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In Memory of Terence Tsao

By SHAH ALAM
and KAREN ZHENG

Senior Terence Tsao died early in the morning on Saturday, December 18, due to injuries he sustained after being hit by a drunk driver on the night of Friday, December 17.

Terence was on his way home from Stuyvesant and was waiting on a traffic island at Bay 37th Street in Gravesend, Brooklyn—one block away from his home—when he was hit. Terence was immediately rushed to Lutheran Medical Center, where he was pronounced dead after a team of doctors operated on him.

The driver, Vitali Korzavin, lost control of his 2000 Dodge minivan before jumping the curb. After the accident, Korzavin was arrested at the scene and was later charged with vehicular manslaughter, driving while intoxicated, and speeding.

Known for his unusual kindness, intellectual curiosity, and humility, Terence was a valued member of the Stuyvesant community. "Terence Tsao was a gentle soul with the sweet innocence of youth that captured the heart of so many

who knew him or walked in his path. Terence made you want to go the extra mile for him," English teacher Philip Mott wrote in a statement.

"He looked like a quiet and shy guy, but he was so willing to come out of his shell just to help you out, and I really admire that. He got into so many people's lives that way," senior Edward Cho said. "He was a very optimistic guy, always interpreted the negative in a positive way."

In honor of Terence's memory, senior Reema Panjwani organized the Facebook event "Say Hi to a Stranger Day." It called for hundreds of attendees to greet unfamiliar faces on Monday, December 19, to commemorate Terence's habit of saying hello to almost everyone he passed in the halls. "Even when a person was down, he would smile and say 'Hey,' and people would open up to him," Panjwani said. "He took his time out to meet new people and to make them feel special."

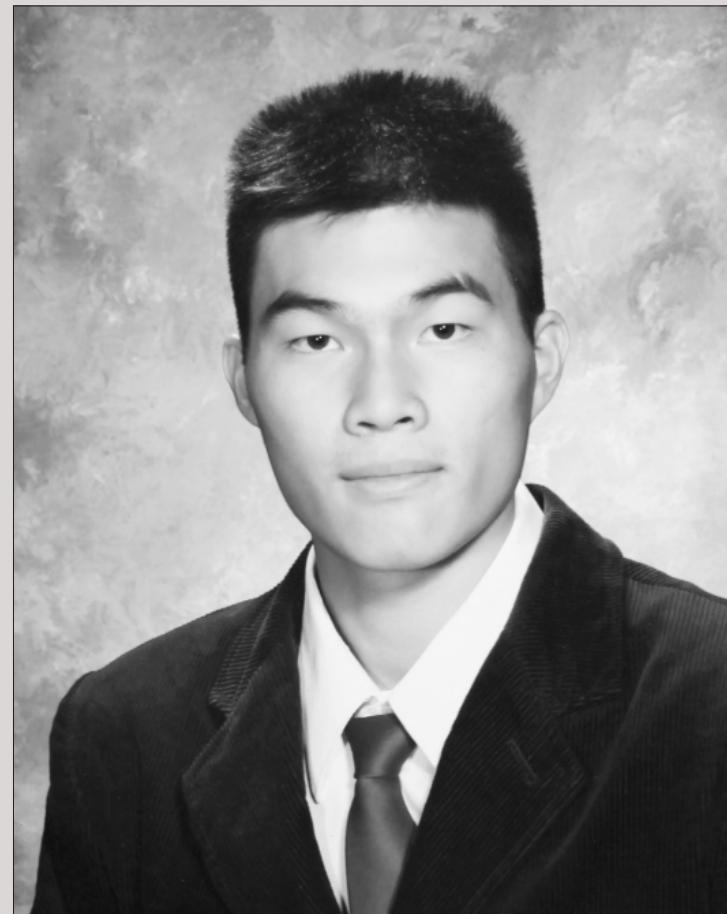
Students expressed their grief through different outlets. Junior Emily Miao composed an original piano piece, entitled "RIP, Terence Tsao,"

which she uploaded to YouTube. Many also commented with memories of Terence on the Facebook event's page.

An unusually multi-talented student, Terence played the French horn in Stuyvesant's Advanced Band. "He was just an amazing person overall," senior and Advanced Band member Pooja Desai said. "I'm so happy I met him and had the privilege of knowing someone so genuine, honest, and modest."

Both inside and outside Stuyvesant, Terence was involved in many activities. He took weekly kung fu classes, and further pursued his interest by spending a summer in China, practicing martial arts in a monastery. Terence also regularly practiced tai chi with the elderly in his neighborhood in the mornings. Cho explained that "[Terence] just wanted to spend time with people in his own community," he said.

On Friday, Terence stayed late after school for his weekly Board Games Society meeting, of which he was president. In his letter to the faculty, Terence's father, Ting Man Tsao, referred to the club meetings as "his weekly fun night routine."



Terence Tsao, senior

Courtesy of Thornton Studios

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Culture Fest 2011: More Talent than Culture

By NIKI CHEN
and NICOLE SANCHEZ

The show opened to sound checks, shaking spotlights, and the hums of over 100 students. After the students' many weeks of preparation and practice, the hosts, juniors YeJoon Seo, Kevin Blaise Park, and Josh "TaiChi Monkey King" Rhee, stepped out from the curtains to begin the night's performances for Culture Fest 2011. Directed by senior Mohammed Hossain and produced by seniors Manisha Basak and Bernice Chan and junior Daniel Ivan Lin, Culture Fest 2011 featured talented singers, dancers, and martial artists.

Like its predecessors, this year's Culture Fest began with a meal at 4:00 p.m. in the cafeteria. The dishes served included pasta, fried rice, stir-fried noodles, curry, Vietnamese sandwiches, chicken, pizza, and cookies. The tastiest tidbits were the cute mini dumplings, the sushi, and the chocolate-flavored rugelach.

Though the food was varied, most people did not have a chance to appreciate it, as there was not enough to provide for the large number of people

who attended, and 20 minutes in, only one or two dishes remained. Lack of food has been an issue at Culture Fest for years, but unfortunately, it seems nothing has been done to increase contributions.

Due to time constraints, only five cultures were represented at this year's Culture Fest. Last year, the performances ran overtime and had to be continued outside the school. This year, all performers had to end by 7:30 p.m. Most of the cultures displayed were Asian, with only the fashion show, the New Zealand Rave, and the songs of the band Queimada providing any real variation.

The show opened on a shaky note and stayed that way, as the hosts struggled throughout. Though charismatic, Park, Seo, and Rhee failed to provide smooth transitions from act to act. Their skits and introductions onstage were sloppily put together, and seemed unrehearsed. However, the trio did manage to do introduce each performance with an amusing joke.

On the other hand, the performances were well rehearsed and put together, especially one by the martial arts crew, the

Wushu girls, and junior Antara Majumdar's classical Indian solo dance piece. The Wushu girls' stunningly seamless kicking and back flipping created an intimidating yet awe-inspiring performance. Likewise, Majumdar wowed with her fluid and beautiful movements, causing the audience to return a big applause. The spotlight on Majumdar during her classical Indian dance emphasized the power in her movements, and the solid, rhythmic thumps of her feet intensified the mood.

Much like Majumdar's solo, the rest of the dancing at this year's Culture Fest was synchronized and to the beat. Korean Hip-Hop and Ballroom, in particular, riled up the crowd. Despite a rugged, improvised feel, the talent of Park, Seo, and Rhee, who danced to the beat of Korean pop songs, allowed the audience to overlook any lack of planning. Rhee performed especially difficult moves, including handstands and hang glides.

Ballroom dancing, showcasing the underrepresented Hispanic culture at Stuy, showed similar dexterity from its strong

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Medical Marijuana Debated at Med Ethics Symposium

By THOMAS ZADROZNY
with additional reporting by
NANCY CHEN

The 26th Annual Medical Ethics Symposium, which was held in the Murray Kahn Theater on Friday, December 8, focused on the controversial topic of medical marijuana. The panel of speakers highlighted the benefits and detriments of its use, and discussed the implications of legalization. Biology teacher Roz Bierig and her two Medical Ethics classes organized the symposium, which was officially called "Blazing Trails in Medicine: Medical Marijuana."

The choice of subject for this year's symposium did not come without some controversy. According to Bierig, she had asked Principal Stanley Teitel for permission to use this topic for many years, but he had some reservations.

"Mr. Teitel was uncertain how doing [our symposium on] marijuana would be handled by the audience, and if it was right to bring up such a controversial topic now. He said, 'Absolutely not,' at first," Bierig said. "The kids had wanted marijuana as the topic for a long time, and I had to keep saying no. I felt really bad about it."

However, she eventually convinced him that "it was the right

time," Bierig said. "It's in the news all the time, and it is an important issue for the kids."

Five speakers attended the symposium, including Professor of Neuroscience Dr. Yasmin Hurd, this year's keynote speaker and an M.D. at the Mount Sinai School of Medicine. As the first speaker, she gave an overview of marijuana, including a history of attempts to legalize the drug, and a discussion of its effects on the brain.

While she does not completely agree with it, Dr. Hurd explained what is known as the Gateway Theory. "Forty percent of high school seniors will use marijuana before graduating," Dr. Hurd said. "Many people believe that using marijuana, especially while still in school, affects whether someone will try other drugs."

While Dr. Hurd believes that marijuana can be harmful, she suggested that more research is necessary before any decisive ruling can be made. She specifically focused on tetrahydrocannabinol (THC), the active chemical in marijuana. She mentioned experiments that are being conducted to extract specific beneficial chemicals in the plan to prevent the harmful effects of THC. She

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MEAT YOUR CONSCIENCE

Too many people accept animals cruelty.



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Arts & Entertainment

REVIEWS

Your guide to this year's holiday films.

News

Speech and Debate Team Wins Awards at Baskin Ridge

By COBY GOLDBERG and SOULIN HAQUE

The Stuyvesant Speech & Debate team had an award-winning performance at a regional tournament in Baskin Ridge, New Jersey, on Saturday, December 10. This tournament included schools from the tri-state and New England areas.

This is not the first time Stuyvesant has attended this tournament. However, for senior and public forum debater Jong Lee, the tournament has changed greatly since he last attended as a sophomore. "The teams that competed [this year] were very different,"

Lee said. "Though the field was larger and there were about seventy teams, the teams [this year] were less experienced and much younger."

There were three divisions in the tournament: public forum debate, policy debate, and Lincoln Douglass debate. In both Public Forum and Policy tournaments, there were five preliminary rounds. After these first five matches, the sixteen teams with the best records advanced to the knockout rounds, where the winner advanced and the loser was disqualified.

The topic of the public forum debate was "Resolved: current income disparities threaten democratic ideals."

According to Lee, one of the challenges was debating the Con side. "It was very easy to affirm the resolution," Lee said. "For the con side, it was hard to argue that democratic ideals were not threatened." However, Lee reached octofinals with his debate partner, senior Chang Tang.

For junior and policy debater Ezra Louvis, the main challenge of his debate - "Resolved: The United States federal government should substantially increase its development and/or exploration of space beyond the earth's mesosphere" - was the research behind it.

"Policy requires a lot of technical skill and concentration," Louvis said. "It requires us to research a broad base of government agencies and understand how these policies are perceived both domestically and internationally."

Despite the challenges, Louvis and Lee won the first speaker

award in their respective debates. This is given not just to speakers who received the highest debating points but also to speakers who spoke with fluency and a unique style.

Additionally, freshmen policy debaters David Belinsky and Mindi Cao won ninth and seventh place, respectively. As for Lincoln Douglas, senior Grant Weisberg reached the semi-finals.

Seniors and public forum debaters Claudia Yau and Brendan Collins placed first in the tournament. "Our finals round was against Bronx Science, [a] team that we were friends with," Yau said. "I was pretty nervous at first, but seeing my teammates in the audience helped a lot. It was a really exciting experience."

Because Yau and Collins entered finals, they each received a bid for the main Speech and Debate competition, the Tournament of Champions (TOC), which will take

place from Monday, June 4, to Saturday, June 9.

"[The Tournament of Champions] has good competition and good judges," Yau said. "We hope there will be enough funding at the end of the year for everyone with enough bids to go."

Speech and Debate Assistant Coach Duval Bodden is proud of his debaters. "Stuyvesant has had a great year so far and we are excited for the rest of the season," Bodden said.

BuildOn Holds Annual Pie-A-Teacher Event

By ANNE CHEN and ANDREW WALLACE

Stuyvesant's buildOn club held its annual Pie-A-Teacher event in the student cafeteria on Tuesday, December 13. The event started after school and ended approximately an hour later. Ten teachers participated in the event.

Teachers volunteered for the education-based objective of buildOn. "Any fund-raising event for anything that's related to education is a good cause," chemistry teacher Dr. Steven O'Malley said. "This is such a unique event that I never mind participating because it's for a good cause and all it takes is a little whipped cream in the face and some spare time."

BuildOn is an international philanthropic organization dedi-

News-in-Brief

cated to helping impoverished communities obtain construction funds and build schools. The buildOn chapter at Stuyvesant holds fundraising events, and cooperates with other New York-based philanthropic establishments. It sends two students every year to a developing country over the summer to live with a native family, learn the language, and physically help build a school. This year, students will be sent to Nicaragua, as will all the funds raised at the event.

Mathematics and computer science teacher Ashvin Jaishankar has participated in the event since he started at Stuyvesant six years ago. "The people who organized it worked very hard. They should be commended. I have fun with it. That's part of the reason I do it," Jaishankar said.

Throughout the week, buildOn members sold 50-cent raffle tickets for a chance to pie a teacher. At the event, there was a \$1 spectator fee for those without raffle tickets. Two to three tickets were drawn out of a brown paper bag to pie each teacher. The event, which has always been a raffle, sold approximately 350 tickets.

"I pied Mr. Weil, it was awesome. I hope my average doesn't go down three points," freshman Mitchell Teper said.

Before the event, students were also able to volunteer to be pied. Raffle tickets were also drawn to pie the four students who volunteered.

Student volunteers spoke of the event's distinctive appeal. "First of all, it's [...] a once-in-a-lifetime experience. Also, it's high school and I'm a senior. We're supposed to do crazy stuff," senior and buildOn member Ravtej Kohli said. "As a senior this is a memory I'll carry with me throughout college and through life."

However, one of the participating students, senior William Francis Knight IV, was hurt when he was hit too hard with a pie. As a result, buildOn will not be allowing students to be pied for the next event.

"You're always going to have someone who's going to overdo it," buildOn faculty advisor Angel Colon said.

Knight believes that the incident was just an accident. "Somebody just hit me in the face too hard and just busted my lip a little bit," Knight said. "I have no

regrets about that. It was for a good cause, hopefully we raised a lot of money for that."

Participants think that students should still continue to be allowed to be pied.

"They should still do it for students but maybe tell people that it's basically a tin plate with a little air and whipped cream there so don't go all out," Knight said.

"If we make it very clear to everyone who wants to participate about the rules about pieing then I don't think it's a problem if a student wants to volunteer to be pied," Jaishankar said.

BuildOn's fundraising goal this year was 300 dollars and the event raised 267 dollars, an improvement from last year when it raised 240 dollars.

Colon believes the event would have raised even more money if held in January when students are less busy. "Last year we did it in January, [...] which I think is a lot better in terms of selling," Colon said. "We're probably going to go back to January, next year, after the break. There's just so much going on during December."

Overall, club members believe the event went well. "We sold a lot of tickets this year so I think on the whole this event was a success," Mastryukova said. "The fundraising was great this year. The student body was very cooperative, a lot of teachers made donations, a lot of students were very active in getting themselves pied."

Library Closed for Re-Cataloging

By SAM MORRIS

The Stuyvesant library was closed on Wednesday, December 14, so that the books could be catalogued into a new system.

This system, called Destiny, is compatible with the New York Public Library (NYPL) and will allow students to order books online from the NYPL catalogue and have them delivered directly to Stuyvesant.

"Destiny is an online cataloguing system that allows you to see our school's holdings from home or from a school computer," librarian DeLise Brown-Guc said.

This change in the catalogue system will make NYPL books readily available and make the catalogue more accurate.

"Our books will remain exclusive to Stuyvesant, but you will be able to order NYPL books online by using the pin number on the library card that all students will be given," librarian Christopher Bowlin said. "The book will then be delivered to our library and held for you until you pick it up."

The project to re-catalogue the library is a part of a NYPL-sponsored pilot project, whose purpose is to make the system's resources available to public school students. Stuyvesant is one of 53 participating schools in the city, which were chosen by application for the project.

The cataloguers, employed by the NYPL, spent seven days working in the library. The first six days of their work, the library remained open. On the final day the library had to be closed because, the librarians "had to be available to answer questions and run tests and we couldn't keep the library open," Brown-Guc said.

Though the library was scheduled to close on Thursday, December 15, the cataloguers finished a day early, so the library was closed on Wednesday instead.

Some students seemed to feel that the library being closed for a day was a small price to pay for the service. "I feel that the change is very useful and that it really wasn't a big deal that the library was closed," sophomore Conan Lee said.

"Stuyvesant's books have already been catalogued into Destiny and made available for browsing purposes on the website. Background information, information about the availability and the call number of all of our books is now readily available from the internet," Bowlin said.

Now that the cataloguing of the books in the library is complete, Stuyvesant's catalogue will be combined with the NYPL catalogue, and students will be able to access both types of resources.

"We are going to get NYPL cards for all of our students. English teachers will either bring their students to the library to get the cards, or we will deliver them to their classes," Brown-Guc said. "This is the final step in the process and will hopefully be completed by the beginning of next semester."

Medical Marijuana Debated at Med Ethics Symposium

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added that offering patients only part of the marijuana plant is necessary because there are 400 other chemicals whose effects have not yet been thoroughly examined.

Dr. Rosamund Rhodes, a professor of medical education and Director of Bioethics Education at the Mount Sinai School of Medicine, was the keynote speaker of last year's symposium. Dr. Rhodes lectured on what she believed were the beneficial qualities of medical marijuana, such as pain relief for people suffering from chronic illnesses, and also on what the future of legalization could look like. "FDA approved drugs are much safer than what you can get off the street, since they are regulated, and you know what the ingredients are," Dr. Rhodes said. She also noted that the Department of Justice's persecution of medical marijuana users was an infringement on their rights, since the users were not inflicting any harm upon others.

Dr. Joseph P. Yoe, Medical Oncologist at Ralph Lauren Center for Cancer Care and Prevention in New York City, said that while he did not have a very strong opinion of the issue, he agreed that not enough research had been done to prove that marijuana is beneficial for the palliative treatment of chronic illnesses. "Rather than be in hurry, we should spend more time on the science and development," he said.

"I really found Yoe's presentation on the effect on cancer patients quite illuminating," junior Wendy Li said.

Dr. Alexander Medakovich, who is a clinical physician at the New York State Office of Alcoholism and Substance Abuse, and the father of senior Tessa Medakovich, a student in Bierig's Medical Ethics class, gave a presentation that covered not only medical marijuana, but also other substances, including alcohol and tobacco. As the section on marijuana was towards the end of the presentation, he was forced to rush through the last few slides.

Eric Franz, the legal counsel to the National Organization to Reform Marijuana, was the last speaker of the evening. He suggested that marijuana is not in the same tier as other drugs of abuse, and the government's criminalization of marijuana is the reason for much of the growth of drug-related crime. "This is quite similar to when the government banned alcohol during the prohibition," Franz said.

He also suggested public opinion was changing. "For the first time, a poll has shown a plurality of Americans support the legalization of medical marijuana," said Franz, citing a Gallup poll conducted in October that found that 50 percent of Americans support legalization while 46 percent oppose it.

"I found Franz really intriguing. He was really persuasive and illuminating on the real-world applications of medical marijuana," junior Joan Chang said. "We heard the medical views, and now we heard the legal side too."

In between speakers, students

from the Medical Ethics classes put on sketches in order to keep the mood light for the audience. In one, a student playing President Obama fell ill, and two superheroes brought him marijuana, which he used to recover. In another scene, a student dressed as marijuana staged a dramatic, martial-arts-style fight with a student dressed as a disease. In addition, seniors Andreas Petrossians and Robert Morgan performed a rap on medical marijuana, with Petrossians singing and Morgan dancing.

"I was really nervous about going on as I was, but as soon as I stepped out onto the stage, the room exploded with laughter," said senior Brenden Collins, who cross-dressed for the symposium, and distributed brownies from a push-cart to the people onstage. "The sketches really helped everyone stay loose, and be able to stay focused through the long lectures."

A question-and-answer session followed the speakers' lectures. All questions went to Dr. Hurd or Franz, mainly to clarify the points made in their lectures.

There was a large turnout of students, including many from Bierig's Advanced Placement Biology class. Some teachers awarded extra credit to students who stayed for the entirety of the symposium.

"I have no problem with giving kids the extra credit, because they might come for the credit the first time, but maybe the next time they come back because they're interested," Bierig said.

"I really liked this year's symposium," Li said. "I went to last years, and this year, I felt like they showed both sides of the issue much better."

The symposium was concluded with a raffle, with prizes Medical Ethics students had collected from nearby businesses. Prizes ranged from \$10 dollar gift cards from Terry's to a \$150 iPod dock.

"Overall I think the symposium went well," Bierig said. "I always feel like everything is down to the line, but in the end it all worked out fine."

Departments Create New Literacy Assignments

By ALEX WANG

In order to comply with new instructional expectations from the New York City Department of Education, the Social Studies, Chemistry and Physics, and Biology departments are giving their students specially-designed literacy assignments.

The departments developed the assignments during a staff development session for Stuyvesant teachers on Election Day, Tuesday, November 8. The faculty discussed the Department of Education's Citywide Instructional Expectations for 2011-2012, which was released in August 2011.

Every year, teachers are expected to engage all students in public schools in at least one literacy task and one mathematics task aligned with the Common Core standards. The United States Department of Education created the set of literacy and mathematics standards for each grade, and many states, including New York, adopted the Common Core in 2010 in order to win points in President Obama's Race to the Top competition. Points earned the states a share of 4.35 billion dollars set aside by the federal government for education.

"I was not terribly concerned

[by the new expectations]. What they asked us to do, we in Stuy already do," Principal Stanley Teitel said.

To meet the expectation of a literacy task, the Social Studies Department created assignments based off of primary documents. "In social studies, we met [...] and we selected a primary source document that was content-rich and rigorous, and the teachers developed questions to go along with those documents," Assistant Principal Social Studies Jennifer Suri said.

Students in the first year of Global Studies will receive an assignment involving the study of Pericles's funeral oration. Those in the second year will study Simon Bolivar's Jamaica Letter. Students taking United States history will study Lincoln's Second Inaugural Address. Seniors in Government will study the Supreme Court Case of Elk Grove Unified School District v. Newdow, and seniors taking Economics will study President Obama's September 2011 speech about the American Jobs Act.

Senior Shuo Cheng, who is currently taking Economics, will study Obama's speech soon, but does not expect to learn much from the assignment. "Sure, I'll be more politically aware about

the situation that's happening on right now, but truthfully, I don't think most Stuy students care that much," he said. "The city is trying to set a standard. [...] We probably already exceed the standard."

The Chemistry and Physics Department created a debate assignment for physics students that physics teachers distributed on Monday, November 21. Students were required to research one of three controversies in physics: whether vacuums truly exist, whether Pluto is a planet, and whether the geocentric model or the heliocentric model best explains the arrangement of the solar system.

"Collectively amongst the teachers [of the department], it was decided we would do this particular literacy task. I took the recommendations from the teachers and wrote it up," Assistant Principal Chemistry and Physics Scott Thomas said. All students in Regents physics classes are expected to complete the assignment.

Each physics class that receives the debate assignment will be divided into six teams. For each of the three controversies, a team defended a different side of the debate. Debates took place in class on the first double-period

session of the week of Monday, December 19, and students will have to submit papers defending their assigned arguments on Friday, December 23.

"The assignment is beneficial because it makes the students explore both sides of the argument, though I don't see how debating on the losing team can improve their knowledge of physics," said junior Eric Cerny, who is currently taking Advanced Placement Physics B. "One team [the team that has to defend the geocentric model] is meant to lose because of what we know today."

The department also created an assignment for chemistry teachers to give to their Regents chemistry classes. This assignment requires students to review an article from Popular Science titled "Concepts & Prototypes: Two Next Gen Nukes" about two different nuclear energy reactor prototypes. They will be expected to analyze the merits of each.

The Biology Department is also giving literacy assignments to its students. Juniors taking Regents Biology will be expected to read a published paper in a scientific journal and create a research proposal inspired by the paper.

"The idea is that, based on already existing literature and research, they have to come up with

their own idea. Assuming they had all the material and equipment, how would they continue the research?" biology teacher Jessica Quenzer said.

A literacy assignment for freshmen students in Regents Biology has not yet been created. "A uniform freshmen assignment is supposed to be in the works," Quenzer said.

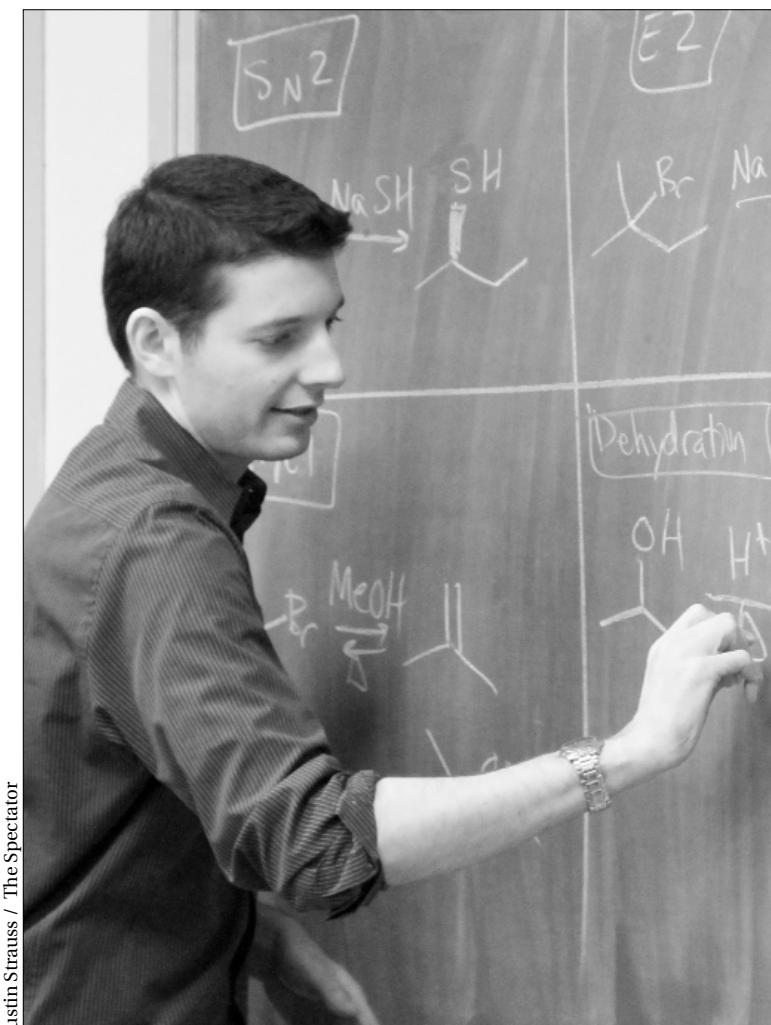
Other departments are not particularly concerned by the new Citywide Instructional Expectations.

The Mathematics Department already has a set of assignments involving both literacy and mathematics, due to Writing Across the Curriculum, according to Assistant Principal Mathematics Maryann Ferrara.

The English Department is also not making significant changes in response to the expectations. "We're certainly looking at them, making sure that the things that we do are consistent with them," Assistant Principal English Eric Grossman said. "We've come to the conclusion that we are exceeding the city-wide instructional expectations, so in terms of what we do in the classroom day to day, they don't have too much of an impact."

Features

Organic Chemistry: Cooking with Carbon



Dr. Steven O'Malley prepares his ninth period Organic Chemistry class for an upcoming exam.

By TEN-YOUNG GUH

Students gazed in awe as a chemical solution changed color from red, to yellow, to green. Each color change was a step in a chemical reaction. To reverse each step, Organic Chemistry and Advanced Placement (AP) Chemistry teacher Dr. Steven O'Malley suddenly climbed onto a table and poured the solution into another container.

"The traffic-light demo," as Dr. O'Malley calls it, exemplifies "the reversibility of chemical reactions, and shows how a process can exist in equilibrium," he said. The reversal occurs due to oxidation with oxygen and air.

"I wouldn't expect the teacher [...] just standing on top of the table and pouring it from that height," Organic Chemistry student and senior David Wong said. "It was pretty cool to watch."

Organic Chemistry focuses on the study of organic compounds, which are loosely defined as compounds that contain the element carbon. The course begins with recognizing organic compounds and functional groups. A functional group is a group of atoms within a molecule that causes the molecule's characteristic reactions. The course then moves on to learning about different types of organic reactions.

"The students learn how to

take different organic functional groups and turn them into other organic functional groups," Dr. O'Malley said. "They learn what synthetic chemists do in the real world. [They learn] how to make molecules, whether they're used for medicinal purposes or industrial purposes. It all involves synthetic chemistry."

Having earned his PhD in organic chemistry at Columbia University, Dr. O'Malley began teaching Regents and Research Chemistry at Stuyvesant in January 2006. At that time, chemistry teacher Samantha Daves was the only one teaching the course.

"I asked her if she wouldn't mind if I took it over for a few years, and we agreed to let me try it," Dr. O'Malley said. "I've actually been doing it since."

The course is designed to replicate a college-level chemistry class. Only juniors and seniors may take the class, and applicants need at least a 95 in Chemistry 1 (SC1) or Research Chemistry 1 (SC1H) and at least a 90 on the Chemistry Regents exam. Organic Chemistry I is offered in the fall, and students may continue onto Organic Chemistry II in the spring.

Dr. O'Malley supplements his lessons with PowerPoint presentations and videos. One of the most notable video he uses is the YouTube video called "The Tupperware," created by students from the University of California, Los Angeles. The video features a mash-up of country singer Taylor Swift's "Love Story" and rock band Coldplay's "Viva la Vida" set to lyrics about the SN2 reaction, a kind of substitution reaction, in which a compound's functional group is replaced with another functional group.

On what Dr. O'Malley calls "magic trick Mondays," he presents demos such as the traffic-light demo. Other demos have included making handheld fireballs with household ingredients and making carbon from sugar and sulfuric acid.

The sugar demo fascinated Organic Chemistry student and senior Nina Wang. The sugar

started out white, but once Dr. O'Malley put in sulfuric acid, the sugar changed from yellow, to red, to black, representing an oxidative reaction. "Then you see this thing build up and up and up," she said. "Ooh, it's black. There's carbon there."

"I try and show students some quick little application of chemistry that in most cases they could safely reproduce at home with appropriate safety measures and adult supervision," Dr. O'Malley said.

"Everyone thinks [organic chemistry] is the hardest subject in the world. I'm trying to make it so that students don't think it's the hardest subject in the world anymore."

—Dr. Steven O'Malley, chemistry teacher

While students take the course because of their interest in organic chemistry, many are motivated to do so because of the teacher. "He's really passionate about chemistry," Xu, who is considering to major in math or science, said. "He teaches it as if it's the first time. [...] If you ask him to explain things, he'll be re-

ally clear and he'll take his time to explain it."

Dr. O'Malley's witty chemistry puns also help make his class memorable. Describing the puns in Organic Chemistry, senior Samuel Chen brought up the T-shirts made by organic chemistry students. Two years ago, they produced a shirt that said, "Organic Chemistry is," followed by a picture of E and Z isomers, so the shirt actually read, "Organic Chemistry is easy."

According to Dr. O'Malley, students began producing the shirts four years ago. They have produced them on their own and by the end of their spring semester.

Dr. O'Malley hopes students will continue this tradition. "It's very memorable and it makes each class stand out and stand by itself," he said.

He also finds it an opportunity for students to teach organic chemistry to others, imagining that if a stranger liked the shirt, he would ask, "What does that mean?" and the student would be able to answer.

Despite the easy atmosphere, Organic Chemistry "isn't [a slacker] class," Wong said. "Actually, there's a lot to memorize and work on. Almost every lesson, he manages to bring back things you learned in the past. It's all interconnected, and if you don't stay on top of things, it's really easy to get lost."

However, Xu does not think falling behind is a problem, "because he's the only one who teaches it," she said. "It's not a strict curriculum that he follows. He's really organized, so it makes the class a little easier, as it should be."

Dr. O'Malley acknowledges that many students find the content difficult. "It's not exactly the same as your Regents Chemistry class or your AP Chemistry class, even," he said. "It's a whole new set of material, and there's simply so much that one has to keep up with in order to do well in the class." Nevertheless, although students don't have the solution, they are all eager to "precipitate."

Features

By LINDSAY BU

The SAT is the one test that most Stuyvesant students do not cram for, instead dedicating hours after school and on weekends to doing problems in instructional booklets and on practice tests.

The College Board sponsors the SAT and decides how the test will be constructed and administered. Its parent company, Educational Testing Services (ETS), produces numerous standardized examinations, such as the Advanced Placement (AP) tests and College-Level Examination Program (CLEP) test.

According to the College Board Web site, the SAT is an "objective measure of a student's college readiness [...] used with GPA's and high school transcripts, SAT scores allow colleges to fairly compare applicants."

The SAT and ACT are both widely accepted college entrance exams. However, the ACT focuses less on vocabulary than the SAT, and includes science and optional writing sections. Unlike the SAT, which is graded out 2400, the ACT is scored out of 36 points, and there is no penalty for marking incorrect answers on the multiple-choice part of the test.

The SAT officially takes three hours and 45 minutes to complete. It consists of 10 separately timed sections in critical reading, mathematics, and writing. One of the ten sections is not counted in students' final scores because The College Board uses its questions to help develop future tests.

"The SAT is created by professional test developers who are experts in a specific field of study. These experts are divided into committees to help write particular questions for a certain topic," Director of External and Media Relations at ETS Thomas Ewing said. "The average SAT takes approximately 18 months to put together, due to the long process of creating, reviewing, and analyzing questions before officially approving them."

"Before we actually write a test question, there are a lot of things we need to think about: who is the item for, what content do we want to measure, and at what level do we want to try to measure it?" ETS General Manager of Assessment Development Patricia Klag said.

For each of the critical reading, writing, and mathematics sections, there are different factors test writers must keep in mind when creating questions.

The SAT Critical Reading sections are designed to test skills in vocabulary, reasoning, and analysis. The section does this through two distinct question types: Sentence Completion and Reading Comprehension.

"Many students often struggle with sentence completions due to the great amount of vocabulary words they have to memorize. However, this [type of] question is not solely to test one's ability to remember the definitions of words, but to also have the student exercise his or her reasoning skills. A good test-taker will be able to utilize one's knowledge of roots, prefixes or suffixes, as well as the words he or she may already know, to pick the correct answer," Klag said.

However, some students are skeptical about the efficacy of such testing methods. "All those SAT words you have to memorize—you can be an avid reader and a skilled writer and still not

know a lot of them. To so many people, this test represents the sum of all their efforts in high school and their one shot at success in life. Of course, it really doesn't say much about your intelligence or your value as a person that you were able to spend your nights memorizing vocabulary instead of sleeping, but that's what the College Board is implicitly telling the high schoolers of this country," sophomore Jane Argodale said.

Others view the SAT more positively and believe that the

"Before we actually write a test question, there are a lot of things we need to think about: who is the item for, what content do we want to measure, and at what level do we want to try to measure it?"

**—Patricia Klag,
ETS General Manager of Assessment Development**

exam expands on what a test-taker already knows. "Especially at Stuyvesant, I think many students study for the SAT not because they actually need the practice, but for the sake of feeling prepared beforehand," senior Charles Bagley said. "Though I did study for the SAT, after having taken it, I think I would have still done fine based on my prior knowledge and common sense rather than the time I spent prepping."

According to Executive Director of Communications at the College Board Kathleen Steinberg, choosing reading passages for the SAT is not only based on finding texts of appropriate lengths that allow a reader to un-

derstand a passage's main idea and analyze what is provided, but also texts that require readers to infer information. "There aren't specific requirements for a 'perfect passage,' but one that does incorporate the basic qualities often complements suitable questions for the SAT," Steinberg said in an e-mail interview.

The Mathematics sections on the SAT cover material up to, and including, the first semester of Algebra II. The basic breakdown of the topics include: numbers and operations (20-25%); algebra and functions (35-40%); geometry and measurement (25%-30%); and data analysis, statistics, and probability (10-15%).

"There are some students out there who are simply just very good test-takers," Steinberg said. "This is why the mathematics sections include both multiple-choice and written questions, which allow us to test a student's ability to problem-solve and figure things out, rather than just manipulate and deduce answer choices."

"The written - response questions in the math sections of the SAT are often trickier and require more effort in finding the answer than the multiple-choice questions," Bagley said. "The whole purpose of this exam is to assess the strengths and weakness of students, and the written math questions distinguish those who are stronger in math from those who aren't."

The Writing sections include an essay prompt and multiple-choice questions involving improving sentences and paragraphs, and identifying sentence errors. According to the College Board Web site, "The essay gives you an opportunity to show how effectively you can develop and express ideas." Two readers, usually experienced high school or college teachers, independently score each essay on a scale from one through six. The two grades are then combined. If the two readers' scores differ by more than one point, a third reader scores the essay.

"The writing prompt is a very important aspect of the SAT," Steinberg said. "Like the Reading Comprehension passages, it should give the student a substantial amount of information to form a thesis, yet also be ambiguous enough for the test-taker to also include his or her own personal writing style. The prompts are often questions regarding quotes by known people or ideas that give the student a chance to persuade the reader."

However, some students are concerned that the writing prompts place certain test-takers ahead of others. "Not all students get the same writing prompt since the College Board gives different versions of the SAT on different days. While this

is practical, it also seems unfair, because one student may be more familiar with a topic than other," sophomore Julia Mendelsohn said.

"I heard about last year's writing prompt that asked whether or not reality television is harmful in misleading people," sophomore Michelle Lin said. "I know plenty of kids who don't watch reality television as well as plenty of kids that do, and this disparity shows that the SAT doesn't really give equal opportunities to all

are assembled into a pre-test taken by approximately 1,000 test-takers at ETS, who answer questions from the entire test. The results are sent to statistical-analysis department experts, who then examine whether a wide range of students answered certain questions incorrectly. According to the "ETS's Assessment Development Area" video on the organization's Web site, less-able examinees as well as more-able examinees are equally likely to pick the incorrect option when faced with poorly constructed questions.

The test questions are further scrutinized in a Differential Functioning Analysis that looks to see different populations (based on gender or ethnicity) are more likely to answer a particular question correctly. "If, for instance, males significantly out-perform females for a particular question, this is a red flag for us to take the item to content experts for further review," ETS Psychometric Manager at Guatam Puhan said in the video.

"Once we've looked at the statistical analyses of the items and that we've checked to make sure they're working the way we intend them to work, all the items will be put into a pool and are ready to be put on a future SAT," Klag said. "After the test is assembled, our [assessment experts] review the test as a whole. They look to see that there is not an item here that is too similar to an item later on in the test, or that an item does not cue in another question."

Finally, ETS certifies the test, allowing it to be printed and shipped out to the testing centers. The completed exams are also sent back to ETS to be graded.

Despite the long process of creating and reviewing the SAT, many Stuyvesant students continue to view the test in a negative light.

"While the SAT II's actually test one's knowledge of a specific subject, the SAT seems to be just an exam that determines how good of a test-taker someone is. It's more about being able to sit through a four-hour exam and managing to do well, rather than actually mastering a topic," junior Shreya Kalva said.

"The vast majority of college students don't major in English or mathematics, yet only questions regarding these two topics are on the SAT," Mendelsohn said. "At the same time, I believe that there would be no other conceivable testing method of examining all that a college applicant may know."

Though students have different opinions about the SAT, they cannot deny that it is a lengthy exam, and the arduous process of creating it is even longer.

"The SAT seems to be an exam that just determines how well of a test-taker someone is. It's more about being able to sit through a four hour exam and managing to do well, rather than actually mastering a topic."

—Shreya Kalva, junior

test-takers."

After writing a test item or completing a section of the SAT, ETS completes multiple levels of content review. When a test developer finishes a reading comprehension set, for instance, the passage and the related questions are given to two other ETS experts, who make alteration recommendations. Following the two content reviews, the initial test developer works to improve the test questions based on the recommendations made.

After editing, the test items



Christine Lee / The Spectator

Features

The String Players of Stuyvesant



Alisa Su / The Spectator

By REBECCA GAEBLER

Most, if not all, Stuyvesant students can appreciate the beauty of music, but only a limited number know the joy of creating it. While the school bands and choruses provide an outlet for musically-inclined students to explore their talents, some students take their commitment and passion a step further, dedicating years of their lives to perfecting their craft. While some have been trained in and play only traditional classical music, and others opt for a more modern focus, both types of student musicians turn their hard work and determination into something beautiful.

Keeping it Classical

The violin is among the more popular instruments for musicians at Stuyvesant. One of the school's leading violinists, the principal chair of the first violins in Stuyvesant's Symphonic Orchestra, is junior Emma Frucht. The daughter of a professional viola player, she inherited her mother's talent and studies at the Juilliard pre-college program.

Frucht sticks to classical music, citing violinists Pinchas Zukerman, David Oistrakh, and Hilary Hahn as her major influences. In addition to playing classical music, she enjoys listening to it, especially Béla Bartók's string quartets numbers 1 and 5.

"I've thought about dabbling in rock [playing electric violin], but I don't think I really have time for that now because of my workload," Frucht said.

Frucht began playing the violin at the age of three. She studied

at the School for Strings in midtown Manhattan, where she took classes in orchestra, chamber music, and music theory until she was accepted into Juilliard at age ten.

Frucht tries to practice every day for at least two and a half hours, but spends more time

"Coming to Stuyvesant, Mr. Teitel tells you that you can have two out of three things: friends, grades, or sleep. Unfortunately for me, I have to throw violin into the mix."
—Emma Frucht, junior

practicing on weekends. "When I'm practicing my music, everything just makes sense. I'm in control of everything I'm doing. I'm completely relaxed, and the world around me melts away,"

she said. "It's just me and my violin."

Though Frucht will have played in four concerts by the end of December, and is slated to perform in three more this January, she manages her academic and violin schedule well. "Coming to Stuyvesant, Mr. Teitel tells you that you can have two out of three things: friends, grades, or sleep. Unfortunately for me, I have to throw violin into the mix. I think I've been doing a pretty good job so far in balancing them all, [but] sleep usually gets short-changed the most," Frucht said.

The satisfaction of playing in performances isn't the only reason Frucht chooses the violin over the sleep; she maintains that it helps her manage stress as well. "No matter how bad a day I'm having, my violin is always there when I come home," she said. "I'm in a better mood when I pick up and play my violin."

While continuing to practice music adds work to her already busy schedule, Frucht is happy with her choice. "Music is my life now. It's what I do. Music means the world to me," she said. "If I could go back in time, I wouldn't change a thing."

Frucht hopes to continue music in college. "Right now, the career I see myself going into is music," she said. "Right now, I can't see myself being happy doing anything else with my life."

Experimentation, Both Focused and Fun

Every day during fifth period, junior Derrick Choe leads the cello section of Stuyvesant's Symphonic Orchestra. He spends 10 hours every Saturday at Mannes

College, a classical music school run by The New School, and his Sundays are spent practicing. Choe, a cellist from the age of six, has also played the electric cello in the soph-frosh SING! band for the past two years, and served as the Assistant Music Director

"I really enjoy what I've done with my music so far, because I can really just play cello to enjoy it, rather than make it a competitive and stressful part of my life."
—Derrick Choe, junior

last year. He also performed as part of a quartet at mathematics teacher Richard Geller's memorial service on November 9.

"It was a good experience," Choe said. "I never had class with [Mr. Geller,] but I feel like it was

a good thing to do in memory of him."

Though he has played many works from the traditional cello repertoire, Choe is also interested in contemporary music. This year, he began participating in Face the Music, an ensemble run by the Kaufman Center that plays classical music written by present-day composers. In the past, they have played Joe Phillips's "Liquid Timepieces" and Dan Visconti's "Love Bleeds Radiant." This is Choe's first real experience with contemporary classical music, and although it took some getting used to, Choe is glad he joined.

"At first [contemporary classical music] sounded bad to me, to be honest," Choe said, "but then it kinda grew on me. I actually enjoy playing with [Face the Music] now."

Choe started his musical career at the age of five, when, at the urging of his mother, who "wanted [him] to experience a little bit of music," he picked up the piano and guitar. At age six, his mother added the cello to his list. "My mom introduced me to music just to have something to do with my time, because my first music lessons were group lessons at my elementary school," Choe said. After a few weeks of playing all three instruments, Choe became fond of playing the cello, and dropped piano and guitar to focus on it. As he was more engaged than most of his classmates, Choe stuck with the group Cello lessons while many others dropped out.

Choe then began private cello lessons, which he continued until sixth grade, when his cello teacher moved to California and recommended that he start attending a music school. At age 10, Choe was admitted to Mannes's highly selective Pre-College program, where he takes private lessons, along with classes in music theory and ear training, in addition to participating in a chamber music ensemble and orchestra.

At Stuyvesant, Choe is an active participant in fifth-period Symphonic band, and played the opening to Gioachino Rossini's famous "William Tell Overture" as a solo. However, while he works hard in band practices, he also lets himself have fun by playing the cello with friends during practice. "When we're not really working on anything in class, I spend most of my time playing random music with other people," Choe said. "We look at a lot of different genres. Lately we've been looking at a lot of Christmas tunes. Someone brings in a cello score, and we have fun with it."

Choe sees playing as a great way to relax rather than a demanding time constraint. "Music is definitely more of a hobby, although I do dedicate a lot of time to it," Choe said. "I really enjoy what I've done with my music so far, because I can really just play cello to enjoy it, rather than make it a competitive and stressful part of my life."

97.5

Days of School Left in the Year

11

Days of Final and Regents Examinations

21.5

Days Off Left in the School Year

30

Largest Number of Consecutive School Days This Year
*Not Including Weekends

Features

In Memory of Terence Tsao

continued from page 1

He was also deeply passionate about the environment and wanted to become a marine biologist. Terence worked with biology teacher Dr. Jonathan Gastel on the Hudson River Project, which sought to analyze the quality of the river's water. "He was intensely focused, not just because he wanted to do a good job, but because he wanted to learn," Gastel said. "Most people would just come once. He was there every day. He just wanted to learn everything, collect all the data." Gastel also had mentored Terence as he conducted a research project on the application of quasicrystals in medicine, which he began in early November.

In pursuit of his love of marine biology, Terence spent this past summer volunteering at the New York Aquarium as a docent. "He loved the touch tank," Volunteer Coordinator Bridget Collins said. "He loved interacting with people."

"Terence was always interested in science; I remember just last spring he gave a beautiful presentation on ocean

acidification in our AP [Chemistry] class. And this semester I see him working with our lab

"Terence had high ideals and deeply cared about what was required of him by his parents and teachers."

—Philip Mott,
English teacher

specialists nearly every day during his free periods. He was hard-working, eager to learn, and kind. He will be greatly

missed," AP Chemistry teacher Dr. Steven O'Malley wrote in an e-mail interview.

Every day since September 2010, Terence spent his free periods as a physics lab assistant. "He performed the tasks we gave him very diligently and elegantly. [...] He was one of the best," lab specialist Sham S. Khera said. "He always worked with a smile."

"He was hardworking," lab specialist Kahlid Faroqui said. "He always wanted to learn something new. When I was doing something, he would come and want to do it too."

"He had a sincere willingness to listen with respect to the instruction and advice from his teachers," Mott said. "He worked hard to make sure he understood what was expected of him and asked questions when he was not sure. Terence had high ideals and deeply cared about what was required of him by his parents and teachers."

"He gave excellent presentations of homework problems on the blackboard," said, mathematics teacher Deena Avigdor, who taught Terence in her BC Calculus class. "He

had a lot of patience. He would wait to make sure everyone understood. He was always smiling. He had a lot of presence in the classroom."

Numerous colleges—including Bard College, University of North Carolina Asheville, and Allegheny College, which granted him a Trustee Scholarship—had already accepted Terence. All three schools are known for their excellent environmental science programs. Terence was also awaiting a responses from Dartmouth. He was planning to "make a difference in the world by becoming an environmental scientist," Ting Man Tsao wrote.

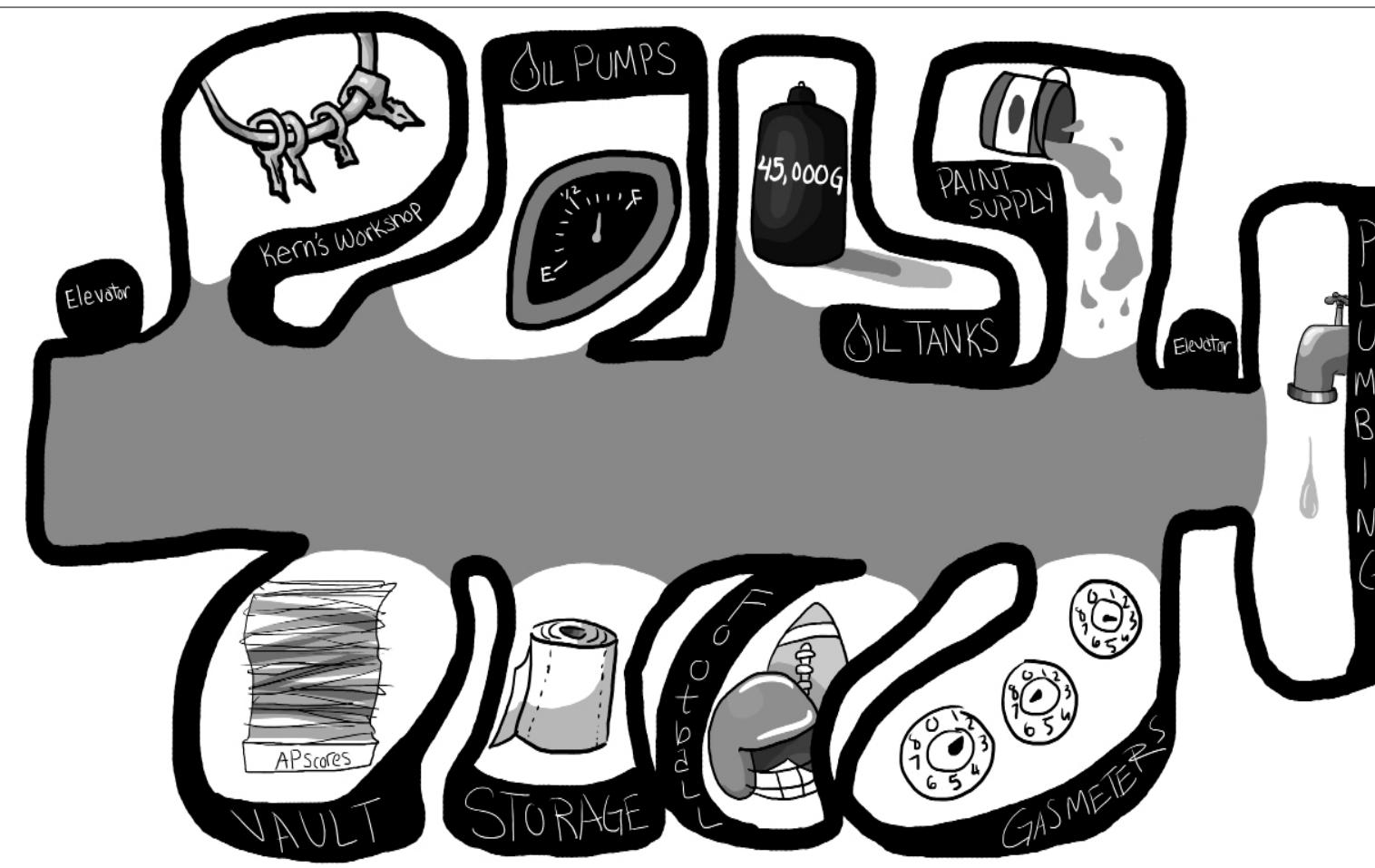
According to the letter, "Terence's organs (including cornea, bones, and heart valves), despite the deadly injuries all over the body, were successfully recovered by the New York Organ Donor Network for transplantation."

Terence's memorial service will take place on Wednesday, December 28, from 9:00 a.m. to 12:00 p.m. at Wah Wing Sang Funeral Corp, at 26 Mulberry Street, New York, NY 10013.

"Even when a person was down, he would smile and say 'Hey,' and people would open up to him. He took his time out to meet new people and to make them feel special."

—Reema Panjwani, senior

Stuyvesant's Chamber of Secrets



Michelle Savran / The Spectator

By LILY LIN

Most Stuyvesant students think they know their building from top to bottom, but few are familiar with the school's biggest storage space: the basement. Let's take a tour.

After pressing "B" and stepping out of the elevator, you will see a narrow well-lit, grey corridor. The first room to the left is machinist Kenneth Levigion's; it contains benches, machinery, and tools, and is where Levigion says he "tries to fix things."

A little farther ahead on the same side of the corridor is the Oil Pump Room, where the meters for the oil tanks are located. The Fuel Oil Storage Room next door holds three huge oil tanks that are over five feet tall, and

hold a combined total of 45,000 gallons of oil. Oil is used for heating, so oil and heat meters

floor.

Near the end of the corridor, past numerous miscellaneous rooms, there are stacks of long, thin boxes lined up on one side of the hallway. Inside the boxes are long lights that are waiting to be recycled because they contain mercury, and therefore cannot be disposed of like normal light bulbs.

Pass one more elevator, and you will say the Paint Supply Room, a fun room that has colorful paints splattered over its walls, and many jars of paint.

Starting back at the first elevator, the first door on the right side of the corridor opens to reveal a walk-in vault that contains the grades and attendance records of all Stuyvesant students, which the school is required to keep for 100 years.

The room next door is notoriously the smelliest in the entire school: the Football Room.

are generally found together. However, in Stuyvesant, the heating meter is on the 11th

On the days when the SHSATs and AP exams are administered, tests go into the vault as soon as they arrive.

Next to the Vault Room is the Fan Room/Furniture Storage. However, the furniture and supplies for the new computer room, which will replace the wood shop, lounge neatly in piles outside, rather than inside the room. The room is actually used to store regular school supplies, such as toilet paper.

The room next door is notoriously the smelliest in the entire school: the Football Room, which holds the football team's equipment.

A little farther down you see the Gas Meter Room. As you tilt your head back and look up at the ceiling of the room, you see

an interesting, colorful linkage of pipes. The pipes are mandated by law to be color-coded based on their functions. At the other end of the corridor you will find the Plumbing Equipment Room. Inside this room, you see the colored-coded pipes once again. On the right is the Acid Filtration Tank, which is where all the chemicals from the Chemistry Department are neutralized before they join the main water-disposal system.

Now at the end of the tour,

The first door on the right side of the corridor opens to reveal a walk-in vault that contains the grades and attendance records of all Stuyvesant students, which the school is required to keep for 100 years.

you enter the second elevator. Moments later, the walls of the building are again beige, and you're back in the Stuyvesant above.

Features

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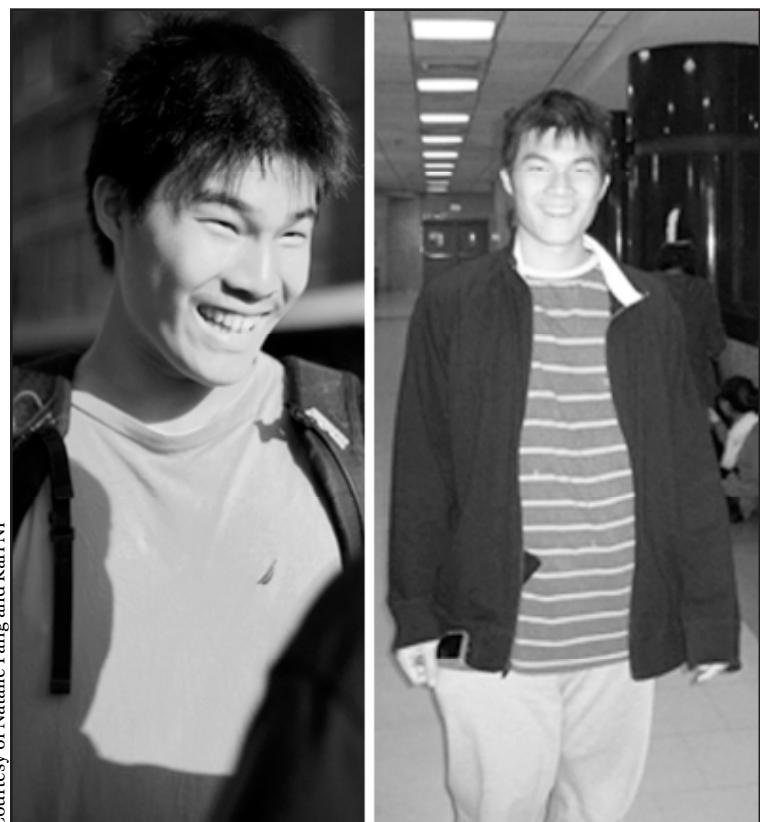
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Editorials

STAFF EDITORIAL

For Terence

This past Saturday marked the passing of a beloved friend and classmate, Terence Tsao. Though not everyone knew him personally, everyone recognized his friendly smile and genuine concern for others. Such amicability is rare in our school; not many venture out of their social circles to wave hello or greet passing strangers, but sometimes we are lucky enough



Courtesy of Natalie Fang and Karl Ni

to have someone who will do both. He put his full effort into everything he did, yet he was humble in all his endeavors. He pursued knowledge and improvement tirelessly, and he valued his accomplishments, but never sought recognition.

Terence was concerned about the world around him, deeply invested in every community he touched, and truly

ready to make a difference with his life. But he had already made a difference, at least to the people around him. We will remember his endearing manner of speech, his devotion to his pursuits, like environmental studies and the Board Games Society, and also the incredible heart he demonstrated to all those he encountered in our community. He was always willing to sacrifice his time, whether practicing tai chi in the park with the elderly or researching in such great depth for StuyArch, if it meant benefiting others. When he asked you how you were, he meant it, and waited earnestly for your response.

Death sometimes seems to be an all-too-familiar presence at our school—Mr. Teitel's deep, mournful announcement, the moment of silence, and the awkward classes in which teachers are as equally unsettled as their students. So where do we go from here? Terence's life should serve as a reminder during our hectic, assembly-line schedules. We should lift our heads from our books, pull back from the worries of the upcoming exams, and notice the people around us. We may attend a school of 3,200, but that's no excuse. Smile at a stranger, care about what you do, and make your efforts matter. For Terence.

The Spectator is collecting reflections about the passing of Terence Tsao for our next issue. If you have artwork, photographs, or letters you would like us to include, please send them to letters@stuyspectator.com. We extend our deepest sympathies to his friends, family, teachers, and all who knew him. He will be greatly missed.

—The Editorial Board
of The Spectator

The Spectator

The Stuyvesant High School Newspaper



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of the
Student
Body"

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Opinions

Meat Your Conscience



Daniel Teehan

By LEOPOLD SPOHNGELLERT and DANIEL TEEHAN

Every vegetarian inevitably grows accustomed to a certain question, asked by a taken aback, uncomfortable individual who has just learned of the vegetarian's abstinence from meat: "Why?" For many, the answer to this question is the all too vague "ethical reasons," with the response being "oh" and the conversation veering away from this subject promptly. Perhaps a better answer to the inquiry would be "Why aren't you?" The interaction would then raise the issues surrounding the question of eating meat. It would not be about why a few deluded tree huggers deprive themselves of one of life's pleasures, but why so many people who claim to

be rational and ethical do not act to stop a widespread transgression against nature.

Many of you have a sense that the factory model of animal slaughter is immoral and sickening from documentaries like *Food, Inc.*, books like *Eating Animals*, or your friends' aghast reactions to them. Today's economic model requires fast, cheap food. In order to satisfy demands and reach astronomical profits, meat companies forget that their "product" is a living being that can feel pain. Currently, hundreds of millions of animals are tortuously slaughtered, never enjoying the right to a single day of natural existence due to a corporation's convenient yet cruel artificial modifications. Chickens are grown to sizes that their legs often cannot support, in half the time that growth would naturally occur. Cows are confined to closed quarters where they can barely move and are knee deep in their own excrement.

When asked how they can continue to consume meat with this knowledge of how the animals are treated and killed, most individuals will naturally defend their lifelong practice. They claim that eating meat is the natural way of life for us, the kings of the food chain. But when you consider the 350 million male chicks that are killed at birth in grinding machines can you really say that anything is "the natural way" these days?

Yet most meat-eaters continue to ignore this obvious moral iniquity. There is no justification that can excuse what the meat industry has become. Nothing should prevent people from gagging at meat knowing what had to occur for it to appear on their plates.

Chickens are grown to sizes that their legs often cannot support, in half the time that growth would naturally occur.

Eating meat is embedded in our culture. It would be drastic to change a significant number of minds. But that doesn't mean that the current status quo should be accepted. Quite

the opposite: this culture needs to be attacked for its acceptance of atrocious treatment of animals. Society's acceptance of slaughter for the sake of the savoring customer has to be reversed. While many think their lone action will do little to help, think about this: the average American consumes 238 lbs of meat per year. The more "lone" people make the switch to vegetarianism, the larger the number of saved animals grows, a number that the meat industry, and society, will inevitably notice. As this gradual process continues, change will come - not the "no one will ever eat meat again" kind, just some much needed progress towards the dismantling of the factory farm system that engenders so many of these atrocities.

This doesn't mean that animals should be treated the same as humans, but that they aren't humans doesn't mean their lives don't deserve ethical consideration. It is this very mental distinction that allows the most horrendous of abuses to transpire. Make the effort to personally evolve, extend your moral compass past your human peers and consider giving proper value to the living and feeling creatures with whom we share our earthly abode. Perhaps together we will see the day when the scourge of animal cruelty is seen as among the great stumbling blocks of history that have so nearly bogged

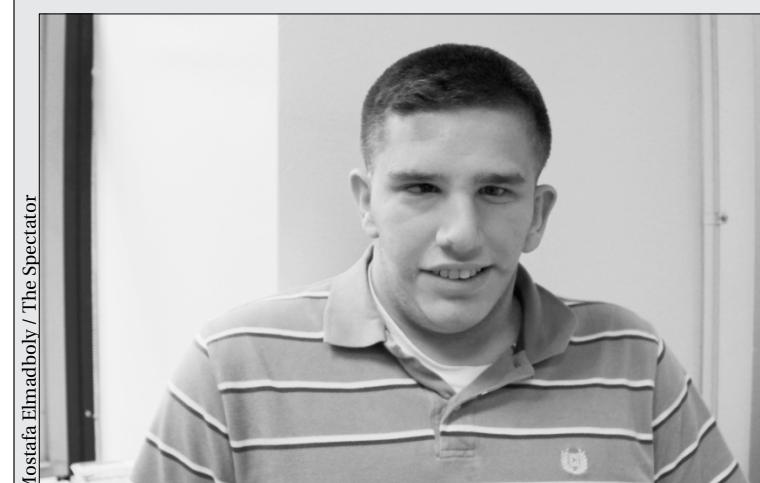


Leopold Spohnellert

us down in the mire of moral complacency.

For those of you who have been sleeping through this large-scale ethical violation, this is your wake up call. Make the decision to fight against this unspoken tragedy. Let this press you into action; for those of you who will not bring yourselves to answer the righteous demands of your conscience, let this be the kernel of shame that you will inevitably feel when you eat your next factory farm burger. To those who love animals and have acted and will continue to act in defense of those who cannot defend themselves, may you keep up the good fight until the affliction of indifference to this degradation of life is no more.

The Solomon Column: The War on Women Ratchets Up



By DANIEL SOLOMON

With marriage equality a reality in New York State for the past six months, progressives are celebrating a crucial civil rights victory. A significant marker has been laid down in the culture war, secured after years of blistering court fights, hard-won legislative battles, and disheartening setbacks. Amid the jubilation of this year's first gay and lesbian weddings, however, liberals would do well not to rest on their laurels. A new and ominous threat to individual freedom is emerging – a well-coordinated assault on women's rights by Republicans in Washington and in every corner of the Union.

Reproductive freedom became a political football in April's federal budget negotiations as conservatives sought to defund Planned Parenthood, a women's health organization whose clinics provide, in addition to pap smears, breast cancer screenings, and con-

traceptives, abortions. The Republicans' cynical move failed at the national level, but the measure was soon taken up by sympathetic governors in Wisconsin, Indiana, and Texas.

Unfortunately, it hasn't stopped there. States have passed legislation restricting access to abortion and severely limiting the time during which a pregnancy can be terminated. South Dakota recently mandated that women wait 72 hours after a clinic visit to undergo the procedure. A law in Kansas could force all three medical centers that perform abortion in that state to shut down by imposing expensive and unnecessary regulations on them. Kansas, along with Indiana, Nebraska, Ohio, Alabama, and Idaho, has also banned abortion beyond 20 weeks – four weeks before viability – based on the junk science that fetuses can feel pain by that time. None of these bills contains exemptions for extenuating circumstances such as rape, incest, defect detected

in the fetus, or the health of the mother.

The war on women is multi-faceted and all-encompassing, but its central aim is simple: render Roe v. Wade, the Supreme Court case that legalized abortion, a dead letter. The motivation? Zealotry, in its purest and most unvarnished form. Indeed, the anti-choice movement is spearheaded by the same people who want to knock down the wall between church and state, project private morality onto public policy, and remake America in the image of Antonin Scalia rather than that of the Founders. Their quixotic attempt to create a theocracy will never come to fruition, but their efforts have produced very tangible threats to women's health and real damage to already-strained government budgets.

Abortion restrictions themselves have exacted a high toll in human suffering. Take, for instance, the 20-week ban mentioned earlier. In Nebraska, Danielle Deaver, with her husband Rob, wanted to end her pregnancy at 22 weeks after her water broke early, when it was clear that the baby could not survive outside the womb, and that labor could cause her to contract a serious illness. However, because her state's prohibition on abortion had no commonsense loopholes, she was forced to wait two weeks until she delivered a dead child, an experience that left her hospitalized with a bacterial infection and scarred for life. Beyond this heartbreak story, there are millions that

will go untold. Those are the tales of women who won't be able to receive routine cancer testing or find affordable birth control when the Planned Parenthood clinics they depend

A new and ominous threat to individual freedom is emerging – a well coordinated assault on women's rights by Republicans in Washington and in every corner of the Union.

on close down.

This brings us to the fiscal devastation that will be wrought by the war on women. The Guttmacher Institute estimates that for every dollar the government spends on contraception and screenings, it saves three dollars in return. Taken

together, Planned Parenthood uses 86 percent of its budget doing those two things and a measly 3 percent on abortion. States that cut off this funding lose big, very big, letting money that could be used to stimulate job creation or build infrastructure walk out the door.

Of course, none of this matters to the zealots. They abandoned their pretensions to critical thinking and rationality long ago. They are unfazed by facts or statistics, cancer scares or abortion ban nightmares. We can't reason with them; they're fanatics. We can't have a logical discussion with them; they don't care about logic. And so, we must fight and defeat them – state by state, city by city.

Turning back the anti-choice tide will require that progressives and other like-minded people adopt new strategies and adapt old ones. We will have to vociferously litigate laws that restrict reproductive rights, pursuing cases all the way through the halls of justice up to the Supreme Court.

We will have to do battle with onerous new restrictions by ginning up grassroots campaigns in states where representatives would do wrong by women. We will have to engage in civil disobedience, refusing to abide by wicked measures that infringe on personal liberty. Most of all, liberals must be willing to stand up for what we believe in and stare down those who would steal away the right to privacy from 50 percent of Americans.

Opinions

SU: Pro v. Cahn

Controversy has emerged surrounding the sophomore caucus election, in which the candidates who won by popular vote were denied positions after three of their posters remained on the wall on election day, thus violating a Board of Election (BOE) policy. Due to the BOE's refusal to change this policy, and the extremely low voter turnout for the sophomore and freshman elections, several students have chosen to share their opinions on the state student government at Stuyvesant.

DAVID CAHN '14

The Student Union has two bare minimum responsibilities to its constituency – first, to allocate room assignments and funds to clubs efficiently and appropriately, and second, to plan student activities and events. Ideally, the Student Union should also serve the entire student body in another capacity: to find out what the needs of the students are, and, using that information, to seek to implement policies to improve the daily lives of the student body. Sadly, of these three tasks, the current SU has done no better job than previous SU administrations. Having only assigned the SU cabinet this fall, the SU delayed its assignments of rooms and money for far too long, leaving clubs without the stability that the SU is supposed to provide. By December, three full months into the year, the SU has provided the student body, the average Stuyvesant students, with absolutely no results – the only thing that counts. Although the SU is supposed to represent the student body, there has not been a single well-publicized student forum for students to speak to their SU representatives, nor have there been any decisive actions taken on the student body. Frankly, the Stuyvesant SU seems to be plagued with the same bureaucracy and lethargic malaise that is today crippling the US government.

KEVIN PARK '13

The Student Union exists to ensure that our academic careers here at Stuyvesant are made easier and that the social opportunities are more abundant. The Student Union fulfills these goals by planning special school-wide events and managing after-school activities and clubs. It also acts as a bridge between the administration and the student body so that proper messages are delivered back and forth, and communication is not obstructed. Now, with this in mind, the efforts the Student Union makes to accomplish these goals can be interpreted in many different ways. I understand that the Student Union is not perfect, and that our ability to reach out to every single student in Stuyvesant is a tad restricted, but the fault is not entirely ours. The Student Union definitely has open ears, but not a lot of people are taking the opportunity to tell us their complaints or suggestions (within reason and our range of capability). We are the Student Union, not an elitist group of autocrats. It will take school spirit and the enthusiasm of individual students to make Stuy an even better place, but that takes effort from both ends of the spectrum.

JACK CAHN '14

According to the Student Union constitution, available on the SU's Web site, the SU was formed in order to organize student-wide efforts, including the distribution of club/pub funding, school wide dances, and SING! Usually elected by no more than 10% of the student body, their track record is as depressing as the number of people who vote for them. The extent of their work is as a budget committee that keeps its decisions a secret from the student body (have you ever wondered where all their money goes?), a few school dances that are attended by 100 people at best (wait, we have school dances?), a Soph-Frosh semi-formal that happens whenever the SU feels like accomplishing something, a School Leadership Team that most students have never heard of, and a whole lot of elected officials who love to gloat in their titles but never seem to accomplish anything.

It seems to me that in high school, our elected officials are no better than the real politicians whom we so often disparage as incompetent, making their approval ratings poor and compromise impossible. It's a shame that the SU, an organization with the power to ease the high tensions of Stuyvesant students, through effective polities, school-wide competitions, fun events, and by asking good questions (why are there never any paper towels in the bathrooms?), accomplishes so little that the average Stuyvesant student would struggle to remember the name of their president. The SU needs to come up with creative ideas and fun activities to invigorate the student body. It also needs to become more transparent, because we, as students, ought to know what they're doing (how do they allocate their budget, for example). When SU officials are graded on their policies throughout the year - that's when we'll start seeing tangible results, until then, we can only dream.

NAZIFA SUBAH '13

While the SU may seem defunct and useless to many people outside of it, members know how much work is put into the organization, and how difficult it is to maintain. Our school lacks spirit; very few people genuinely care about doing anything about to improve conditions in our school because most students only want to do well in their classes and get into the college of their dreams. We are open to the public; if anyone has any problems, issues, or concerns, we encourage them to communicate with us. The truth is that no one does that. For events, students don't care to come because they are constantly preoccupied with their schoolwork, or unwilling to pay a small fee. In addition, the administration isn't willing to help us out by giving us a class, like the Spectator, where we can all come together and work on improving the academic and social experience of the students. As Chief Financial Officer, I have to deal with the monetary aspect of the Student Union, but I have so many other responsibilities as well. I act as a liaison between clubs and the SU, I ask people to give me their input, and I try to fundraise and maintain our budget so we can cater to the needs of all the organizations in our school. It's a tough job and I spend hours trying to make people more aware of the SU. This year, we have some really competent people in the cabinet, and we're looking to make the best of our resources. Even though it demands so much of my time, I've learned various valuable things from being a part of the SU. We all care about our school and are looking to improve the students' lives. So if you have any concerns, don't hesitate to tell us; you can reach me at subudget1112@gmail.com I'll direct you to wherever you need to go and make sure that your voice is heard.

Preamble to the SU Constitution

The Stuyvesant High School Student Union will serve to promote, encourage and co-ordinate student clubs, societies, sports and social activities. It will serve to represent the interests of the student body and act as a channel of communication in dealing with the administration and other independent institutions. It will work to ensure that the voice of the student body is heard in all discussion of school policy. The Student Union will be composed of many students, those elected, and those appointed, who wish to better the Stuyvesant community. No student who truly shows an interest in investing his or her time in the Student Union shall be turned away. No student's request of help from, or query to, the Student Union shall go unheard or rejected out of hand.

The Not-So-Innocent Bystander



By MEG PALMER

A few weeks ago I was on the train heading home after a long day of school. At 14th street, an elderly woman boarded the car and looked around for a seat. No one moved to get up. A man who had just gotten on looked around and said "Really? No one is going to offer her a seat?" At that, a young man stood, giving the woman his space. Why was he willing to give up his seat then, but not before?

Unfortunately, people don't do "the right thing" just for the sake of it. People always look for a reward. That man on the train had to be shamed into giving up his seat. A child who has lost her dog must offer a monetary reward if she hopes it will be returned. People insist on volunteer hours so they can look good for college, not out of the goodness of their hearts. No one stands to give the elderly, the disabled, or the pregnant a seat on the train. It seems that, in this day and age, courtesy is only common when others are watching. When society offers us something in return, suddenly, doing the right thing seems a bit easier.

It's not like this is a recent phenomenon. In 2008 a woman was stabbed to death by her ex-boyfriend in her Queens apartment. She purportedly screamed for help, but her neighbors ignored her cries, assuming she was drunk. Looking back, it would not have hurt a single person to lift a phone and call the police. Yet no one was watching them, so they did

nothing. This is a horrifying lack of common courtesy as well as a lack of common sense. For future reference: if you ever hear someone screaming for help, call someone, okay? Glad we've cleared that up.

This type of inactivity is so common it has a name: the bystander effect, or Genovese Syndrome. In 1964, a woman by the name of Catherine Genovese was walking home at three in the morning when she was stabbed to death by a serial rapist and murderer. Though the attack lasted over half an hour and a reported 38 people witnessed this violent crime, nobody did anything to help.

The bystander effect is described by psychologists as an unwillingness for a person or persons to help another person in need. Some psychologists think that the bystander effect simply results from people making assumptions about the victim or the incident—such as the woman in Queens being thought to be drunk, or Catherine Genovese's murder being considered a lover's spat.

Others, however, believe it to be the effect of the inactivity of bystanders on each other—if no one else has contacted the police or stepped in, people think that the circumstance does not call for assistance.

It might seem like a big jump—from giving up your seat on the train to people being raped and killed—but a lack common courtesy is at the roots of the bystander effect. People seem to have proven, time and time again, that they can be incapable of determining what the right thing to do in a specific situation is. This is just as apparent in the case of the elderly on the subway as in the cases where people get seriously hurt. It's not like bystanders have a malicious intent, but they tend to put themselves before others who may really need their help.

This is why common courtesy has become uncommon, and chivalry outdated. People simply do not want to help other people out. Not when nobody is looking. Not when the only thing they stand to gain

is the satisfaction of knowing that they did the right thing. We must ask ourselves: why is that not enough?

Remember the train? Now re-imagine that scenario. Imagine that you get a seat. Imagine that when the old woman gets on the train, there are no available seats and no one moves to give up his or hers. What would you do? Would you stand up?

I'm not saying that everyone should jump in front of guns or seek out dangerous situations. However, I feel that everyone can do one small nice thing each day: hold open a door, give up your seat, help someone who has fallen. Heck, call the police! These things are not hard. They do not take away much of your time, your money, or your life. And if each person in the world did one small good deed a day that would amount to about seven billion good deeds, seven billion selfless acts. Think about that. Seven billion doors being held, hurt people being helped. Seven billion.

Pie-A-Teacher



By Lori Gutman

Holidays



By the Photo Department

Humor

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

Student Reports to Room 105

By EDITH VILLAVICENCIO
with additional reporting by
JAMES FRIER

Officials from the office of Principal Stanley Teitel have

"I remember my first time getting called down. Two years of intensive therapy later, I still haven't fully recovered."

—Brian Turienski, junior

confirmed that senior Peter Kim was summoned to the principal's office, Room 105, on Wednesday afternoon, shortly before the end of sixth period, and subsequently made his way to the first floor, entering the room at 12:28 p.m.

"When I heard the announcement, I had no idea what to expect," Kim said. "Was I in trouble or was good news awaiting my arrival at room 105? The suspense was overwhelming."

The announcement, after

the traditional exhalation into the mouthpiece, clearly stated, "Peter Kim, please report to the principal's office," and was followed by the sound of a phone being hung up.

Almost immediately, the student body reacted to the gravity of the situation. "When that announcement came on the air, the halls went completely silent, and I knew that something serious was going on," senior Danny Aksakov said. "I went searching the school looking for Peter as soon as I heard the announcement. From the depths of the Hudson staircase to the treacherous 10th floor, I looked everywhere."

All the searching was unnecessary, however, as security footage reveals that Kim left his fifth period Meteorology class, and took the west staircase down to the first floor. He then, walking slowly with a fearful look on his face, entered room 105.

"When I saw Peter walking into the room, I knew he would never be the same," said junior Brian Turienski. "I remember my first time getting called down. Two years of intensive therapy later, I still haven't fully recovered."

"I felt like I was walking to my own execution," Kim said. "A sense of dread came over me when I heard my name over the intercom."

Though nobody knows what exactly transpired, speculation has run rampant throughout the student body. "I've heard many theories about what happened to Peter," senior Joseph Solomon said. "But I know that if my name is ever called to report down there, I'm out of here."

Teitel Arrives at School on Saturday

By ELI ROSENBERG
and JAMES FRIER

On Saturday, December 17, Principal Stanley Teitel arrived at Stuyvesant, prepared for another busy day of work. "I

straight to his office. "I saw him walking in," Battery Park City Community Center Security Officer Marcus Bronson said. "I recognized him as the Principal, but just assumed he was there for a reason. I began to suspect something was up when he was walking through the hallways waving to students who weren't actually there."

Security footage revealed that Teitel continued to conduct business as usual, doing paperwork, scheduling meetings and ogling his magnificent beard in the reflection of his polished conference room table until 11:00, when he rushed to the 8th floor to teach his 5th period freshman physics class. "Attendance did seem unusually low, but I taught the lesson nonetheless," Teitel said. "Just because a few kids are out doesn't mean that I should have to get behind on the curriculum."

After the double period physics lesson, Teitel rushed downstairs to his conference room, where he had a meeting with the assistant principals scheduled for 1:00 p.m. "I waited a while, giving them my usual seven-and-a-half-minute grace period, until I realized my secretary must have made a mistake. I went out to ask her how this happened, but she was out to lunch," Teitel said.

Despite the botched meeting, Teitel was incredibly happy with the progression of the day. "Students were quite well-behaved. I had no disciplinary issues at all, and maneuvering my ways through the hallways was a breeze."

Teitel only realized that the school was in fact empty when he observed that the crossword he was doing was "unusually hard for a Friday," and decided to check and make sure it wasn't actually the weekend.

He then discovered that it was in fact Saturday, leading to confusion.

Teitel has already proclaimed this to be one of his most productive days ever, and hopes that he can replicate this success on any given school-day.

Teitel has already proclaimed this to be one of his most productive days ever, and hopes that he can replicate this success on any given school-day.

After the double period physics lesson, Teitel rushed downstairs to his conference room, where he had a meeting with the assistant principals scheduled for 1:00 p.m.

woke up at my usual 4:30, took a shower and drove to Stuyvesant," Teitel said. "It was just like any other day."

Upon arriving at the building, Teitel walked through the first floor entrance and went

there were still some unexplained occurrences. "I vividly remember having a meeting on with the Deans in my office at 3:15," Teitel said. "But on second thought, maybe those were just janitors."

Stuyvesant Theater Community Members Wreak Havoc

By NICK MILLER

During preparations for the Stuyvesant Theater Community's upcoming production of "Monty Python and the Holy Grail," actors have been performing exercises pretending to be the characters that they will be playing in the show. This is a common technique, called method acting, but it has had unsuspected consequences for students at Stuyvesant. The STC reports that some of the actors, overzealous about their parts in the play, have refused to stop pretending to be their characters, and have continued acting their parts in every day life.

This past Thursday, December 15, senior Josiah Mercer, who is playing Sir Lancelot, began wandering the halls, asking anyone he passed if they had seen the holy grail. Mercer rounded up a group of Freshmen cast members in the production, and they have been entering classes, overturning

"They started chasing after me, insisting that I was the knight that would lead them to their grail."

—William Knight IV, senior

desks, slashing people with prop swords, and causing general mayhem, all while whistling an upbeat, even happy tune. "It's just I get carried away by this 'idiom' sometimes. I really want to live and breathe my role," Mercer said.

Mercer was apprehended by the administration, who complained that he made fun of faculty members by saying "their mother was a hamster and their father smelled of elderberries." Mercer revealed that the reason he was staying in character even after rehearsal had ended was due to the extensive pressure put upon him by juniors and directors Eliza Mitnick and Emmalina Glinksis as well as senior and STC Studio Coordinator Ben Koatz. "Treat the STC with the respect you would give any major professional theater company," said Koatz. "Being in an STC play is an honor afforded to only the most dedicated and skilled actors, like myself."

Freshman Shane Loren-

"Treat the STC with the respect you would give any major professional theater company,"

—Benjamin Koatz, senior

zen, who plays King Arthur in the production, has also taken Koatz's advice to heart, wearing a plastic crown and robes to school and banging two coconuts together every day, and greeting everyone by saying "I am Arthur, King of the Britons." "I really want the audience to feel what King Arthur feels," Lorenzen said. "Plus, there are going to be critics there for opening night, and I want to get a good write up in The Times."

In response to the actors' behavior, the administration has formally asked the STC to "take themselves a little less seriously," and ordered that all students found to be in costume at any time other than the actual performance of the play will be removed from school. "They can't treat us like this forever," Koatz said. "The STC is one of the best theatrical companies in the world, and probably the reason why most kids come to Stuyvesant. Everything else just has to come second."

Arts and Entertainment

Blissful Parisian Past



Karen Chan / The Spectator

Financier Patisserie, 250 Vesey Street.

By JOYCE KOLTISKO

The warm aromas of coffee beans and chocolate are overwhelming when you first step through Financier's glass doors. Unfortunately, most coffee buyers miss these when drawn instead to convenient, yet often over-crowded Starbucks shops. A patisserie named after its main clientele, Finan-

cier is well known throughout lower Manhattan for its wide variety of delicious pastries, which include everything from éclairs to French almond cake. This bite-sized cake, called the "mini-financier," accompanies every coffee purchase, and is the shop's way of upholding the tradition of combining coffee with French pastries.

As with most places located

within the World Financial Center, the bakery often has a line of locals and businessmen, but the food and coffee are worth the wait, and make a perfect snack for after school. Each of the mini-cakes is rich, leaving its sweetness lingering in your mouth after every bite. Though some of the desserts, like the croissants (\$2.25), cheesecake (\$4.25), biscotti (\$1.40), and

tiramisu (\$4.50) can be found in most stores, others, like the macarons (\$2.25 apiece), meringue-based cookie sandwiches filled with cream, are unique to the bakery. The macaroons come in four varieties—chocolate, raspberry, pistachio, and lemon—and are sweet and delicious, with a hard outside and a smooth cream middle. Consider the bakery's larger packages of macaroon assortments or mini-financiers for the perfect holiday gift.

The light, more subdued cheesecake has strawberries, blueberries, blackberries, raspberries, and a glaze on top. It is best paired with the Financier's hot chocolate (\$2.95). The Napoleon cake is just as delectable, with crispy puff layers filled with light vanilla cream and raspberry preserves. Other desserts worth trying are the chocolate raspberry tartlet (\$3.95), crusty apple galette (\$2.75), and chocolate mousse cake (\$4.50). Financier's delicious and affordable coffee proves as much of an attraction as its extraordinary French desserts. A small cup of coffee is only \$1.40 and pairs well with not only the mini-financier, but also with other small cookies such as the biscotti. The coffee is roasted daily, and has arguably become even more popular than the pastries themselves.

Though seats are not provided, visitors can stroll to the Winter Garden, a glass building adjacent to the World Financial

Center and right outside of Financier, where benches can be found. The building is warm and the scenery is beautiful, with its towering palm trees and the view of the Hudson wa-

Financier's delicious and affordable coffee proves as much of an attraction as its extraordinary French desserts.

terfront. However, customers return to Financier's line quickly, eager to make selections from the stretch of cakes and display of breads. With a hot coffee and mini-financier, they can easily imagine that they are not in the middle of Wall Street, but across the Atlantic, taking it easy in Paris.

Roaring Realism: Expanding the View on 1920s Art

By MARGOT YALE

Short skirts, bobbed hair, and the wild blaze of brass: these are just a few reasons why the twentieth century's second decade is called the "Roaring Twenties." From flappers to jazz to art deco, the arts defined this period. Yet, how often do we go beyond the innovation of the geometric style of art deco, which exploded during this period, and acknowledge the many other artistic movements and achievements of the 1920s? "Youth and Beauty: Art of the American Twenties," currently on exhibit at the Brooklyn Museum at 200 Eastern Parkway through Sunday January 29, goes beyond today's generalizations of the 1920s to analyze the development of modern realism.

The stunningly large exhibit features over 100 artworks by 68 artists whose work spans various media, including painting, sculpture, and photography. The works are divided into rooms by theme, each of which was developed around a preliminary group of pieces. Further works of art were then chosen in order to strengthen the individual motifs of each group.

The exhibit begins with a room devoted to artwork embracing nudity and intimacy, representing a period when Freudian ideas were in full swing. Another room features works focused on food, and includes pieces such as "Vegetable Dinner," a painting by folk artist Peter Blume portraying the common task of preparing

dinner, as a man peels potatoes while a woman gazes out the window. The painting defies traditional styles of realism in its idealization of flattened figures and hint of abstraction.

On the same wall hangs modernist painter Georgia

"American art of the twenties was understudied, and many artists had been ignored."
-Theresa Carbone, curator of Youth and Beauty

O'Keefe's "Green Apple on Black Plate." In contrast to her signature pieces in which a magnified view of the subject occupies the entire canvas, O'Keefe displays the apple in its entirety on a stark black and white backdrop.

Other themes in the exhibit include heroism, urbanism, industrialization, and the portrayal of American celebrities. One room contains portraits of American artists, actors, and

actresses who influenced the decade preceding the Depression.

Like the impact of these singular American icons, the inspiration for this exhibit came from the purchase of a single piece: a portrait of American artist Paul Cadmus by Luigi Lucioni. "American art of the twenties was understudied, and many artists had been ignored," said Theresa Carbone, curator for the exhibit, in an e-mail interview. "The idealized realism of the portrait got me thinking about whether this work represented a significant stylistic strain of 1920s art," she said. She had been looking for a movement of American modernism to craft an exhibit around, and this dark and brooding painting has since become the face of the show.

While 1920s American realist art has generally been overlooked in favor of the time's more radical styles, it did influence future American modernists. Gerald Murphy's oil paintings "Razor" and "Cocktail" look like precursors to pop art, with large blocks of solid colors, labels for commercial goods, and various everyday items.

The realism of the '20s was much more idealized than what the art world had previously seen or would continue to see. "Earlier realist styles were very brushy, or painterly, and there was less emphasis on sharp outline and perfect form. Thirties realism was much less idealized, and showed more of the messiness of modern life and human imperfection," said Carbone.



Augmenting these connections across eras, the Brooklyn Museum's website features an intriguing app, which allows one to choose an image based from a Google Image search of the 1920s, that it then matches using a clever algorithm with a piece from the exhibit that represents the same theme. The results: the pieces from the exhibit are stunningly far from our common perception of the 1920s. Selecting an image of an idealized couple swing dancing results in a match with Walt Kuhn's "Dressing Room," a colorful and abstract painting of an unattractive woman. For those who love art, or even just American history, this

Christine Lee / The Spectator

Arts and Entertainment

Nickel-and-Dine: Fast Food, Korean Style



Boon Sik Zip, 11 W 32nd St

By CHRISTINE LEE

To many Koreans, "fast food" does not conjure up images of hamburgers or French fries, but the of the cheap, quick, and home-style dishes middle-aged and elderly women sell on street carts all across South Korea. Boon Sik Zip, which means "snack house" in Korean, has taken this traditional food off of the streets and into the food court. Located in Food Gallery 32 on West 32nd street in Korea Town, the restaurant is one of the many new establishments in the area.

Boon Sik Zip serves up various Korean classics at afford-

able prices. Kimbap, a traditional dish that is very similar to sushi, but is usually made with a number of cooked ingredients instead of raw fish, runs from \$4.99 to \$5.99 for about 16 pieces, and is offered in several variations, such as Tuna Kimbap, Bulgogi (marinated barbecue beef) Kimbap, and Vegetable Kimbap. Another two favorites are Dduk-bok-ki, a rice cake with a red, sweet, and spicy sauce, and Soon-dae, a sausage made with clear noodles, rice, pig blood, and vegetable-stuffed pig intestine for only \$6.99. An old classic called Tui-Geem, which consists of fried vegetables, squid, and sweet potato, costs \$5.99 for each type, or \$12.99 for a combination of each item.

The stall itself is very small, with a pristine white counter, which is piled with food, and a black top. The kitchen, consisting of a fryer, an oven, and various other kitchenware, is visible to the customers, so that they can see their food being prepared.

The food is served quickly on simple Oriental-styled dishes, made of heavy ceramic and adorned with minimalist designs. Customers are given a remote-like device upon ordering, which blinks and vibrates when the order is ready. This practice, made popular by Shake Shack, allows one to sit in any one of the three levels

of the food court while waiting. Food Gallery 32's completely white interior provides for a clean and sophisticated look, complementing the casual and lively atmosphere of the place.

If Halal food has lost its taste, and another mozzarella

With its warm, comforting dishes and plentiful portions, it'll become a favorite eatery of many students running on a budget.

stick does not sound appealing, try visiting Boon Sik Zip. With its warm, comforting dishes and plentiful portions, it'll become a favorite eatery of many students running on a budget.

Culture Fest 2011: More Talent Than Culture

continued from page 1

dancers (seniors Cory Dean Chung, Christina Lee, Kevin Ng, Anita Wu, Angel Caraval, and Jessie Cai). The group blended meringue, salsa, modern, and swing together into one passionate dance, with even the girls' dresses swishing in a synchronized pattern. All the members were light on their feet, even as they moved from one dance to another.

This fluidity failed to carry over into the singing numbers, which were overshadowed by technical problems with the microphones. Acts including Chinese Phantom of the Opera, Spanish Song, and Hong Kong Rap may have been slightly off-key, but it was hard to tell due to the singers' inability to project under the limited sound conditions. However, during the occasions when the microphones actually functioned, performances such as "The Ill Song" by Quiemada (seniors Vasia Patov, Jake Araujo-Simon, Andreas Petrossians, and Neil Maheshwari) the Korean ballad (senior Justin Kim), and the Chinese duet (juniors Daniel Ivan Lin and Betsy Huang) were worthwhile. Members of the audience were especially supportive of their peers onstage, and each singing performance ended with a large round of applause.

But Culture Fest saved the

best for last: the New Zealand Rave, a grand finale that included light up yo-yos and rods. Led by senior Jonathan Kwok, the

Lack of food has been an issue at Culture Fest for years, but unfortunately, it seems as if nothing has been done to increase contributions.

crew twirled spinning yo-yos in eye-catching formations, and finished with a tantalizing color-changing sequence that ended Culture Fest with a bang.

The Story Weaver At His Loom: Celebrating Dickens's 200th Birthday



By BEN VANDEN HEUVEL

Early December, 1843: with Christmas fast approaching and his publishers growing restless, Charles Dickens sits in his London townhouse in the midst of the bustling, industrialized city, penning the last few words of a little story about a man who hates Christmas. On December 19 of that year, Chapman & Hall Publishing

released a mere 6,000 copies of what would become one of the most well-known holiday stories of all time: "A Christmas Carol."

One of Dickens's most influential works, "A Christmas Carol" has become a permanent mainstay of the holiday canon. In a new exhibit at The Morgan Library & Museum at 37th Street and Madison Avenue in Manhattan, original

samples of "A Christmas Carol" and Dickens's other works have been put on display in honor of his 200th birthday.

The Pierpoint Morgan Library, which originally opened in 1906, recently underwent a \$106 million renovation that ended last year. The interior of the building is now strikingly modern, with luminous new floors and brilliant lighting, a sharp contrast to the ancient and praised texts enshrined there, including three 600-year-old Gutenberg Bibles.

One of the most valuable collections currently displayed is the new Charles Dickens exhibit. The exhibit, which opened September 23 and closes Sunday, February 12, is located in a small and simple display room on the museum's ground floor. A large, looming photograph of the bearded, balding man in his later life seems to scrutinize visitors of the exhibit even as it welcomes them to the room.

Adorned behind protective glass and lit by atmospheric, if dim, canister lighting, are dozens of pages of Dickens's flowery penmanship. The most intriguing pieces are those containing Dickens's self-edits. The pages are riddled with crossed-out sentences and passages, along with notes scrawled in the margins, evidence of the author polishing his final work.

In this humble display room lie some of the treasures of British literature, including an early draft of "The Pickwick

Papers," Dickens's first novel, which details the adventures of the wealthy and elderly Samuel Pickwick and his friends in the "Pickwick Club." The character's popularity with readers helped Dickens establish himself as a writer.

At the opposite end of his chronology, the exhibit also includes signed manuscripts of Dickens's last completed novel, "Our Mutual Friend." Dickens rescued these hand-written drafts from the wreckage of a train accident in which he was almost killed in 1865.

Alongside each piece mounted on the wall is a brief synopsis of the historical and personal context of Dickens' work. These emphasize that Dickens not only conceived some of the most memorable characters in literary history, but used them to comment on the injustices of industrialized society in late 19th century Britain. The exhibit underscores this with brief explanations of some of his most socio-politically charged work, most notably Dickens' famous "Oliver Twist."

Drawing on his own experiences as a child laborer to create characters like the pitiful London orphan Oliver, Dickens criticized the treatment of England's poor and the rigidity of the class system in industrial Britain.

The exhibit's crown jewel is a hand-illustrated first edition publication of "A Christmas Carol." One of the most

celebrated Christmas stories in the world, "A Christmas Carol" tells the tale of the cold-hearted miser Ebenezer Scrooge, the suffering of his impoverished employee Bob Cratchet and his family, and Scrooge's inspirational change of heart on Christmas morning. According to the description at the exhibit, it was already sold out in London four days after its release—before Christmas had even arrived. According to another blurb, the imaginative aspect of Christmas made it Dickens's favorite holiday, and inspired a large portion of his writing. The item is tiny, smaller than any average book today, and it is presented with no great flourish, but simply laid in a glass case like every other item. The stark presentation only emphasizes the intricate beauty of this rare treasure.

The Morgan Library's new exhibit is not particularly large or visually impressive, but its small collection is surprisingly valuable, offering insight both into Dickens' creative process and the man himself. Charles Dickens once described himself as a "story weaver at his loom." It is impossible to boil him down to such a simple description, but that might just be the most accurate image ever conceived of him: busily writing away at his desk, creating stories that will entertain his readers forever.

Culture Fest



By the Photo Department

Arts and Entertainment

Save the Community

By PATRICK LOI

All is fun and laughs in a community. Or such is the premise of NBC's "Community," a show that follows a snarky lawyer who is forced to attend community college.

The biggest appeal of "Community" is that the writers of the show are not afraid of taking risks.

Unfortunately, despite receiving much critical acclaim, NBC recently omitted the show off of its 2011-2012 mid-winter schedule. Despite its witty dialogue and a loveable ensemble, "Community" may be about to join "Arrested Development" in the ranks of shows canceled due to the lack of a sizeable viewership.

"Community" focuses on a group of friends who attend the fictional Greendale Community College. The protagonist, Jeff Winger (Joel McHale), a nonchalant womanizer and former lawyer, is forced to attend community college after his license and degree are discovered to be fake. He forms a study group, consisting of the ensemble cast, Britta (Gillian Jacobs), an active anarchist, Troy (Donald Glover), a remedial high school quarterback, Annie (Alison Brie), the young, repressed, and intelligent member of the group, Pierce (Chevy Chase), a snide millionaire attending col-

lege in his 60's, Shirley (Yvette Nicole Brown), a recently divorced single mother, and Abed (Danny Pudi), an eccentric pop culture fanatic with Asperger's. Similar to "Glee" and "Arrested Development," "Community" focuses on the concept of a dysfunctional group of misfits and underdogs who essentially come together to become an unlikely family. Despite their differences, they all strive to survive the third-rate college together.

Unlike many TV series, "Community" has no central plots or storylines throughout its seasons. The college environment does not stop the group from having spectacular adventures in every wacky episode. A special holiday episode was made with stop claymation, while another episode featured a full-scale paintball war (with Western and Star Wars elements), another played with the idea of a zombie apocalypse Halloween.

Despite all the nonsensical plotlines, "Community" still manages to maintain a perfect balance between humor and sensitivity. Its focus on the study group makes the characters into more than caricatures whose sole purpose is to deliver punchlines. Jeff starts out as a superficial, apathetic, and too-cool-for-school guy, but spending time with his study groups makes him realize how much he cares for his friends. The youngest members of the group, Troy and Annie, leave behind their childish high school insecurities over the course of three seasons.

However, the characters would not be so intriguing were it not for the show's incredible cast. Joel McHale, host of *The Soup*, uses his comedic timing to add to Jeff's satirical attitude. Chevy Chase, a veteran comedic actor, uses his expertise to enhance the scathing humor of the petulant, snide Pierce.

The comedy in "Community" is clever, and strays from dull one-liners and predict-

able gags. Most of the jokes are self-referential, and poke fun at character stereotypes. The wittiest ones are often so subtle that they are easily overlooked, and can even require re-watching in order to catch. One issue is that unfamiliar viewers may take a while to catch on to the show's meta humor and pop culture references, and some of the unrealistic exaggerations of certain characters' features does more to hurt the show than help the comedy.

However, the biggest ap-

The comedy in "Community" is clever, and strays from dull one-liners and predictable gags.

peal of "Community" is that the writers of the show are not afraid of taking risks. They focus more on making their humor effective than on perfecting the romantic tension between the characters (Jeff-Annie-Brittia love triangle), and often the best episodes are completely ridiculous. Even subpar episodes have interesting, bizarre twists to keep viewers hooked.

"Community" is an example of an excellent comedy with great characters, quote-worthy dialogue, refreshingly outrageous schemes, and heartwarming moments. Now that the show's study group characters have settled into their roles, it would be a shame for them to graduate early.



Fiction from Springfield: The Trouble with Young-Adult Books

By DAVID KURKOVSKIY

In an episode of "The Simpsons" entitled "The Book Job," which aired a few weeks ago, Lisa discovers that the writer of her favorite young-adult series is merely a face created by the book's publishing firm; she then discovers that all major fantasy novels are actually written by a throng of starving English literature majors just out of college. This discovery prompts Homer and Bart to create their own young-adult series about trolls, titled "The Troll Twins of Underbridge Academy," portraying the writing of a banal book as a simple endeavor.

Though this episode can be easily written off as one of the show's countless parodies of popular culture, it does point out the sad state of the young-adult fiction industry. Extensive



Danny Kim / The Spectator

books beyond what they are assigned in school. These books foster active discussion of the books that kids have read outside a classroom setting. However, there is a limit to these benefits; ultimately, these books are not great works of literature and thus lack the intellectual value of more classic works of fiction. When one constricts one's reading selection to pulp, it can only be detrimental to one's writing style and sense of literature.

As shown in the episode of "The Simpsons," the genre of young-adult literature has become one of almost factory-like production. The multitude of young-adult series lack brilliance and charm due to a dearth of progress, both in their characters and plot variety. They appeal to readers only on a superficial and sensational level. These books, though encouraging the average bibliophile, do not offer the insights of other, more emotionally complex genres.

Hopefully, the few, yet eminent, talented authors in

Unfortunately, these books are rare gems in a sea of unoriginal young-adult series.

young-adult novel series are often formulaic and sensational, seemingly written for the sole purpose of attracting readers and making a profit. The constant extension of many books with seemingly thrilling, original concepts into monotonous and rather identical installments—seen with series such as "Twilight" and "Dragonlance"—suggests that publishers do indeed put profits above originality and quality. Much of the genre is merely pulp fiction: the books overuse sensational plot twists to appease addicted audiences, without actually achieving much artistic integrity.

However, a notable exception in the repetitiveness of large series lies in books that are able to build upon familiar, self-contained mythologies, like the "Harry Potter" series. By eschewing melodrama and focusing on realistic characters in a magical world, the "Harry Potter" series has captured millions of readers, and even though the last book and movie have been released, there are still spin-off Web sites—namely "Pottermore," a social network in which users are able to "attend" the magical school of Hogwarts—that continue to engage fans. Unfortunately, these books are rare gems in a sea of unoriginal young-adult series.

Despite the staleness of most young-adult fiction, the genre does exact a somewhat positive influence on its readers, in that, if nothing else, it encourages children and teens to read

When one constricts one's reading selection to pulp, it can only be detrimental to one's writing style and sense of literature.

the genre will keep producing original and engaging novels, complete with realistic, three-dimensional characters and extensive, captivating mythologies. Otherwise, the formulaic monotony of young-adult fiction will cripple the book industry. Just as Lisa, Homer, and Bart were able to reveal the cold mechanical control of the publishing industry, we must dispel the clichés of the current cookie-cutter culture of young adult literature.

Arts and Entertainment

A Window into the Himalayas



Linda Cai / The Spectator

By OTHILIA WLODARCZYK

Walking into the Rubin Museum of Art, you are greeted by the sounds of sitar playing and quiet Buddhist chanting, which give the place a wonderful sense of serenity. Located on the Lower East Side, the museum houses hundreds of Buddhist and Hindu historical works dating from the early seventh to 20th century, as well as the "Modernist Art from India" exhibit, which showing the development of art from the region.

The museum makes a great effort to explain to viewers the historical and cultural context of the works on display. The many thangkas (Tibetan silk paintings) and sculptures in the "Gateway to Himalayan Art" exhibit give even the most uninformed patron a perfect amount of background information on Buddhism and Hinduism.

Many of the noteworthy art pieces consist of pigments on cloth, and small, gold and copper statuettes. Though the museum emphasizes Himalayan

Buddhist works, rather than Hindu works, its collection clearly shows the difference between the two. The Hindu works have a distinguishable vibrancy that is absent in most of the Buddhist thangkas. Furthermore, they focus on emotion, and the cycle of life and rebirth, whereas the Buddhist works primarily portray more peaceful scenes.

As you continue through the exhibit, you will find a set of three computers that allow you to explore aspects of narrative paintings and mandalas, circular paintings that hold spiritual significance in the Buddhist and Hindu religions. A comfortable seating area that holds books pertaining to the exhibits, such as: "Worlds of Transformation, Tibetan Art of Wisdom and Compassion" and "The Nepalese Legacy in Tibetan Painting" helps to give background on the works displayed in the museum.

Though many pieces are very striking, the most interesting element of "Gateway to Himalayan Art" is probably the Tibetan Shrine Room. As you enter a darker, more secluded section of the floor, you begin to hear monks chanting, and are faced with a an ornate model of a Buddhist shrine. The shrine exhibits multiple statues and figures of Buddha, surrounded by candles, offerings, and traditional Tibetan furniture. Visitors are permitted (and even encouraged) to sit down and meditate, as if they were present in a Buddhist monastery.

The next exhibits, "Masterworks: Jewels of The Collection," and "Mirror of the

In "Once Upon Many Times," each piece of art piece tells stories about the Buddha, or about Dalai Lamas and other figures, such as Tsongkhapa, a cherished teacher of Tibetan Buddhism.

found in the "Masterworks" exhibit. Audio headpieces, with recordings that guide you through the story of the Dalai Lama's succession and illustrate the path to enlightenment, accompany the murals. Furthermore, in "Once Upon Many Times," each piece of art tells stories about the Buddha, or about Dalai Lamas and other figures, such as Tsongkhapa, a cherished teacher of Tibetan Buddhism.

Entering the last and most recent addition to the museum, "Modernist Art from India: The Body Unbound," you experience a shock; the shift from traditional Himalayan works to this exhibit is very striking, as the Himalayan pigment and distemper on cotton serves as a stark contrast to the oil and watercolor on canvas, and photography prints. In addition, for the most part, religious themes are put aside in favor of sexual ones. As a whole, this new addition to the museum does not fit with the rest of the collection, but the interesting twist shows another side of Himalayan culture.

Though the museum contains amazing exhibitions, the majority of the works displayed are very similar, which may drive some viewers away. Instead of rushing through the exhibits, however, one should walk through the museum slowly, and perhaps take short breaks to allow the information to sink in, for this is the only way to truly appreciate everything the Rubin has to offer.

The Thinking Man's Pulp

By JOSHUA BOGATIN

Robots, spaceships, or giant laser-beams are not usually found in philosophy texts, but that did not stop Philip K. Dick. Many people see science fiction as clichéd and far from intellectual. Sadly, it often is, but Dick turned the genre into an art form. In his many stories, he used sci-fi tropes to subtly explore existentialist themes of reality and identity through stories that entertained as much as they enlightened.

While insightful and thought-provoking, many of Dick's books can prove to be confusing for those not used to his writing and thematic devices. To ease into his work, there may be no better place to start than with his 1969 novel "Ubik." The book follows a group of mind-readers sent to the moon on a covert mission, only to find themselves ambushed, and to have their leader, Glen Runciter, killed in an explosion. In mourning, the telepaths return to earth, but soon begin receiving messages from the deceased Runciter, forcing them to question whether it was really Runciter or themselves who had died. The nature of reality is a frequent theme in Dick's work; in "Ubik" he jarringly switches the perspective of the narrative at multiple points in the novel, forcing the reader to decide what is real.

Dick's books, while always

fantastical, are as much about his personal struggles as they are about space aliens in the future. In his 1977 novel "A Scanner Darkly," he shies away from heavy sci-fi to write a more per-

Dick believed that God spoke to him through a pink laser-beam in 1974. He spent the last eight years of his life losing his mind while trying to explain what happened.

sonal tale inspired by his own drug addiction. The story is set 17 years into the future, and follows undercover narcotics officer, Fred, who poses as drug-dealer Bob Arctor. However,

when the drugs begin to fry Fred/Arctor's mind, he starts to perceive his two identities as two separate people and, acting as the narcotics officer, investigates his drug-dealer self. Weaving in many of his own real life experiences, Dick attempts to inject the reader with an inescapable feeling of an unending bad drug-trip through his staunchly cold prose that at times purposefully alienates readers from the world of the novel instead of drawing them in. He brings us into Fred/Arctor's mind and then detaches us from him as Fred/Arctor begins to detach himself from the world, creating one of the greatest anti-drug novels in the process.

Many authors write books that are autobiographical, though they are categorized as fiction, but Dick is probably the only author with an autobiographical novel that is categorized as post-modern science fiction. The main character of his 1981 novel "Valis," Horselover Fat, is Dick, as the author admits on the third page. Fat loses his mind after discovering that God is actually a satellite called Valis and time stopped moving after the year 50. If this sounds in the least bit nonsensical, that's because "Valis" is not science fiction in the slightest for the madman author. Dick believed that God spoke to him through a pink laser-beam in 1974. He spent the last eight years of his life losing his mind



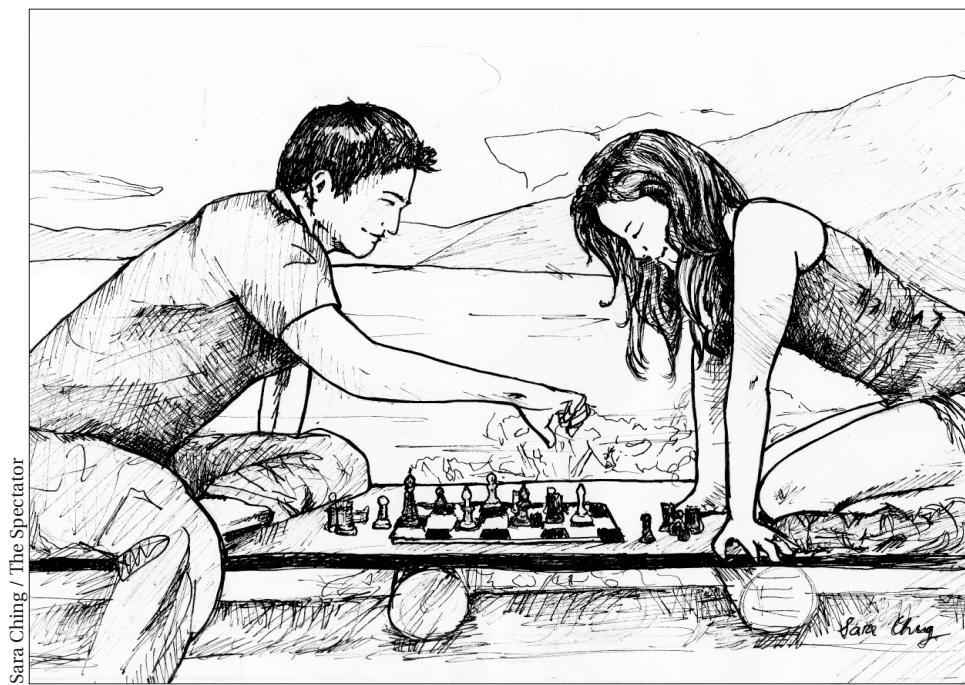
while trying to explain what happened. The novel delves deep into his insanity while mixing his own narrative with tangential philosophical and scientific essays written by others, making the book intensely fascinating.

Dick was as prolific as they come, having written 36 novels and hundreds of short stories in the span of 30 years. He accomplished insane feats, such as writing award winning nov-

Michelle Guo / The Spectator

Arts and Entertainment

Movie Reviews



Breaking Dawn: The Last Nail in the Coffin

By TAHIA ISLAM

Premiered November 19, 2011

Starring Kristen Stewart, Robert Pattinson, Taylor Lautner, and Ashley Greene

Rating: 3 out of 5 stars

Squeals from teenage "Twihards" echoed through the theater whenever Edward Cullen (Robert Pattinson) and Bella Swan (Kristen Stewart) exchanged sultry looks or Jacob Black (Taylor Lautner) took off his shirt, revealing sculpted abs. The movie installment of part one of the fourth book in the acclaimed saga left fans yearning for more and other audience members questioning the plot. Nevertheless, the film is significantly better than its three predecessors.

"Breaking Dawn: Part I" picks up where the last Twilight movie left off: Bella and Edward preparing for their human-vampire wedding, doing everything from picking up the bride's dress to hunting animals at a vampire bachelor party. The opening has a slow but necessary start revolving around Bella's attire and her laidback attitude. The wedding and honeymoon scenes that follow seem to come straight out of a Lifetime soap opera, with a sappy and unoriginal pop soundtrack to match. When the pace does pick up, the result is still disappointing.

The two lead actors preserve their characters' one-dimensional personalities. Stewart retains her nervous and stubborn impersonation of Bella through whispers and an irritating stammering, and Pattinson recreates Edward's possessiveness towards Bella with jerky body language and constipated facial expressions. However, Lautner's performance has improved dramatically from the previous movies, as he portrays Jacob's 16-year-old uncertainty and later bravery to a T.

The movie has a few saving graces. The birth of Bella's vampire-human child—a scene that could have easily gone disastrously wrong—is strong due to Stewart's ability to portray her character's fear. The special effects also contribute to the overall effectiveness of the film. However, the movie's transition from a slow, romantic beginning to a quick supernatural climax is awkward.

For a book cut into two parts for a major-motion picture, you'd expect more to be depicted on-screen—a more in-depth look into Bella's home, perhaps, or a more elaborate explanation of the all-important love scene. Yet, it seems that the two-part split was a business decision rather than an artistic one. "Breaking Dawn: Part I" may have appeased its tween audiences, but it also left many viewers unexcited for the next installment.

Beautiful Yet Flawed

By ADAM LIEBER

Premiered November 16, 2011

Starring George Clooney, Shailene Woodley, and Nick Krause

Rating: 4 out of 5 stars

Not every movie evokes a jaw-dropping National Geographic special on tropical islands, but the scenery of "The Descendants" certainly does. Based on the novel by Kaui Hemmings, "The Descendants," directed and written by Alexander Payne, is equipped with a seasoned movie-star protagonist, a fluid script, and a stunning Hawaiian setting. The film tells the story of Matt King (George Clooney), a lawyer who must hold his family together after his wife falls into a coma, while dealing with professional responsibilities and investigating a newly-revealed secret about his marriage.

Clooney gracefully takes on the momentous task of playing a bewildered husband and absentee father who is trying his best. Known for his good looks and charm, Clooney usually plays more powerful and arguably more masculine characters. He is helped by a dynamic script, which allows him to make the most of his range, speaking with somber exhaustion or endearing optimism. The result is a very heartfelt performance—a major contributor to the film's success.

The biggest conflict in the plot concerns the relationship between Matt and his two daughters, eccentric twin Scottie (Amara Miller) and rebellious, teenaged Alexandra (Shailene Woodley), who have rarely interacted with their father before their mother's accident. Miller is capable but unmemorable, but Woodley is brilliant, perfectly channeling the mindset of a teenaged girl facing family disaster through her outbursts and disregard for authority. As the movie progresses, her bond with her father grows to the point where she is able to encourage him to confront the issues at hand.

One disappointing aspect of "The Descendants" is its pace, as it seems the characters spend half of the movie traveling between the several islands of Hawaii. While this gives Payne a chance to show off the beautiful scenery, the action is somewhat limited. Fortunately, Sid (Nick Krause), Alexandra's friend who joins the family on its trips, adds some quirky comic relief.

"The Descendants" accurately portrays the healing process of a dysfunctional family that is learning to accept each other's flaws, while struggling to adapt to their new dynamic. It is a slow-paced film that nevertheless drew audible tears of compassion from the audience.

Even Zeus Couldn't Save "The Immortals"

By MARIUM SARDER

Premiered November 11, 2011

Starring Henry Cavill, Frieda Pinto, Luke Evans, and Mickey Rourke

Rating: 2 out of 5 stars

It seems that it may be impossible for a year to pass without a blood-filled movie inspired by Greek mythology to hit the theaters. Unfortunately, thanks to "Immortals", another movie featuring feuding gods, insane tyrants, and unrealistically muscular men, this year is no exception.

The movie tells the story of Theseus (Henry Cavill), a young man who has been entrusted by the gods to save mankind from falling into the clutches of the ruthless King Hyperion (Mickey Rourke). Though produced by the same minds behind "300" and starring an accomplished, capable cast, the on-screen talent simply wasn't enough to keep this movie from taking a plunge into action-movie infamy.

"Immortals" opens with a promisingly intense scene of a large, black, limestone prison that holds a dozen monstrous, zombie-like titans, when suddenly a man with a gleaming gold mask unleashes them upon the innocent people of Ancient Greece. But first impressions can be extremely misleading: immediately after the first scene, the movie exploits its beautiful graphics for an obscene amount of time, only to follow with flat acting in scenes that consist almost entirely of buff men yelling at one another in raspy voices.

But the acting is not nearly as horrifying as the action scenes; battle scenes are admittedly exhilarating, but the blood and gore in other parts of the movie made it unbearable to watch. In addition to the gratuitously bloody battlefield scenes, the movie includes disturbing amount of gut-wrenching torture. The graphic depictions of bodily mutilation, rape, and the crushing of male gonads was entirely unnecessary.

Although the movie is visually stunning, the acting and the storyline take a backseat to the action scenes, which dominate more than half of the movie. Don't let the devilishly handsome cast fool you; unless you're willing to surrender your hard-earned \$15.00 to watch a bloodbath with no coherent plot, avoid this movie at all costs.

Tower Heist a Towering Disappointment

By ELIZA MITNICK

Premiered November 4, 2011

Starring Ben Stiller, Eddie Murphy, Matthew Broderick and Allan Alda

Rating: 2 out of 5 stars

"Tower Heist," an action-comedy film about one man's mission to avenge a multi-million dollar robbery, disappoints on both the comedic and action fronts. The movie, a typical caper comedy, may be good for some short-lived laughs, but lacks greater substance.

Josh Kovaks (Ben Stiller), the manager of a glitzy high rise in Manhattan, discovers that one of his residents has stolen \$20 million from the building's loyal workers in a Madoff-esque Ponzie scheme. Outraged, he recruits a motley crew to join him on his mission to steal back the money, with the hired help of street-smart hustler Slide (Eddie Murphy).

Murphy provides much of the movie's comic relief, thanks to his exaggerated facial expressions. Sadly, most of his one-liners fail to make a memorable comedic impact. This film marked the return of Murphy from a hiatus, but the "come-back" of the one-time god of comedy was a letdown.

Even more disappointing is the actual heist. After several window leaps and car chases, the showdown culminates in an unsatisfactory face-to-face confrontation with the billionaire criminal himself. Though exciting, the unrealistic sequences lacked the level of special effects of other, more successful action movies.

The main problem with the plot, besides the obvious impossibilities in terms of stunts, is that it has been used too many times before. The movie briefly pulls at your heartstrings, particularly when dedicated doorman Lester (Stephen Henderson) attempts suicide after having lost his life savings. However, for a movie that involves the very relevant issue of financial suffering, it evoked little emotion. The real effects of the Ponzi scheme are never fully explored, and the characters are left undeveloped by the end. Though the movie reeks of mediocrity, if you do not take it too seriously, then it's good for some light entertainment and petty escapist fun.

Arthur Christmas: The Next Generation

By CHRISTTIA ZHENG

Premiered November 23, 2011

Starring James McAvoy, Hugh Laurie, Bill Nighy, and Jim Broadbent

Rating: 4 out of 5 stars

'Tis the season for the sappy, sentimental Christmas movies. So a film that doesn't exaggerate the mushiness of holiday cheer while being cute and witty is almost as hard to believe as the existence of Santa himself. Though it seems like yet another movie about saving Christmas, "Arthur Christmas," directed by Sarah Smith, is an adorable twist on the standard "holiday-gone-wrong" plot.

Arthur (James McAvoy), Santa's youngest son, has the reputation of being a klutz, and is often ostracized by others at the North Pole. He's passionate about his family's duties, but is always outshined by his arrogant, highly trained brother Steve (Hugh Laurie), who leads Santa's Christmas runs every year. This year, however, something goes wrong and someone's gift is left behind. The film centers on Arthur and his crazy Grandsanta's (Bill Nighy) journey as they travel to bring one child her Christmas gift when no one else will.

The film is rated PG, and is first and foremost a lighthearted children's animation. However, its humor strikes home with any audience. It has a surprising element of irony, with references to government obsession with UFOs, and multiple references to Versace—the official brand of Santa's costumes.

The film cleverly addresses the question: how does Santa get around to all the kids in one night? The key, naturally, is a team of specially trained elves. Just as it offers a modern twist on Santa's little helpers, its depiction of the traditional jolly Santa man as a three-dimensional character with semi-serious concerns (like his gradual loss of power) is brilliant.

A heartwarming holiday movie, "Arthur Christmas" will make everyone who doesn't believe in Santa reconsider. Sure, it has some overdone phrases about the "magic" of Christmas, but it wouldn't be in the holiday spirit if it didn't.

Arts and Entertainment

Movie Reviews

The Return of the Muppets

By MARIUM SARDER

Premiered November 23, 2011

Starring Jason Segel, Amy Adams, Rashida Jones, Alan Arkin
Rating: 4 out of 5 stars

The Muppets have been missing from action, and their legacy is in jeopardy. Both in the real world and in the setting of the new Muppet movie, it has been years since the titular characters have been in the spotlight.

At the start of the new movie, a maniacal oil magnate is trying to demolish the old Muppet Studios. But Gary (Jason Segel), his longtime girlfriend Mary (Amy Adams), and his Muppet brother Gary are determined to reunite the Muppets and save Muppet Studios from dropping its red velvet curtains forever.

"The Muppets" is yet another classic brand that has been pulled and squeezed to gain some big screen money magic. The Muppet gang hasn't been touched in nearly a decade, but they're back and moviegoers and reviewers have unanimously agreed: they're better than ever.

This once-in-a-blue-moon film has been able to find that happy medium between nostalgic childish humor and refined comedy. The movie is perfect for the generation that grew up with Kermit the Frog, Miss Piggy, Gonzo the Great, and the rest of the muppets gang, but it is also a great way to introduce the cast to younger generations. Director James Bobin and the writers of the movie deliver quality slapstick humor through adorably clever musical numbers, ridiculous mayhem, and hilariously cheesy jokes. The classic muppet troupe is able to flawlessly preserve and provide the innocent and whimsical nature of their past acts that has made them a cultural mainstay.

The Muppets are known for their unrelenting charm and over-the-top antics that leave the audience in hysterics. Unfortunately, some characters in the movie seem to have misplaced the quirks that made them comedy classics. Miss Piggy's enviable sense of fashion and flamboyant attitude are subdued, and her screen time is surprisingly limited. In addition, Kermit's admirable optimism is replaced with a sad cynical outlook due to the Muppet studio predicament. Regardless of the flatness of certain Muppets, the human performances were remarkably entertaining. Segel and Adams's stellar performances elevate "The Muppets" from a children's movie to a comedy for people of all ages.

The movie is heartwarming, hysterical, sentimental, and has surprised viewers and critics alike. The Muppets have been dusted off and placed back on stage—they are ready for their close-up.

Melancholia Hits and Almost Misses

By JANE ARGODALE

Premiered on November 11, 2011

Starring Kirsten Dunst, Charlotte Gainsbourg, and Kiefer Sutherland.
Rating 3 out of 5 stars

Science fiction and romantic drama may sound difficult to combine in a cohesive fashion, but director Lars Von Trier attempts to make the pair work as one in the two-part apocalyptic tale "Melancholia." The first part of the film, "Justine," starts off with a chaotic wedding, as Justine (Kirsten Dunst) becomes physically and mentally unstable during the celebrations due to the pressures of her family, and calls off the whole affair. Meanwhile, a foreign planet named Melancholia is on a fatal path towards Earth. This visual stunner reveals the bride's sense of suffocation, due to the pressure created by her family and her extravagant weeding. However, many unnecessary scenes destroy the intended effect of Justine's struggle, while the storyline of the impending apocalypse gets hardly any attention, despite its apparent importance to the story.

The second part, "Claire," is far superior to the first, as the recovering Justine moves into her sister Claire's (Charlotte Gainsbourg) house, and clashes with her sister's husband John (Kiefer Sutherland). It masterfully depicts Justine's recovery from her breakdown and the problems in Claire's family, while the coming destruction of Earth becomes more and more evident. Gainsbourg's interactions with her husband and her sister, and particularly her son as she futilely attempts to protect him from Melancholia's collision give the film an emotional weight that is lost in most apocalypse films.

"Melancholia" lacks consistency, but the gorgeous costumes, use of its beautiful waterfront mansion setting, and strength of Gainsbourg's and Dunst's performances make the film's bad moments a little easier to wait out. Unfortunately, neither the impressive second part nor the dramatic end-of-the-world climax can salvage the ineffective beginning. Yet, even when the story becomes convoluted or dull, the two female leads succeed in maintaining the film's intended sense of urgency and immediacy, and keep our eyes glued to the screen.

The Magic of Cinema

By NIKI CHEN

Premiered November 23, 2011

Starring Ben Kingsley, Sacha Baron Cohen, Asa Butterfield, Chloe Grace Moretz, and Jude Law

Rating: 5 out of 5

Wisps of smog roll onto the movie screen as trains draw into a Paris station. As passengers check their watches and greet their loved ones, you are swept up in the hustle and bustle. You forget the red theater seat that holds you as you look up at a looming station clock, behind which Hugo, a young, misunderstood thief, hides, pondering the purpose of his life.

Martin Scorsese's newest masterpiece, "Hugo," will blow you away. Set in the 1930s and based on the beloved children's book "The Invention of Hugo Cabret," the film follows the trials of young orphan Hugo (Asa Butterfield) as he tries to fix a medium wind-up automaton—left to him by his late father—that is miraculously capable of writing. Hugo believes that this robot, once fixed, will give him his father's final message, but what he discovers is his place in life, the history of film, and the imagination of George Méliès, a French filmmaker famous for leading the technical and narrative developments in the earliest cinema.

What is most evident about

Scorsese implements the use of 3-D in an artistic way that allows you to fully take in the marvelous scenery, set, and costumes, which echo the 1930s. The intricate details in the floral design of Sacha Baron Cohen's station inspector hat, the chutes and ladders behind the walls of the station, and the stunning aerial views of Paris all add to the atmosphere of this film.

"Hugo" is the beautiful cinematography. Scorsese implements the use of 3-D in an artistic way that allows you to fully take in the marvelous scenery, set, and costumes, which echo the 1930s. The intricate details in the floral design of Sacha Baron Cohen's station inspector hat, the chutes and ladders behind the walls of the station, and the stunning aerial views of Paris all add to the atmosphere of this film.

The acting is also phenomenal. At just 14 years old, Butterfield is able to express Hugo as the sad, tortured, yet hopeful boy from the picture book. He draws out frustrated yet believable tears, and the occasional small, charming smile. Chloe Grace Moretz, another

"New Year's Eve" Is Nothing New

By DAVID KURKOVSKIY

Premiered December 9, 2011

Starring Jon Bon Jovi, Josh Duhamel, Zac Efron, Katherine Heigl, Ashton Kutcher, Seth Meyers, Lea Michele, Sarah Jessica Parker, Michelle Pfeiffer, Hilary Swank

Rating: 2 out of 5 stars

In the past, a George Clooney or a Brad Pitt almost guaranteed box office success. Not anymore. Following many other movies ornamented with a star-studded cast, such as "Valentine's Day" and "Love, Actually," "New Year's Eve," directed by Garry Marshall, fails to create a successful new spin on the multiple-story-arc romance comedy. Its lack of character development and unbelievable romantic pairings do not distinguish it from its predecessors.

"New Year's Eve" centers around a holiday celebration, a masquerade party, and the Times Square ball-drop. There's Laura (Katherine Heigl), a chef who refuses to reconcile with the pop-star ex-fiance Jensen (Jon Bon Jovi), who abandoned here. There's Sam (Josh Duhamel), who takes on the role of a wealthy man seeking the company of the perfect woman he met the previous New Year's, and there's Seth (Jake T. Austin) and Hailey (Abigail Breslin), two teenagers eager to express their independence from their parents and affection for each other through a midnight kiss.

Though the film introduces a large diversity of characters, it fails to impress. Most characters' journeys of love are uninteresting and uninspiring. The last-minute pairing of Duhamel's and Hilary Swank's characters borders on ridiculousness. Laura's instant forgiveness of her ex-boyfriend is sudden and unfilling, as are almost all other instances of character development in the film. Surprising romantic pairings, instead of being exciting, are dry and forced. Stark age differences and a lack of climactic build-up dissolve all potential chemistry between the characters.

However, there is one exceptionally engaging story-line that salvages some of the movie's lackluster presentation—that of disgruntled office-worker Ingrid (Michelle Pfeiffer). She takes a hilarious and heart-warming journey to complete her former New Year's resolutions with the help of a compassionate courier, Paul (Zac Efron). Paul's animated and youthful energy inspires viewers to follow through on their own resolutions as he helps Ingrid overcome her inhibitions.

For the most part, "New Year's Eve" fails to outshine previous movies of the same design. Even Lea Michele from "Glee" and Sophia Vergara from "Modern Family" could not rescue this old-news tale of holiday romance.

Craft Amidst the Carnage

By JOSHUA BOGATIN

Premiered December 15, 2011

Starring Christoph Waltz, Kate Winslet, John C. Reily, and Jodie Foster

Rating: 4 out of 5 stars

It's no surprise that Roman Polanski, who is still wanted for unlawful sex with a minor and is living as a fugitive in France, when given a chance to direct a film set in the United States, would do so with rancor. His new film, "Carnage," a Brooklyn-Heights-set comedy based on Yasmina Reza's stage play, "The God of Carnage," opens with two wealthy, middle-age couples in an apartment trying to resolve a fist-fight that broke out between their sons. While polite and tranquil at first, the discussion soon devolves into a four-way battle of screaming and yelling along with the destruction of two seemingly perfect marriages.

Given the simpler nature of the film's theatrical origins, the A-list actors are all given ample time to demonstrate their artistic prowess without anyone truly stealing the show. Reily is great as Michael Longstreet, a cheerful hardware salesman who has little interesting to say, but says it anyway. His usual man-child antics provide more than a few serious laughs throughout the film. There may be no true standout to overshadow all the other actors, but it is Waltz (best known as Hans Landa from "Inglourious Basterds") who shines the brightest in his charmingly malicious role as neglectful, business-centered husband Alan Cowan. His phone is his life, and he even answers it in the middle of the tense screaming matches that pepper the film.

Polanski is a veteran of his art, something he makes explicitly clear by creating a film that is stylistically tight and concisely edited, but which flows with a sort of energy that taps into the explosive anger that lays beneath the genteel surface of etiquette that constricts the characters.

The film is short, running less than 80 minutes, and its brevity comes with occasionally uneven pacing. The movie too often slows down right after bouts of shouting, throwing the audience off in the process, and has an abrupt ending that is sure to leave many viewers unsatisfied. Polanski largely succeeds, though, as you will barely mind these minor problems while you are too busy laughing at the fine performances in this caustic commentary on modern society.

14-year-old actor, is also very genuine on screen. She successfully portrays her character, Isabella, as the compassionate girl with her ready smile and a curious glint in her eye.

However, what really makes the film amazing is what lies beneath the plot. Like Scorsese's other films, "Hugo" is much more than just a movie retelling a story. Scorsese includes his own love of film by revisiting the first notable films in movie history—those of George Méliès. As Hugo is projected into the world of Méliès and his filmmaking, the audience is projected as well, and both experience the magic of cinema.

Arts and Entertainment

Unearthed From The Slushpile: Kings Of Progressive Rock



Lindy Chiu / The Spectator

By EMRE TETIK

The physicist Werner Heisenberg once said, "It is probably true that in the history of human thinking, the most fruitful developments frequently take place at those points where two different lines of thought meet." If this concept holds true in music, then the English progressive rock group King Crimson should be considered one of the most innovative post-60s rock bands.

The band's work exhibits a great diversity of style, drawing from jazz, classical music, and even Gamelan, a type of musical ensemble and style originating in Indonesia, notable for its percussion-dominated sound. As a result, King Crimson is one of the few bands that manages to create songs that

are ethereally textured, rhythmically choppy, and everything in between.

Since its formation in 1967, with Michael Giles on drums, Peter Giles on bass, and Robert Fripp on guitar, the band has altered its lineup over five times. The change of musicians may explain the group's shift in style throughout its decades-long career. Notable members have included drummer Bill Bruford of Yes; Greg Lake and Peter Sinfield from the band Emerson, Lake, and Palmer; and Tony Levin, a popular bassist in the metal world who currently plays in Liquid Tension Experiment.

King Crimson made a mark on the musical world from the start. The group's first album, "In the Court of the Crimson King" (1969), is

considered a landmark progressive rock record that represents the delicately textured, and melodic beginnings of the genre. The mellow "I Talk to the Wind," with its woodwind section and flute solos, has a subdued sound that resembles the Beatles' acid rock phase, while the use of the Mellotron, a type of electric keyboard with the distant and haunting sound of an organ, by keyboardist Ian McDonald in "Epitaph," creates a heavy soundscape upon which lyricist Peter Sinfield lays his bleak, dystopian lyrics. "The wall on which the prophets wrote is cracking at the seams," exclaims Sinfield in the song's opening lines as he ruminates on the decline of civilization. The most enduring song from the album, "21st Century Schizoid Man" does not share

the dark lyrical content or the somber musical quality of the other songs. With booming guitar riffs, heavily distorted vocals, and varying rhythm and dynamics, it anticipated the style of the King Crimson albums to come, and the future of progressive rock, with all its loudness and energy.

With its grungier guitar and bass sounds, the fifth album, "Larks' Tongues in Aspic," follows this path. The album features unconventional instrumentation and time changes, both of which would become staples of progressive rock. Newcomer Jamie Muir provides extensive solo percussion passages, while David Cross' violin parts complement the heavy guitar riffs to create an intense and unique texture. The two-part title song, "Larks' Tongues in Aspic" demonstrates not only these new additions to the King Crimson sound, but also the band's classical influences. One of the main riffs of the second part sounds as though it was taken right out of Stravinsky's "The Rite of Spring."

So often in rock music, we find that a song cannot be energetic and also emotionally rich. King Crimson's sixth album, "Starless and Bible Black," is a perfect demonstra-

tion of the band's ability to infuse meaning into even its loudest songs. The song "Fracture"

With booming guitar riffs, heavily distorted vocals, and varying rhythm and dynamics, it anticipated the style of the King Crimson albums to come, and the future of progressive rock, with all its loudness and energy.

alternates between an expressive, melodic guitar line, and a loud section in which the heavy and powerful bass and drums dominate. Other songs, such as "The Great Deceiver," are even more dynamic. The song's main riff, which is distorted to chaotic, even comical, proportions, and nonsensical lyrics make for an intense mayhem-filled four-minute package.

King Crimson plays at concerts, but the band's heyday is over, and it never received as much attention as other progressive rock bands. However, its influence on countless progressive rock and metal groups today is undeniable. Indeed, King Crimson should be considered nobility, as each one of its albums has more innovation and excitement than most bands can fit into an entire career.

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Sports

Boys' Football

One Team

By SAMUEL FUCHS

In the first huddle of the season, our quarterback yelled, "Thirty-two, dive on one! On one!" It was the first time I started a football game. "Down...set...go!" The ball was snapped, and the play went into motion. For me, the starting wide receiver and cornerback, each play, each block I made, and each hit I took was invigorating, because football is my passion.

I had been made fun of for being small as a freshman, at just five feet tall, and still as a sophomore, but nonetheless I have tried my best to improve at the one thing at Stuyvesant that I constantly look forward to: football. I didn't immediately decide to try out for the junior varsity team; I was scared of getting hit by guys bigger and stronger than me, but in the hopes that I too would be big and strong one day, I swallowed my fear and joined the team in the middle of the season. It was a mistake to join that late, but I made up for my hesitation by working hard later on.

The summer before sophomore year, I attended football camp during "Hell Week," as we call it. We spent six to eight hours a day running, doing drills, and worst of all, conditioning in 100-degree heat, while suited in helmets and shoulder pads. We ended each day with aches and pains, cuts and bruises, sprains and pulled muscles. Yet, every day we would return to endure the torture all over.

All my teammates hated camp, or at least said they did, but I thought that it was worth all the pain, because we came out stron-

ger and faster than we were before. My memories are bittersweet; when I was at camp, I asked myself why I signed up. When I left, as a better player, I knew why, so, like my fellow footballers, I look forward to returning next year.

As the school year began, people told me that the football team sucked. Maybe. People told me that I sucked. Maybe. But their comments did not change my opinion. Though we are in Division C, and aren't an amazing team, we are still a team that has won games, and has set team records in rushing, passing, and sacking. And we had fun doing it.

I haven't liked Stuyvesant since my first day here, but I have found my home on the football team. Not everyone on the team is my friend. Some people even hate one another. But when we play, our brotherhood makes us something more than just kids playing a sport.

As I look back at the hell, at the pain, at my teammates and coaches, and every little thing that makes the football team what it is, I know that choosing to join the team was one of the best decisions I have ever made. I wasn't a star of the team, but I tried to be an important asset. People would say, "It's just JV football in a C-Division school. Who cares?" I care. And when I move on to play for the varsity team next season, I will still care. We, the Peglegs, never get much respect, and maybe we never will. The most important thing is that I came out of every game and every practice knowing that we were a team, in every sense of the word. And that's enough for me.

Girls' Basketball

Phoenix Lose First Game, Still Lead Division at 6-1

continued from page 24

proved to be effective, as the Phoenix came out on a run and ended the quarter with a lead of 12-8.

Fleming made her first and only substitution at the end of the second quarter, replacing senior and co-captain Yiru Luo with freshman Sophia Gershon. Fleming's substitution came after Luo struggled on the court for a few minutes, and looked as though she needed a break before halftime.

"In close games, the coach doesn't really make subs, because we run a lot during practice, so we shouldn't be tired, but if we do need a breather, she'll give us one," senior and co-captain Lisa Qiu said in an e-mail interview.

"The six players playing affected us because the Environmental's court was a lot bigger than ours, and we were tired faster," junior Zambeta Tsapos said in an e-mail interview.

The Phoenixes finished the quarter strong with a lead of 24-16, in spite of their lackluster start to the game. However, they looked exhausted after functioning through a six-man rotation during the first half, something they are not used to.

The team's biggest problem was stopping the Eagles' duo of senior Alexa Cortezza and freshman Jade Lindsey, who scored 37 of the Eagles 44 points together. Cortezza, the Eagles' leading scorer, was kept in check with just 13 points. However, the Phoenix had trouble with Lindsey, as she hit nine field goals and finished with 24 points. The Phoenixes made an attempt to contain Lindsey when they went



Senior and Captain Yiru Luo shoots a free throw.

Anne Duncan / The Spectator

one-on-one by having freshman Lauren Sobota cover her.

The Phoenix's size also played a big role in the outcome of the game, as junior Elektra Oates had a season-high 18 rebounds, and scored many put-backs on the boards. Oates finished with 12 points.

The team's impact player was Qiu, who led the squad with a season-high 16 points and nine assists.

Despite the smallest margin of victory this season, the Phoenixes played their best transition offense and got the ball to the middle of the paint, which they do not usually do.

Beacon High School Lady Demons 59, Phoenix 44

The Phoenixes lost their bid for an undefeated regular season on Wednesday, December 21, as

they fell to the Beacon High School Lady Demons by a score of 59-44. Throughout the game, the Phoenixes struggled to take care of the ball, as the Lady Demons' full-court press strategy overwhelmed Stuyvesant's players and forced errant passes and traveling violations.

Though the score remained close through the first half, Beacon began to pull away midway through the third quarter as senior and captain Maya Wasowicz seemed to drive down the lane and score with ease on almost every Beacon possession.

As of Wednesday, December 21, the Phoenix still leads the Manhattan A South division by one game over the School of the Future Bulldogs.

Look for a comprehensive recap in Issue 9 of The Spectator.

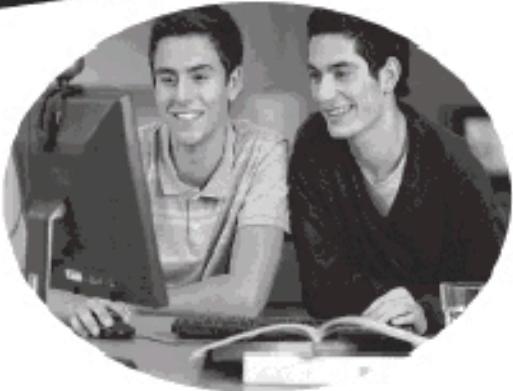
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Sports

Game Picks

By the Sports Editors and the Sports Beat Writers

Girls' Basketball

Stuyvesant High School Phoenix
vs. West 50th Street Campus Lady Seahawks
December 22, 2011 @ 4:30 p.m.
Stuyvesant High School Gymnasium

It is easy to write off the Lady Seahawks when looking solely at their 4-4 record, but a closer look reveals their three powerhouse players: senior Jazmine White, sophomore Tiera Thomas, and junior Erica Fabre. Each averages 10 or more points per game, with Fabre averaging over 15. Both teams will probably have high degrees of accuracy hitting their shots. The real contest will lie with rebounding, and possession over the ball. What the Phoenix lack in size they compensate for with agility. The game will probably be a physical one for this reason exactly, and the score will certainly reflect a hard-fought battle for whichever team comes out on top. But both senior Lisa Qui and freshman Lauren Sobota are very quick, and thus may be able to get around the solid defense of the Lady Seahawks. The Phoenix has come back a much stronger team after its 48-38 defeat to the Seahawks last year, and it is likely to emerge victorious.

Pick: Phoenix

Boys' Basketball

Stuyvesant High School Runnin' Rebels
vs. Bayard Rustin Educational Complex Titans
January 4, 2012 @ 4:30 p.m.
Bayard Rustin Educational Complex Gymnasium

The Rebels and the Titans will meet for the second time this season, after the Titans won the teams' first matchup on Wednesday, November 30, by a score of 58-46. This promises to be a close game, as all of their games have been in the past two seasons. The Rebels will need to stop the Titans' two top scorers, seniors Asaad Green and Robert Jackson, as well as the team's strong transition offense, in order to seal this win. The Rebels' co-captain and senior Roy Vlcek, who is averaging 14.5 points per game, scored a mere six points in the teams' first matchup and will need to beat the strong Titans' defense that succeeded against him, as well as the rest of the team, in order for Stuyvesant to win. The lone strong Rebel scorer in the first match-up was senior Abid Choudhury, who scored an above-average 14 points. The Rebels will also need to minimize their turnovers, which they have struggled with all season. In all likelihood, Bayard Rustin's defense will stifle the Rebels' offense, and will make it tough for them to gain momentum.

Pick: Titans

Co-ed Wrestling

Brooklyn Tech Engineers vs. Stuyvesant High School Spartans (non-league)
December 28, 2011 @ 10:00 a.m., Brooklyn Tech Gymnasium

The Engineers have a larger roster than the Spartans, and house wrestlers in every weight class, giving them an early advantage. The Spartans have forfeited two weight classes every meet so far this season, and are expected to forfeit two weight classes again. But for the Spartans, senior and captain Joseph Cheung and junior Matthew Moy are expected to win their respective matches. Other wrestlers to watch out for are juniors Paul Ma and William Han, and sophomore Jae Bum Ahn, but even if they all win their matches, the remaining eight matches will most likely go to the Engineers, giving Brooklyn Tech a victory.

Pick: Engineers

Bronx Science Wolverines vs. Stuyvesant High School Spartans (non-league)
December 28, 2011 @ 11:00 a.m., Brooklyn Tech Gymnasium

After facing the Brooklyn Tech Engineers, the Spartans will find themselves in a meet with the Bronx Science Wolverines, which they will be expected to win despite just having wrestled another team of higher caliber. Like the Engineers, the Wolverines also have a wrestler for every weight class, meaning the Spartans will most likely have to forfeit two weight classes again. Cheung, Moy, Ma and Han all look promising for this meet, and the rest of the matches will be a lot closer than they were with the Engineers, perhaps even resulting in a Spartan win.

Pick: Spartans

Boys' Swimming

Stuyvesant High School Pirates vs. Hunter College High School Hawks
January 5, 2012 @ 5:00 p.m., Hunter College Pool

The Pirates' toughest matchup in the regular season will be with the Hunter College High School Hawks. So far, Stuyvesant is undefeated, and its 12 strong swimmers, including an Olympic Trials qualifier, En-Wei Hu Van Wright, will continue to lead the team, they hope, to an undefeated regular season and another city championship. Hunter has several fast swimmers this year: sophomore Justin Lin, juniors Dennis Chen, Willie Chen, and Richard Dong, and senior Jonathan Herzog. Both Lin and Herzog are fast freestyle sprinters. Dennis Chen swims the butterfly and breaststroke races, while Willie Chen and Dong are fast in all four strokes. These five boys are the fastest on the Hunter team, although, collectively, Stuyvesant is stronger and has more depth. In addition, Hunter does not have a diver, while the Pirates have senior Noam Altman-Kurosaki, giving Stuyvesant an immediate four-point lead. One key matchup will be the 100-yard breaststroke; last season, Dong beat current Pirates junior David Jiang in the regular PSAL season, with times of 1:03.03 and 1:03.88, respectively. Jiang is Stuyvesant's fastest breaststroker, and has improved his time since last year. Look for the Penguins to come out of this match with a victory, and win out the rest of their regular season.

Pick: Pirates

Sports

Boys' Basketball

After Win Streak, Rebels Fall to Murry Bergtraum

continued from page 24

were in a bad situation; Washington Irving moved the ball well, and made some good shots. But the Rebels stepped up their game when Choudhury drew a foul, and was able to hit both free throws. The momentum continued when Fisher called a timeout to revitalize his team. "He told us to use swing-passes, and make sure more people get to touch the ball. We needed to be more aggressive," Cui said. Despite the slow start, the boys were able to finish the first quarter tied at 12.

The positive momentum helped the Rebels come out strong in the second quarter. Team hustle and consistent rebounds contributed to their 14-2 run. Hood played a huge role in this quarter by grabbing five rebounds and finishing strong, scoring while being fouled. Hood finished the game with a team high 21 points and eight rebounds.

The rest of the game was dominated by Stuyvesant. The Rebels played well, moving the ball with ease, securing plenty of rebounds, and easily moving past Washington Irving's weak defense. Cui went on a hot-streak in the third quarter. He hit a three-pointer, got a defensive rebound on the next play, and then added on two more points after that. He finished the game with eight rebounds and 11 points.

Though the Rebels won, not

everyone was happy with the way they performed, especially in the beginning. "The team did not play as well as I wished in the first half. Washington Irving could have been put away sooner," said Choudhury, who finished the game with only eight points.

Fisher shared his sentiments. "It took us a while to figure out the opposing team," he said.

Runnin' Rebels 64, Murry Bergtraum Blazers 67

The Rebels went into their second away-game of the season on Wednesday, December 14, against the Murry Bergtraum Blazers, with the expectation to win and regain their spot atop the Manhattan A Southwest division. "We all knew that this was a game for first place," Hood said. "We knew that this was a tough team that we had lost two close games to last year, but we knew it was a game we could win." But in the end, the Blazers defeated the Rebels 67-64.

The game started off in a slow exchange of points between both teams. The Rebels were unable to capitalize on some offensive plays due to their initial anxiety, which allowed the Blazers to gain the lead.

The Rebels' turnovers stopped them from taking over the game in the first half. "We could have taken better care of the ball in our offensive set," Hood said.

Their inability to maintain a box-out defensive zone allowed the Blazers to successfully attack their 3-2 defensive setup (three players in the front, two in the back). The Blazers' guards easily penetrated the Rebels' defense and scored off fast breaks and offensive rebounds.

A turning point for the Rebels came when they went on an 8-0 run in the third quarter, when Hood was able to score uncontested off long passes. From there, the Rebels maintained a stronger defense. "We didn't let them get to the middle as easily and we tightened up," Chowdhury said. But Blazers quickly bounced back into the lead, after a 16-point run, due to multiple Rebel turnovers.

"It wasn't that that they had great offensive plays from half-court, but rather our defense let up and we lost our composure," Chowdhury said. Though the last quarter of the game was very close, the Blazers had the upper hand in offense, which brought them a narrow victory.

Fisher said, "I wasn't exactly happy about the way we finished. I want to make sure that we stay focused and are able to close out games properly, which has rather been difficult for us."

"We got to know how to close out games and take care of the ball," Chowdhury said. "This time we messed up, but it's a learning experience for us."

Crossing the Line

continued from page 24

rooting for them to fail and has no qualms about telling them so in the bluntest of terms. At the Washington Irving game, I was approached in a less-than-polite attitude by one of Washington Irving's players, who had mistaken me for one of the hecklers and demanded an apology. As soon as I explained myself, he was much more respectful and even amicable, but I found his initial anger to be completely justified.

Basketball has rules against heckling on the court, which is classified as a technical foul, and is considered worse than normal fouls. In the event of such a foul, the opposing team is awarded free throws and the subsequent possession. However, these rules only apply to players and coaches. Why don't they apply to the fans as well? The effort to preserve a safe, respectful sporting environment is made in vain if it does not apply to all participants at an event.

Heckling might seem less out of place in a professional setting, where any old person can buy a ticket, stroll into a stadium, and spew insults all over the place. But in a high school, the rules should be stricter. All students, players, and spectators represent their schools at games, and the fact that institutions whose purpose is to shape children into

quality adults should allow any of their students to act with such disrespect at any school-related event is bewildering.

Though there should be consequences for heckling, I hope that administrative action is unnecessary at most games.

Heckling hardly seems to be in good fun to the players who bear the brunt of it.

Spectators should be able to enjoy themselves by just rooting for their own team, without making derogatory remarks, as our fans have done at the past few basketball games. The student athletes did not come to hear insults; they just came to play a game of basketball.

Boys' Gymnastics

Lemurs Spring into Upcoming Season

By MATTHEW MOY

Stuyvesant's boys' gymnastics team, the Lemurs, jumps, flips, and spins in preparation for its upcoming competitions. Coach Naim Kozi watches over with a careful eye. Later, Richard Lo ('06) leads conditioning.

"We lost two all-arounds, which are basically people that do every event, and they were the top scorers, so it's going to be hard to come back from that," senior and co-captain Vadim Ayzenshat said.

Last season, the team just barely missed qualifying for the playoffs. With the loss of several important seniors from last season, namely Sarvar Usmanov ('11), Lev Omelchenko ('11), and Kenny Ng ('11), the Lemurs will have to work very hard to trump their past performances. "Me, Vadim, and [senior and co-captain] Eitan [Pearl] have to step it up, and so do the juniors," senior and co-captain Jason Chung said.

The captains have attempted to target the team's main flaws in order to improve. "One big thing that we changed was our attendance policy, because [...] our team's attendance and commitment was lacking, so we made a very strict policy that if you have three unexcused absences, then you're cut from the team," Chung said.

Additionally, the team almost acquired an assistant coach, Marvin Autry, who is a physical education teacher and a gymnastics coach. Autry competed for the City College of

New York during the same time Kozi was competing. Because Kozi cannot come to Stuyvesant until 5:00 p.m., this addition to the team would have proved vital for the Lemurs as they would have been able to put in much needed practice time. However, Autry is unable to come to practices every day, and therefore serves as only an informal assistant.

Over the summer, some members of the team got additional practice. "We were all encouraged to go to the Big Apple Games at Long Island City High School. They have a gymnastics program four to five weeks long," Pearl said. "You can go for a long time, so you stay in shape that way." In the off-season, many go to their own gymnastics gyms.

Kozi thinks the team's future performance is still uncertain, because it depends on the gymnasts' dedication. "There are definitely good teams out there. If we work hard, I think we can expect a third-place finish this year," he said.

While Kozi is optimistic, Ayzenshat remains realistic with his goals. "Honestly, I don't think we can do as well as we did last year, but hopefully we can get a better team in the future by training the freshmen and sophomores," he said.

However, he did not fail to mention the strong athletes that the Lemurs can rely on this year. "Jason is hoping to place in floor in the top five," Ayzenshat said. "I'm hoping to get first on rings and top five on parallel bars."

Girls' Gymnastics

Felines Look to Replicate Last Season's Success

By YORKBELL JARAMILLO

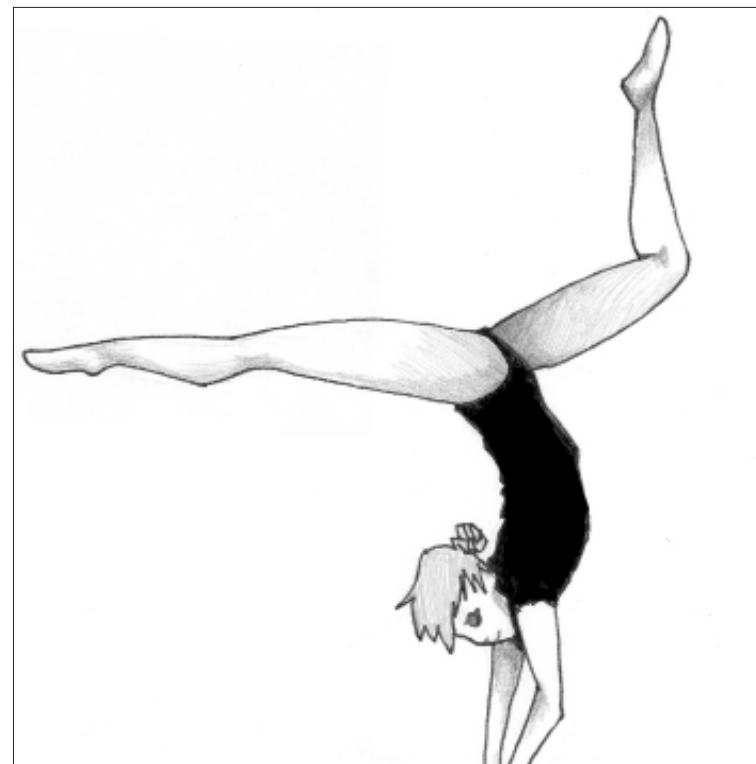
After achieving their highest scoring season in recent history and placing fourth in the Public Schools Athletic League (PSAL) championship last year, Stuyvesant's girls' gymnastics team, the Felines, is ready to take on the challenge of following up with another successful season.

The Felines ended their previous season with a 10-1 record in the Bronx/Manhattan bracket and continued their surge into the team city championship, where they placed fourth for a second consecutive year.

The team was led by Chloe Hirschowitz's ('11) performances, which qualified her for the individual city championship as an all-around gymnast. "[Hirschowitz] certainly was a very big factor in the team for the last three years," coach and physical education teacher Vasken Choubanian said.

Though her performance will be hard to replicate, the Felines lost just two other gymnasts to graduation, and hope that their now well-rounded team will go far. Replacing Hirschowitz as captain is senior Shelby Hochberg. "Chloe was not only a great athlete, but she was also a great captain. She alone inspired the team to do better. I like to think of myself as a hard worker, and I hope that also inspires the team," said Hochberg, who is expected to qualify for individual cities in the vaulting, uneven parallel bars, balance beam, or floor exercise events this season.

The Felines begin their regular season with a tough schedule that includes Bronx High School



of Science and Fiorello H. LaGuardia three times in their first four games. Last year, LaGuardia and the Felines split their meets, but LaGuardia is expected to be much improved this year. Additionally, Bronx Science was the only team within the division that the Felines did not beat last year, losing 105.4 to 104.9 in their sole meeting.

To get through these difficult meets, the Felines are modifying their routines by practicing more advanced skills, in addition to doing team warm-ups and conditioning. These more complex exercises are meant to score more difficulty points from the judges. "This year we started doing front handsprings and front tucks. Last year, we didn't start doing that until the end or the middle of the season," sophomore Samantha Lau said.

Laura Eng / The Spectator

In addition, the team's devotion to practices, which are held almost every day, will allow the 19 Felines to become close as a team. "We really have to trust each other in gymnastics, because you spot each other, and it's mostly about overcoming fears, and your teammates help you do that," Hochberg said. "We also bond outside of school. We have a Secret Santa gift exchange going on, and I think that will help get the team to know each other better."

THE SPECTATOR SPORTS

Boys' Basketball

After Win Streak, Rebels Fall to Murry Bergtraum



The Stuyvesant Runnin' Rebels huddling during a timeout.

Maggie Wu / The Spectator

**By NIYAZ ARIF
and ALEN MAKHMUDOV**

Runnin' Rebels 68, High School of Economics & Finance Panthers 31

The Stuyvesant Runnin' Rebels pulled out yet another victory on Wednesday, December 7, with a 68-31 win against the High School of Economics & Finance Panthers.

The Rebels dominated the game from the start. Their early aggression with the ball easily shut down the Panthers' swing-overload strategy—a failed attempt to bolster their offense with wide, arching passes from one side of the court to the other. Senior Abid Chowdhury also made many critical blocks in the first few minutes, which gave Stuyvesant a decisive lead in the first quarter.

Stuyvesant's offensive swing

passes around the arc allowed junior Thomas Cui to make the team's first three-pointer early in the game. Cui had another brilliant play towards the end of the first quarter, when Chowdhury, after receiving a pass from senior and co-captain Quinn Hood, found an unguarded Cui on the far right, which allowed Cui to score in an easy floater. By the end of the first quarter, the Rebels were leading, 18-2.

The Panthers revved up their defense in the second quarter by concentrating their big men in the paint and also made several breakaway lay-ups as they started to find gaps in the Rebels' defense. Coach Phil Fisher of the Rebels was forced to call two timeouts in the span of one minute just to maintain control. Though the second quarter was sub-par for the Rebels, they were able to hold on to their 13-point lead, with the score 31-18 at halftime.

Stuyvesant started off the third quarter with greater focus. During the middle of the quarter, a sudden three-pointer by Cui boosted the team's confidence. From there, the Rebels regained control as they began a quick counterattack, stemming mainly from assists down the left side. A highlight came for the Rebels at the bottom of the third when Cui, receiving the ball from Hood, gave it to Chowdhury. Chowdhury passed it back to Hood who scored, despite being fouled, bringing the score to 53-30.

Coming into the fourth quarter, Stuyvesant remained in control, denying the Panthers' last-minute hopes of closing the gap with their long-distance shooting. A play came in the last minutes that sealed a clear Stuyvesant victory. Sophomore Matthew Dalton passed the ball to senior Erick Wong off a turnover, and Wong made an overhead pass to senior and co-captain Roy Vlcek, who drove in for an easy lay-up.

When asked how the Rebels regained control at the end, Fisher said, "It was their pride that did the job."

Runnin' Rebels 68, Washington Irving 40

The Runnin' Rebels put another tally in the win column to make them 4-1 on the season, after dominating Washington Irving on Monday, December 12.

The first quarter proved difficult for the Rebels, as they had many turnovers and missed opportunities. Defensively, they

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Boys' Wrestling

Spartans Improve to 4-1-1

By YASIRU JAYAKODY

The Spartans, Stuyvesant's wrestling team, started the season slowly, with a tie against Baruch College Campus High School, but picked itself up and improved to a respectable 4-1-1 record.

On the afternoon of Friday, December 9, the Spartans entered the gymnasium of Martin Luther King, Jr. High School (MLK) to take part in a triangular meet against the Knights and the George Washington High School Trojans.

In the first match against the Knights, Stuyvesant was thoroughly destroyed, 75-12. "They were a very tough school," senior and co-captain Joseph Cheung said. "They had a lot of experienced guys on the team." The Knights fielded a wrestler for every weight class, while the Spartans did not, and were forced to forfeit points.

"We expected a hard fight, but the kids who we thought were going to pull through pulled through," senior and co-captain Natalie Kuang said. Cheung dominated his opponent, quickly pinning him for the win, as did junior Matthew Moy, who won his match in under 30 seconds.

"We were a very young team, very inexperienced," coach Richard Murray said. "All I wanted them to do was go out and wrestle as hard as they can."

The second match took place almost immediately after the

first and was against the George Washington Trojans, a less established team that also did not field a full squad. As expected, Cheung and Moy won their respective matches again, though Cheung did not get a pin this time. There were several weight classes in which neither Stuyvesant nor George Washington put forth a wrestler, leading to some double forfeit. In the end, Stuyvesant won 52-18 for its first win of the season, bringing their record to 2-1-1.

"Things should get better for our team, because MLK was one of the more well-known and more difficult schools on our schedule," Kuang said.

Coach Richard Murray also seemed optimistic about the future of the season, and acknowledged that the Spartans would improve with time. "The way we judge our season is how much improvement we've made by the end of the season," Murray said. "It's the type of sport that requires two years to get halfway decent."

The Spartans met winless Beacon High School on Tuesday, December 13, in their first home game of the year. The Stuyvesant wrestlers improved their record to 3-1-1 with an easy 58-12 win over Beacon, which only fielded six wrestlers.

All but one of Stuyvesant's wrestlers managed to defeat their opponents with ease, with most matches not lasting past the first round. Cheung and Moy both won their match-

es by forfeit, and did not get the chance to wrestle.

However, the highlight of the meet was during junior Paul Ma's match when he completely dominated his opponent. He violently slammed him to the mat only to let him get back up so he could do it again, and finally pinning him to end the match.

"We expected to win, but it wasn't too big of a deal for us today," Kuang said.

Stuyvesant faced Murry Bergtraum on Friday, December 16, in what turned out to be the most thrilling meet thus far. Stuyvesant and Bergtraum were engaged in a fierce back and forth affair as they struggled to regain precious points lost as a result of forfeits.

With Stuyvesant leading 39-36, the outcome of the meet lay on the shoulders of senior Daniel Swift. A pin would have won the meet for either team, while a win on points, which is worth three points, in favor of Bergtraum would tie the meet. After a lengthy and hard-fought match, Swift managed to pull off a pin, putting Stuyvesant in front 45-36 and sealing the Spartan's fourth win of the season.

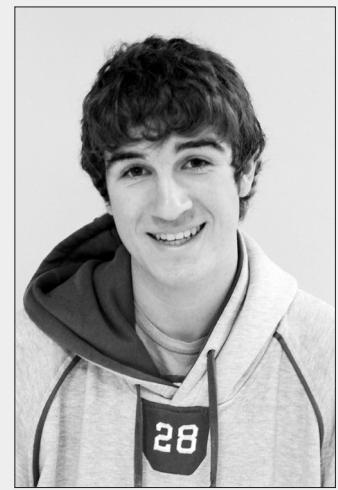
Despite the Spartans success thus far, they have much to improve if they seek a deep run in the playoffs. They still struggle against teams such as the MLK Knights and Baruch, due to a lack of consistent technique and of players in all weight classes, but their most recent win makes future matches look promising.

Crossing the Line

By MICHAEL SHELDON

School spirit is integral to any high school sports program. Games are much more exciting and feel more meaningful to players and spectators alike when a sizeable crowd is present. A powerful fan base can change a mundane affair into an emotional roller coaster.

However, fans can sometimes become hostile, as they have been in the last few home games of Stuyvesant's boys' varsity basketball team, the Runnin' Rebels. At the most recent one, against Washington Irving High School, the crowd's heckling crossed the line between demonstrating school spirit and showing malice. Having heard the opposing coach call one of his players Leslie, fans opportunistically proceeded to make fun of the player's name. And upon observing that the Washington Irving team was predominantly Hispanic, members of the crowd attempted to jeer at those players in (rather poorly spoken) Spanish. Specific athletes were singled out and harassed. More than a few dirty looks were exchanged. Especially in a school where racism and diversity have consistently been major issues that students are expected to deal with maturely, I expected a lot more from our fans. All of this conduct from the audience marred



Carolyn Kang / The Spectator

what was otherwise a great win for the Rebels.

A lot of people say that this behavior was all in good fun, and point out that practices like these have become commonplace at sporting events. Especially in professional sports, fans enjoy picking on the more prominent players, as exemplified by the ever-popular "overrated" chants directed at opposing MVP candidates. I am sure that the heckling fans meant no harm in their attempts to bolster their own team to victory, but this is no excuse for their behavior.

Heckling hardly seems to be in good fun to the players who bear the brunt of it. In the heat of competition, all they register is that someone is

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Girls' Basketball

Phoenix Lose First Game, Still Lead Division at 6-1

**By KRIS LULAJ,
KEVIN MOY
and JORDAN WALLACH**

Phoenix 52, Bayard Rustin Educational Complex Titans 23

The Bayard Rustin Educational Complex Titans came to test the undefeated Phoenix, Stuyvesant girls' basketball team, on Tuesday, December 12. Though the Titans are the toughest opponents the Phoenixes have faced thus far, the scoreboard reflected otherwise, as they toppled the Titans.

In the first quarter, junior Zambeata Tsapos scored twice, giving the Phoenixes an early lead.

Senior and co-captain Lisa Qiu added to the lead when she hit an uncontested three-pointer from the top of the key. Junior Elektra Oates came up with both offensive and defensive rebounds, proving to be a vital member of the team. However, she committed her third foul with 1:25 left in the first quarter, thus taking herself out of the game.

The second quarter featured sloppy play from both teams. Not a single basket was scored in the first two minutes of the quarter, leaving the score 15-5. Finally, the Titans' sophomore Alexa Ramos scored on two fast breaks and closed the gap.

Coach Michelle Fleming instructed the team to run a 2-3 defense instead of a press defense. "Defensively, we need to slide our feet more," Fleming said. "If we don't do that, it leads to one-on-ones."

The Phoenixes settled down, and freshmen Lauren Sobota and Sophia Gershon scored a basket apiece. Qiu also hit another three, and the team went into the half leading 25-10.

The team lead took off in the

third quarter. Oates returned to the game and scored three times on layups and put backs. Tsapos continued to shoot successful, long two-pointers.

"Our foul shots could be better," Tsapos said. "But our offensive ball movement was really good [this quarter]."

Sobota's strong drive to the basket and Qiu's consistent shooting gave the Phoenix a 39-14 lead going into the fourth quarter.

Within two minutes of the fourth quarter, the Titans' freshman Shantel Acevedo was called for a technical foul for unsportsmanlike conduct. She had talked back to a referee, and was immediately pulled from the game. While the game was just about over, the Phoenix still played hard, with sophomore Marie Frolich hitting two long jumpers and junior Miranda Kalish scoring before the buzzer.

"We had a lot of turnovers and the ball wasn't going into the basket [in the second quarter]," Qiu said. "But overall, I think we did well today."

Phoenix 55, High School of Environmental Studies Eagles 44

Despite a rather slow start, the Phoenix, Stuyvesant's girls' basketball team, pulled together for its biggest win of the year. The girls' 11-point victory marked their closest regular season game thus far.

The Eagles came out strong from the get-go, taking a commanding lead over the Phoenix before coach Michelle Fleming called for a timeout in an attempt to regroup her team. The timeout

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