they always added so much to the story," no one said.

And the budget cuts won't stop there: serious lack of funding has forced major alterations to the SING! afterparty as well. "In order to save space and time, we are mandating that everyone hook up with at least two people at once," senior Cameron Abma said.

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Sports

Boys' Basketball

Rebels' Playoff Season Cut Short After the First Round

continued from page 20

tered the fourth quarter playing solid defense and were increasingly successful in boxing the Owls out. However, by the six-minute mark of the fourth quarter, the score had not yet changed. The Rebels, knowing that this could be their last game of the season, began putting more pressure on the ball, causing the Owls' offense to break apart.

With a three-pointer from junior Imtiaz Hssan firing up the crowd, the Rebels began a 13-0 run to cut the lead from 17 to four in less than four minutes, during which the fans' noise was deafening. Hssan was the catalyst of the run, as he knocked down three consec-

utive three-point shots and followed them up with two bank shots from the left side, scoring all of the Rebels' points in the fourth quarter.

However, the Rebels were not able to capitalize on their comeback due to a few missed outside shots. Pressed by time, they were forced to resort to a full-court press, allowing easy layups from the Owls. With twenty seconds left on the clock, coach Philip Fisher sent out his bench players as his starters left the court trying to hold back the tears.

The rebounding performance of the Owls was a key component to the Rebels' loss. The Rebels were out-rebounded 23 to 44, and 6 to 13 on offensive boards. "We could've

definitely boxed out better—we gave too many offensive rebounds as a team," senior and co-captain Ian Outhwaite said.

Shooting, one of the Rebels' strengths, also became a struggle when facing the Owls. "We could've shot better. We're not a big post team, so we try to hit from the outside," Fisher said. "We have three exceptional outside shooters, but unfortunately none of them were having a tremendous day, and the other team shot the ball well, which is a recipe for disaster."

Lastly, the Rebels' slow start forced them to play catch-up for the majority of the game. "I feel that nerves go to us in the first half," junior and co-captain Matthew Dalton said. "If we had been better on offense

and getting out on their shooters in the first half, we wouldn't have needed to play as well as we did in the second."

Despite the problems that the Rebels faced throughout the game, the effort of the Rebels in the fourth quarter was an accomplishment to be remembered by all of the fans and the team. "For the seniors, it was their final eight minutes, and they played their butts off," Fisher said.

Despite the loss, the team reflected positively on the season. "I'm enormously proud of how the team has done during the season. I think we surpassed the expectations that Stuyvesant had for our team this year," Outhwaite said. "I'm really proud how everyone on

the team played together. I'm really proud of how great our fast-break offense was, and our defense as well."

While this game was the last for many of the team's key players, experienced juniors, including two starters, and developing sophomores display great potential for the next season. "Both the electrifying school spirit and the resiliency of the team to come back when there seemed to be no hope left give the team something to look forward to next season. It's a good sign for next year if we can play with that same level of intensity," Dalton said.

Girls' Softball

Hard Shoes to Fill

By DAVID ROTHBLATT
and LOUIS SUSSER

Going into the 2013 girls' softball season, the Renegades face the challenge of defending last year's title. Last year, they won the Manhattan A division, finishing the season with a 14-1 record and the ninth seed in the PSAL playoffs. While a ninth seed may seem low for a team with only one loss, higher seeds had almost identical records to Stuyvesant but defeated their opponents by larger margins. It was the highest ranking for the Renegades since Vincent Miller had become coach in 2008.

Matching the accomplishments of last year seems like a difficult task since the Renegades must compensate for some lost talent, but many juniors are returning to the field

for their senior year and are very confident about the upcoming season. "[Alumni] Morgan Higgins [and] Ana Slade graduated last year. Those are two big spots to fill in the lineup as they were our four and five hitters the last two seasons," coach Vincent Miller said. "Morgan Higgins was [also] our starting pitcher from last year so we have to replace her. She was our starting pitcher the last four years."

Replacing Higgins as the ace will be junior Marie Frolich. According to coach Miller, Frolich will be a suitable replacement. "She has been dedicated and worked very hard to improve her pitching. I am very confident she will pitch well this year," Miller said.

"I think coming in first place last year shows us what we are capable of as a team and we

aim to do the same again," senior and co-captain Miranda Kalish said. "I think it's safe to say that the whole team has high expectations for this year, [since] the majority of our team is comprised of returning players who have helped us get to the playoffs three consecutive years so far."

Frolich is not the only one working hard. The whole team knows what to focus on during the season in order to reach their goals. "We will continue to work on our defense. Defense wins games," Miller said. To complement the improved defense, Miller intends to play small ball offense, as opposed to power hitting. "We will need to utilize bunting more often this season. Bunting allows us to move runners into scoring position. We have some speed

so we should be able to lay

this season."

Miller knows the areas the team needs to work on, and his expectations for the season are just as high as his players'. "We have clinched a playoff berth the last four years. I expect that we will continue to pitch well and play strong defense," Miller said.

While the team believes they can replicate last season's success, they need more than optimism for success on the field. With most of last-year's division championship lineup returning, a stable core is an excellent starting point for the Renegades.

"We have a strong senior group this year. I will look to them for their experience and leadership on and off the field," Miller said.

"We will continue to work on our defense. Defense wins games. You can never practice too much defense."
—Vincent Miller,
coach.

down some more bunts for hits

Boys' Lacrosse

Boys' Lacrosse Team Season Preview



Junior Ruslan Shchetenin practices his shot with team members during preseas-

on.

After a 7-6 record in the regular season last year, the boys' lacrosse team raced to the

semifinals of the Bowl Championship before falling. This year, the Peglegs are setting their standards even higher. "I think we have a solid chance at a ten-plus win season [this year]," senior and co-captain Matthew Moy said. "We could possibly go undefeated if we get our act together in time for the first game."

Despite their positive mindset heading into their season, the Peglegs have an uphill struggle ahead of them. "We're missing five to six starters this year. We lost a solid player at every position," Moy said. These losses are compounded by issues such as players cutting practice and having to organize practices without a coach.

"We had a rough time making guys come to practices. A few times, we were even short-handed for games," junior Clay Walsh said. "This year we are

Anne Duncan / The Spectator

"We could possibly go undefeated if we get our act together in time for the first game."
—Matthew Moy,
senior and
co-captain

being much stricter on kids

who fail to show up to practice, because they are hurting both themselves and the team."

In addition, Coach Anthony Bascone cannot attend practices until Monday, March 4 due to personal reasons. With playoffs in mind, however, the co-captains have taken charge and led the team through pre-season workouts. "Matt and I have been running the preseason with the guys, which includes a ton of running and conditioning," junior and co-captain Noah Kramer said. Kramer and Moy led their teammates in running from Stuyvesant to Pier 40, doing agility and speed exercises, and running back to Stuyvesant.

With the absence of the strong defensive presence of the team's veterans, Kramer and Moy are also adjusting the team's playing strategy to an offensive one. "The best way

to get over having an inexperienced defense is to keep the ball on offense," Kramer said.

The Peglegs' new strategy is to run hard at their opponents from the get-go, securing a comfortable lead, and then maintaining it for the rest of the game. "Our strategy is to dominate the face-offs and ground balls from the start and jump out to a big lead," Moy said. "After that, we need to control the ball and kill some time."

Though the Peglegs are still rebuilding their team, they look toward their newly adopted mentality and strategies to propel themselves forward. As their first scrimmage and game loom on Saturday, March 16 and Tuesday, March 19 respectively, the team is smoothing over the final wrinkles and chiseling away the extraneous to meet their standards in time.

An Innovator Willing to Pay the Price for Success



Victoria Stempel / The Spectator

continued from page 20

look to play for the Lakers instead of, say, the Clippers.

"None of this is possible without the greatest owner in team sports," Lakers guard Kobe Bryant said, referring to the contributions that Buss made to one of the NBA's most storied franchises. The success he brought to the Lakers would serve as a model for other teams to copy.

Buss had a passion for winning as well as for entertainment, one that was on display throughout his tenure. In the first year under Buss's ownership, the Lakers drafted Magic Johnson with the first overall pick. The Lakers went on to win the NBA championship that year, with Johnson becoming the first ever rookie to earn Finals MVP honors. During Buss's 34 years of owning

the Lakers, his team won 10 NBA championships and made

The glitz and glamor that Buss introduced to basketball have made it more popular.

the Finals nearly half of the time: 16 times in total. During

his tenure, the Lakers posted a league-high .659 winning percentage, with an aggregate record of 1786-926.

While the success Buss enjoyed is impressive, his guidance played a major role in it. By hiring the likes of Jerry West, Pat Riley, and Phil Jackson, he showed a knack for identifying talent in key management positions. Also, his policy of generally remaining behind the scenes gave management the freedom it needed to run the Lakers successfully. His calculated gamble, in which he broke up the Lakers' roster to acquire superstar Shaquille O'Neal and then traded veteran center Vlade Divac for then-unproven rookie Kobe Bryant, would create one of the greatest tandems in NBA history. He made a painful commitment to Bryant when he was forced to trade O'Neal away in 2004. Additionally, Buss always made an effort to establish good relationships with his players, and would remain in contact with O'Neal throughout the remainder of his life.

Unlike Buss, many owners in today's NBA lack a passion for winning in big markets. Some problems that small-market team owners face are stiff financial penalties and luxury taxes for having a payroll over the luxury tax limit (\$70.307 million for this season). Teams are forced to pay \$1.50 for every dollar over this limit, and for every \$5 million that the team is over the luxury tax, the rate increases. This has led to marquee players leaving small-market teams to join

other superstars in big markets, or to their owners trading superstars away in a desperate

This season saw the Memphis Grizzlies break up by trading away Rudy Gay to the Toronto Raptors in an attempt to get below the luxury tax threshold. While the Grizzlies will still be a tough playoff team with the likes of Zach Randolph and Marc Gasol, it has most likely traded away its title hopes. The Los Angeles Lakers, however, with a payroll at over \$100 million this season, is on pace to pay a massive \$85 million luxury tax bill next season.

In contrast with the rest of the league's owners, Buss was known for paying his players well in pursuit of team success. In the off season of the 1980-1981 season, Buss signed then-21-year-old Johnson to a 25-year, \$25 million contract, the highest-paying contract in sports history at the time. He offered O'Neal an unprecedented \$126 million in 1996. More recently, instead of panicking when Bryant demanded a trade, Buss encouraged current general manager Mitch Kupchak to pull off one of the most lopsided trades in NBA history, by which he acquired Pau Gasol. The Lakers would immediately go on to make the Finals three years in a row, winning the championship in two of those years.

While the NBA lost an icon on Monday, Buss's impact on its success will continue to be felt in the coming decades. He established a model for team success both on and off the basketball court. Jerry Buss is truly one of the greatest owners in team sports history.

"The NBA has lost a visionary owner whose influence on our league is incalculable and will be felt for decades to come," NBA commissioner David Stern said.

attempt to get a return.

The threat of such massive luxury tax bills has forced many teams to restructure in order to lower their payrolls, often at the expense of the teams' success.

Boys' Wrestling

Matthew Moy and Paul Ma Take First and Second at PSAL Wrestling Championships

continued from page 20

defeated Liu in a close match.

"I felt awesome. Honestly, I didn't know how to celebrate because I hadn't imagined winning Cities in my mind beforehand," Moy said. "The first thing I did was point to my Dad in the stands, because he was so instrumental to my success throughout my career. I looked over to my coach and he was overcome with joy."

One factor in Moy's success was his attendance at the J. Robinson intensive wrestling camp over the summer. "I really worked on getting insanely strong and conditioned this year," Moy said. "Going really pushed my limits."

Another factor in the success of both Moy and Ma may have been the Spartans' new head coach, Michael Cigala, who took over for Richard Mur-

ray, who stepped down at the end of last year due to health concerns. Cigala helped inspire the entire wrestling team, convincing them that becoming city champions was an achievable goal.

"At the beginning of season it never would've occurred to me to place or even try so hard to try to be city champion. However, my coach got it in my head, and I put in every bit of time and effort I needed to and did my best. It was all mental, and that's why I did so much better this year than the previous years," Ma said.

Moy qualified for the state championships, and although he lost 15-0 to a very difficult opponent in the first round, he is still proud of the amazing feat that he has already accomplished. "It felt great to know that four years of hard work paid off," Moy said.

A Champion Among Us

continued from page 1

2009 Summer National Fencing Championship was Stanford's first prominent fencing tourna-

Hard work, dedication, and countless hours of practice got her there.

ment. Every year thereafter, she competed in the championship, improving her ranking each time.

As she began to succeed consistently, she was offered

the opportunity to compete at international competitions. In early 2011, she competed in "Marathon Fleuret," which was held in Paris, France. This event consisted of three rounds of normal (pool) play and direct elimination, as opposed to two rounds of pool play and direct elimination in normal tournaments.

The direct elimination in the Marathon Fleuret, called "repechage," is also different from typical elimination. In repechage, the fencers are separated into winning brackets and losing brackets, and the only way to be eliminated is if a fencer already in the losing bracket loses again. This way, the losing fencers have a chance to redeem themselves, ultimately resulting in more matches being fought.

In this event, which was packed into a two-day schedule, Stanford ranked 19th out of a total of 260 competitors in the youth category. Since then, international competitions have become regular for Stanford. She competed in the Pan-American Youth Championships, held in Ixtapa, Mexico, later that year and came in fifth in the Under-14 category. The year after, she competed in the same tournament in Paris, this time in the more challenging cadet category, and came in 32nd out of 80.

But Stanford's success has

only come hand-in-hand with struggles. Recently, Stanford has spent months training to qualify for the Cadet National Team, which consists of the top three fencers in the United States. While she did not meet her goal, she did succeed in ranking seventh in the country, which is an amazing feat in itself.

In order to compete, Stanford must purchase expensive equipment and airplane tickets for each competition. Occasionally, Stanford has trouble raising enough money for competition. She has a website online where people can donate and she often works as a referee on the weekends to raise money. Without a local sponsor, however, paying to compete is difficult.

Understandably, Stanford says that it is very difficult to juggle schoolwork and fencing. "I don't have the best grades, but [fencing] sort of makes up for it," Stanford says. "[Colleges] understand that my grades aren't going to be so high because I have to do all of this training." She admits that it's difficult to balance sleep with athletics and academics, but still manages to get eight hours of sleep regularly.

Stanford's definitely someone to watch out for, both in the national and international fencing arenas and the hallways of Stuyvesant.

THE SPECTATOR SPORTS

Boys' Basketball

Rebels' Playoff Season Cut Short After the First Round



By CHRIS KIM
with additional reporting from
SAM FUCHS

With packed bleachers, a student mascot accompanied by two others in neon green suits, and a row of shirtless kids with "GOO STUY" painted on their bodies, the third floor gymnasium was brimming with excitement on Tuesday, February 26. With this support, the Runnin' Rebels fought to the

end in their first round playoff matchup against the William C. Bryant Owls, giving everyone something to remember in spite of their eventual loss.

The Rebels started off outplayed by the Owls in the first quarter. The Owls were able to out-rebound and execute against the shorter, tenser Rebels. At around the five-minute mark of the game, the Owls hit three consecutive three-pointers, significantly increasing their lead. However, after a

sloppy first quarter, the Rebels found themselves trailing 23-11. Despite the deficit, the Rebels' fans consistently cheered them on, knowing that the Rebels could pounce back into the game in a matter of seconds.

The Rebels came out in the second quarter playing stronger defense, but were unable to execute in offense. Though the Owls scored only seven additional points, the Rebels only scored three points during the quarter, missing layups on three consecutive possessions toward the end. While the team entered halftime with a 30-14 deficit, the crowd's morale remained persistent.

Entering the third quarter, the Rebels were able to break the low-scoring trend and better their offensive play. Halfway through the quarter, senior Thomas Cui drove into the Owls' defense and performed an outstanding reverse layup. However, the Rebels' inability to box out the taller Owls gave the opponents free points on easy put-backs. Despite the Rebels' fight, the Owls were able to extend their lead to 43-26 by the end of the third quarter.

The Rebels, down by 17, en-

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Girls' Basketball

Stuyvesant Phoenix Come Back from a 17 Point Deficit to Stay Alive in the Playoffs

By ERIC MORGESTERN

Coming into their first playoff game of the season, the Stuyvesant Phoenix (13-3) were met with the unfamiliar feeling of being the underdog. Since they were a lower seed than their opponent, the Canarsie Lady Chiefs, they had to travel quite a bit to the Lady Chiefs' home court. The away-from-home factor had a huge impact on the beginning of the game, as the Lady Chiefs started on a 17-0 run, leaving the Phoenix in a deep hole and the game feeling like a blowout from the start. But the Phoenix did not give up; they came back to tie the game at 50 with four minutes left in the fourth quarter, and eventually won with a score of 67-54.

To settle down her team, coach Michelle Fleming had to use two timeouts very early in the game. Not only were the Phoenix in a different setting than they were accustomed to, but they were also down by 17 points, which had never happened during the regular sea-

son. Nevertheless, Fleming still believed in her team. "I told them, 'Let's just chip away, play good defense, and our shots will fall,'" Fleming said.

She also realized that the Lady Chiefs' hot streak was going to end eventually, and the Phoenix would have their opportunity to strike. "They didn't miss. I think that whole time, the first half, they only missed one or two shots," Fleming said. "We just had to keep being patient and play good defense."

Like in to the regular season, the Phoenix's comeback was led by their top three scorers. Sophomore Sophia Gershon came off the bench and led the team with 21 points and 11 rebounds, getting herself a double-double. Fellow sophomore Lauren Sobota also had a double-double of her own, with 13 points and 11 assists, and senior and co-captain Elektra Oates contributed 16 points to the win.

Senior and co-captain Sarah Duncan believes that self-confidence, which began with breaking up the Lady Chiefs' 17-0

run, played a major factor in the comeback. "Once we got our first basket we just kept chipping away at the score and taking it one possession at a time until we were pulling ahead," Duncan said. As all good teams do, the Phoenix trusted their coach, followed her game plan, and came out on top.

In the next round of playoffs, the Phoenix will take on the undefeated Lady Devils from the High School of Graphic Communication Arts. Earlier in the season, the Phoenix lost to the Lady Devils by 13 points, but coach Fleming thinks the result of their next game will be a lot different. "We're going to look at the stats from that game, and I'm going to look back at all the notes I have from that game, so we could potentially win the next round, too," Fleming said.

As Fleming leads the Phoenix on their path to the championship, her confidence is fully backed by her players. According to Duncan, "We're the Phoenix, we can seriously play, and we're going to crush it!" she said.

Boys' Wrestling

Matthew Moy and Paul Ma Take First and Second at PSAL Wrestling Championships

By JASON LEE

The Spartans had a tremendous season, with four mem-

bers Moy and Paul Ma, junior Michael Berlin, and sophomore Cooper Weaver at 113lbs, 126lbs, 160lbs, and 182lbs, respectively.

Though Weaver and Berlin were both eliminated after losing two of their first three matches, Moy and Ma both went undefeated to qualify for the finals. The 126lbs championship was a match between Paul Ma and Keanu Thompson from Grand Street High School. Ma lost a close match and placed second overall in the 126lbs class.

"I was already satisfied with second place so I didn't feel that horrible for not getting first," Ma said. "I wish I'd tried harder in that match, but I wasn't in the best mindset. Still, it's an honor to get second."

The 113lbs championship pitted Matthew Moy against Bohang Liu, a longtime rival from Townsend Harris, who had defeated Moy five times in the past three years. Moy, however,

"I felt awesome. Honestly, I didn't know how to celebrate because I hadn't imagined winning Cities in my mind beforehand,"
—Matt Moy,
senior

bers qualifying for the PSAL Wrestling D1 Championship: seniors and co-captains Mat-

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An Innovator Willing to Pay the Price for Success

By DARYL CHIN

"The NBA has lost a visionary owner whose influence on our league is incalculable and will be felt for decades to come," NBA commissioner David Stern said of former Los Angeles Lakers owner Gerald Hatten "Jerry" Buss.

Buss passed away in the early morning on February 18, 2013. He was 80 years old, and, due to his cancer, hadn't attended a Lakers game since its elimination in last year's playoffs against the Oklahoma City Thunder.

Buss was one of the most successful owners in NBA history. A real estate investor, he bought the Los Angeles Lakers, The Forum, and other pieces of real estate in 1979 for \$67 million. As of this year, the Lakers alone has an estimated value of \$1 billion, according to Forbes.

Buss was key for the growth of the Lakers. The success of the "Showtime" Lakers during the 1980s prompted television stations such as ABC to sign contracts to show the Lakers live on television. The hiring

of head coach Pat Riley and an electric playing style helped spawn a style of basketball that revolutionized the sport and demonstrated Buss's unprecedented success. Also unprecedented was his attention to developing fan experience. This not only brought in more revenue for his team but also contributed to the NBA's growth and development of an international fan base. Today, the NBA is the second most popular game in the world, and the Lakers are one of the most widely recognized teams internationally.

Furthermore, Buss revolutionized many aspects of entertainment during NBA games, introducing the first dance team unit and playing music in the arena during breaks. He recognized how advantageous it would be to master the art of marketing the game. The glitz and glamour that Buss introduced to basketball have made it more popular.

It's why players so often

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Indoor Track Wrapup

- Though neither the boys' nor the girls' indoor track teams won the PSAL City Championships, both were borough champions by overwhelming margins. In the spring, the Greyducks will try to continue their success with outdoor track.