



The Spectator

The Stuyvesant High School Newspaper

“The Pulse
of the
Student
Body”

Volume XCIX No. 3

October 6, 2008

stuyspectator.com

SU Distributes Handbooks to Freshmen



Stephanie London / The Spectator

The SU used the popular "For Dummies" self help guides as a template for the new edition of their handbook.

By **RUCHI JAIN**
and **KAITLYN KWAN**

The Student Union (SU) distributed copies of 'The SU Handbook for Dummies' to freshmen during the second homeroom of the new school year.

“The handbooks were created to inform students about the [SU]. A lot of people don't

realize all the different resources we offer,” junior and SU Vice President Casey Griffin said. “We hope to spread awareness and to give people basic knowledge about what we do.”

‘The SU Handbook for Dummies’ includes a map of the businesses in Tribeca that accept the Stuy Advantage Card, and descriptions of the different SU positions.

This is the second year in a row the SU distributed the handbooks. Last year, students in every grade—not just freshmen—received the handbooks.

According to SU President James Kim, another mass production would have been too expensive. “It's sort of repetitive. The constitution hasn't

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Teitel's New Initiative: Writing Across the Curriculum

By **NICOLLETE BARSAMIAN**
and **ANI SEFAJ**
with additional reporting by
ARIANNA MOSHARY

As one of his main goals for the school year, Principal Stanley Teitel introduced a new school-wide initiative called Writing Across the Curriculum. This program will work to improve students' writing by having students learning and using writing skills in every major subject class.

“We hear faculty complain that students don't have the writing skills they should have,” Teitel said. “I've decided that we need to work harder on our writing skills in all subjects so I've stated that one of school goals this year will be to incorporate writing into every subject.”

The three main goals of Writing Across the Curriculum will be to help students become better overall writers by giving them more opportunities to write, to have students become more proficient writers in every discipline and to improve the quality of overall instruction through the use of writing in both the classroom and as one method of assessment, accord-

ing to Assistant Principal English Eric Grossman.

“You don't write the same way for different subjects, but if we don't discuss these subjects, then you won't know,” Teitel said. “We have to teach you how to write in each of the different subjects.”

This idea has the full support of the Assistant Principals. “It's important to know that this is more of a goal [than] a policy,” Assistant Principal Mathematics Maryann Ferrara said. “It is a good idea and a worthwhile thing to explore.”

“I wholly support this idea,” Assistant Principal Chemistry and Physics Scott Thomas said. “Stuyvesant has never had something like this, though many schools in the city have, and it has proven successful.”

“We have been teaching to write all along. Now it is formalized and organized,” Assistant Principal Biology Elizabeth Fong said. “It's important to know how to write because if you are a scientist or doctor, you have to make observations, write clearly and concisely to formulate your hypothesis, gather and analyze data and

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Stuy Alumni – Where are They Now?

By **SHIVANI MITTAL** and **LILY PINCHOFF**

Teenagers are constantly being nagged with the question “What do you want to be when you grow up?” After such a question, most feel overwhelmed and a noncommittal response ensues. But some high school students are inspired by the extracurriculars they participated in at school.



Courtesy of Ian Ferguson

Ian Ferguson ('05)

Alumnus Ian Ferguson ('05) spent his years at Stuyvesant working with the Robotics team. For him, the team was “a real community [with] lots of involvement from 30 or more students and parents,” Ferguson said.

“[The team] was well-funded, organized and well-run,” he said.

His favorite moment with the Robotics team was driving the robot at the 2005 For Inspiration and Recognition

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“Frontrunners” To Be Released in Theaters

By **RACHEL KIM**
with additional reporting by
KAITLYN KWAN

“Frontrunners,” a documentary about the 2006 Student Union (SU) elections, will be released nationwide on Friday, October 24 and in New York City on Wednesday, October 15 at the New York Film Forum.

Director Caroline Suh started filming “Frontrunners” in May 2007 and completed the project early this year. The film covers the elections of 2007 alumni George Zisiadis, Hannah Freiman, Mike Zaytsev and Alex Leonard, who ran for the SU President position.

Suh chose to film at Stuyvesant because she was “looking for a good student body election,” she said. According to Suh, the level of professionalism involved in the election process, such as the candidates' debates and The Spectator endorsements, was what compelled her to film at Stuyvesant.

“We had a great time filming,” Suh said. “Everyone was welcoming and the students were engaged. I was very impressed.”

Suh and her film crew followed the four candidates for several days and interviewed

them about their respective motivations for running and campaign platforms.

“[The film] really portrays everyone in a good light,” Zisiadis said. “It was objective and had varied interpretations.”

Suh invited SU President and Vice President James Kim and Casey Griffin to a private screening two weeks ago held at the Channel Thirteen Public Broadcasting Services building.

“It was inspirational,” Kim said. During the 2006 SU elections, “the student body was more involved in the elections and there was a lot more student activity,” he said.

Kim, who wants to show the film to SU members, said, “The past couple of years, the voter turnout was low.” He hopes that the film will encourage “students to be more involved.”

“I really enjoyed it from a movie critic's point of view,” Griffin said. “It was sad seeing it [...] I wish Stuy students would get more involved in the elections.”

“I would probably go see it because it sounds pretty interesting,” junior Charles Chan said.

“I would be interested in seeing the movie but I'm not sure how much it would actually

impact the voting turnout for our current elections,” junior Micah Wood said. “It's an interesting topic for outsiders—people who don't go to the school—but we're not a school that is so involved in the Student Union.”

“Frontrunners” will be released in seven cities—Los Angeles, Berkeley, San Francisco, Philadelphia, Denver and Boston—on Friday, October 24, eleven days before the national presidential election on Tuesday, November 4.

Suh did not intend on releasing the film during the same time as the national elections, but “when we started filming, we realized it was perfect timing. It's amazing how the themes of the national election are projected in the film,” she said.

“[The SU elections] basically are national elections,” producer Erika Frankel said in an interview in Issue 3 of The Spectator on October 4, 2007. “It seemed like Stuyvesant students have considered everything from demographics and the make-up of a ticket to strategic methods for running in a campaign.”

Zisiadis said, “Stuy is unique in many ways because of the sheer ingenuity of its kids and its passion.”

Opinions

Article on page 6.

My Descent into the World of Fake Rock-Stardom

Sex, drugs and Rock and Roll... without the sex and drugs.



Arts and Entertainment

Article on page 8.

Hole-in-the-Walls: Tasty But Dingy

Put aside your claustrophobia, this food is too good to miss.

News

SU Distributes Handbooks to Freshmen

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changed,” he said. “If any upperclassmen want copies, they’re available at the SU room.”

“Last year, when the handbooks were first printed, we gave them to every student and hopefully they were read by anyone who was interested,” Griffin said. “It isn’t logical or economical to give the same information to students.”

Kim designed the handbooks this year. His format was inspired by the popular Books for Dummies series.

Many freshmen found the handbook useful, but said they hardly referred back to it after reading it the first time. “It was pretty helpful,” freshman Rebecca Liang said. “I didn’t use it that much, but it did help. The map [in the SU handbook]

was more detailed than the Big Sibs [handbook] map.”

“I read through it and while I thought it was really helpful, I didn’t really put it to use,” freshman Jessica Guo said.

Some freshmen hoped the handbook would provide them with information about school in general, not just the SU. “I really wish they gave me more information,” freshman Chris Hao said. “They could’ve given some tips on how to study.”

Although Griffin is unsure whether or not the distribution of SU handbooks will become an annual trend, she said she encourages “whoever has the power to make this decision next year to continue printing and distributing handbooks. Students should always have an easy way to obtain information about their government.”

The Cleaner Side of Fun

By ASHA BALOBASHA and KERYCE HENRY

A Friday night at Stuyvesant High School after the last of the students have petered out is usually quite uneventful. However, at the Big Sib Little Sib Dance on Friday, September 19, the lobby was filled with excited students moving to pulsing sound of hip-hop music. The dance was the first of the year, held by the Big Sibs in collaboration with the Student Union (SU) to get freshmen acquainted with other Stuyvesant students. The dance was promoted by the Big Sibs during their Little Sibs’ home-rooms.

According to the corresponding Facebook invite’s description written by senior and Big Sib Jack Fleming, the Big Sibs’ main goal was to make the dance the “most clean fun [guests would] ever have.” Guests were admitted after presenting their Stuyvesant identification cards, and their bags were searched and any drinks or foods found were thrown out. Moreover, the school’s cell phone policy was still in effect, as guests were warned not to use their phones, or face confiscation. Fortunately for the Big Sibs, there was little inappropriate behavior to be reprimanded at the dance. The one exception was a few juniors crowd surfing, an act that was quickly stopped by the chaperones.

According to senior and SU Chief Financial Officer Alexandra Larsen, the dance raised 650 dollars. This sum was a decrease from last year’s profit of 1000 dollars. Larsen attributed the difference to the Big Sib Chairs’ new policy this year that Big Sibs did not have to pay the dance fee since they were mandated to attend.

The only disappointment of the night was the cancellation of the Big Sib Auction. At previous Big Sib Little Sib Dances, members of the Big Sibs were auctioned off as dancing partners, with the proceeds going to the Big Sibs. This year, members of the Big Sibs decided to rekindle this tradition. Permission was granted to do so by Assistant Principal Organization Randi Damesek. The Big Sibs started the auction with high hopes. Two Big Sibs

were announced as they climbed onto a table in front of the DJ and stripped off their shirts. Shortly after a bid was made for seven dollars, the chaperones shut the auction down.

“Unfortunately there were some safety issues with the auction platform [...] and the chaperones didn’t want anyone to get hurt,” senior and Big Sib Chair Dylan Tramontin said. “It was a very reasonable concern of theirs and the decision to stop the auction didn’t bring the mood of the dance down at all.”

Junior and Big Sib Beatrice Malibiran was not too upset by the cancellation of the auction either. “Though I was kind of sad to see the auction cancelled, I see their point. Shirts are made for a reason,” she said, suggesting that the strip tease was the reason for the auction getting stopped.

Nevertheless, the Little Sibs seemed to enjoy themselves. Freshman Elina Bysrititskaya took advantage of the social atmosphere. She said, “The people who I talked to were very friendly [and] my [Big Sibs] were around to talk to.” The dance also changed Bysrititskaya’s perception of Stuyvesant, a school she believed to be “a school where studying was the main attraction. This dance made Stuy look a lot more friendly and a ton more fun.”

All in all, the Big Sib Little Sib Dance accomplished many of its sponsors’ goals. However, as with everything, it could use some improvement. A common complaint was the music, about which Bysrititskaya said was “good, but sort of hard to dance to.” In terms of changes for next year, Tramontin suggested that “perhaps the Big Sibs and the SU could offer some sort of incentive to encourage even more freshman to go to the dance. Perhaps a successful Big Sib Auction will be included in this proposed incentive.”

The Big Sib Little Sib Dance was an opportunity for freshmen to become more social, meet new people, and become more comfortable in a high school environment. Hopefully, this tradition will continue to be a yearly welcome to new students at Stuyvesant.

Teitel’s New Initiative: Writing Across the Curriculum

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reach a conclusion. That requires critical thinking and good science writing.”

“Writing is so fundamental to every discipline and act of thinking that it shouldn’t just be relevant to English, but to every subject,” Grossman said.

However, this idea is still in the exploratory stage and it is too early to tell the path that it will take. The teachers and faculty will hold a staff development meeting on Tuesday, November 4 (Election Day), in which they will discuss Teitel’s goal. “We’re talking about it at this point,” Teitel said.

“We’re still getting input from the teachers on how to bring writing into the [math] curriculum. It’s not necessarily going to be writing a paper. I think it will be a lot of small things to improve both math and writing,” Ferrara said.

It doesn’t just mean more papers, although some assessments should be written,” Grossman said.

The majority of the faculty was receptive to the idea of incorporating writing in their classes. “It is shown that the best way to make good writers is to have people write all the time,” English teacher Mark Henderson said.

All biology classes already do this. We are writing labs right now,” biology teacher Anne Manwell said. “The more writ-

ing in any discipline, the better the student turns out to be. Organizing thoughts in a logical manner makes a better student.”

We do writing already, just in another language,” Japanese teacher Chie Helinski said. “In

“Writing is so fundamental to every discipline and act of thinking that it shouldn’t just be relevant to English, but to every subject.”
— Eric Grossman, Assistant Principal English

have to talk about that,” Teitel said.

Writing Across the Curriculum drew a mixed response from students. “Writing a paper for each subject is absurd. I’m expecting to learn something about math when I go to math class, not how to improve my writing,” freshman Francesco Ferran said. “That’s what English class is for.”


Sophomore Meiyi Shi said, “It’s an alright idea because for math and science, there’s a lot to write about and explore.”

Writing a paper for every class would be meaningless. It would have nothing to do with topics like math and science. It would only take up more time and build on the already large pile of work we have to do,” junior Petros Skalarinis said.

Personally, I wouldn’t enjoy it,” senior Faiyam Rahman said. “But I’d understand the material better. If you can write an essay, it would prove that you know the material.”

Students think more deeply when writing about something. There’s a big difference between asking the students if they have any questions, and telling them to take a minute and write down two questions you have,” Grossman said. “The expectation of the first is not as deep and thorough as ‘I want you to consider what you know and write about them.’”

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Stuy Alumni – Where are They Now?

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Courtesy of Ian Ferguson

Ian Ferguson ('05)

of Science and Technology national competition in Atlanta, Georgia. He got to steer the robot in front of “thousands and thousands of spectators,” he said, with a close friend from third grade. Ferguson’s enthusiasm for robotics remained strong even after he graduated and went to Princeton University. During his freshman year in college, he worked for NASA and developed a robot called Cosmobot to help autistic children with various social skills. The robot acted as an interactive and social computer with which the socially inept children could overcome their social difficulties.

Ferguson also joined the Defense Advanced Research Projects Agency Urban Challenge team, in which he had to develop a car that drove itself through a suburban-like environment. “It was a much larger and harder problem than what I had to do in high school,” he said. “It involved physically modifying a Ford Escape hybrid in a number of ways and programming a very complicated set of algorithms.”

For the past few months, Ferguson has been attempting to construct a robotic manta ray with a professor at Princeton. The manta ray will be used for studying the fluid dynamics. Besides his penchant for robotics, Ferguson is also part of the Princeton marching band.



Courtesy of Ross Benson

Ross Benson ('99)

Stuyvesant alumnus Ross Benson ('99) chose to pursue his love for math in college. At Stuyvesant, he coached students as one of the co-captains of the math team. “It was my first real teaching experience,” he wrote in an e-mail. At the Massachusetts Institute of Technology (MIT), Benson majored in materials science and engineering.

Today, Benson teaches at the Cambridge Rindge and Latin School in Cambridge, Massachusetts. “I started tutoring [students] in eighth grade and have continued ever since,” Benson wrote. “I am glad to be on the other side of the [teacher’s] desk.” He finds his teaching career very rewarding. He loves it when realization breaks across his students’ faces when they have finally understood a topic in the curriculum.

Benson felt that Stuyvesant helped him develop as a person because it constantly challenged him to aim high. “I wasn’t just a big fish in a small pond. [I was] just another smart fish in a large pond with a lot of other smart fish,” he wrote. He believes this made his transition to college easier.

In addition to math, Benson played on the soccer team at Stuyvesant. Later on he played on an intramural team at MIT since he did not have enough time to play on the varsity team



Courtesy of Michele Balsam

Michele Balsam ('07)

Alumna Michele Balsam ('07) was inspired by theater. At Stuyvesant she was on the props crew for all Stuyvesant productions starting in her sophomore year.

She was also a member of the chorus in Stuyvesant’s productions of “Fiddler on the Roof” and “A Chorus Line.” Outside of school, she was an active member of her choir. Her transition into the college life of George Washington University (GWU) has not slowed down her theatrical ambitions.

Although she is not majoring in theater, “I’ve been trying out for lots of shows,” Balsam said, “and I was on props for ‘The Fantasticks’ last year.” She is currently a member of the George Washington University Singers, GWU’s concert choir. Balsam also enjoyed taking ballroom dance at Stuyvesant and has joined GWU’s ballroom dance team.



Courtesy of Filipp Kotsishevsky

Filipp Kotsishevsky ('08)

Years later, Filipp Kotsishevskiy ('08) is still pursuing a dream he explored in high school. As a Stuyvesant student, he participated in various productions such as “Fiddler on the Roof,” Junior SING! 2007 and the One Acts Festival. His attention has since turned from being in the spotlight to being behind the scenes as a filmmaker. “I first got into film when I was six and went to go see ‘Aladdin’ in Moscow,” he said. “When I was old enough to hold a camera, I just let my imagination go.” He considers technology teacher Elka Gould to have been one of his mentors while at Stuyvesant.

Kotsishevskiy first breached the film making scene when he founded Fil’n’Il Productions with longtime friend Ilya Slukhov. Their first film was completed in 2004. However, Slukhov recently turned his attention away from film making, causing Kotsishevskiy to decide to go solo with a new

project. Since the split, he produced a successful film festival at the Riverdale YMCA called the Children of Vision Film Fest this past summer. He hopes to hold another film festival next year.

Kotsishevskiy was one of 18 accepted applicants nationwide to make it into the State University of New York Purchase’s film conservatory, and is now being put through “film boot camp,” he said. He takes film-related courses like Film Workshop and Cinematic Expression, and is focusing on developing his solo project, Skiy Films. Skiy Films has allowed Kotsishevskiy to organize the film festivals and produce his own projects. “You may think [New York University] is the best film school on the East Coast, but it’s Purchase,” he said.

At one point or another, high school students ask themselves the same question—what do they love most? What do they want to do? They’ll join clubs and teams, whether it is for socialization, college applications or genuine interest. Many students ultimately find their passion, and follow it in their years ahead

The Real Richard Realmuto



Sam Devine/ TheSpectator

Stuyvesant’s only legally blind teacher, Richard Realmuto, teaches a number of technology classes with a teaching assistant.

By EMMA ZIEGELLAUB EICHLER

Richard Realmuto teaches Principals of Technology: Energy Systems and Principals of Technology: Mechanisms, otherwise known as woodworking. In his energy systems class,

he engages the students in cool projects such as seeing how much weight can be held using a ring made out of a sheet of paper. First, he has the class make predictions. Most students’ guesses were under 10 pounds. When the class tried it, the average was in the 70-pound range. And the maximum possible weight was actually over 130.

Junior Lee Kuhn said, “I really enjoy Mr. Realmuto’s class. He has a nice direct way of teaching, but it is not very lecture-like. All his lessons are outlined on handouts and he fleshes them out in class. I also like that he very obviously cares strongly about his subject.”

Realmuto’s favorite part about teaching is working with the students. “Otherwise, it’s the same thing all the time,” Realmuto said. “It’s the students that make it different.” He then added with a laugh, “Of course, that’s a double edged sword.”

Upon first introduction,

Realmuto seems like a typical man with a naturally charismatic style of teaching. However, a feature that sets Realmuto apart is that he is blind.

“On the first day everyone walked in and he seated us,” Kuhn said. “Then he asked if anyone knew why he has an assistant. Not a single person had realized that it was because he’s blind. He maintains control of the class very well and has a very good spatial sense of the room. It’s really astounding how normally he functions even though he’s blind.”

So how does Realmuto deal with his blindness? “It’s an adventure,” he explains. “It’s a problem. You can solve it. I can tackle a problem.” He often tells his students that solving problems is what it means to be human. He goes one step at a time—and he’s said that’s sometimes a physical step.

Realmuto’s first encounter with blindness was around the age of seven, when his Uncle

Jack lost his sight just after getting married. He recalls “seeing him and freaking out.” But now, his uncle has five children, and Realmuto said, “He’s doing quite well.”

When Realmuto first became blind, only about five years ago, he said the first thing

“Nobody’s out there giving you the answers to who you are. You’ve got to figure that out.” — Richard Realmuto

he did was to educate himself. He now belongs to a National Confederation of Blind People.

Realmuto can differentiate between light and dark—which he considers lucky, since he has friends who can’t see anything. “You’ve got to use anything you can,” he said. “I kind of feel like Bruce Lee.”

Realmuto even said there are some advantages to being blind. He feels more resilient and more focused than when he could see. It has also helped him on his search for creativity. “If you’re always in a good place, it’s hard to be creative, because things are going well and there’s less inspiration,” he said.

Kuhn’s favorite part about class is that “[Realmuto] always has an interesting tidbit to illustrate a concept. One of the phrases he uses most often is ‘We’re academic here.’ What he means to say is that people shouldn’t be scared to share their ideas or go out on limbs.”

Realmuto said, “Nobody’s out there giving you the answers to who you are. You’ve got to figure that out.”

1 : 20

Faculty to student ratio

260

Number of students in the Concert Chorus or Choir

418

Number of students in band

164

Number of students in orchestra

Editorials

STAFF EDITORIAL

Writers Wanted

Principal Stanley Teitel has proposed a new writing initiative. Writing Across the Curriculum is being created with the idea of improving student writing by giving students more opportunities to write in all of their classes. This is partly a response to faculty complaints that Stuyvesant students do not have sufficient writing skills. The policy aims both to make students better writers and to ensure that they thoroughly understand what they learn in class. The plan’s final details have not been worked out yet, but should be discussed next month in a staff development meeting.

Writing Across the Curriculum does have the potential to improve our writing skills, but it could also create unnecessary busywork. More writing does not necessarily mean better writing. Care should be taken to tailor writing assignments to each subject. In physics, for example, a valid assignment might be to explain a formula—not to write a

biography of Isaac Newton. Explaining the formula and answering conceptual questions in writing could help students gain a deeper understanding of the material.

If Writing Across the Curriculum is catered to each subject, it may work wonders. However, this will be difficult to implement. Some teachers may not have the necessary background in English to assess writing assignments. There needs to be a comprehensive system for evaluation, not simply a check that the student has completed the assignment. If we spend time writing, it deserves to be read thoroughly.

An extension of the Writing Across the Curriculum program should also include improving the Freshmen Composition course. The class is supposed to be geared towards developing the writing skills of incoming students, but it is often tilted more towards reading and analyzing

literature. These classes should renew their focus on teaching basic composition and writing skills.

But even if the new policy doesn’t make students better writers, it is still a good idea. Writing about math probably does help one understand math, and, as long as students put effort into their words, they should also develop their analytical abilities—which is a valid, and vital, goal in itself. Analytical ability, like the ability to write well, is a general skill that can be applied anywhere.

The Writing Across the Curriculum policy might be successful, but only if carried out thoughtfully. There’s no instant cure to our current writing deficiencies – students will need to write more effectively and teachers will need to invest time in reading these assignments. If implemented incorrectly, this program could easily cause more harm than good.

Be Smart, Protect Yourself

As if seniors don’t have enough to worry about, many admissions officers—10 percent according to the Wall Street Journal—are checking students’ Facebook profiles when considering them for college admission.

Facebook is a social networking Web site on which users can post photographs, videos and messages detailing the ins and outs of their lives. While Facebook is theoretically safer than many other social networking Web sites, it is still a public forum, for better or for worse. Anyone can create a profile and join networks. Colleges, too, can easily create Facebook accounts and join networks.

This trend of using Facebook as another evaluative tool in the college admissions process is disturbing. Facebook was created for teenagers to interact online,

not for admissions personnel to sniff around for inappropriate photographs. Admissions officers should not be investigating the personal pages of prospective students.

Many students change their names on Facebook in an attempt to disguise themselves from investigation by college admissions officers. However, this attempt is fruitless—your profile still appears when your original name is searched, regardless of whatever clever surname you substitute for your true identity.

Facebook does have varying degrees of privacy settings. The least safe option is to keep your profile public, so anyone can view your information. After that you have the choice to let only those in your networks see your profile. The safest option is

“friends only,” in which only confirmed friends can view your profile. However, even the networks option can be dangerous because they are easily joined. In this cut-throat academic environment where according to the Wall Street Journal students sometimes send in tips to colleges about their friends’ inappropriate Facebook profiles, it pays to be safe.

Therefore, the only thing that we can do is be smart and protect ourselves. You must set your privacy settings so that only your friends can view your profile and be careful of who you add to your friends list. But the safest way to ensure that colleges only see the side you want them to is to be wary of what you put on the public domain. No matter what privacy settings you use, Facebook is still a public Web site.

OP-ART



The Spectator

The Stuyvesant High School Newspaper



“The Pulse of the Student Body”

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Or speak your mind?**

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

FOR THE RECORD

- In Issue 2, Sean Gordon-Loebl’s name was misspelled in the photo credit of the front page photo of Mayor Bloomberg.
- Joel Sklaroff’s surname was spelled incorrectly in “Suri on Sabbatical to Pursue Individual Study.”
- David Schepard’s surname was misspelled in “Introducing the New Faces of Stuy’s Faculty.”
- Divya Dayal was misquoted in “Club Showcase.” She never claimed that Stuyvesant STRIVE was Stuyvesant’s first environmental club.
- Sean Gordon-Loebl’s surname was spelled incorrectly in the photo credit for “Fencing Teams Get Olympic Advice.”

Class Conflicts



Amy Crehore / The Spectator

By SARAH KAPLAN

My sister is in eighth grade, the year of high school applications. She can't wait to go out to lunch and take the subway to school, and have a week off at the end of every term for Regents. But what most excites her is choosing her own classes, and only learning about things she is interested in.

But at Stuyvesant—and many other high schools—it's not that simple. Though our school offers many electives, the programming system prevents students from taking the courses they are interested in. Schedules are either filled with the numerous additional courses Stuyvesant requires for graduation, the class is full, or the computer that generates students' schedules simply decides to be disagreeable.

Stuyvesant students must earn 52 credits, eight more than the state requirement for a high school diploma. Many of these extra courses, though interesting, are superfluous. Students don't need to take drafting, computer science, and two technology electives—though the option should be available. If Stuyvesant's administrators want to make sure that students

are educated in technology, students should be able to choose one or two tech classes that interest them, rather than four—two of which they have no choice in.

In addition to filling up periods in students' schedules, required classes take away teachers and funding from other electives, many of which are more popular than the mandatory courses. Because of the lack of resources, seats in electives are available for only a very small number of students. Over 200 freshmen were unable to take math team this year because Stuyvesant couldn't offer extra classes at their level. 117 students were turned away from Creative Non-Fiction. 43 were unable to get into Medical Diagnosis. Stuyvesant needs to expand the capacity of its elective programs to ensure that so many students are not rejected from popular classes.

And in spite of all this competition, and in spite of how much electives mean to so many students, the process of assigning classes is random. A computer decides which of the 97 hopefuls gets that last coveted spot in Wall Street. Some students may choose classes because they think that they will look good on a transcript, or because they think the teacher is nice, or because that's what their friends are taking. But if they get in, that means there is one fewer spot for the kid who has been looking forward to that class since freshman year.

The policy for admission to electives, especially highly competitive ones, should be based on more than just the random selection of a computer, or which students have inside connections. Students wishing to take a popular course should have to write an essay demonstrating their passion about tak-

ing the class. Though reviewing these essays would mean more work for teachers, this process will work out better for them in the end. They would have the most devoted and enthusiastic students possible in their classes.

Students shouldn't dread classes, and they should never see any aspect of school as a waste of time. Stuyvesant's graduation requirements should be based on what the students are interested in, not on what classes the administration thinks students should take. Instead of requiring so many specific classes, students should be required to take a certain number of electives within particular subject areas, allowing them to choose exactly what those electives will be.

Stuyvesant needs to reform and expand the elective program so that so many eager students do not have to be rejected from popular classes.

The variety of electives is one of the great things about Stuyvesant. But because of the programming process, many students are unable to get the most out of it. Stuyvesant should limit the number of required courses, expand the elective program and make the process of assigning classes less random, so that all students will be able to take the classes they are interested in.

The Writing's on the Wall (and on the Floor)



Christina Bogdan / The Spectator

By ROBERT VINLUAN

Here's a riddle: what's black and white and read all over? No, the answer is not a penguin with a sunburn. It's the seemingly endless amount of flyers and advertisements that litter the hallways of Stuyvesant.

Every day pages and pages of plain black text on plain white paper are printed out and taped to the walls of our school, only to end up going unnoticed, crumpled on the floor, stuck inside the escalators, or thrown in the trash by a custodian.

It's a vicious cycle. Students create advertisements and want them to be seen by as many people as possible, so they make many, many copies. The increasing quantity of ads that are exactly the same means other ads get less space, and thus, less attention. As a response, their creators print out even more, and the cycle continues until the library's printer breaks.

True, the point of an advertisement is to get the message to stick in people's heads. But doing so by pestering them is a lazy and unacceptable method.

For a message to be truly memorable, the advertisement itself must be creative and convincing.

Black text on white paper hardly draws attention, especially when an ad is drowning in a sea of similarly composed flyers. Adding color is a simple way of making flyers more visually attractive, as long as it's not neon. Bright colors may attract the eye, but too bright and nobody will be able to read your ad before it starts causing major damage to their retinas.

Creative and unique advertisements not only stand out more, but they also save a lot of paper. The hallways and stairwells of Stuyvesant are a mess because of ripped and crumpled flyers. A lot of them are poorly taped to the wall and fall easily. These flyers, when posted around the escalators, can squeeze into cracks and cause a jam. Even harder to clean up are the small pieces of paper left behind when a student tears a flyer off the wall.

This paper problem seems to be caused by a flaw in the way we think about advertising at Stuyvesant: the audience is spread out over 10 floors, and it seems necessary to make vast amounts of flyers. But sacrificing quality for quantity is never a solution. Make an ad creative enough, and people will see it. Fail to securely tape it to the wall, and people won't. Here's another riddle: If a flyer falls in the hallway and nobody is there to see it, does the message get across? The answer: it doesn't.

Say Cheese-y!



Courtesy of Thornton Studios

By ABBY SCHAEFFER

Last week, I came home to find a daunting white envelope in my mailbox addressed to a certain Abigail of building number 698. I was expecting this package with dread. Any possibility of confusion was shattered when my eyes fell upon the return address of Thornton Studio Photographers. "DO NOT BEND PHOTOGRAPHS," the package commanded, leaving no question in my mind that I was holding the one of 10 pictures that my classmates would remember me by for years to come. Me, in all my disheveled and uneven eyebrow-ed glory. The one picture that my grandkids will point at and wonder why my mom even let me out of

the diary of a mad senior

the apartment that day. To be honest, I can't remember why either.

I do remember rolling out of bed that fated morning and wishing I had a few extra minutes to make myself presentable. It was September 11, 2008—as if my portrait sitting needed a worse omen.

When my information card read that the sitting was to take place at one o'clock, I truly believed that I would go to the first floor, take my pictures and leave—all in under 15 minutes. I was horribly mistaken. Upon descending the steps to the first floor, I was met by a long and slow procession of seniors who had already been waiting around for a period or so. It was all very peculiar and disorganized. The

photography staff attempted to herd the crowd of irritable seniors into a single-file line, but that just wasn't happening.

And so I began my three-hour wait for my yearbook photograph. "I'm going to make me some chicken tonight! Mmm, mmm," one employee said. I silently wished the line would move faster.

When it was time to pose, I was quite underwhelmed by the whole process. The photographers shuffled us along in an assembly-line fashion through three stations. In speeding up the whole process, weary seniors were left disillusioned with the supposed grandeur of graduation photo day. Each photographer was followed by another who was more clichéd than the first, shouting lively peeps like

I truly believed that I would go to the first floor, take my pictures and leave—all in under 15 minutes. I was horribly mistaken.

"hello, sugar!," "smile, darling!" and "bee-yoo-tiful" at me. I felt my smile growing faker by the second.

One photographer claimed I was Hungarian upon seeing me. I couldn't convince him otherwise. As he sat me down, I noticed a ferocious mat of dark chest hair spilling out of his open dress shirt. I probably looked horrified in this set of pictures.

As Hairy Chest reached around my neck to secure graduation robes on my body, I realized that garment wasn't even real. It was a smock! As I sat there in horror, he curled my hands around a diploma and a graduation hat to complete the general awkwardness of the photo. It wasn't enough that I was wearing a smock—I had to look like I had claws for hands as well. All for the picture, I suppose.

I realized then that I had been building up to this moment for weeks. I expected the process to be more lavish and enjoyable but left feeling as if a part of my soul had been stored away into digital film. I ended up missing the last four periods of my day, though, so I suppose the session had a few redeeming qualities.

When I opened the package, I could only imagine how awful my pictures came out. I remember having horrendous zits that day and being covered in sweat. My mom would be so ashamed of her only daughter. But as I

flipped through my prospective time capsules, I noticed that the zits were nowhere to be found. My skin had a healthy glow. Even my pink strand of hair seemed to fit in. Maybe all my

I expected the process to be more lavish and enjoyable but left feeling as if a part of my soul had been stored away into digital film.

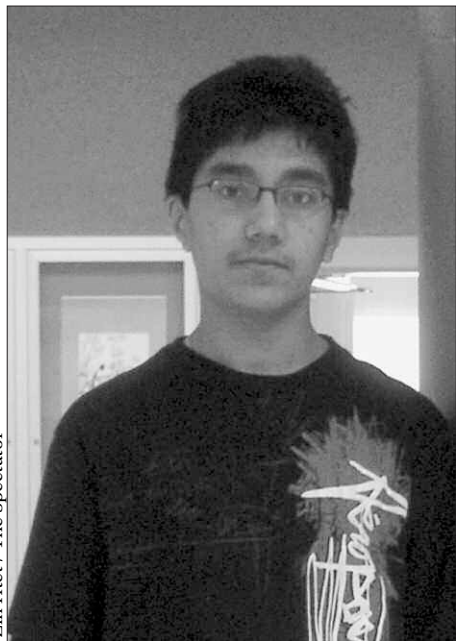
imperfections were airbrushed out; maybe it was just magic—I'll never know, but my pictures turned out okay.

Aside from all my complaining, I have to admit—Thornton Studio did an acceptable job. Not so much in terms of organization, but they definitely did complete their task successfully and they left me with at least one satisfactory photo.

And when I showed my mom the pictures, she approved. Now I just pray the Indicator prints my photo in one piece.

Opinions

Take a Look at My Extracurriculars



Zin Htet / The Spectator

By VARUN SHARMA

I stood in the back corner of room 639, looking at the freshmen and some late sophomores as they were listening intently about what debate was and which of the several forensic teams would suit them best. I looked at them and wondered what they could be thinking at that moment. Which team would they like most? Will they do even better than the Speech and Debate team did last year? I faded out of the ongoing speeches of the Public Forum and Lincoln Douglas captains and began to ponder about the school lives of these new debate hopefuls.

Flashback to last year: I was a little freshman at Stuyvesant and every day seemed to be part of a rat race for the best-looking extracurricular activities. Friends of mine would tell me about how they joined Model United Nations,

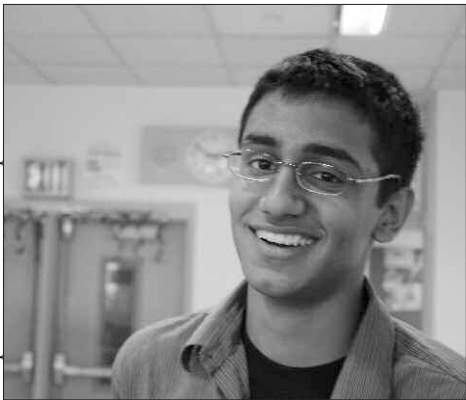
The Spectator, SING!, some community service club they couldn't remember the name of and a Science Olympiad team. We were so confident about college applications and what we could tell a college interviewer without even knowing what a Secondary Student Report was. We felt superior if we could claim membership to several academically powerful or challenging teams and clubs.

But now I realize what a misconception that was. I learned that it was quality, not quantity, that matters. To have or not to have isn't the question at all; it was more about doing well at what you were working on. Friends of mine became tournament champions in debate, national-level entrants in the robotics team, and prize winners, and none of them had more than two or three other extracurricular activities in their stockpile at Stuyvesant.

Still, members of the debate team drop out slowly every year. Up to half of the members on a given division of the team officially leave or go AWOL. This year, a record 150 new members were accepted. Unfortunately, the number will most likely drop to 100 or 75 novices by the end of the year because some join solely for the name or that they end up with too many extracurricular activities. In the end, some debaters and "speechers" will have lost partners, members will end up paying for ghost teammates, and chaos and misery will ensue.

Back in room 639, noise and action filled the atmosphere as members of different Speech and Debate teams attempted to recruit as many freshmen and sophomores as possible. Some were staring at me and I looked at them and smiled like a father at his child. I believed in them and hoped they would understand how they should remain dedicated and motivated to play their roles in their clubs and school teams.

My Descent into the World of Fake Rock-Stardom



Stephanie London / The Spectator

By KIRAN SURY

The stage was dark. As I walked out to face the crowd, my hands shook in anticipation. A lone beam of light illuminated my Stratocaster guitar, the sunburst design gleaming as I raised my hand ready to strum. The pick went down and when I struck the first chord, I became a rock star.

Okay, the stage was really my room with the lights turned off and the spotlight was a flashlight I had taped to the ceiling. Plus, the guitar was made of plastic.

Ever since the arrival of games like Guitar Hero and Rock Band, thousands of musically-challenged teens have been able to get their rock star fix without dying of a drug overdose. The premise is simple: on the television screen, "gems" of different colors fall towards the bottom and when they reach it, you press the corresponding colored buttons on your controller and pretend to strum with another button. The hook is that the controllers are shaped like actual guitars, even though they're made of plastic.

When I heard of the concept, I was sold. Like all angst-filled teens, I had always wanted to be a rock star, and here was my chance to live the dream. My friends and I started a fake rock band of our own and we played every day. But one by one, they dropped out, claiming they had better things to do than play a videogame. I alone stayed true to the

cause, forsaking friends and homework to practice my solos late into the night.

Before I knew it, I was unable to stop. It was More Than a Feeling; it was an addiction. I started seeing signs of the games everywhere. My first words of the day were "more cowbell!" and when I looked at my bowl of Fruit Loops in the morning, all I could see were colored gems. I couldn't cross the street any more—I had to wait for the colors in the traffic lights to fall to the bottom. My hands became stuck in guitar position, unable to relax, tapping out the solos against my leg throughout the day. I was stuck In the Belly of a Shark and I needed some Peace of Mind.

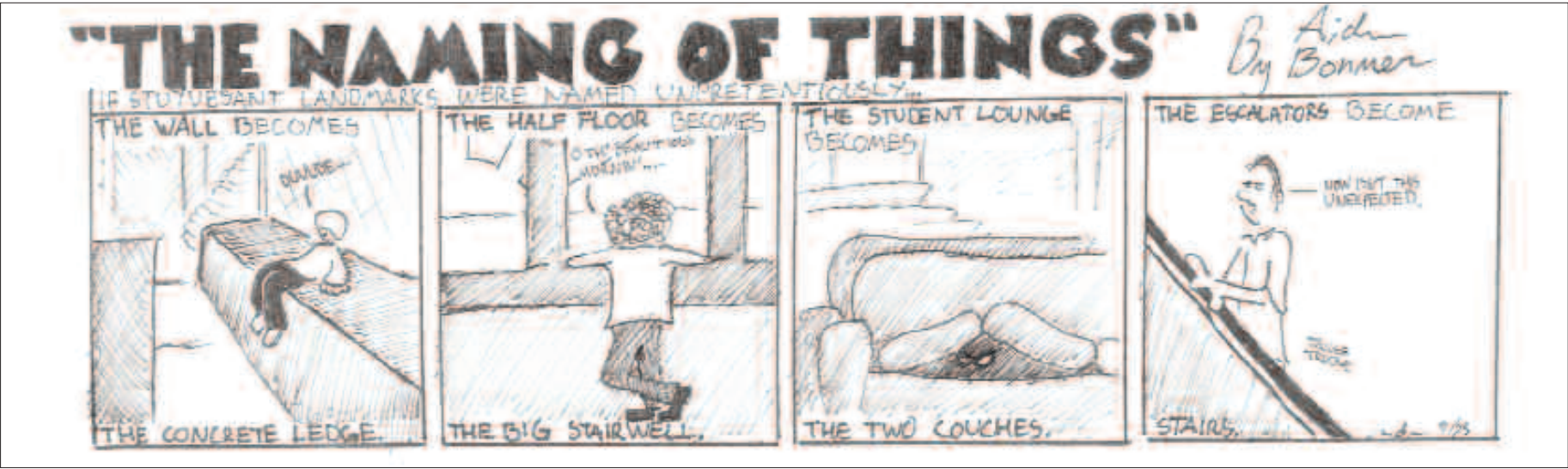
I tried to keep my Dirty Little Secret all to myself, but eventually I had to Move Along, so I went to rehab. I went cold turkey with no gaming at all. I suffered the inevitable withdrawal symptoms: I was Paranoid and Antisocial but managed to Stay Clean. I had gone Through the Fire and Flames of music, but I was Still Alive.

After escaping my fantasy, I bought a real guitar. It turned out actually playing music was a lot harder than pretending to. I missed the reassuring click of the strum bar and I could no longer blame the game when I missed a note. Dealing with more than five frets was confusing and tilting my guitar vertically didn't unleash my star power—it just made it harder to play.

But I didn't mind. The subtleness and intricacies of the instrument far outweighed the familiarity of the fake. I was no longer tied down to the game's metronome, where one stray note could lead to failure. I could improvise and experiment, making the music my own. I learned to love my real guitar, though I still play a few songs on the game every once in a while. Music became more than just colored notes and I learned to experience it in two different ways.

This fall, the next installment of Guitar Hero and Rock Band 2 will be coming out. Although playing a real guitar has changed the way I view music, inside, I still want to be a rock star. So I will be there—on stage, fake guitar in hand, waiting.

Cartoons



An Indian, or Not So Indian Chef



Heather Carlucci-Rodriguez is the owner and manager of Lassi, a five stool Indian restaurant in Tribeca.

By NICOLE LEUNG
with additional reporting by
SADMAN ISLAM

As part of The Spectator’s reporting on New York City’s “Best Hole in the Wall Restaurants,” one of our reporters sat down with acclaimed chef and restaurant owner Heather Carlucci-Rodriguez. Rodriguez operates Lassi, an extraordinarily tiny and trendy, restaurant named after the beloved Indian yogurt-shake.

The Spectator: What are the most popular foods and drinks at Lassi?

Heather Carlucci-Rodriguez: The mango [lassi] is the one most people know. The one that most people are most nervous to try but come back the most for is the cardamom. It is a lemony peppery flavor. The Shahi chicken is probably the most popular. Americans all love chicken. Students come here from NYU—the dorms are right here and we do a lot of delivery. But we’re busiest during dinner.

TS: What’s different or so special about Lassi?

HCR: One of the things we do very differently is we use local farmers. [The food’s] really fresh and we don’t use any extra gage, which is the melted butter. We don’t really have any cream unless it really calls for it.

TS: After being a chef for so long, since you started, what was the hardest thing you had to take on?

HCR: The hardest thing would be owning my own business

because here I am not just managing the kitchen, I am also the bookkeeper, the CEO and the repair person. When something’s wrong, it’s my responsibility [...]. The first year was probably the hardest. It takes time to get things going.

TS: Is there a trick to how to cook or create food?

HCR: Practice. There are always tricks, but the best thing is until you know how to do it perfectly, don’t bother with the shortcut. The one thing I always have to wrestle is blown sugar, to make it look like glass. It’s fantastic; it is really amazing. I don’t get a lot of practice at it—when I have to make it for a wedding cake, it’s a headache.

TS: Do you have advice for students who want to become chefs?

HCR: My biggest advice would be don’t expect this to be something that happens over night because really truly great chefs take years to create. Being a chef is not just cooking—it’s managing people, learning science, culture and it’s also extremely long hours. It’s very demanding.

TS: Which high school did you go to?

HCR: I got kicked out of a lot of high schools. I started at Horace Mann for elementary school years—got kicked out there and then I went to Columbia Prep—got kicked out of there. [...] Then I ended up at Kennedy in the Bronx, which at the time was a really good public school. I loved it, I did really well there. I liked my teachers a lot more than the teachers in private schools. I was not comfortable with like, Horace Mann. It’s very classist, and we weren’t even bad off. I just hated it.

TS: What schools do cooks go to?

HCR: The thing with cooks is you don’t have to go to school. But if you don’t, you better get rid of your ego, and become a prep cook, clean floors and dishes. You can’t become a good manager until you’ve done everyone’s job. Nothing can hurt, just learn it all.

TS: How did it feel to go all the way to Paris [for culinary school]?

HCR: It was hard. It was not

typical for an American female to go there. I was 19 and didn’t know anybody and I didn’t speak the language. Well before that I went to art school and dropped out after the first semester. I called my mom and I needed a reason to leave college or she was going to kill me. So I’ll go to culinary school—nobody goes to culinary school. [...] When I got to culinary school, I loved it. But

“In the restaurant world you can work anywhere in the world, but you have to work really hard.”
— Heather Carlucci Rodriguez, Lassi owner and chef

I originally wanted to be a jewelry designer. I found out that I’m a high energy person. The pace of art school was just not for me. In culinary school, you have to work hard all the time—it’s physical and I like to handle the devil’s playground.

TS: What did you do during high school that made you want to do art?

HCR: When I was in high school, I did silver smithing. I went to art camp. I used to have LPs—big records. One of the things that everyone had were denim jackets—and they would get painted on their back their favorite albums. I could copy anything, so that’s where I got my money in my high school.

TS: A lot of students in high school don’t know where they want to go.

HCR: That wasn’t really prevalent in my family. I am lucky that way. They just wanted to make sure I had a job. And in the restaurant world you can work anywhere in the world, but you have to work really hard. You have to be everything. It’s not a glamorous job, you just have to love it.

Opening of an American Bistro

By HYEMIN YI

Despite its rather dim appearance, Jerry’s Café is one of the wackier restaurants on Chambers street. Offering innovations on typical diner food and friendly—but slow—service, the place is certainly an experience.

A neon-blue “Jerry’s” sign adorns the façade of the diner. Upon entering Jerry’s Cafe, one immediately notices the red leather boots, close-up photos of instruments and modern art on the walls. The Rolling Stone’s “Honky Tonk Woman” play in the back-ground.

Previously located on Prince Street in SoHo, Jerry’s had to close last year when their rent skyrocketed. The Chambers Street location, which opened on Monday, September 15, preserves most of the old location’s décor and menu.

Jerry’s still maintains its neighborhood-friendly atmosphere on Chambers Street, with a hospitable, though somewhat aloof, staff. However, slow service means long waiting times at Jerry’s. Ideally, Jerry’s is the place to be with a few friends after school—eating at Jerry’s during one’s 40-minute lunch period will probably result in agitation rather than enjoyment.

Jerry’s is most famous for its brunch menu, offering a reasonable selection of salads, omelettes, sandwiches and a few entrees like steamed mussels (\$15) and grilled spiced rubbed skirt steak (\$15). While most dishes are reasonably priced, sandwiches are pricey (\$8 to \$12), as are omelettes (\$9 to \$11). Brunch is served from 11 a.m. to 4:30 p.m.

After 5:30, only the dinner menu is offered. The dinner menu includes small plates such as pulled pork spring rolls (\$8), grilled pizza (\$12 to \$14) shaped into small rectangles, and a variety of other entrees. The macaroni and cheese

remains one of the more noteworthy dishes. It includes far-falle pasta rather than macaroni, and the cheese is creamy but not overbearing. The quality of Jerry’s brunch offerings is generally better than its dinner offerings, as often occurs when diners overestimate their own gourmet innovations.

The sides offered include Jerry’s signature truffle fries (\$7), seasoned with a few herbs and garlic. However, the crispness of the fries varies on occasion—going from crunchy to soggy in the same day.

On both the brunch and dinner menus is the fried calamari plate (\$8), served with impeccable chipotle aioli and roasted tomato sauces. The mixed greens salad (\$7), the cheapest salad on the menu, has a nice balance of shallots, chives and balsamic vinaigrette to add taste.

Vegetarians having dinner at Jerry’s may find themselves confined to grilled pizza. However, portions are generous—splitting a meal with a friend is an excellent idea at Jerry’s.

Jerry’s offers only five choices for desert (all \$7)—cobbler, berries and crème, molten chocolate cake, crème brûlée and the classic ice cream. A dessert special of the day is also offered—keep an eye out for the blueberry peach cobbler with peach gelato. The berries and crème, using berries marinated in white wine, is also an excellent choice.

This stylized diner has quality food, but stays simple. All of their dishes are subtly (but delectably) innovative. Everything goes down well—the food, the music and the atmosphere. “It’s an American bistro,” manager Toi Tracy said. “It’s a casual environment.”

*Jerry's Cafe
90 Chambers Street (btw.
Church St and Broadway)
Hours: 11 A.M. - 11 P.M.*



Jerry's Cafe, distinguished by its eclectic style and menu, opened on Chambers street on Monday, September 15, relocating from SoHo because of skyrocketing rent.

Lucia Hsiao/The Spectator

“I am not just managing the kitchen, I am also the book-keeper, the CEO and the repair person. When something’s wrong, it’s my responsibility.”
— Heather Carlucci Rodriguez, Lassi owner and chef

Arts & Entertainment

Tasty Hole-In-The-Walls

By NICOLE LEUNG

The most popular restaurants in New York City are not always the grandest or the biggest. Despite the glamour associated with the city, many of its restaurants consist of nothing more than a cramped room, a shabby kitchen and numerous tables and chairs shoved into every square inch of available space. The lights are dim, the walls are dark, and the restrooms are proof that using the bathroom before leaving home is an excellent rule to live by. These hole-in-the-wall places continuously attract customers because of their delicious food, regardless of the dining environment.

Kabab King Diner



Sadman Islam/The Spectator

Anyone who fears a little dirt and grunge will never set foot in Kabab King Diner. The floor could be vastly improved by a mop, and the seating area on the first floor can only accommodate 10 people. The cheap furniture, plastic flowers and fluorescent lighting makes the place feel like an old school cafeteria. Nonetheless, it is loved amongst its fan club of customers. Eating off a paper plate at a diner doesn't feel as bad after tasting the kebab, hot off the grill. The

explosion of flavor is hard to get as cheaply anywhere else. The kebab sandwiches with chicken, lamb or beef wrapped inside naan is so mouth-wateringly crispy on the outside and tender on the inside. Best of all, it only costs \$2.50. The weekend buffet is only \$8 for the same food and is available upstairs.

Another Kabab Diner special is Gulab Jamun, a fried milk ball in rose-scented syrup. It introduces unusual but still delicious flavors to customers. The lassi, a popular yogurt drink, is the perfect way to wash down a delicious meal. However, Kabab King Diner's meats are

what keep their customers coming. The savory seasoned beef and the juicy, smoke-charred chicken in biryani rice are usually best when eaten with bread. The lamb Indian kababs and gosht—goat—biryani are favorites among diners. Curries filled with lamb and vegetables are draped with thick sauce and accompanied by mountains of rice.

Kabab King Diner
Elmhurst, Queens
73-01 37th Road
Jackson Heights NY 11372
718 457-5857

Wo Hop



Lucia Hsiao/The Spectator

There are two locations of Chinese restaurant Wo Hop on two consecutive floors of their building. Turns out, Wo Hop needs every bit of flooring they

can get, due to their immense popularity. The one upstairs is bigger and a little higher-classed—the dining area looks more like a proper restaurant—while the one downstairs is for customers who are less interested in ambiance, but want the same great Chinese food. Like most secrets, this one is very well kept. Most customers are only aware of the larger establishment upstairs, while true Wo Hop fans know of both restaurants. Their wonton soup, brimming with little strips of roast pork, is phenomenal. The wontons are freshly rolled and stuffed with soy sauce covered roast pork. In fact, they are on the list

of Wo Hop favorites, along with their roast duck, cold-sesame noodles, fried dumplings, roast pork and egg rolls. The prices are cheap—anywhere from \$2 to \$10. The wontons and fried dumplings are most popular, probably because they are the least expensive. With such delicious food, it's easy to ignore the tacky decor of the restaurant. The walls are covered in photos of customers in Wo Hop T-shirts, who form peace signs with their fingers.

Wo Hop
17 Mott Street
Manhattan/Civic Center
NY 10013
212 962-8617

Pho Bang



Zin Htet/The Spectator

Vietnamese restaurant Pho Bang looks like nothing out of the ordinary on the outside, but its many branches across the country must serve something special. The chefs take dishes as simple as beef noodle soup and make them incredible. A single bowl of it is enough to silence its lucky recipient until the last bite is consumed. At Pho Bang, anyone can be a chef. The restaurant allows their customers to add to

the taste of their broth. Plates of basil leaves, lemon juice, seafood sauce, hot sauce and pepper are given to guests to season their noodles with. Variations of the beef noodle soup are also offered. There is a mix and match of beef and noodle with fresh brisket, tendon or navel. The portions are huge and priced at \$5.50-6.50. Pho Bang's spring rolls serve as a perfect complement to their noodle soup. The crispy rolls wrapped in dark green lettuce leaves and dipped into an exotic sauce are wonderful. A plate of four spring rolls is \$3.75 and a plate of eight costs \$6.45. Light on the wallet, but heavy on the flavor is clearly the theme at Pho Bang.

Pho Bang
157 Mott Street
New York, NY 10013
212 966-3797

Hole-in-the-walls have started a trend for people who want to enjoy good food at cheap prices and are willing to trade in silverware for plastic. Students will adore these eateries for their cheap prices. Not the place for "germaphobes," but for anyone who values food over ambiance, these places are sure to be a hit.

An Eclectic Array of Tribeca Secrets

By TARA ANANTHARAM and JENNY CHE

Several well-kept secrets remain hidden along the decrepit streets of Tribeca and SoHo, almost obscured by the monotony of dark doors and painted railings. Adorned only by a small plaque on the window, these art galleries are easy to pass by, inconspicuously blending in with their residential neighbors. All of the galleries discussed below have free admission and are only minutes away from the busy traffic of Chambers Street.

The Sasha Wolf Gallery, on Leonard Street, is only five blocks

Ironically enough, the dejection apparent in every image is undermined by pastel-colored awnings of small shops and entertainment complexes. The cartoon animals peeking above store signs almost seem to mock the barrenness of the landscape. "Provincial Japan" offers a view of modernized Japan that is very different from what we are used to.

"There's no particular audience we hope to reach," gallery owner Sasha Wolf said. "We always hope that museums, curators are interested, but mostly we just want people to enjoy it." In general, the Sasha Wolf Gallery isn't frequented by a high school

Capri titled "Capri's Camera on Dance." The exhibit focuses on profiles of ballet and modern dancers against backdrops ranging from Times Square to a simple classroom setting.

As you move around the gallery room, however, the monotony of the photos begins to sink in. Capri seems to find no higher joy than setting up his subjects in the over-the-head, heel-grabbing stance. The dancers, frozen in their arches and stretches, seem to have been plastered onto the background. "There was one photograph where the dancer looked completely stiff," junior Kinari Sakamoto said. "She didn't look inspired at all. It made me so sad." Whether the stiffness was part of the artist's intent remains for the viewer to decide.

Crossing the borders of Tribeca into SoHo, one stumbles upon the Conceptual Figures exhibition, hosted by Deitch Projects. Immediately after passing the stark white lobby, audiences are thrown into a conglomeration of color and texture. The checkered floor, bright walls and large range of paintings can be a shock at first. Following recovery, one's eyes are automatically drawn towards the flirty colors and playful lines of the first set of paintings. They are placed next to contrasting grey and polygonal pieces as well as shamelessly realistic nudes. In an adjacent chamber, one can find somewhat less extravagant watercolor portraits and intricate sketches, all maintaining a serene character. "I'm used to seeing Deitch host a lot of colorful and animated pieces," said Caroline Wellesly, a Soho resident. However, she prefers "the more conservative black and white watercolors in [that room]."

For the more adventurous art



Diane Yee/The Spectator

Kitten-themed Tiam O'Shian IV at Team Gallery utilizes juvenile mediums throughout its intermittent cartoons.

lover, there's the Tiam O'Shian IV exhibition (named after a prize-winning show cat), just a few steps across the street from Deitch projects. A solo project presented by the unconventional artist Tam Ochiai and hosted by Team Gallery Inc., the exhibition is rather unorthodox. The bleak and barren walls are decorated by a sole line of childish Crayola-colored cat-themed cartoons. "It's all very childish but you can't stop wondering what the artist was thinking," said visitor Richard Levy, while observing the stretch of drawings. One will also find an abstract sculpture consisting of two cardboard barrels and a television displaying video sequences of kittens.

Just wandering the streets below Houston will lead one to unexpected collections of artwork. Almost all of the galleries in Tribeca and SoHo are free and open to the public, just not on Mondays. Whether you want to broaden your creative horizons, impress a certain significant

other or just had a long day at school, at least one of the constantly changing galleries of Lower Manhattan will be able to fit your taste.

Sasha Wolf Gallery, 10 Leonard Street, Tribeca. Open Tues-Sat 11 a.m.-6 p.m. "Provincial Japan" runs through November 1st, 2008

World Financial Center Courtyard Gallery, Battery Park City. Open Tues-Sat noon-4 p.m. "Capri's Camera on Dance" runs through November 15, 2008

Deitch Projects. 76 Grand St, SoHo. Open Tues-Sat 12 noon-6 p.m. include the hours "Conceptual Figures" runs through September 27, 2008

Team Gallery. 83 Grand St, SoHo. Open Tues-Sat 10 a.m.-6 p.m. "Tiam O'Shian IV" runs through October 4, 2008



Diane Yee/The Spectator

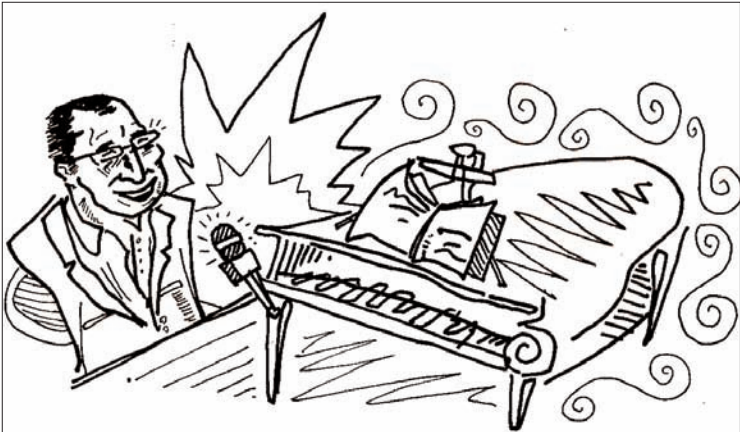
Art gallery Deitch Projects hosts the Conceptual Figures exhibition, featuring paintings vibrantly bursting with color.

north of Chambers. This gallery currently features its first solo exhibition, "Provincial Japan," by Italian photographer Guido Castagnoli. "Provincial Japan" is the lonely depiction of various cities across the Japanese mainland. Only the faded, drooping trees remind us that there is still life in the photographed towns.

crowd—the youngest visitors are usually grad students. "You get people in here in their 20s, their 70s," Wolf said.

For those looking for more movement-inspired photography, the Winter Garden in the World Financial Center is now presenting an exhibition by American photographer Frank

Broadway Fundraises for Stuy



By ERICA SANDS

Broadway is without a doubt one of New York City’s hottest attractions. At any time of day, crowds of people swarm the streets and the theaters. No matter what show, the search for the right seat is vital. Every audience member struggles to have the most intimate experience, to feel as though they are a part of the performance.

That’s how the entire audience felt on Monday, September 22 when composer Neil Berg’s “100 Years of Broadway” showcased in Stuyvesant’s own Murray Kahn Theater as a fundraiser for the Parents’ Association. Admission was 75 dollars per person, but students were able to get a free ticket to the show by presenting their student ID cards. “Originally, I wasn’t gonna go because of the \$75 seats,” said junior Tasso Bountouvas, who attended the fundraiser.

“As soon as I found out about the free tickets, I told everyone to go,” said senior Ella Gibson, who helped organize the event. “The guy from ‘South Pacific’ – his voice – I want it.” The show featured numbers from classic shows such as “South Pacific,” “Jersey Boys” and “Funny Girl.” Although there were no costumes or set—only a piano and drum set—the performers filled the entire theater with their stage presence and enthusiasm.

“As soon as I found out about the free tickets, I told everyone to go.”
—Ella Gibson, senior

The evening was filled with recreated versions of songs the stars had previously performed on the Broadway stage in shows such as “South Pacific”, “The Phantom of the Opera,” “Les Miserables” and “Jesus Christ Superstar.” Danny Zolli teamed up with Roosevelt Credit for a brilliant performance of “Feed Me” from “Little Shop of Horrors” with Credit’s dreadlocks swinging as the evil Audrey II and Zolli as the naïve Seymour. Charles Bergell did a charming performance of “If I were a Rich Man” from “Fiddler on the Roof”—a production that was recreated at

Stuyvesant in 2006.

The show came to Stuyvesant as a way to fight the budget cuts which had been planned for this school year and have since been cancelled. Neil Berg’s sister Rona Berg said, “My daughter graduated [from Stuyvesant] in 2007. We thought of it back then as a good source of revenue. But it wasn’t until the budget cuts [that we decided to make the show happen].”

Neil Berg, who has composed various shows such as “The Prince and the Pauper,” premiered the song “How Others Feel” from his upcoming Broadway show “Grumpy Old Men.” He made slight adjustments to the show specifically for Stuyvesant, such as having Calvert and Harvey learn “For

“Since my niece had such a positive, wonderful experience here it always means that much more because it’s personal. This was a joy putting together.”
—Neil Berg, composer

Good” from the Broadway show “Wicked”. By the end of the show, the stars were pulling Stuyvesant students onstage to sing “Seasons of Love” from the recently closed show, “Rent.”

The production had a certain amount of energy that is only attainable when both the performers and the audience are truly enjoying the performance. “Since my niece had such a positive, wonderful experience here, it always means that much more because it’s personal. This was a joy putting together,” Neil Berg said.

“One word. Awesome. It’s like performing for a very large family,” Credit said. “You could tell that the audience appreciated the arts, the Broadway genre, and I loved it when [the students] came on stage.” Given the fundraiser’s popularity and success, students can only hope it will become an annual occurrence.

“We hope that we’ll be able to come back again, help the school out,” Credit said. “We’re selfish. We want to sing with the students again.”

The Sri Lankan Sensation Strikes Again

By JACOB SUNSHINE

It sounds like a likely story. Young teenager gets into a musical genre that he has no cultural or musical connection to. He begins to make this music, generally churning out music that’s not quite as good or authentic as his forbearers. However, make no mistake—Sri Lankan reggae artist Dimitri Wijesinghe is the real deal.

Wijesinghe released his debut album, “Revolution,” this summer, after many years of honing his craft as a reggae artist. He produced it, sang and played all the instruments featured in the album. “I have the world’s cheapest recording studio in the basement of my house,” Wijesinghe said. “It’s literally just a computer, a keyboard and a few mics.” The process of making the album was a long-term project, and he pieced together and perfected the songs over a long span of time. “I’m always writing,” he said. “Music is an addiction for me. If I’m not writing songs I go into withdrawal.” He sometimes begins by writing a beat with his computer (he uses the music software “Reason” to get samples), and then writes lyrics over that. On other occasions he writes a beat to go along with a lyrical idea.

After finishing the album, Wijesinghe had his album processed and manufactured—he’s now selling his CD through CD Baby, an online music selling service. However, Wijesinghe is more concerned with “Revolution”’s content than with its price. “I partly made this album so that music lovers out there could see what I had to offer, not to make money,” he said. “If I ever get

signed to a record label, I want to continue to make the music on my own terms.”

Wijesinghe also had some help with the album. He was in touch with local hip-hop artists and producers, who gave him tips along the way. As of now, the album has even received some airplay on Power 105.1 (the station randomly selected the song “Corrupt Society” to play), as well as many online radio stations.

“Revolution” is a sprawling 10-song set of tight reggae grooves and intense chanting. Throughout the album, Wijesinghe’s lyrics remain his major appeal. Despite the diversity of the topics discussed, a few common themes emerge. In many songs he combats the hypocrisy of society. In “Corrupt Society”, he chants “Set up all these rules, y’all not want to abide them.” And in “Politician”, he speaks out, claiming that “You walk like this, but you talk like that” and “You got your nice and fancy car, and chauffeur driver, red carpet wherever you go and arrive, some people starving and barely surviving.”

Wijesinghe aims to show “how the other half lives, not just the people you see on TV,” he said.

Wijesinghe’s flow is another lure. Surprisingly, his unbelievably laid-back, calming voice complements his lyrical attacks on the excesses of society, encouraging the listener to concentrate on the message and enjoy the music, rather than frustrating audiences by bludgeoning them over the head. Lyrically, his rhythms seem influenced by Damian Marley, acclaimed reggae artist and son of Bob Marley, and his chanting is an effective rhyth-

mic device. His voice is at its finest in the love song “Inna me Head,” in which his voice transforms into a lustful growl and propels the lyrics forward.

The album’s weakest aspect is probably its shoddy production. Wijesinghe clearly has an ear for catchy instrumental parts, but most reggae tracks mostly rely on authentic instrumentation. Wijesinghe would highly benefit from having studio musicians play with him. The instrumental tracks on the album are largely very simple, and are all in the same key of A minor.

Nevertheless, Wijesinghe’s smooth reggae flow and lyrics more than compensate for this. Wijesinghe’s new album is more than a worthwhile listen. He has a very distinctive lyrical style and a flow that many reggae artists would dream to have. If Wijesinghe works a little on his production element, we could be seeing his name on the cover of music magazines one of these days.

“Music is an addiction for me. If I’m not writing songs I go into withdrawal.”
—Dimitri Wijesinghe, senior and reggae artist



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Boys' and Girls' Cross Country

Cross Country Teams Battle Age and Injury

By EDDIE CYTRYN

With school in full swing, the boys' and girls' cross country track teams are looking to continue last season's successes. "We won the city championships last year," said Mark Mendes, who has been coaching the boys' cross country team since 2002. "But, on the varsity, of our top eight runners, six were seniors. So it's basically going to be a year of rebuilding our team."

Although the team may have lost important seniors to graduation, it still hopes to come close to repeating last year's achievement. "As a team, our goal is to make it to the state championships which would mean we have to be one of the top four teams in the city," senior and captain Eleazar Jacobs said.

Rebuilding begins with this year's freshmen and sophomores. "This year we are potentially very strong," Mendes said. "Last year's freshmen ran hard over the summer and we picked up a few new sophomores so it is conceivable that they will win the sophomore city championships."

McKee/Staten Island Technical High School, the runner-up in the city championships, lost only one runner to graduation, making them one of the favorites to win the city championships this year.

The girls' cross country team shares the goal of making the state championships. This year their most notable loss was former captain Eva Sadej, who won three of the four 5K races she ran in the regular season. But with few other significant losses, the team finds its biggest obstacle is staying healthy. "We have a lot of potential on the team. The thing is just keeping everyone healthy and avoiding injuries that have gotten in our way in the past," senior and co-captain Irina Starkova said.

Starkova is no stranger to injury. She had three ankle sprains during her first year of cross country as a sophomore. Because they run races on an uneven route, cross country athletes risk to spraining their ankles. Starkova is also coming off a knee injury this season which has kept her out of practice for a week.

Because the team practices every day, it finds that injuries are almost inevitable, but members believe that stretching is the best way to prevent them. This year, sophomore Shilpa Agrawal has been sidelined with shin splints, a common condition the runners suffer from. "We do have girls who get shin splints, but there is really nothing you can do about it," junior and co-captain Vanessa Ventola said. "We always stretch before we run and then again after, but running is one of those sports you do every day so you get used to injuries."

The team this year is largely made up of juniors and seniors who lend much experience and ability. Starkova said, "We have many promising runners so this year we are hoping for better results."

Both cross country teams are looking optimistic about the upcoming season. While the boys' team is focusing on rebuilding and the girls are focusing more on staying healthy, they both have the same goal: to make the state championships.

Girls' Golf

Birdies Take Flight

continued from page 12

tion, the Stuyvesant Birdies—which currently doesn't have captains—teed up for its first ever match against John F. Kennedy High School on Tuesday, September 23, at the Van Cortlandt Park golf course. The Birdies rode victories by freshmen Sarah Soo Hoo and Jessica Plotnikov, as well as junior Jane Choi, to a 3-0 win in their inaugural match.

The team has members at all skill levels. Some, like Hoo, Plotnikov and Choi, have been playing for many years and have lots of competition experience. Others, like Min, have some experience. The rest have very little experience. Nieves believes that this is one of the major differences between coaching the boys' and the girls' teams. "With the girls it's a lot more teaching than with the guys, because the guys usually have more golf experience," he said. "So with them it's

more guiding, and with the girls it's more teaching."

Since school began, the team has practiced most Fridays and sometimes on another day at the driving ranges at Chelsea Piers from the end of school to 6 p.m. Lauren Shaman is one of the team's six seniors and has very little golf experience. "The practices have been going well. I know I have personally been getting better," she said.

Nieves has worked with the players to improve their swings. He has also invited players from the boys' team to come help out. "They have a solid line up that will definitely hold their own against the other veteran teams," said senior Alex Robinson, a captain of the boys' team who has helped at the girls' practices. "They seemed more consistent," he said, and he definitely saw improvement.

In addition, Nieves arranged a professional lesson for the team at the Mosholu Golf Course in the

Bronx. So far, Nieves has been impressed by the girls' commitment. "One thing I like so far is that the girls seem very motivated and dedicated. It's a tough sport, it's time consuming, people have homework and stuff, but they've done a good job of maintaining interest and dedication," he said. "Every day I see improvement. Golf is repetition and the more you repeat that swing, the better you'll get."

Since this is the opening season for the team, Nieves thinks that they should set small goals. He believes that a winning record would make this season a success, since Bronx Science has dominated the division for many years and has a well established girls' golf program. Meanwhile, Shaman hopes that the team makes the playoffs.

No matter how they do this season, this year's Birdies will have set the foundation for future girls interested in golf at Stuyvesant.

The Method to My Madness

continued from page 12

formance, I take note of my surroundings. Everything from diet to the color of my socks must be repeated. Likewise, all aspects of a bad race must be thoroughly purged. Every meet, my ritual becomes even more complex and highly choreographed. Here's a look at my current "pre-game" habits.

1. Mentally Prepare. The first step in any pre-game ritual. My parents do not really know what mental preparation means. The only thing they understand is that for the last 24 hours before a meet, any form of studying is out of the question. My favorite places to get prepared: house parties, movie theaters and in front of my television.

2. Eat a breakfast of Cheerios and eggs. This is pretty much the limit of my culinary abilities. Anything more complicated and I risk food poisoning.

3. Miss the first train at the subway station. Being able to slowly descend the stairs at the subway station is a nice contrast to the mad rush which is my morning school commute. Miss a train on a weekday? I am 20 minutes late to band class. Miss a train going to a meet? No problem, I left the house an hour early anyway. While my

fellow commuters yell out expletives at the departing train, I calmly sip my Gatorade.

4. Arrive 45 minutes early to the venue. Maybe I want to help set up the tent. Or maybe I want to get in an early warm-up. Actually, I just want to sit in one of Coach Mendes's four wildly popular foldable chairs.

5. Eat half a chocolate Powerbar before a race, the other half after. Eating a full Powerbar is a one-way ticket to cramping, so I eat them one half at a time. Sadly, unprotected Powerbars tend to go missing at track meets. So I bring the most heinous, obnoxious and repulsive flavor of Powerbar known to man—a molten concoction often mistaken for feces. Yum, chocolate.

6. Get Yelled at by Coach Mendes. This is just too hard to avoid. At one point this was a scary ordeal, but now it is a sign that everything is going as planned. In the absence of a watch, this becomes an effective tool for telling time. Verbal barrages rain down at five minute intervals before each race.

When the pre-game rituals are finished, athletes need to be ready to perform in clutch situations. With my routine, conquering the five-kilometer course at Van Cortland Park is easy.

Girls' Swimming

Swimmers from Start to Finish

continued from page 12

swim practice. But her passion for swimming and coaching makes it "worth [her] time and effort," Sabala said.

Sawicz juggles a heavy schedule as well in which she spends the day working at Everlast Worldwide in sports marketing, before going to practice and then returning home around 7:30 p.m. only to go to the gym.

This strict regiment is extended to the members of the swim team, who do dry-land workouts during 10th period. This consists of running, crunches, pushups, stretches and other conditioning exercises. By 3:30 p.m., they jump into the pool for a two-hour workout.

Like many members of the Penguins, the coaches' passion for swimming began at an early age. Although Sabala grew up across the street from the Long Island bay, she learned how to swim only after realizing how boring it was to just watch her brother swim. By the time she was five years old, she was already competing as a member of a team. Although she explored other extracurricular activities such as travel soccer and dance, her true love remained the pool. "I ended up swimming on a club team through high school and on my high school team," Sabala said, "and then went to NYU where I swam for all four years and was captain my senior year." Although she no longer swims competitively, she keeps up her skills through recreational swimming, teaching and coaching.

Sawicz started swimming competitively when she turned

eight years old for the Flushing Flyers, a team she swam for throughout high school and served as captain of during her senior year. Like Sabala, Sawicz participated in additional activities, including tap dance, ballet, gymnastics and tennis but kept swimming as her main focus. She also swam for NYU for all four years and was captain during her senior year.

Even after graduating from college, which ended their competitive swimming days, they stayed involved in different aspects of swimming. Sabala has coached and taught swimming while Sawicz has helped coach the Flushing Flyers. Like the rest of the world, they also spent much time this past August watching the Olympics, especially all of the swimming events. "I love the Olympics especially because swimming has its chance to shine and everyone becomes more aware of the sport for at least a little while," Sawicz said. "I was rooting for Ryan Lochte [all the way] because he is a friend of a friend, and she trained with his dad's team one Christmas break in Florida," Sabala said.

With their passion for swimming and coaching so evident, Sabala and Sawicz "jumped at the opportunity to work with the Stuyvesant team," Sawicz said, when Singer asked the current women's coach at NYU, Lauren Beam, if she knew of anyone interested in coaching. Sabala and Sawicz hope to win first place this year with the Penguins, a feat that has not been accomplished in recent years. Although it may not be before an Olympic television audience, they still plan on winning their own gold.

Cartoons



THE SPECTATOR SPORTS

Girls' Golf

Birdies Take Flight



By YIFENG ZHAO

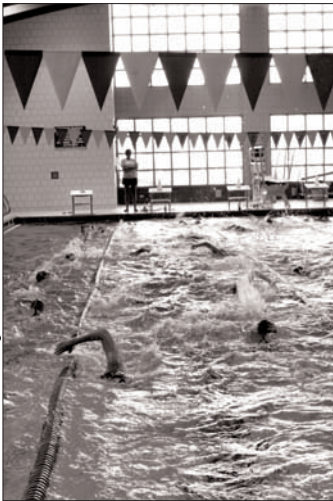
During her sophomore year, Jung Yun Min, who is now a senior, approached English teacher and co-ed varsity golf coach Emilio Nieves about starting a golf program solely for girls at Stuyvesant. Although the regular golf team was co-ed, the boys' high skill level prevented many girls from making the team. That

year, only one girl, then junior Joan Park, made the team. However, Min, who missed the cut, was not discouraged. "I still wanted to play and learn and be on a team and have some sort of support system," she said. "I knew that some girls wanted to play golf, but didn't have the opportunity to, so I decided to ask Mr. Nieves if we could start a girls' team." Nieves agreed to coach the team, and, after rounding up enough girls to join the Public Schools' Athletic League (PSAL) sponsored-team, took the idea to Assistant Principal Physical Education Martha Singer. "The girls wanted to have a fully girls team, and we had enough girls so we applied to PSAL and they approved us having the girls," Singer said. An interest meeting was held right before the 2007 summer break, so they didn't get the application filed before the fall of 2008. As a result, they weren't able to participate in PSAL competition until the fall 2008 season. After its long road of prepara-

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Girls' Swimming

Swimmers from Start to Finish



Diane Yee / The Spectator

With new coaches, Kristen Sabala and Kasia Sawicz, expectations are high for the girls' swim team, the Penguins, this coming season.

By WHITNEY KO

With the departure of Leonard de Virgilio as the varsity girls' swim team coach, Assistant Principal Health and Physical Education Martha Singer put the word out that she was in need of more experienced swim coaches. When coaching applications for the

team came in at the end of May, Singer found two qualified women for the job. Despite having only one opening, Singer hired two coaches who were friends already and who would work well together—head coach Kristen Sabala and assistant coach Kasia Sawicz. As former competitive swimmers and coaches elsewhere, the two seem to be natural fits for Stuyvesant's growing need for uninterrupted guidance and experienced coaching. With the assistance of some veteran swimmers on the team, the transition has been seamless. "They helped in showing us the ropes in the beginning, especially with tryouts by getting the word out," Sabala said. "I thought that it would take the coaches some time to get used to everything since it's their first year coaching at Stuyvesant but they are on top of everything and are doing such a great job," senior co-captain Kei Okochi said. After getting a feel for the team, the coaches made a few adjustments of their own.

"Tryouts this year was not just about timing like it has been in previous years," Okochi said. "The girls were chosen based on their work ethic, attitude in and out of the pool, ability to keep up in practice, and times which were determined from our weeklong swim workouts." The only timed trials for Penguin hopefuls occurred on one day in the middle of the tryouts. Essentially, this year's tryout was the opportunity for interested swimmers to practice with the team for about a week. With these changes—including less focus on yardage and more focus on small details—Sabala and Sawicz plan to exceed their very high expectations and push the team to its limits. However, there is a price to pay in order to fulfill such lofty expectations. For Sabala, this includes leaving her house before 6:30 a.m. in order to get to her job in Brooklyn where she teaches pre-K and kindergarten special education at the League Treatment Center, and returning home at 8:30 p.m. after

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Boys' Soccer

Ballerz Fall to Beacon, But Step Up to the Challenges Ahead



Eileen Guillou / The Spectator

Despite holding high hopes for the season, the boys' Soccer team, the Ballerz, had a disappointing start when they tied their first game and lost their third to the undefeated Beacon High School.

By SCOTT CHIUSANO

After a grueling tie and a hard-fought win in their first two games, the Stuyvesant boys' soccer team dragged itself onto the field Tuesday, September 16 against AP Randolph High School. The team gained a quick lead, scoring eight goals in the first half, and cruised to a landslide 13-0 victory. Yet with their next game against the top-ranked and undefeated Beacon High School looming only two days later, the Ballerz immediately began

planning for the big matchup. The team came into this season with high hopes. Although they lost four key seniors last year, there is some promising young talent in the sophomores and juniors. "With the number of underclassmen receiving strong [playing time] last year, and with the experience of three playoff games, I believe that we are better positioned to succeed this year than last year," coach Adam Goldstein said. Beacon and Martin Luther King Jr. (MLK) are

the Ballerz's fiercest competition each year. MLK sports a top five ranking in the country, as well as a defending PSAL championship title. Beacon is the only undefeated team left in Manhattan A, the toughest Public School Athletics League (PSAL) division. This year, Stuyvesant is hoping to break its losing streak against these two teams. "Most of the players believe that we have an opportunity to press Beacon and MLK in an effort to compete for the PSAL title," Goldstein said. Although their 1-0 loss in Thursday's game against Beacon was a letdown, the team was even more disappointed by their tie to Julia Richman Education Complex in their first game of the season on Tuesday, September 9. This was a team that the Ballerz easily beat in the past, but they did not perform to the best of their ability that day. "We didn't play our best game. Our forward line can be improved and all we need to do is execute," sophomore forward Oluwatobi Idowu said. In

that game the team recorded only seven shots on goal, and only three in the Beacon game. The Ballerz are hoping to learn from the Beacon loss, as to not make the same mistakes in their upcoming game against MLK on Friday, October 10. "We gained a lot from our loss to Beacon, where we matched them for effort and attitude, but fell just short on execution," Goldstein said. The two teams will square off once again on Tuesday, October 14, at Central Park's North Meadow. Save for their route against AP Randolph, the Ballerz have fought hard in extremely close games, proving that this season could be an uphill battle. There will be no easy games for the varsity soccer team this season, and to achieve their goal of beating their two biggest rivals in the playoffs, they have to work for it. "Like all teams we are hoping to win a championship, but it will be a very tough journey," Idowu said.

The Method to My Madness



Diane Yee / The Spectator

By SHALIYA DEHIPAWALA

Superstitions are an important part of athletics. No two professional basketball players prepare for free throws the same way. Each baseball slugger has his own habits at the plate. Every athlete has their own routine. As a track athlete, after every breakthrough per-

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SPORTS CALENDAR

| Monday, October 6 | Tuesday, October 7 | Wednesday, October 8 | Friday, October 10 | Tuesday, October 14 | Tuesday, October 14 | Monday, October 6 | Monday, October 6 |
|---|---|--|--|--|---|---|---|
| Boys' Bowling vs. Food and Finance H.S. Leisure Time Recreation—Lane 25 3:45 p.m. | Girls' Golf vs. John F. Kennedy H.S. Van Cortlandt Park 4:00 p.m. | Girls' Bowling vs. Chelsea H.S. Leisure Time Recreation—Lane 1 3:45 p.m. | Boys' Football vs. George Washington H.S. Pier 40 Junior Varsity—4:30 Varsity—6:30 | Boys' Soccer vs. The Beacon School Central Park—North Meadow 4:00 p.m. | Girls' Volleyball vs. Seward Park H.S. Stuyvesant High School Gym 5:30 p.m. | Boys' Bowling vs. Food and Finance H.S. Leisure Time Recreation—Lane 25 3:45 p.m. | Boys' Bowling vs. Food and Finance H.S. Leisure Time Recreation—Lane 25 3:45 p.m. |