



The Spectator

The Stuyvesant High School Newspaper

*"The Pulse
of the
Student
Body"*

Volume XCIX No. 12

March 24, 2009

stuspectator.com



Christina Bogdan / The Spectator

In its winning performance, the senior cast asked for help from "Firefox (Firefox, Firefox, Firefox.)"

Inside SING!

SING! Scoreboard.....	11
Soph-Frosh SING!.....	12-13
Junior SING!.....	14-15
Senior SING!.....	16-17
Top 5 Not Another SING! Jokes.....	18

New Course Combines English and Physics

By ZOE WU

English teacher Megan Breslin and physics teacher John Avallone have designed a new course called Advanced Placement (AP) English Physics and Metaphysics. While the single period course is an English course, it will integrate physics into its curriculum.

Students who want to take the course must have AP Physics B as either a pre-requisite or a co-requisite, as the course is designed based on Physics B. However, Breslin has been speaking with physics teachers Honorio Esper and Benjamin Dreyfus to allow AP Physics C students to take the course as well.

According to Assistant Principal English Eric Grossman, Breslin will teach AP English Physics and Metaphysics. Breslin originally suggested the course.

"Since Stuyvesant's mission is to serve as a math and science high school, I thought the Physics and Metaphysics class would be a fun and interesting way

for students to study English," Breslin wrote in an e-mail interview. "I also wanted to provide more opportunities for students to read about science—in this case, Physics—in their English classes, both to match students' interests and to help them build stronger science writing skills."

The College Board has already given permission for the course to carry the AP English Literature and Composition label. According to Grossman, the College Board said it liked the class and thought it was entirely consistent with the high standards that the College Board looks for.

"There is so much more to this class than the analytical essay. Along with the classics, this course has lots of fun readings (including visual art, comic books, music, film, and television), creative assignments, a field trip to the Planetarium," Breslin wrote.

Avallone and Breslin said that because the course is interdisciplinary, it will help students

continued on page 2

Eight Hundred Eighty-Five Students to be Part of Class of 2013



989 current eighth grade students were accepted to attend Stuyvesant High School in the coming fall.

By EMMA LICHTENSTEIN and ISAREE THATCHAI CHAWALIT

The New York City Department of Education accepted 989 current eighth grade students to attend Stuyvesant High School in the fall. Of these 989 students, 885 confirmed that they will be attending Stuyvesant.

Students residing in New York City received the results of their performance on the Specialized High School Admissions Test (SHSAT) from their middle school guidance counselors or via mail on Thursday, February 4 and Friday, February 5. The letters indicating their choice of school were to be returned by Thursday, February 26.

New York City has seven specialized high schools, including Stuyvesant. Scores on the SHSAT determine admission to these schools. The competition is tough, as, on average, more than 28,000 students compete for fewer than 6,000 seats.

This year, an estimated 29,000

continued on page 3

Opinions

Article on page 8.

Time to Put the Hate Back Into SING!

Think the SING! competition is too fierce? Some think it's not fierce enough.



Article on page 9.

Arts & Entertainment

Alternative Coffee

Looking for a friendlier Starbucks? Try Kaffe 1668.

News

New Course Combines English and Physics

continued from page 1

gain additional insight into both subject areas.

"What we are really trying to do is offer an AP English class for students who might not otherwise see themselves as "AP English material," Breslin wrote. "A major part of being an educated person and an intellectual is understanding the ways in which multiple systems of thought and areas of knowledge are connected."

"Students get more experience with both courses instead of just one."
—David Tan, sophomore

"The course is not a kind of physics at all, but an English course that takes some of its inspiration and goals from looking

at how physics and science in general are part of how people think, reason, and write," Avalalone wrote in an e-mail interview.

"[The AP Physics and English course] is a great idea," Grossman said. "I love the idea of something that is intradepartmental, especially between the humanities and sciences."

Because it is interdisciplinary, students said they are interested in taking the course.

"If I was taking Physics B, I would definitely take the course," sophomore Mohammed Minhczi said. "It would help me with physics."

Senior Dimitri Wijesinghe agreed. "There are people who tend to be more humanity-oriented, and there are people who tend to be more physics-oriented," he said. "Blending [physics and English] together will let everyone relate to the course more."

Sophomore David Tan said that although he would not be interested in taking the course, the idea of having different departments working together is great because "students get more experience with both courses instead of just one," he said.

"When there is synergy between the material in two courses, the work for each course contributes to the student's understanding of both subjects," Breslin wrote.

Teitel Considering Restricting Out-to-Lunch Privileges

continued from page 1

to have lunch and hang out as long as they're purchasing something from here."

A Whole Foods shift manager said that students had also stolen items from the store and Teitel confirmed he had received a call about theft from the store.

The other incident arose from students throwing chicken bones at each other in the aisles at Barnes and Noble, according to Teitel.

Going out to lunch "is a privilege, not a right."
—Stanley Teitel, principal

A Barnes & Noble manager declined to comment on any specific incidents, but denied that a call had been made to Stuyvesant.

Teitel said that part of his motivation for considering the new policy was that he believed it would remind students that going out to lunch "is a privilege, not a right," he said.

If restricting the freshman

class's lunch privileges did not solve the problem, Teitel said he might place restrictions on everyone, such as a minimum grade point average requirement for out-to-lunch privileges, or would close the campus completely.

"It looks bad for all of us. It reflects poorly on us as a school," Teitel said. "Is that the way we want to be thought about as a school? I don't think so."

Students agreed that the incidents were inappropriate, but many felt that restricting out-to-lunch privileges was not the solution.

"I understand that it is a privilege that we get to go out and do stuff, but I don't think that a few bad people are allowed to ruin for the rest of us," junior Gregory Dinkel said. "It's a privilege for all and it's not right that a few take that away."

"There should be more careful investigation done and the individuals who perpetuate the actions should be punished, instead of like a blanket policy," junior Marley Lindsey said.

"This should not be solely on the shoulders of the Student Union, because there's no way we can reform the entire attitude of the school, or there's no way we can know that we're getting to every student. Certainly we're going to try our hardest to do what we can, but it's going to take basically everyone, just kind of setting a higher standard for the students," junior and SU Vice President Casey Griffin said.

Teitel Proposes Partitioning Library To Build New Classroom



The creation of a new classroom in the back of the library would provide more space for the large incoming class of 2013.

By NICOLE ZHAO and SHINNY HWANG

In order to keep the back area of the library supervised, solve the problem of graffiti, and provide more classroom space for the large incoming class of 2013, Principal Stanley Teitel proposed partitioning the library and building a new classroom in place of the empty bookshelves in the back. Teitel announced the idea, which is still under discussion, at a Student Leadership Team meeting on Tuesday, February 24.

"By doing this, I gain a classroom, which we desperately need, and we would reduce the area that the librarians would have to supervise," Teitel said. "I see it as a win-win."

According to librarian Susan Kalish, students have played ballgames in this section of the library, climbed the empty bookshelves, and written graffiti on the wall. Because of this

"It will affect the kids who actually do their homework at the library."
—Abdullah Sayem, sophomore

"hard playing," the area now consists of dented shelves and "ripped blinds," Kalish said.

Grossman cites thefts in the library as an example of how the graffiti "creates an unsafe environment for other kids," he said. "It makes the library

less conducive to work."

Both Grossman and Kalish support the proposal. "I'm all for it. I actually suggested the idea to Mr. Teitel," Grossman said. "There's a lot of empty shelves. It's very difficult for the librarians to supervise and frequently kids have gone back there to do things they are not supposed to be doing."

"When I'm perched on my throne over there [the main area of the library], I can't see what's going on here [the back of the library]," Kalish said.

"This is space so we can run the classes that students want to take," Grossman said. "There just aren't enough classrooms in this school."

Despite Grossman and Kalish's unanimous support for the idea, the proposal is still "in the conversation phase," Teitel said.

According to Grossman, the school still needs an architect and money to build the classroom. "While there is consensus for the idea, we're not there yet," he said.

Teitel said that if the proposal is carried out, construction would take place over the summer.

Although the proposal involves building a wall to partition the library, Grossman and Kalish said that this will not limit the number of students allowed in the library at one time.

"It shouldn't affect the number of students allowed in the library at all," Grossman said. "At any given period, there aren't very many kids in the back and often kids who are in the back have deliberately sought out the back of the library to avoid the supervision."

Kalish agreed. "Kids want to be by the computers and want to sit at the tables and work with each other," she said.

While Grossman, Kalish, and Teitel all think positively of the proposal, students have varying opinions.

"I'm against it. It will affect the kids who actually do their homework at the library,"

"It's very difficult for the librarians to supervise and frequently kids have gone back there to do things they are not supposed to be doing."
—Eric Grossman, Assistant Principal English

sophomore Abdullah Sayem said. "Most of the main part of the library is loud, so some kids go in the back and read, do homework and we, as students, need some space for ourselves."

"I don't think it's a very good idea. The library is crowded enough as it is, and any further loss of space would just make things worse," junior Martin Chen said.

Sophomore Marsha Kononenko disagreed. "I don't see why anyone would be against it," she said. "The back of the library is pretty much empty almost all of the time. It's only one classroom so it's not like we're losing any valuable space."

Emily Koo / The Spectator

News in Brief

Junior Involved in Car Accident

While commuting home from SING! practice, junior Emma Ziegellaub-Eichler was hit by a taxicab on Saturday, March 7 at approximately 6 p.m. According to Ziegellaub-Eichler, the accident occurred at the southeast corner of Sixth Avenue and 34th Street.

"I was still in the first lane of traffic when I became aware of an approaching yellow cab in my peripheral vision [...] I was confused, since I had the light," she wrote in an e-mail interview. "It hit me and I tripped over." Ziegellaub-Eichler believes that the driver may have been speeding. "The woman who talked to my parents testified that the cab had hit me and run the light," she wrote. "He also attempted to drive away."

According to Ziegellaub-Eichler, the taxicab hit the left side of her body, as well as her face. As a result, she received minor bruising and chipped her teeth. She has already repaired her teeth, but is still "bruised and sore all over," she wrote. Ziegellaub-Eichler's parents are considering suing the cab driver.

Stuyvesant Junior Assaulted

A Stuyvesant junior was escorted out of the school building in handcuffs on Tuesday, February 24. He assaulted another student after class on the seventh floor.

The victim was punched in the face after a disagreement

during the school day. He suffered a broken lip and lost two teeth.

After the school administration was notified, the victim was taken to the hospital for treatment and the assailter was arrested.

Both students declined to comment.

Foreign Language teacher Ching Yun Yang who taught both students in her Mandarin class learned about the assault after she received a letter detailing it.

Due to school policy, a victim of an assault who tries to retaliate in any manner receives the same punishment as the assailter.

"Both of them got suspended for two days," Yang said.

The two students, who were in the same Mandarin class, can no longer share any classes together.

Judges Speak at Stuy About Racism

Judges Shannon Taylor and John Wilson were invited to speak at Stuyvesant High School from periods one through four on Thursday, February 26.

According to history teacher Warren Donin, who regularly arranges such discussions, the two judges came to talk about racism to parallel other activities during Black History Month.

The speakers' main talking point was a political cartoon published in the New York Post the previous week. The cartoon depicted a chimp lying dead on the ground with one police officer holding a gun, and the other

saying, "They'll have to find someone else to write the next stimulus bill." After the cartoon was printed, prominent African-American leaders publicly denounced it calling it a racist depiction of African Americans, specifically President Barack Obama.

Judge Wilson is a conservative, and sits at the Brooklyn Civil Court. "The cartoon did not make sense because the stimulus bill was passed by Congress, not the president," Judge Wilson said. "People have been using historic views to foster their own agendas and they continue grievances for their own uses."

However, when asked about the Reverend Al Sharpton, Judge Wilson said, "We need people like Sharpton so we don't become complacent."

The other speaker, Judge Taylor, was a radically liberal democrat. He speaks at Stuyvesant monthly through a cultural understanding program. "The cartoon was clearly racist and the caption clearly showed that," Judge Taylor said. "People need to bear things like that in mind before they go out and do this."

In response, Judge Wilson said, "If we draw a line, then that puts racism in it to begin with."

The judges asked students to share their opinions on the cartoon. "Art should be for the sake of art," sophomore Chester Dubov said.

Mr. Donin was glad that people came together for the discussion. "It's important to discuss current events and express ideas about them," Donin said.

AP World History Cutoff Changed From 91 to 92

By SAM LEVINE
and ZOE WU

The cutoff score to qualify for Advanced Placement (AP) World History has been changed from a cumulative Global History average of 91 to 92 because there is a limited number of sections available. The change was made after online registration for spring term classes ended, when the cutoff score to qualify was still 91.

There are currently seven sections with 225 students total in AP World History. All students who finish the Global History 1 and Global History 2 curriculum either before or during high school start out in Global History 3 or AP European History.

Students who choose to take AP European History have to apply during their second term freshman year and need at least a 94 in their Global History 1 course. Although students only take AP World History in their second term, their transcripts will state that they took the course for the whole year. This policy is different last year's, in which all second year Global History courses were replaced by AP World History courses.

Students believe that the change is beneficial.

Students had mixed reactions to the new cutoff score. Some students believe that the change is unfair because they were not aware of the raise in cutoff score when they registered for the class last fall.

"If the department had warned the teachers ahead of time and asked them to inform the students about it, then it is fair," sophomore Lillian Liang said. "However, it is not the case here."

"I actually had a 91 average last semester and I wanted to get into AP Global," freshman Connor Justice said. "The cutoff switch is a bad thing because it limits AP opportunities for some students."

Some students believe that the change is beneficial.

"I think it is fair because AP global [history] is a more challenging class," sophomore Meiyi Shi said. "By raising the [cutoff] score, students who are more capable can get in, giving them a better chance to succeed."

Freshman Ha Young Lee is also supportive of the new policy. "It's good that qualified students get to choose [to take AP World History]," Lee said. "Ninety-two is a fair cutoff."

Students Cut from SING! Due to Failing Grades

By KAITLYN KWAN
and GARRETH O'BRIEN

According to Principal Stanley Teitel, over 60 students were cut from this year's SING! after receiving unsatisfactory grades on their report cards. Students were first informed of their removal after 10th period on Tuesday, March 17, when Assistant Principal Organization Randi Damesek announced their names over the loudspeaker.

They were also notified the next day through a list of identification numbers posted by the school's bridge entrance.

Since then, the list has been revised many times. "Ms. Damesek posted a new one in which she indicated there were some deletions and some additions," Teitel said. "When we started on Tuesday to pull students, we didn't have all the grades in yet. Teachers were still entering grades."

Many students, such as junior Sara Carrion, were cut at first, but later allowed to participate. "My grade was miscalculated," Carrion said. "I dealt with that with my teacher and the department head."

"If your grade was changed, you should be allowed to participate," Teitel said. "You can't have two standards."

Some students, on the other hand, were permanently taken out of SING!. Junior Wes Schierenbeck, who had a lead role in the performance, was cut after receiving four grades of Needs Improvement (N). "I was under the impression, as were many others, that N's would be handled on a case-to-case basis, and that they wouldn't harm me in the end," Schierenbeck said.

According to Schierenbeck, Teitel had originally allowed him

to participate in SING!. "He told me he wasn't pleased with my four Ns, but after we discussed it, he said I was improving and he would let me slide," Schierenbeck said.

"However, at 3:30, he had apparently reached a new decision, making the cut off for allowable N's at 3. I had four N's, so I was cut from SING! a day before the show."

As a result, junior Daniel Fleishman had to replace Schierenbeck in the performance. "I took part in one run-through with a script. Then I went home and memorized all Wes's lines and songs and basically took over his part," Fleishman said.

"It was good we had an understudy for the lead role," junior and Executive Producer Jenny Che said. "We weren't hit that hard. It turned out very well."

According to freshman and Soph-Frosh Producer Connor Justice, Soph-Frosh SING! was also faced with serious cuts, but they were able to recover before the performances. "We had like 20 cuts," Justice said. "It was unfortunate [...] but we were able to patch it up pretty well."

"We found out about the people in cast [being cut] a week before because they were given a warning," sophomore and Soph-Frosh Executive Producer Daniela Gilsanz said.

Because of this, Gilsanz said the directors were able to find replacements ahead of time. The Soph-Frosh dance crews, on the other hand, were heavily affected by the cuts. According to both Justice and Gilsanz, there were only two boys left on the Hip-Hop crew.

"We lost a lot of people in our dance crews, but we were able to figure it out," Gilsanz said.

According to Justice, in order

Eight Hundred Eighty-Five Students to be Part of Class of 2013

continued from page 1

eighth graders all around New York City took the SHSAT, which was administered on Saturday, October 25 and Sunday, October 26.

"Just so you understand, with the class of 2012, we actually sent out 1,003 letters and 84 percent said yes," Teitel said. "I have no way of knowing how many will say yes [this year], but if the number is the same, percentage-wise, we'll end up with less students."

"I'm expecting a class size of about what we have in the [current] freshman grade, which is 842 students," Teitel said.

However, Teitel was mistaken in his prediction as 885 students accepted the invitation to attend Stuyvesant High School, 43 students more than in the previous year.

Students voiced their concerns over the increased class size.

"I already feel that the school is crowded, so I don't see how they're going to fit all the students if they keep making the classes larger every year," freshman Josiah Mercer said.

"With this increase, class sizes will be too large," freshman Melissa Chan said. "If this increase continues, teachers aren't going to be able to give enough of their expertise to all those students."

Teitel acknowledged that the present economic struggle "might have had some effect" on the class size of 2013. Stuyvesant usually accepts a large number of students, but a substantial number of them opt for costly private schools in-

stead. According to Teitel, this year, more students may have chosen to attend the public Stuyvesant High School because of the current economic recession.

"I recognize that the city is pressed for money, but this doesn't help the school and it doesn't help them," junior Allegra Wiprud said. "With so many kids, it's going to be harder to have good teachers and enough resources to go around."

"My initial reaction is to note that I'm not surprised and that this trend has been happening for a while," English teacher Jonathan Weil said.

"However, I do have some concerns on two levels," Weil said. "One would be there's a space issue that is already problematic in this building, in terms of classroom space and not having overcrowded classrooms [...] The other thing that I would say concerns me as a teacher is that it gets a little bit harder to provide the services to students that we want to provide."

A problem with the classroom availability is anticipated with a larger class size. "We'd like to have pretty much everybody here by second period," Teitel said. "We may be forced to let some students start third just to increase space. I know there's a small number that already do, but I might have to increase that number substantially. I won't have classrooms to house everybody."

"As professionals, we deal with the situations handed to us," Weil said. "Dealing with these kinds of numbers makes it harder to find and take advantage of what Stuyvesant has to offer."

"We found out about the people in cast [being cut] a week before because they were given a warning," sophomore and Soph-Frosh Executive Producer Daniela Gilsanz said.

Because of this, Gilsanz said the directors were able to find replacements ahead of time. The Soph-Frosh dance crews, on the other hand, were heavily affected by the cuts. According to both Justice and Gilsanz, there were only two boys left on the Hip-Hop crew.

"We lost a lot of people in our dance crews, but we were able to figure it out," Gilsanz said.

According to Justice, in order

News

Cuomo Representatives Speak to Parents About College Loans

By RACHEL KIM

Representative Rashi Vasisht from Attorney General Andrew Cuomo's Office of Intergovernmental Affairs spoke to parents of the Stuyvesant Chinese Outreach Program about the college loan process in the fifth floor cafeteria on Thursday, March 3 at 7 p.m.

The event began with presentation about the college loan process prior to 2007. Cuomo's office conducted an investigation of the college loan process on July 2007 after parental accusations of corruption. The investigation exposed "deceptive practices that were not the student's best interest," Vasisht said.

It was revealed that companies paid kickbacks to colleges or bribed them to place students on the preferred lenders list. College financial officers were also found to be employees of the lending companies.

As a result of this investigation, over three million dollars was refunded to students and 13.7 million dollars was allocated by lenders to the National Education Fund.

Cuomo also created a student lending Code of Conduct on Wednesday, April 30, 2007, which eventually became New York State law as the Student Lending Accountability, Trans-

parency, and Enforcement (SLATE) Act of 2007. SLATE was created in order to protect students and parents from deceptive college loan practices. A federal law that is based on SLATE was passed and signed by the United States Congress and President George W. Bush in 2008.

The presentation was followed by a brief movie based on actual student experiences with college loans and information on how students can obtain the best possible loan.

"The purpose of the event was to educate parents about their new rights and protections under law and ways to use them to get the best college loans at the best terms," Vasisht said.

The Stuyvesant Parents' Association Chinese Outreach Chairperson Eleanor Chang coordinated the event. She "contacted representatives from Cuomo's office and invited them to speak to Chinese parents," Chang said. "It was very useful, especially for junior and senior parents."

Maggie Yu, mother of senior Norman Yu, responded positively to the presentation. "A lot of parents don't have older children who graduated from high school or entered a college so [the presentation] was very helpful," she said.

Come to Recruitments for The Spectator in the Library after 10th period.

Wednesday, April 22
and Thursday, April 23

Want to see Teitel dancing the marena or just trying to remember your favorite parts from SING!?

www.stuyspectator.com has complete footage of all the best dances, musical numbers, backstage action and punchlines.

ADVERTISEMENTS

SAT/PSAT Prep.

Raise SAT Score by 350 Points!

"I went into C2 with a 1790 on my SAT. After 27 classes with C2, I scored 2180. My essay score also improved from a 3 to a 5. I think that all of my tutors were great! They really paid attention to my needs, and accommodated my schedule perfectly." -Francesca Y.



"My daughter Lily recently took the SAT. Her scores were 800 in both math and verbal and 740 in writing. We were so glad for the results of her SATs. She would not have been able to achieve them without your help. We are very grateful for the personalized instruction and assessments." -Catherine L.

- * SAT/SAT II/ ACT etc.
- * Algebra/ Calculus/ Trigonometry
- * Biology/ Chemistry/ Stuyvesant Physics with Mike Temoeey
- * AP Subjects/IB Courses
- * Reading Comprehension/ Essay Writing
- * Vocabulary/ Composition

TEACHERS

- David Kim, A.B., Harvard University
- Sophia Huang A.B., U of Chicago
- Jason Keller B.A., Cornell University
- Yakov Brukhman, B.S., NYU
- Jim Narangajavana., A.B., Harvard University
- Peter Lukacs, B.S., M.I.T
- Wendy Hsiao B.A., Cornell University
- Brigitte Radigan, B.A., U of Penn
- Esther Greer B.A., Yale University



Education Centers
1-800-777-7000

\$50 OFF
Diagnostic Test
With Coupon
New students Only

Mahattan

1461 3rd Ave. 2nd Floor, New York, NY 10028
(Between 82nd and 83rd St)

www.c2educate.com



188-16 Northern Blvd. 2FL, Flushing, NY 11358
(718) 762-6364 : olyacademia2008@gmail.com

National Olympiad Competitions

- Biology Olympiad (including AP Biology)
September 14 - mid-February
20 sessions. Sunday 3-6pm.
Chemistry Olympiad (including AP Chemistry)
September 14 - late February
20 sessions. Sunday 3-6pm.

- Physics Olympiad (including AP Physics B & C)
September 14 - late February
20 sessions. Sunday 3-6pm.
AMC 10 & AMC 12
Class begins the second week of September.

SAT II – Preparation for the June 2009 SAT II exams

- SAT II Biology Starts October 4. Saturday 4-6pm.
SAT II Chemistry Starts October 4. Saturday 2-4pm.
SAT II Math IIC (including Pre-Calculus)
Starts October 4. Saturday 12-2pm.

- SAT II Physics, U.S. History, World History, Spanish, and English Literature
Individual tutoring sessions can be scheduled.
Recommended frequency and length is 1 hour per week

SAT I – Saturday classes

SAT I students may come in to take a diagnostic exam any Sunday between 10 A.M. and 3 P.M. They must arrive at the academy between these hours in order to finish the exam – which takes 3 hours and 45 minutes – before the academy closes.

Students must bring their own calculator.

- 9th-10th: September 13 - late January (20 weeks)
11th: Will prepare for the Jan 2009 exam. September 13 - late January (20 weeks)
12th: Will prepare for the Dec 2008 exam. September 13 - late November (13 weeks)

Saturday Morning – Reading, Writing, and Math
9am-1:30pm. 5 levels (5 classes).

Saturday Evening – Reading, Writing, and Math
3pm-7:30pm. 2 levels (2 classes).

SAT I – Weekday classes

- English
Reading and Writing: 6-8 pm
Tuesday/Thursday Group Starts September 16.
Wednesday and Friday Group Starts September 17.

- Mathematics
Math A: Starts September 17
Wednesday 4:30-6pm.
Math B: Starts September 17
Friday 4:30-6pm.
SAT I Math: Starts September 17
Friday 8-9:30pm.

Features

Taylor DeGiovanni: The Real Life Gossip Girl

By SADIE BERGEN

In 1973, An American Family, a show about an average family of two parents and five kids, hit America's television screens. It was designed to be like one long home video, and to bring viewers a slice of reality on television that was nonexistent on other shows.

"On Gossip Girl you know it's fake so you are expecting ridiculous things, but on reality shows, since they are supposed to be real, it just seems crazy."
—Audrey Fleischner, sophomore

Let's fast forward to 2009. Reality television is no longer an experiment, but a genre by itself. Shows like the Real World, which asks twelve strangers to live in a house and to "stop being polite, and start getting real" and The Hills, following Lauren Conrad and her friends' lives after they graduate from high school, draw millions of viewers in every week. And starting soon, New York City will be the backdrop for a new slice of reality delving into the lives of high school students. Produced by Scott A. Stone's Stone and Company, of Tim's Gunn's Guide to Style, and airing on Bravo, the new show is expected to follow a similar format to those such as The Real Housewives of

Orange County, and The City. It follows a number of independent characters whose lives intertwine, depicting the complex network of high school life.

The "Real-life Gossip Girl," is a show still in production that will follow the lives of primarily privileged Upper East Side high school students attending various schools in the city, both private and public, including Stuyvesant.

Stuyvesant juniors Rayna Foster and Ayala Mansky, and sophomore Taylor DiGiovanni, are three of the students featured in the show, and currently have cameras taping their lives. Foster, Mansky and DiGiovanni declined to comment on the show. The producers also declined to comment.

There is already a buzz about the show on the internet, with people wondering how big of a success the show will be. The show is somewhat expected to take after Gossip Girl, the television series inspired by the books by Cecily von Ziegesar, which now has a large and dedicated following.

Sophomore Audrey Fleischner, an avid fan of Gossip Girl, isn't sure that presenting a reality show about teenagers like those depicted on Gossip Girl is even possible. "On Gossip Girl you know it's fake so you are expecting ridiculous things, but on reality shows, since they are supposed to be real, it just seems crazy."

Junior Annalise J. Lockhart, a friend of DiGiovanni's, is "very interested in seeing the show," she said. However, in her opinion, "it appears that the producers are crafting an unrealistic view of Taylor's life."

The idea of filming high school students in New York City is not a new one. However, past attempts have been relatively unsuccessful. CBS News was in the process of producing a show about York Prep High School, but it fell through due to, according to an article by Broadcasting & Cable, the school's hesitation about the negative attention the show might bring.

The show's official premier date has not yet been released.

By JUDY CHEN

For most of the year, these people remain out of sight in their office at the end of the second floor hallway. However, twice a year, at the beginning of each term, the members of the programming office become some of the most important people at Stuyvesant.

Math teacher and programming chair Sophia Liang meets face-to-face with students throughout the programming process. She deals with issues ranging from missing classes to inconvenient lunch periods.

For Liang, the most frustrating requests are those for teacher changes.

"We cannot change a program because of teacher preference. I am in the program office. I can't say 'I believe you, not her,'" Liang said. "The chair-people are the only people who can rightfully change teachers for a student."

But even the department chairs are careful about which requests they grant. "I have a pretty good sense of what the real motivation is behind students coming to me for a program change," Assistant Principal English Eric Grossman said. "There are 3,000 students in the school. We have so many specialized programs and students have so many things to consider during programming."

A major source of conflict in the programming process is admission to the more specialized classes at Stuyvesant, including Advance Placement (AP) classes, electives, and selectives.

Each course offered at Stuyvesant is supported by the Committee of Cabinet, which consists of Principal Stanley Teitel, assistant principals Randi Damesek and Eleanor Archie, and all the department chairpersons. The committee receives a budget from the Department of Education (DOE) which determines how many teachers the school can afford. This in turn affects the number courses offered.

With budget cuts, the number of courses offered has declined in the past few terms and, as the size of Stuyvesant's student body increases, admission to the limited number of electives, selec-

Academic Rumble

tives, and AP classes has become more difficult.

To deal with this problem, the administration requires that students to have a certain average to take varying numbers of APs. But still, the programming office is careful to ensure that every stu-

also enable themselves to have a relaxing first year of Stuyvesant, knowing that they'll be working to the bones for the next three years."

But even these policies regarding admission to classes cannot prevent programming from being stressful for both students and programmers.

"Program changes is like a government," sophomore Michelle Sagalchik said. "You have one official you have to go to, and then another teacher, and then someone higher in authority than that person."

Junior David Kang agrees. "Usually after I go to three or four people, I give up because they always tell you to go to another person," he said. "By the time you go for changes on Monday or Tuesday, it is difficult to change your program unless you bring someone who also wants a program change."

"There isn't anything wrong with the program office, but I think the problem is with prioritizing and the number of students in the school," Kang said.

Still, the faculty involved in the programming process spend a great deal of energy giving students the classes in a way that is fair and complies with department standards. There are as many success stories as there are horror stories.

"At the beginning of the year, I went to [Assistant Principal Social Studies Jennifer] Suri to try to get into the AP Global class and she was really nice about it," Sagalchik said.

Grossman stressed that teachers want students to be happy with their classes, and are willing to "spend so much time making sure that everyone who is qualified gets the class they want," he said.

It's a long ride for each individual behind the computer at the programming office or in the guidance suite. Such people try to be of assistance to students; however, many admit that it still gets hectic. As a result of students' vast array of interests and motivations, the programming process remains a turbulent time in the lives of students, teachers, chairpersons and guidance counselors.

To Pledge or Not to Pledge

dents attended a middle school that did not require students to salute the flag each morning.

"In [my middle school] Hunter, we didn't even have a PA system and they never made [students] do anything like that," freshman Cecilia Shoa said.

On the other hand, for students and teachers who went to schools where the pledge was recited daily, standing and saluting for the Pledge of Allegiance has become a part of daily life. Global history teacher Lisa Shuman said that she recites the Pledge of Allegiance because of the habit she had picked up during her own days in school.

"For me personally, I grew up doing [Pledge of Allegiance] also in a public school. And I do it now possibly because of nostalgic reasons," Shuman said.

For those who have no nostalgic or habitual connection, the recital of the pledge is regarded with apathy. "I would only do [the Pledge of Allegiance] if a lot of my classmates do it" freshman Emma Handte said.

always the case. Although the pledge is delivered every morning by the student announcer, few Stuyvesant students tend to recite it.

This lack of participation may be partially attributed to habit. Many Stuyvesant stu-

But to students for whom the Pledge of Allegiance is a matter of patriotism, this comes as a bit of a shock.

"Where I come from, everyone rises for the Pledge," senior and Student Announcer Chris Zhao said. "When I transitioned into high school, the number of people who do not participate in the daily Pledge shocked me. I guess this place is just too liberal and unpatriotic," Zhao said.

Although Zhao is personally committed to reciting the pledge, he believes that "everyone is fully entitled to his or her own viewpoints and opinions [on the Pledge of Allegiance]," he said.

Zhao isn't alone in his thoughts. "Personally, I do think the Pledge of Allegiance is important. It's a matter of patriotism," junior Henry Lin said. "I accept that it's [a student's] right not to say it, but I think it's important."

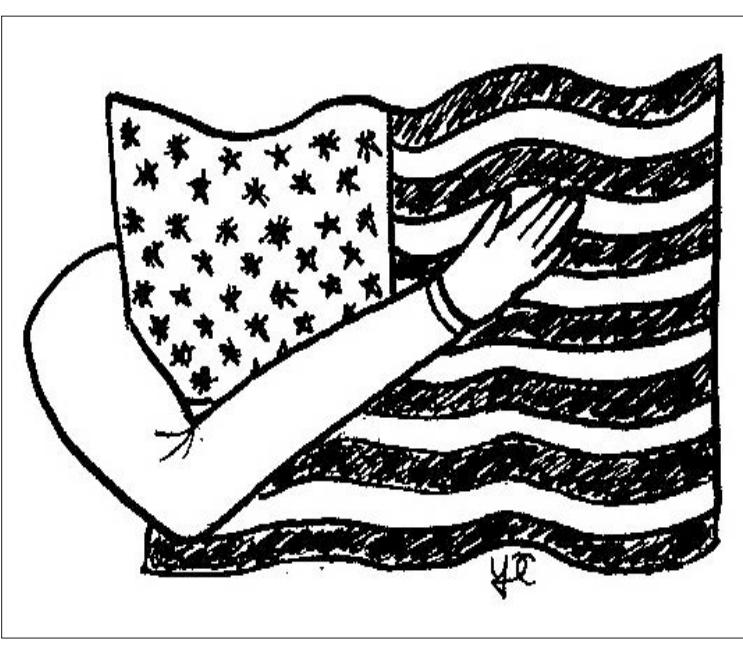
While some think of the Pledge of Allegiance as something that is a duty we have as

citizens, many believe that the Pledge of Allegiance goes against the ideals that the United States holds in the modern age.

"I feel like the Pledge in its current state is a stain on American society. It was originally written without the words 'under god,' but they were put in during the Red Scare when there was rampant fear of communism [...] this represents a time in our history when there were no 1st amendment rights," junior Matt Leiwant said.

"[The Pledge] is not really accurate to the modern American society so people don't feel comfortable saying it" sophomore Libby Szulfit said.

In spite of students' various reservations towards the Pledge of Allegiance, Zhao still thinks of the Pledge "As a means of creating unity within a community. When people of all backgrounds come together at the same time and recite a few phrases that signify the American spirit, it creates a strong sense of community and atmosphere of pride."



By SANCHO PARK
and HANNAH WHALEN

For much of the country, the daily recital of the Pledge of Allegiance is considered a duty, a matter of patriotism and of pride. But at Stuyvesant, this isn't

Editorials

STAFF EDITORIAL

Of Chicken Bones and Movie Theaters

At any given time during a school day, there is at least one Stuyvesant student eating a crepe at Whole Foods, reading a book at Barnes & Noble, or purchasing a sandwich at Terry's. In the 17 years since our school was relocated, we have made our presence known in Tribeca and Battery Park City. We have become an integral part of the community, even though many of us come from neighborhoods miles away.

However, Stuyvesant's relationship with the neighborhood isn't always harmonious. In any neighborhood with students, there can be conflict with the local residents. Principal Stanley Teitel recently received calls from Whole Foods, Barnes & Noble and the nearby Regal Cinemas movie theater. All three were complaining about disruptive students, including some who were throwing chicken bones in the bookstore and drinking alcohol in the theater. Parents in the neighborhood have expressed concern over other persistent problems with loud and crass groups of students. They fear bringing their children to places where students may be hanging out.

The reports so far have come directly from local businesses, not the police. Still, in response to these complaints, Teitel is considering implementing restrictions that would drastically change our out-to-lunch privileges as well as the general environment of the school. "I'll take whatever action I think is appropriate to stem the tide of this," Teitel said.

The proposed policy changes will either shut down the entire campus, meaning no student will be allowed to leave the building during the day, or it will only allow non-freshmen with passing grades to eat outside.

These considerations are

overreactions to a few incidents of irresponsibility. A policy that is more stringent than what is already in place would be unfair to the vast majority who know better than to throw chicken bones in public places. It is fair and necessary to discipline rowdy individuals, but collective punishment and rebuke will do little more than anger a majority of the student population.

Restricting lunch privileges also poses many practical problems. The cafeteria and library are already packed, and we are banned from being on the majority of the floors during lunch and free periods. Shutting down the campus would undoubtedly exacerbate an already huge overcrowding problem that the administration should be working to eliminate. With an even larger freshman class expected next year, limiting freshmen to eating inside would create overcrowding problems as well as deprive them of a year's chance to explore everything the nearby neighborhood eateries have to offer.

And no matter how rude a few students may be, many local businesses depend on our patronage. In a recession-racked world where establishments constantly come and go, Stuyvesant students' simple act of buying lunch every day means a lot to the people who run the local delis and restaurants. Shutting down the campus would undoubtedly hurt both us and the surrounding community.

More importantly, these recent incidents, and their resulting consequences, should be wakeup calls, and should be seen as reasons to get our acts together and usher in a new age of responsibility. When we leave the school, we don't stop being Stuyvesant students. We represent the school outside of school.

Responsibility is something no imposed policy can teach us. A new policy that only punishes won't produce more mature students or get to the heart of the problem. The administration has stressed several times that we should be responsible for ourselves, and it's time to show them that we can behave and do so without unnecessary restrictions. In a large school with busy students, even simply saying "excuse me" in the hallways can mean a lot.

If we show the administration that we can act responsibly, we can have more privileges. We can ask Teitel to let us go outside during free periods which will allow us to have a breath of fresh air from our overcrowding problems. The few hallways we can congregate in would be cleared, students would have more flexibility with when they eat lunch outside, overcrowded places in the school like the library and cafeteria would have more space and students would have more time during the day to relax outside. These long-term advantages should not be dwarfed by a few isolated incidents. Giving us the possibility of going outside during free periods would give us incentive to act more responsibly in the future.

The number of privileges we gain—and lose—will ultimately depend on our ability to keep our composure in public. Being inconsiderate in the places that depend on our business is ultimately not in our best interest. We need to understand that more incidents will result in serious consequences. If we want to keep the privileges we have, we need to show the administration that we can be responsible for ourselves, but the administration also has to learn to trust us. There's so much to lose, but there's more to gain if we can just get our acts together.

OP-ART



The Spectator

The Stuyvesant High School Newspaper



"The Pulse
of the
Student
Body"

SPORTS EDITORS
Scott Chiusano
Eddie Cytryn

PHOTOGRAPHY EDITORS
Christina Bogdan
Anna Menkova

EDITORS IN CHIEF
Luc Cohen*
Rebecca Elliott*

NEWS EDITORS
Kaitlyn Kwan
Ani Sefaj
Alexander Shin

FEATURES EDITORS
Sarah Kaplan
Danielle Oberdier

OPINIONS EDITORS
Emma Dries
Gavin Huang
Kiran Sury

ARTS &
ENTERTAINMENT EDITORS
Leili Saber
Alan Sage*

ART DIRECTORS
Yun Cho
Singha Hon

LAYOUT EDITORS
Lodoe Sangmo
Vivian Sze
Laura Ye*

COPY EDITORS
Divya Dayal
Jonathan Lerner

BUSINESS MANAGERS
Grace Lee
Jamie Yu

WEB EDITORS
Victor Ma*
Marcin Skok

FACULTY ADVISOR
Kerry Garfinkel

Please address all letters to:
345 Chambers Street
New York, NY 10282
(212) 312-4800 ext. 2601
letters@stuyspectator.com

We reserve the right to edit letters
for clarity and length.
© 2008 The Spectator
All rights reserved by the creators.
* Managing Board Members

The Spectator

We are compiling an archive of past issues.

We are looking for issues published before 1995.

Please send any newspapers to:

The Stuyvesant Spectator
345 Chambers Street
New York, NY 10282

If you have any questions,
e-mail us at:
archives@stuyspectator.com

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

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

FOR THE RECORD

- In Issue 11, Christina Bogdan's first name was misspelled in the photo credit for "Exotically 4th Street."
- In "Peglegs and Huskies Face Division Changes," it should be noted that sophomore Rebecca Kim created the Lacrosse Club.

Opinions

Chicken Soup for the Stuyvesant Student



By M.E. FICARRA

I have a confession to make—I'm sick. I'm coughing, wheezing, sneezing and I don't have enough energy to pry myself out of bed before noon. However, while I've come to terms with being sick, most Stuyvesant students seem to have a hard time admitting that a microscopic germ has gotten the best of them. With homework and extracurricular activities, it becomes far too easy to ignore our bodies and push through cold and flu season without acknowledging that we're sick. Unfortunately, sometimes it's necessary to make time in our busy schedules to recuperate.

In late November, just before Thanksgiving, I developed a cough. "No big deal," I thought to myself, "I'll be over it in a few days." I returned determined, ready to keep up with my normal workload. Unfortunately, the "few days" soon became weeks, and my symptoms grew worse. Fed up with sounding like I was choking on a hairball when I coughed, I finally took a break

and saw a doctor.

I was terrified of missing school because of the daunting process of making up all of my missed work, so I quickly returned. Considerably more tired than usual, I pushed even harder to get everything done. Although I fell asleep before finishing my homework every night, felt out of breath from climbing just one flight of stairs and used up two packages of tissues in school every day. I ignored the flashing neon "You're sick!" sign my body was sticking in front of my face. It wasn't until I couldn't stay up past 8 p.m. without collapsing that my mom forced me to stay home again.

As of the publication of this article, I have missed more than a month of school and am unsure when I will be able to return.

What's the point of going in to take that big chemistry test if you're not going to be able to focus during the exam?

As Stuy students, we are understandably afraid to take a sick day or two because of fear of repercussion. The thought of having to make up just one day's worth homework is frightening.

The Significance of SING!



By SAMIRA SIDDIQUE

A SING! production can be incredibly painful to watch. For example, Soph-Frosh SING! 2005's "The Dick" was a 55-minute-long eyesore filled with awkward sexual references, overdone communist jokes and stereotypical ethnic characters. The plot, which revolves around the adventures of "Detective Dick," was lackluster and forgettable, except for the shameless use of the word "dick."

We are capable of achieving more than that. There is an ample amount of creative potential and diligence within our student body that could be used to put on remarkable SING! productions. And with a student body as separated as ours, SING! is the perfect opportunity to not only bring everybody together, but also to go beyond what we think our creative limits are.

However, when the SING! process is marred by power grabbing, nepotism, bad management, and the ignorance of good ideas, the product is mediocre at best.

The key to a successful SING! is to allow each grade to bond over doing something enjoyable

and for everyone to put on a great show. But in order for the actual SING! process to be successful, everyone needs to feel welcome to contribute ideas. The best SING! productions happen not when five people dictate directions to 200 of their peers, but when one grade works in unison. For everything to appeal to a larger audience, there needs to be a versatile collection of ideas.

A script, for example, should not have a theme that was decided upon solely by the executive producer, but should be discussed by a large group of people and written gradually. Otherwise, other people have to write a script based on a theme that wasn't of their choosing, causing SING! to be less successful than it could be.

If a group of people assisted in writing the script, the student body's diverse sense of humor would be captured more successfully than if one person tried to write it. The signs of a poorly written script would be the lack of an identifiable plot, awkwardly placed dances, and typical sexual, pop-culture, or ethnic jokes that are the easiest to make, but also the cheapest and most unfulfilling.

An unsuccessful SING! can often be foreshadowed from the time the producers are chosen. After sophomore year, the same people tend to hold key positions in SING!, with minor differences from year to year. Depending on how competent such people are as managers,

However, it is ultimately more beneficial to put your health first and take a few days off before your condition becomes unbearable.

Going to school while fighting off a cold or the flu may increase the length and severity of your illness. Sleep deprivation weakens your immune system, so the three to six hours of sleep you usually make do with isn't enough when your body is compromised. Also, long commutes on a subway or bus crowded with other potentially sick passengers can expose your body to additional viruses and bacteria. If your immune system is working overtime already, it becomes all too easy to catch whatever that guy sitting next to you on the train has.

In addition to putting your health at risk, you also compromise the quality of your schoolwork. What's the point of going in to take that big chemistry test if you're not going to be able to focus during the exam? What's the purpose of listening to a lecture if you can barely keep your eyes open? We need to recognize how fatigue affects our bodies and why fighting it is virtually futile.

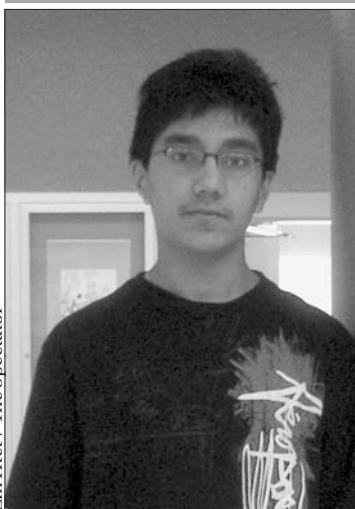
So skip that test—you can always make it up later. Spend a few days at home watching Jerry Springer and Full House now and save yourself the trouble of downing six different daily prescription medications later. If you're worried about falling too far behind, ask friends for assignments, email your teachers, or call your guidance counselor. Missing a few days now is easier than overworking yourself and missing weeks later. The most important thing is to put your health first. School will still be there when you get back.

this may or may not be a problem. If they refuse to listen to other people's ideas and expect to make every major decision on their own, then obviously SING! will be terrible. Additionally, if they choose other positions based on favoritism, which is a recurring problem, then those directors will be incompetent as well.

The exclusiveness of the people that head SING! results not only in a poor production, but also in disorganization and lack of communication. When people are confused about their tasks, it is impossible to put on a decent show. Then, when things go wrong, no one wants to take the responsibility themselves and often blame each other. As a result of this backbiting, those who are involved often become bitter about SING! and the mounting tension behind the curtain causes a grade itself to divide.

SING! has the opportunity to be innovation at its best, and the diligence and hard work it can inspire within our student body is extraordinary. But much of the time, we take SING! for granted and forget the real meaning of it. If we weren't so caught up with power struggles and scheming against each other, we could get back to the foundations of SING!. Unifying students is much more important than triumphing over another grade. And though the victory of winning is sweet, the victory of uniting the school is even sweeter.

Liberating Science



By VARUN SHARMA

When learning about Leonardo da Vinci in Advanced Placement (AP) European History, Art Appreciation, and physics class, I wondered how one man could be so distinguished in such a wide array of academia. His timeless prestige is often attributed to his combination of art and science knowledge. He used eloquent writing and outstanding illustrations to present groundbreaking engineering concepts

The conglomeration of the two global languages—art and science—can be taken to another level through the employment of art in science classes, perhaps through something like Art Across the Curriculum.

and create some of the most acclaimed masterpieces of all time. Today, it should be no different. Science classes should not be in such stark contrast to art classes at Stuyvesant.

The administration took a step in the right direction by implementing the Writing Across the Curriculum policy this year and encouraging writing in all classes. For example, AP Physics B classes have begun adding a good amount of written analysis to lab reports, such as page-long write-ups comparing temperature change to electrical capacitance. In addition, some biology teachers began assigning written responses to textbook readings as homework.

However, the conglomeration of the two global languages—art and science—can be taken to another level through the employment of art in sci-

In fact, many of the most desired careers mix the arts and sciences.

ence classes, perhaps through something like Art Across the Curriculum. In a few chemistry classes, for example, students created posters representing elements of the periodic table. Nearly all of them included drawings of their applications, such as the neon Hard Rock Café sign or vanadium-alloy parts in jets and Lamborghinis. Some included three-dimensional models of the element itself. Posters advocating for or against nuclear energy were also assigned as group work. Math students could use technical drawing skills in math research projects rather than just regurgitating equations and identities. Increasing writing skills in classes is a good start but only the tip of the iceberg in terms of integrating art into science. The ideas are limitless when incorporating the liberal arts into otherwise analytical science classes. If physics classes were melded with English and visual art, as in the newly approved AP English/AP Physics B combo, students would learn how to articulate lab conclusions much more effectively through refined writing and illustration. Students could do a lab-based term project that goes beyond calculations and formulas to show visual graphs and effectively present information. This is actually what engineering majors in college do on a regular basis.

In fact, many of the most desired careers mix the arts and sciences. Medicine, for example, involves learning about the human body and the biological world while surgery is performed with calculation, facts and a certain amount of dexterity. Business and entrepreneurship involves interpreting data and presenting extrapolations and ideas eloquently and persuasively. Law relies heavily on artistic manipulation of evidence and rhetoric. In order to prepare students for this type of work, science classes should apply art through more liberal activities. Although the administration has created a Writing Across the Curriculum policy, its name overstates its achievement. Not much writing has been added to science and math classes, save for some forced assignments and mere exercises. By adding visual art and more in-depth writing, the policy can be much more effective, interesting and preparatory for students entering the real world, a world where instructions are not laid out in five-dollar lab books.

Opinions

Time to Put the Hate Back into SING!



the diary of a mad senior

By JAMES DENNIN

Now, you'll all have to excuse me, I don't mean to sound jaded, but SING! just isn't what it used to be.

Before you jump down my throat, I don't think it's necessarily the quality of the productions that has suffered. On the contrary, this year's SINGs were as good as anyone could have hoped, considering the administration's decisions to slash rehearsal time, enforce new totalitarian grade policies, ban droves of students the day before the show and continue with their prudish and heavy-

handed approach to censorship.

This year's SING! did, however, have one disconcerting new quality—a lack of brutal, angry, and vicious competition. While waiting in the lobby to model my pink nightie for Principal Stanley Teitel, I was annoyed and disappointed to hear a sophomore producer announce with glee that the juniors had lost their lead. However I was also puzzled by the reaction of his cast—his classmates ran to the defense of their rival. Maybe it's the brutal insensitivity Teitel displayed as he disqualified the actor who

stirred their sympathies—maybe they felt that their farcical boys' hip-hop crew (of two) put them in no position to mock the academic misfortunes of their competitors. But in my day, we'd have kicked our heels if the juniors lost one of their most talented actors. Where I expected excitement at the prospective downfall of their opponents I saw kindness and empathy.

We need to think about the negative effect this "camaraderie" is wreaking on our SING!. Where there was once violent competition and secrecy there is now cooperation and broth-

erhood. Where we were once pleased to see the other grades crash and burn, we now merely hope that everyone puts on a good show. Soph-Frosh isn't "bad" anymore, it's "cute."

I realize that I'm going to sound cynical and Republican when I say this, but the lack of mutual resentment is what's this year's SING! was missing. Because when we lose the drive to humiliate our opponents, our sets get subtler, our jokes get kinder and our SING.s are less entertaining. I want to see pieces of set falling over. And I want to see upperclassmen mocking the members of lower grades because, believe it or not, it's that deep embarrassment that resonates and makes us work harder next year.

It's easy to lose sight of the competition in a contest where the same grades win every year. Yes, SING! is relatively rigged—but since when does that mean we have to be nice to each other? If we aren't circulating false scripts, sneaking into the balcony to watch rival SING! s and subjecting people to brutal ridicule—SING! becomes just another musical.

I was no different. I didn't sneak into Soph-Frosh's rehearsal—I was welcomed and I gave the directors notes on

blocking and projection. I let my underclassmen friends read our script, and didn't threaten to shove them in a locker when

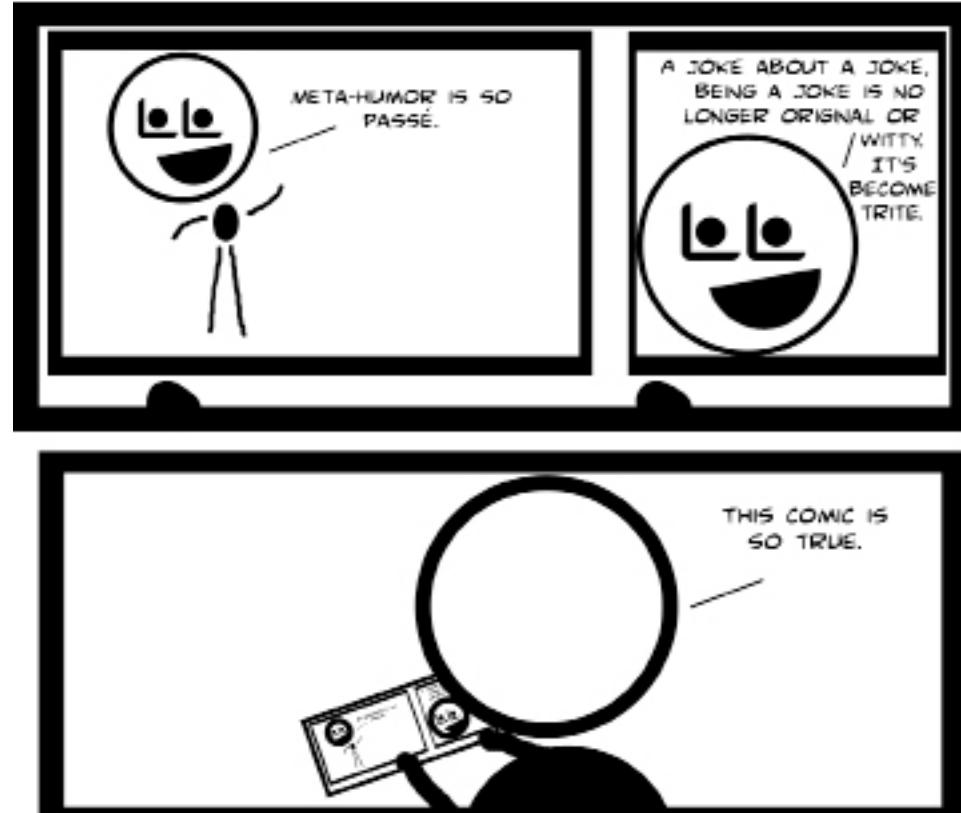
I realize that I'm going to sound cynical and republican when I say this, but the lack of mutual resentment is what's this year's SING! was missing.

they showed up at our "top secret" rehearsals. They were friends and I believed that the alliances forged from genuine friendship superseded the alliances I felt to my fellow seniors. This is something I will never forgive myself for, because in the world of SING!, friendships be damned, because if you think of them as friends and not opponents it makes it that much harder to crush them.

Cartoons

Sesquipedalian Humor

By Jonah Meyerson



THIS IS KIND OF SADDENING... by Jin Suh



Arts & Entertainment

Alternative Coffee

By STEPHANIE HOM
and JASMINE WONG

With sleek leather benches, free Wi-Fi, comfortable wooden tables and loads of gossip magazines and newspapers available to read, Kaffe 1668 is a great alternative to the ever-crowded, ever-pretentious Starbucks.

Located at 275 Greenwich St, Kaffe 1668 was opened in October 2008 by Swedish twins Mikael and Tomas Tjarnberg, who thought Tribeca needed a 'real' neighborhood coffee shop. The café's ambiance is a pleasant blend of country cottage and modern office. A communal table with a slightly pretentious bonsai tree resting on it greets you upon entering. Underground seating is also available.

Kaffe 1668 serves a wide range of specialty coffees, such as the latte macchiato (\$4.50), a creamy blend of coffee and milk. If you're looking for cheaper options, the Espresso (\$2.50) and Americano (\$2.75) are also exquisite. Manager Ava Nakamura, however, recommends the regular coffee (\$2.45 to \$3.45, depending on which brew you choose) due to its "really authentic taste," she said.

If coffee isn't your cup of tea, try the organic tea (\$2.95 per cup). If tea isn't your cup of tea either, try the hot chocolate (\$3.25). Kaffe 1668 only offers plain hot chocolate, but the drink is made with organic ingredients. The Japanese Sencha and Moroccan Mint, both types of Green Tea, offer wonderful flavor fusions. If you're looking for something a little less riveting—and less caffeinated—try the Green Tea with Ginger & Lemon or the Mango Black.

Kaffe 1668 also offers a number of sandwiches (\$3.15-\$7.95) and other small snacks. The For



The Kaffe, located at 275 Greenwich St, is owned by Swedish twins that thought TriBeCa needed a "real" neighborhood coffee shop.

Poultry-Lover's sandwich (\$7.95) perfectly balances sweet apple slices with bitter arugula. Pastries freshly baked by Nakamura are available. However, these are a bit pricey, so if you're craving something sweet, go with the deliciously buttery chocolate-chunk cookies (\$2.50).

"The people who live in the apartment above us are our regulars," Nakamura said. "They range from working adults to mothers who come in with their kids and strollers." Although this quaint café has yet to become highly popular with Stuyvesant students, Kaffe 1668 offers some of the highest-quality coffee in Tribeca. Kaffe 1668 is sure to give Starbucks a run for its money.

Kaffe 1668
275 Greenwich Street
New York, NY 10007
(212)693-3752
Monday to Friday,
6:30 A.M. to 9 P.M.
Saturday to Sunday,
8 A.M. to 9 P.M.

By EMMA POLLACK

When you approach The Synagogue for the Arts, located at 49 White Street, it's clear that it's not an ordinary synagogue. The avant-garde, wave-shaped building sets the tone for an 'unorthodox' synagogue, but its congregation makes it stand out.

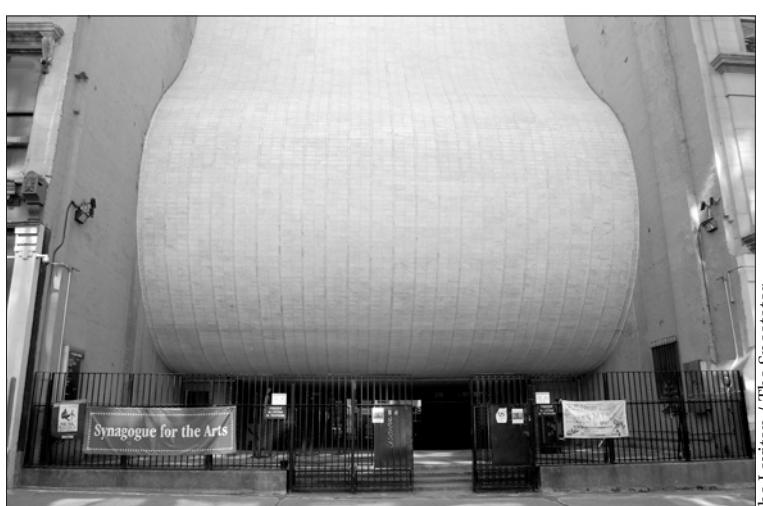
"It is essentially an orthodox service, but the people here are in the arts," said Toby Turkel, the synagogue's executive vice-president. Members include actors, fashion designers, mathematicians, musicians and poets. The service is orthodox, but the synagogue takes an innovative approach to hymns—the congregation claps, stomps and keeps rhythm using their bodies and benches as percussion instruments.

The synagogue offers an eclectic array of arts programs, ranging from Shabbat yoga and weekly t'ai chi to a constantly

**The Synagogue
for the
Arts offers a
number of
unique arts
programs that
showcase the
hidden side of
Orthodox
Judaism.**

L'Chaim (To Life)!

By EMMA POLLACK



The Synagogue for the Arts is considered a unique religious and artistic place of worship.

updated gallery in the social hall.

The current exhibit, titled "Kaleidoscope," showcases the works of Elinore Bucholtz and Diane Hardy Waller. Bucholtz's modern, Jackson Pollock-like images contrast with Waller's calm cityscape paintings. "Kaleidoscope" will be on display until Sunday, March 29.

The Synagogue for the Arts was founded in 1938 as the Civic Center Synagogue. The synagogue opened as a loft above a store and moved into its current building in 1967. The current building was designed by William Breger, a winner of the American Institute of Architects's National Honor Award. Congregants often discuss the religious symbolism of the building's wave-like structure. Many members believe the wave represents a "scroll," while others believe it resembles the flames of the burning bush. The architectural curve is also seen from inside the main sanctuary, and creates a feeling of grandeur

within the sanctuary.

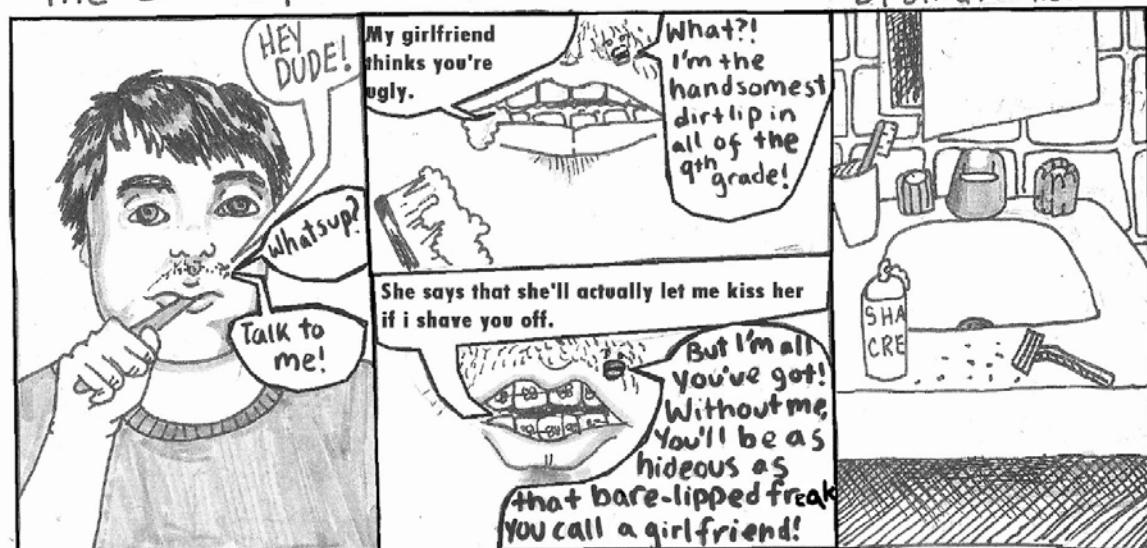
Tribeca Music and Arts, a non-profit organization, holds many of its art programs at the Synagogue. The Synagogue will host a number of renowned musicians performing pieces by Bach, Chopin and Mozart through Thursday, March 26. There will also be a performance fusing the poems of Rabbi Abraham Joshua Heschel with the sounds of an oud, an ancient string instrument on Tuesday, March 24.

The Synagogue for the Arts offers a number of unique arts programs that showcase the hidden side of orthodox Judaism. "The only way to truly understand and believe the interest and fascination that exists within the synagogue is to experience it," Turkel said.

The Synagogue for the Arts
49 White St (between Church
Street and Broadway)
Tribeca
10013

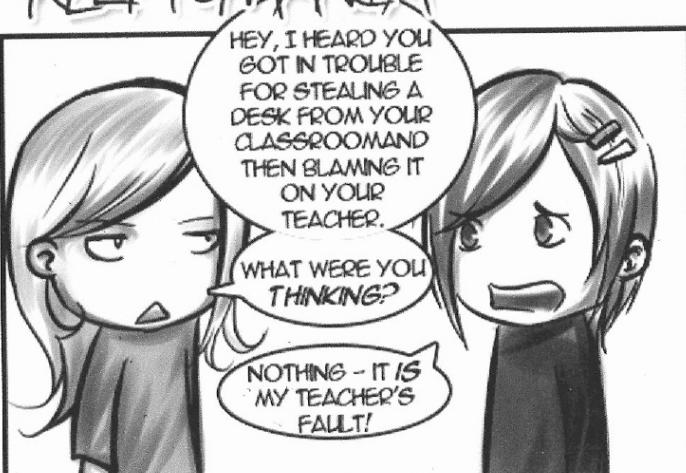
Cartoons

The Dirt Lip

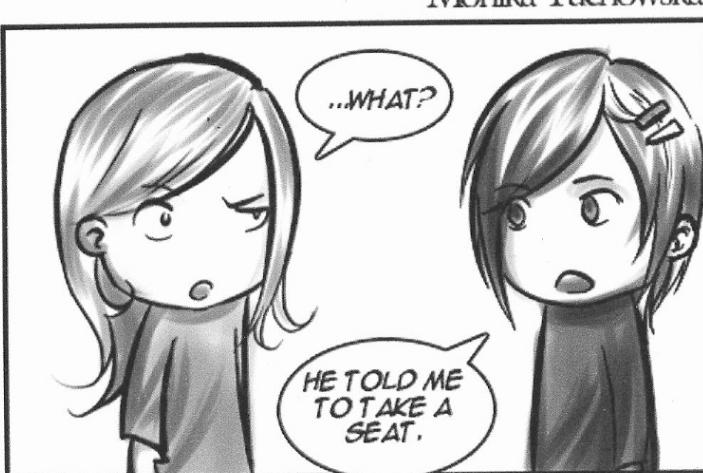


BY SINGHA HON

'KLEPTOMANIA'



Monika Tuchowska



Arts & Entertainment

Life is Short, Have Dessert First

By TONG NIU

Hailed by the Best of New York as a "winner," Duane Park Patisserie, a small but cozy bakery hidden among the row of restaurants on Duane Street, is a delightful retreat after a tiring day. Its menu is packed with delicious treats for all types of dessert lovers, whether they're you're looking for something sweet, fruity, or crunchy. The patisserie also focuses on the design of its goodies, making every item almost too beautiful to eat.

Established in 1992, the patisserie is tucked between Hudson and Duane Streets. Every handmade cookie, lemon tart and brownie is carefully designed and crafted by its talented chef, Madeline Carvalho. She boasts an impressive résumé, including being the first female cook hired at the Plaza hotel.

The shop is below a row of typical 1800s apartment buildings and has an antique-like style. The patisserie feels like a homey feel to it. There are, with simple decorations of black and white photographs and cheery sayings on the walls.

Duane Park Patisserie offers all types of desserts, including tarts, brownies, cupcakes, opera squares and éclairs. Cookies cleverly resembling strawberries and butterflies look tasty and taste delicious. Cakes in all sizes are



Duane Park Patisserie, located at 179 Duane Street, is a favorite of many in TriBeCa.

vorite is their strawberry sugar cookie—a semi-sweet cracker topped by a thin layer of cream and red and green sugar. Visitors say claim the treat is them to be positively addictive.

Merissa McMahon, a regular customer at the Duane Park Patisserie, comes three times a week to purchase her regular green tea and hot chocolate for her children. "It has a nice old-fashioned feel to it," McMahon said. Her favorites are the brownies.

The prices differ depending on the each pastry but are generally between \$1.75-\$6 for cookies and \$15-\$30 for the cakes. Unfortunately, there are no student discounts or daily specials. However, the patisserie is big on being involved in the community. "We do contribute a lot to the fundraiser events that the schools have in the neighborhood," Medina said.

No matter what the sweet, Duane Park Patisserie is committed to giving customers treats that appeal to all the senses. Dessert is the priority Duane Park Patisserie has desserts that you'd want to make a full-course meal out of. As an inscription on their wall says clearly reveals: "Life is short, have dessert first."

*Duane Park Patisserie
179 Duane Street
New York, NY 10013*

hand-decorated with chocolate swirls. "We decorate them with chocolate because it's an easier ingredient than Royal Icing or another form of icing. The chocolate is easier to color and once it melts, it dries quicker," chef Pe- ter Medina said.

Best of New York calls its cakes a "masterpiece," and right- ly so. and they truly are rebecca

please help me with this plural/ singular agreement thing? I can't make it work. Each pastry is carefully designed and baked by the same chef to ensure a consistency in the product. "They always have to taste a certain way. It's very important that our customer get a consistent quality," Medina said.

The Patisserie's magic cup-

cakes are perhaps the most delicious and unique of its creations. The dense, chocolate cupcakes with cream filling are topped by generous swirls of rich dark chocolate. Though not sickeningly sweet, they have the typical fresh out-of-the-oven taste. "It's like Twinkie meets cupcake with really good frosting," freshman Viktoria Halikr said. Another fa-

Stuy Art Displayed Near and Far



By HYEMIN YI

In a reputedly math and science school, the recognition of students' art seems small compared to the glory of winning Intel. But recent events have given Stuyvesant's artistic community some recognition.

Every submission from Stuyvesant was accepted out of the hundreds entered.

Last month, four Stuyvesant seniors—Stephanie Eng, Evlika Fridman, William Poon, and Philip Zhang—had their art chosen to be displayed for two years at the headquarters of Eton Park, a hedge fund that sponsored the student exhibit. Every submission from Stuyvesant was accepted out of the hundreds entered. The art of 234 other students from ages 12 to 18 was chosen to be displayed as well.

The exhibition was the result of a collaboration between the hedge fund and ArtsConnection, a non-profit agency for art education in New York City. The theme—left to the interpretation of the students—was "Worlds Near and Far." Students were asked to submit photographs, landscapes and portraits, along with a written paragraph on how they were inspired to create the piece and how they went about doing it.

"I didn't know what to expect when [Acrylics teacher Amy] Cappell came up to me one day in acrylics class when she told me that she wanted to enter my painting in an art contest," Poon said. "I wasn't exactly too fond of my painting but I couldn't exactly say no. It couldn't have hurt either."

"[ArtsConnection] sends me notices from time to time. And I began thinking about which paintings might be relevant. I don't assign paintings specifically for the exhibits," Cappell said. "The exhibits are generally very broad in what they take," Cappell said. She makes an effort to have student's work submitted for the exhibits when she can.

The class was working on landscapes of Battery Park at the time of the show. The deadline to submit pieces for the exhibit interfered with the park project. However, Eng, Poon, and Zhang finished their work in time for Cappell to enter their paintings.

"I had originally submitted my work, expecting nothing to come out of it, but it was nice that it was picked to be shown. Going to the showing, it was great to see all the other works of art that were picked, and how talented all of the other artists were," Eng said.

Poon's painting was chosen by the Chief Executive Officer of the hedge fund company to be put in his office, which President Barack Obama reportedly visited.

In addition to having their art displayed for two years, winning students also received a \$100 gift card to B&H Photo or Pearl Paint. Similar contest exhibitions are held in the fall and spring by ArtsConnection.

"The arts are an important part of our school. It's nice to see that we have students who are winners in this field too, not just the Intel," Cappell said.

ADVERTISEMENT

Enter the 2009 Stuyvesant High School Alumni Association COLLEGE SCHOLARSHIP COMPETITION

The Alumni Association will award approximately \$50,000 in scholarships, ranging from \$500 to \$10,000 each.

15-20 SCHOLARSHIPS WILL BE AWARDED *

ALL SENIORS ARE ENCOURAGED TO APPLY.
Pick up an application from the Alumni Office
in Room 301-B, or download an application
from the www.stuy.edu website.
Feel free to contact the Alumni Association
with questions at alumni@shsaa.org

The deadline for submitting your completed application is 5:00 PM, Tuesday, April 21, 2009.
DON'T WAIT UNTIL THE LAST MINUTE!
The application has many parts, including an essay and a letter of recommendation.



* SHSAA reserves the right to award as many scholarships as it deems appropriate each year.

SING! Scoreboard**Overall**

Soph-Frosh	Junior	Senior
------------	--------	--------

Overall Impression	98	112	128
Script	92	106	123
Acting	107	110	127
Dance	99	124	123
Band/Orchestra	102	115	126
Vocal Musical Elements	106	119	113
Sets	110	96	142
Technical Aspects	101	100	116
Costumes	112	115	128
Deductions	-2	-34	-61
Total	925	963	1065

Friday

Soph-Frosh	Junior	Senior
------------	--------	--------

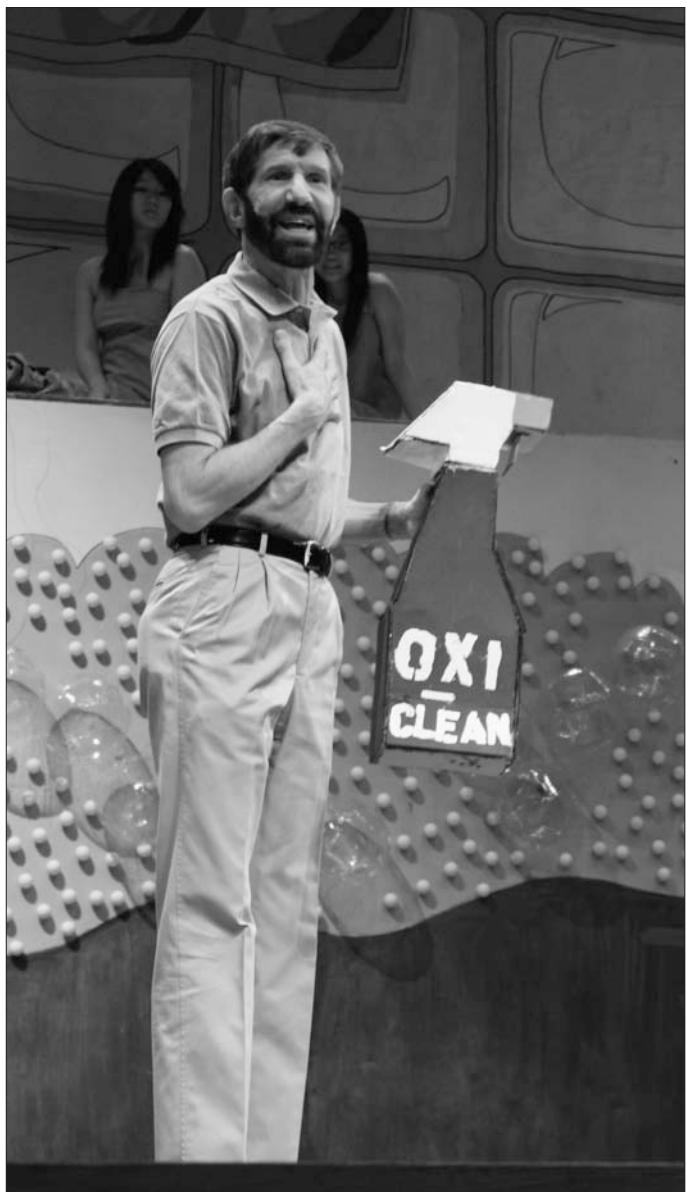
Overall Impression	47	61	56
Script	41	57	53
Acting	51	58	57
Dance	47	59	56
Band/Orchestra	47	55	59
Vocal Musical Elements	53	61	54
Sets	56	48	64
Technical Aspects	46	49	49
Costumes	56	58	56
Deductions	-2	-20	-16
Total	442	486	488

Saturday

Soph-Frosh	Junior	Senior
------------	--------	--------

Overall Impression	51	51	72
Script	51	49	70
Acting	56	52	70
Dance	52	65	67
Band/Orchestra	55	60	67
Vocal Musical Elements	53	58	59
Sets	54	48	78
Technical Aspects	55	51	67
Costumes	56	57	72
Deductions	0	-14	-45
Total	483	477	577

Soph-Frosh SING!



Soph-Frosh SING!

By GAVIN HUANG

"Cute," one audience member said after Saturday's performance of a mediocre Soph-Frosh SING!. With its wide range of political puns, tasteless social cracks and a bathtub theme that almost welcomed ridicule from other grades' SING!s, Soph-Frosh failed to impress but showed the two grades' potential for success in the future. Soph-Frosh opened with a bland introduction by a bottle of Shampoo (Keiji Drysdale) and a bottle of Conditioner (Ben Park). The two characters "taken from a hotel in Beijing," meant to mimic the seniors' successful Muppets act, were barely comprehensible on most nights, and the stereotypical accents offended audience members more than it entertained them.

The chorus opening, "Fight for the Bathtub," a parody of Survivor's "Eye of the Tiger," was Soph-Frosh's first chance to show off its phenomenal and talented band, directed by sophomore saxophonist Huei Lin and sophomore guitarist Shourya Sen. Their strong sound, though, often overpowered the performers on stage. The chorus improved significantly by Saturday night but was still dwarfed by the band and was almost inaudible.

We are then introduced to an array of bath toy characters, starting with an androgynous Rubber Duck (Rebecca Temkin) and Mrs. Bubbles (Madeline Emerick), a widow desper-

ate for a new relationship with the Duck. The Duck's ambiguous sexual orientation was one of the funnier running jokes and Bubbles's moves on the Duck one of the more awkward ones. Both Temkin's and Emerick's acting and singing showed great potential, and with more practice, projection and energy, they will be a great asset to future SING! productions.

The other characters, a collection of exaggerated stereotypes, showed very little development throughout the script and seemed to be included purely for comic relief. Señor Suave (Jin Rim), a Spanish playboy who approaches every girl in the bathtub, and Loofa (Lili Gehorfam), a "harlot who has 'scrubbed down' every guy in the tub," drew groans from the audience. The lack of development of the Soap (Arik Raviv), an ex con who was sent to prison for stealing funds from investors and charities a la Maddoff, and Barbie (Willa Beckman), a superficial doll abandoned in the tub and attracted to danger, weakened the chemistry between the two actors.

The main villain, the Drain (Chester Dubov), was introduced with a jazz number. The jazz crew was less than stellar but could have been more impressive if it had more energy and better moves. The background chorus showed little preparation and overused voices. The routine's script, a series of Stuyvesant cracks, including one about escalators and one about The Stuyve-

sant Standard, failed to garner laughs from the audience.

Dubov's exaggerated performance was humorous and fit the character. The Drain, a friendless evildoer, jealous of the omnipotent and never-seen Showerhead, solicits the help of two bumbling henchmen from Staten Island, Mold (Matteo Singer) and Mildew (Alex Treitel), to clog up the tub and overthrow the Showerhead. The tap crew, dressed as roaches, then breaks into a routine that was a highlight of the production. But the decision to have the band playing and Dubov, Singer and Treitel singing, or screaming, over the routine detracted from the tap dancing.

In return for Mold and Mildew's help, the Drain offers them chest hair. The use of muck on Wednesday night to represent hair disgusted the audience, and the move was never done again on subsequent nights—a wise decision. The focus of the show then moves from the Drain's evil plot to his personal problems with making friends, as well as Bubbles's problems with love. Dubov introduces Freddy Mercury (Robert Hannan) "back from the dead to express [his] feelings." Hannan's voice was phenomenal and the strong duet with Emerick drew cheers from the audience.

The bath toys are then introduced to Mold and Mildew under the aliases "Mild and Moldew." At this point, more toys have been thrown in, including a Tugboat with a comic



Soph-Frosh SING!



Not a Total Washout

Scottish accent (Felix Handte), a fast-talking Goldfish (Joseph Frankel), and the self-obsessed Nair (Ariel Lerner). Singer's and Treitel's acting was too exaggerated throughout, especially when they broke the fourth wall. The "inept comic relief" only came when they exited the stage with the deus-ex-machina ending.

Mold and Mildew, under their aliases, introduce the belly dancing routine, and Señor Suave introduces the Latin dance routines. These were yet another display of the band's talent, particularly with the drums, played by Luca Senise. The dance routines were not bad, but as with other dance crews, better and more risqué moves would have made them more memorable. Like every other SING! production this year, Soph-Frosh included a rap bit, one performed by Raviv. The rap was humorous but ultimately unnecessary and overtaken by the more clever lyrics in other SING!'s raps.

Eventually, the Drain tires of Mold's and Mildew's stalling of his plot and hires Soap Scum, represented by the step crew, to do his dirty work. Step proved to be the strongest dance routine in the production. While some in the crew looked confused and unconfident with their moves even during the last night, the solo by sophomore and step director Kayla Davie and the routine's strong ending saved it from being a flop. After their tub is racked with grime, the toys decide to work together to oust Mold, Mildew and Soap Scum. They begin

"training," which transitions to the interpretive dance crew clad in red track shirts. The crew's routine was humorous and gave unique flair to an otherwise boring scene.

Ready to face Mold and Mildew, the toys gather to confront them, and Soap reveals his soft side by refusing to fight. Barbie, at the same time, reveals her feelings for him, but their lack of chemistry made the moment weak. Mold's and Mildew's "boys" slowly creep onstage. The boys' hip hop crew, reduced to two after the cuts by the administration, performed well for its small number. Their moves, though, were not always impressive, and they remained on the ground for much of the routine.

Girls' hip hop then comes out, as scrubbing bubbles, to "get rid of the grime." Although they had more people, the girls' hip hop crew was not nearly as impressive as boy's hip hop, and their moves bordered on mere cheer-leading moves. With the tub cleaned, only Mold and Mildew remain. The two are cleaned by deus-ex-machina with Billy Mays (Sam Furnival) and Oxyclean, or in this case, Oxy-deus-ex-machina. Ending a SING! production in this manner left little room for any real catharsis at the end and left the audience with no one character to sympathize with. The idea, though, was creative and comical. Principal Stanley Teitel's cameo appearance on the last night as Billy Mays was received with shrieks and cheers of "Stanley!"

The Drain, defeated, comes out and admits that he only wanted to make friends with the bath toys and, in a rushed ending, summarizes how each character changed. "Ducky finally accepted his feelings for Bubbles, Barbie got over her fixation on dangerous men by staying with Soap even after he was revealed as a fraud, and Loofa developed some self-respect," the Drain says. The toys immediately accept him as a friend and summarize the entire production in various religious and allegorical contexts. Ultimately, the script, though filled with clever political punch lines and SING! disses, had little character development and little conflict, and some jokes seemed forced.

The set and art, however, were fantastic and set the tone for the whole production. Clear stage problems, though, prevented them from using the set effectively, as seen with the transition from a clean tub to dirty tub. The costumes were creative as well. This, combined with effective lighting that was not as overdone as in other SING!, and sound that actually worked, helped Soph-Frosh make a good impression in spite of mediocre acting and a mediocre script. Making use of the talent from this year and learning from past mistakes, Soph-Frosh can be sure that their production won't go completely down the drain next year.



Photos by
Christina Bogdan, Sarah Cohen-Smith,
Sam Gerstenzang, Jack Greisman, Joann
Lee and Anna Menkova



Junior SING!



Junior SING!

By HYE MIN YI

"Hello? Why aren't you responding? Guys? That's so rude of you!" As Aquaman failed to call the creatures of the sea to assist him at any given point, Junior SING!, directed by Annalise Lockhart and Tara Anantharam, failed to elicit a response from the audience because of inadequate sound quality.

Junior SING! was executive produced by Jenny Che and produced by Leili Saber, Jennifer Shin, and Adeline Yeo. With the chorus on stage, the jazz crew, directed by Marlee Melendy and dressed as caped superheroes, ran onto the stage to the music of "Uptight" by Stevie Wonder. Though the crew was well coordinated and spunky, the chorus was inaudible, leading to a weak start. The juniors then moved on to a plot driven by a fight between superheroes, villains and the businessman Philip Parker (Daniel Fleishman), who only wanted some recognition. The plot started with the closing statements of the Justice League elections. Superman (Santi Slade), president of the society for the previous 15 years, was opposed by Batman (Wacira Maina), who believed it was "time for a change." But instead of being a revolutionary like President Obama, the seemingly angry Maina failed to deliver what could have been a highlight. Instead, the audience was drawn to the corporate Superman-Slade successfully landed joke after joke.

The energy was saved by Aquaman (Hayward Leach) and Aquagirl (Sarah Cohen-Smith), the socially rejected superheroes representing the Blue-Green Party. Though the two were ridiculed, the audience's affection for Aquaman grew with the unrequited secret love of Wonder Woman (Molly Balsam). One of the show's highlights was Balsam's powerful, well-projected rendition of the Beatles' "Oh! Darling." The short, sad melody playing in the background as she confessed her love was characteristic of SING!—melodramatic and comical throughout,

never failing to get a laugh. The "corporate, imperialist" Superman won the election by a landslide and went into a victory parade, in the form of a well-incorporated and well-executed tap rendition, directed by Slade. Meanwhile, Parker wondered aloud, in front of his secretary (Clio Contigenos), why everyone loved Spiderman instead of him. After he wondered if Spiderman would "improve human-arachnid relations" the chorus sang an acappella arrangement of "Spiderman" led by George Kruchin's smooth solo.

Parker eventually came up with a plot to obtain recognition. Fleishman's performances were inconsistent throughout the different nights, ranging from comically timed on Friday to monotonous on Saturday.

The villains entered in style to "Disco Inferno" by the Trammps, as the roller disco crew emerged on stage, reminiscent of the cheesy roller discos of the 70s and 80s.

Throughout, the villains failed to be noteworthy, though there were occasional moments in which they were allowed to shine. In any case, Mr. Freeze (John Simon), in a killer Arnold Schwarzenegger accent, was around to tell the villains to take a "chill pill."

Phillip Parker, assuming the suspicious alias "P. P. Man," offered the villains a chance at glory, with the help of the "plot device," a vacuum cleaner, that he promised would take away the superhero's powers.

At this point, the Latin Crew entered to a mellow song, which lowered the energy of the production once more. There was a lack of inspiration and coordination, and if it were not for the costumes, the crew would have failed to capture the audience's interest.

Fleishman reenters the stage to sing "Be Prepared," from The Lion King, with Contigenis. However, the duet was barely audible and overpowered by the chorus.

Penguin (Evan Smith) randomly wheeled in the vacuum cleaner, yacking,

Junior SING!



Leaves Few “Marvel”-ings

“nam nam nam nam nam,” one of the show’s humorous tidbits. In the meantime, the villains and the superheroes fought, as depicted by the girl’s hip hop crew, with the superheroes obtaining victory. The crew stayed on beat throughout and held the audience’s attention. But soon after the superheroes and villains lost their powers, Invisible Girl (Sara Carrion) appeared dressed as a rubber duck in a reference to Soph-Frosh SING!, an unnecessary addition and effort that did not deliver.

Philip Parker escaped from the scene, using the Indian crew as a distraction. While the Indian crew was small, the dance and costumes were interesting and clean. But the singer, Mohammad Rahman, staged as the centerpiece of the dance was barely audible. Whether it was from trouble with the mics or his inability to project, it took away from the crew’s performance.

The superheroes and villains were then shown adjusting to the life of normal citizens. They stood in a line, with a spotlight on the individuals speakers as they spoke their parts. The line-up was a chance for members of the cast to shine individually, notably Simon and Leach. While simple, the lighting was on point for most of the nights and the one liners were hilarious.

The cast complained about their situations in “America” from West Side Story, in which the band played well. Captain America (Justy Kosek), in a monologue that lasted too long, encouraged the heroes and superheroes to work together as “comrades.” The two

forces came together to take on Philip Parker.

A girl holding a rectangular piece of cardboard labeled “LATER” ran across the stage. The comic panel idea could have been carried out in a clearer fashion so that more people would catch the reference to comics. But all in all, it was a creative idea that got laughs.

Poison Ivy (Audri Augenbraum) sang a unity pump-up tune, “Never Had a Friend Like Me,” with zeal and energy lacking from most of the other villains. Finally, the Riddler (Valeriya Tistron) figured out the identity of P.P. Man. The Greek dance (directed by Katerina Patouri and Joseph Puma) crew came onto stage dressed as question marks. While short and simple, the dance served its purpose. Most notably, Aviva Hankanoglu, playing violin for the band, came onto the side of the stage for her solo.

With no one able to figure out the riddle, the Step crew (directed by Eileen Kim, Chiona Ukonu, and Loraine Thomas) came in to the Black Sabbath riff from “Iron Man.” The entire crew, in Timberland boots, “put some pimping in it,” with Thomas putting in some crazy continuous jumping. The sequence was completed with the entrance of Iron Man (Dylan Cohen) in a costume with a built-in light. Cohen explained the logic of the riddle at high speed, quite the climax for a genius superhero, continuing to reason out that they could buy the shares to Philip Parker’s Company and win.

The superheroes and villains arrived on Wall Street to buy stocks, sold by the boy’s hip hop crew (directed by David Park and Jiwan Kim). The crew members lit up cigarettes on stage, took puffs and threw them away, ending by walking away with a hand phone in style.

The majority of the stocks no longer belonged to Philip Parker, thanks to the two percent sold by his secretary. The two sang “You’re the One That I Want” from Grease as the Swing crew (directed by Kinari Sakamoto and Bibi Lewis) danced in the center. Fleishman and Contigenos were poorly placed at the side of the stage and barely audible--the duet was an overall failure.

The production ended with everyone getting their powers back, Philip Parker and Spiderman reconciling, everyone hooking up, and Philip Parker declaring himself as a superhero—“Junior SING!”

Because a large portion of the show was not very audible, much of what could have made a lasting impression on the audience was lost. Perhaps the largest criticism would be that there weren’t enough of the right risks taken. Most of the dances and jokes seemed uninspired. Even costumes were far from creative. As could be expected, all were made of spandex.

That being said, the juniors have talented individuals and the grade is full of pride and energy, as shown by individual moments of glory. When the Class of 2010 uses all the resources, ideas, and students in their grade, their SING! will be very successful.

The superheros and villains arrived on Wall Street to buy



Photos by
Christina Bogdan,
Sarah Cohen-Smith,
Sam Gerstenzang,
Jack Greisman,
Joann Lee
and Anna Menkova

Senior SING!



By ALAN SAGE

Senior SING! was all about personalities. Jared Dummit's role as the mythical Firefox in Senior SING! rang bells among those familiar with his strong presence. Sean Gordon-Loeb's artsy personality was well-represented in his one-line role as an internet hipster. And many in the audience recalled Grace Klein's equally swell performance as a 'charming villain' in last year's Junior SING!. Indeed, Senior SING! was successful because the directors (Molly Schaeffer, Danielle Blackman and JJ Russo) and producers (Samantha Whitmore, Gaby Flamm, Susanna An and Alexandra Garabedian) knew how to take advantage of the eccentric personalities of their grade.

Senior SING! began when Harold (Alex Lampert), a typical teenager with an affinity for non-secure sites, made a wrong click while lurking around a website titled "My Hand Doesn't Cry After Sex," displayed for the audience on a large screen. Harold then entered a physical representation of the internet. He set off both in search of love in the form of a bellydancer from a pop-up

ad (Elisa Muyl), and to defeat an evil hacker (Klein) intent on destroying the internet. Harold was aided on his quest by the personified Google (Dylan Tramontin), Globtar the World of Warcraft nerd (Hendrik de Kock), his trusty Cursor (Robert Stevenson) and a LOLcat (Amy Crehore). The show was essentially a postmodern, 21st-century parody of "The Wizard of Oz."

The opening scene's ambiance was exquisite. As the Cursor energetically informed Harold of his situation, the audience was enthralled by the intricate set, complete with posters representative of popular websites and constant up-stage motion. The Swing crew added to the impressive display with exciting floor-twirls that seemed almost reminiscent of break-dancing; unfortunately, as was often the case throughout all three SING! performances, the accompanying singers were barely audible. After a bit of introduction, Girls' Hip Hop entered and offered an exciting routine full of punches and 'gangsta' motions.

In Senior SING!'s strongest number, "I Won't Survive," a parody of Gloria Gaynor's "I

Senior SING!

Will Survive," Lampert and Tramontin expressed their worries about the hacker. Lampert and Tramontin avoided the shrillness that plagued so many SING! musical performances and Lampert's deep voice resonated through the theater. While the accompanying Jazz dancers' routine wasn't the most exciting, some of their eye-catching moves were impressive. At one point, the dancers swapped positions by flipping over their fellow dancers' backs.

After the characters followed "the series of tubes," they reached the Firewall, compared to a 'border' as Señor SING! (Santiago Mueckay) and his family of Latin dancers took center stage. Latin dance crew directors Allen Granzberg and Diana Liskovich offered SING!'s sexiest routine, complete with a sassy walking motion and intrepid 'shaking' movements.

The Latin dance routine was followed by the arrival of Sir Norton Antivirus (James Dennin), the 'border patrol' officer, and the Firefox (Jared Dummit). Dummit's booming voice added to the humorous—albeit clichéd—'fake epic' feel of the show. Even funnier was

Photos by
Christina Bogdan, Sarah Cohen-Smith,
Sam Gerstenzang, Jack Greisman, Joann Lee
and Anna Menkova



Senior SING!



Type(cast)s to Victory

Dummit's exit from the stage: after informing the adventurers, "You have been warned," Dummit echoed himself in an increasingly high pitched voice as he awkwardly climbed down from his position high above the stage.

The characters then found themselves in a chat room full of humorous extras like a Facebook stalker and the Nigerian prince from the infamous money offer scam. The jazz club ambiance in the chat room was overwhelming—Candice Porter sounded like the real Aretha Franklin with her luscious rendition of "Chain of Fools," accompanied by smooth guitar and synthesizer from the band pit. After Harold found his Bellydancer in the chat room, the Bellydancing crew entered. Despite glittery costumes and a unique move featuring dancing on one knee, the Bellydancing crew was one of the least inspiring.

As the Hacker's arrival neared, Boys' Hip Hop entered. At one point, the boys engineered a unique 'vibrating' move—perhaps meant to simulate the computer freezing—followed by an array of incredible break-dancing performances. They were followed by a reboot simulated by Chinese dance. While the pink paper twirls were nice, the dance seemed out of place in a script

dominated by pop-culture references and postmodern self-consciousness.

Klein's performance as the Hacker was excellent. After an epic battle with the Firefox, accompanied by a skillful Step Crew with binary code costumes, the Hacker removed her cape and revealed her identity as an 'Abercrombie girl.' Klein's shifts between her evil hacker voice and normal voice were hilarious.

Throughout the show, Stevenson, Crehore and Tramontin grabbed the audience's attention. From the moment Tramontin asked "You feelin' lucky?", the audience was charmed by the "attractive but overbearing perfectionist," as the Firefox described her. Stevenson delivered his lines perfectly—his enthusiastic 'clicks' were particularly humorous—and Crehore executed the emotional outbursts her "LOLcat" role required well.

Lamport and De Kock offered less gripping characters. While Lamport portrayed his character well, the script fated him to be a somewhat generic hero. Even witty, self-conscious commentary from the Muppets (Alexander Palmer and Philip Kim) about Lamport lacking character development didn't cure this fundamental problem. De Kock may have had a

similar problem—as a World of Warcraft nerd, he had little room to expand upon impassioned, out-of-place speeches.

The Tech and Art crews both contributed to the seniors' success with witty and artistic pieces. The Tech crew's RoflCopter, a physical manifestation of the strange internet slang, and chat room displays pulled the audience into the internet setting. The Art crew's backdrop included detailed web page displays—such as "Polazzo's Page" and an AOL Instant Messenger window—as well as an attractive abstract backdrop that seemed to resemble a hard drive.

Costumes were also varied and impressive. Google's dazzling six-colored dress and Charlie the Unicorn's outfit were particularly impressive. The seniors outdid themselves with an "Iron Man" costume meant to mock the juniors' Iron Man character.

Senior SING!'s script was dominated by allusions to popular culture. But even if the audience didn't catch all of the dancing baby, LOLcat, ROFLcopter, and O RLY? owl references, they still felt the seniors' enthusiasm about portraying characters that resembled themselves.



Top 5 Not Another SING! Jokes

By GAVIN HUANG and ALAN SAGE

It seems that SING! is having an identity crisis. All three SING!s this year expressed some degree of frustration with the cheap plot, simple characters and cheesy romances that have defined SING! for years. Although all three SING!s fell prey to these phenomena, each show teased itself for becoming yet another SING!.

First Place Junior SING!: Fake Romances

Teasing the cheesy romantic spotlights and orchestration of SING! romances, the Junior SING! crew arranged a number of fake enamors. After Philip Parker (Daniel Fleishman) asked his secretary/Catwoman (Clio Contogenis) "What are you, in love with me?", a spotlight and piano accompanied her sad and ambivalent "No." The audience expected a typical romantic number to follow, but the lights came back on and the secretary walked away.



Second Place Senior SING!: The Firefox Arrives

When the five main characters of Senior SING!--Harold, the Cursor, LOLcat, Globthar and Google--met the mythical Firefox (Jared Dummit), he introduced himself by describing the main characters' purposes in the plot. The Cursor was described as "the neurotic sidekick," the LOLcat as "the juvenile comic relief" and Google as "the overbearing perfectionist." Indeed, judging by Soph-Frosh SING!'s Mold and Mildew, SING! characters are often defined by such roles as "juvenile comic relief."



Third Place Junior SING!: The 'Plot Device'



As Philip Parker and his secretary discussed their destructive impulses, the secretary asked Parker if he would like her to get the device. As the audience imagined what strange machine was about to come from backstage, Parker asked his secretary what device she was talking about, after which she replied "the plot device." Parker, annoyed, sent for the device,

an elaborately decorated vacuum cleaner that was later used to take away the heroes' and villains' powers and form the plot of the production. SING!s are notorious for their poorly crafted plots.

Fifth Place Senior SING!: We Hafs a Premise

As Harold realized his fate as the hero of the show, the LOLcat celebrated by declaring that "We Hafs a Premise." SING!s always try to balance random dance routines and caricatures with some form of a coherent plot. Thus, the LOLcat rejoiced at the hope of coherency.



Fourth Place Soph-Frosh SING!: Inept Comic Relief

When the Drain, the villain of Soph-Frosh SING!, became impatient with his two henchmen, Mold and Mildew, for stalling his plot, he told them, "I am not paying you to be cool. I'm paying you to destroy the shower-head and provide inept comic relief." Truly, too many SING!s throughout the years have featured comic characters that lack both the wisdom and humor of Shakespearian clowns.



Photos by
Christina Bogdan
and Anna Menkova

Sports

Boys' Basketball

JV Rebels Fall to Graphics in Borough Semis

continued on page 20

ous offensive rebounds. At this time, Graphics also began to hit three-pointers. "They were raining threes," freshman Abid Choudhury said. Between freshman Grady King and Mitchell, Graphics hit four three pointers in the second quarter, increasing its lead to 13 at the half.

The Rebels played better on defense in the third quarter, limiting their turnovers and preventing Graphics from collecting any offensive rebounds. Instead of playing zone defense as they did in the first half, the Rebels decided to play man-to-man, which kept Graphics's shooters in check. "All the threes they were hitting were on wide open shots," freshman Roy Vlcek said. "I tried to do was deny [Mitchell] from getting the ball, so he would not get those opportunities."

The Rebels also improved their offense, resulting in open shots for the team. Sophomore and co-captain Scott Chiusano and Vlcek, who both scored six points in the third, were able to convert on their open shots. The Rebels were also able to get easy baskets for Sefaj and sophomore Anthony Chikva, who both scored five in the quarter. "The second half was much better," Barbin said. "It was much more like Stuyvesant basketball. The first half we were playing very

scared."

After cutting the lead to one with 4:02 left in the game, the Rebels ran out of gas. They had open shots, but were not as able to connect as they were in previous quarters. Meanwhile, Graphics slowly built up its lead and by the time the Rebels started to make shots, it was too late.

Vlcek, who had 26 points, and Chiusano who scored 15, including four 3-pointers, led the Rebels in scoring. They also led the team in scoring throughout the entire season, greatly contributing to the 50 points per game the Rebels averaged. Chikva, who led the team in rebounds and blocks, had a strong game on the defensive end, finishing with 10 rebounds and eight blocks.

The one aspect of the game that the Rebels regret is their decision to play zone defense to start the game. According to Barbin, the Rebels won their division by playing zone, so they decided to use this strategy in the playoffs. "If we played man the whole game, we would have won," Idowu said.

Because of its success in the regular season, Barbin expected his team to accomplish more in the playoffs. "It hurts losing, but looking back, it was a successful season," Barbin said. "We won a division, but I'm not satisfied with just that. But putting everything into perspective, we did accomplish a lot."

Boys' Volleyball

The Belly of the Beasts: Boy's Volleyball Team Hungry for Winning Season

By JACK ZURIER

In the third floor gym, the sound of bouncing basketballs is gone and replaced by the resonance of a volleyball making contact with hands. It is the sound of Stuyvesant's boys' volleyball team, the Beasts, preparing for their first match on Tuesday, March 24, and what they hope will be another successful season.

The Beasts finished last season with a 9-3 record and were eliminated in the first round of playoffs by William C. Bryant High School. The team has been defeated in the first round in all of the past four seasons. However, with the addition of a new coach, the Beasts are hoping that this season, their hard work and new attitude will allow them to make it at least as far as the second round of the playoffs.

With the departure of former head coach Suzanne Lendzian, physical education teacher Vasken Choubaralian, last year's assistant coach, will take over as head coach this season. Fellow physical education teacher and longtime girls' volleyball coach Phil Fisher will also be coaching the team this year, a move which Choubaralian thinks will greatly benefit the team. "Mr. Fisher has extensive experience with volleyball," Choubaralian said. "He's

been coaching for a very long time, and he's very passionate about it, and I think that's going to be a big help."

Fisher, who has coached the Girls' team since 2002 and coached the Boys' team in 2006, also coached the Hunter High School Boys' Volleyball team for four years before coming to Stuyvesant. "I think [the team] needs a little more consistent dedication. You're only as good as the commitment you have," Fisher said. "Because there have been so many coaches over the last few years, it's hard to keep changing styles of play."

While the change in coaches and the departure of five seniors from last year would seem discouraging for any team, an air of optimism still remains amongst the Beasts. "This year we have a lot of potential," senior and captain Shaker Islam said. "We've got very good offensive skills, but we need work on passing and defense." Last year, Islam led the team in both service points and aces, with 53 and 27 respectively. Sophomore Nick Heim also thought that this season brings the promise of a playoff run. "I feel as if this year is a transition year, and we're starting anew," Heim said. "We're getting coach Fisher, and we've got a lot of new talent."

Another issue facing the Beasts this season is the relative lack of talent within their division. Because there are only two competitive teams, the Beasts may not be as prepared for the tough competition they face in the playoffs, should they qualify. Other than LaGuardia and Bayard Rustin, who went 12-0 and 9-3 respectively, the Beasts were the only team with a winning record in the Manhattan VIII division last year. "LaGuardia was tough for us, but other than that, there aren't any good teams. And it's unfortunate," Choubaralian said. Choubaralian plans to remedy this situation by "setting up scrimmages with teams that are a little bit better than us; hopefully that'll prepare us," he said.

This season is certainly going to be a crucial turning point for the Stuyvesant Beasts. An influx of new players, a major shift in coaching and a history of playoff mediocrity will certainly be hanging over the heads of a talented and raw group of athletes. However, the coaches and players are confident that athleticism, fundamentals, and team chemistry can come together to propel the team to the playoffs, and hopefully further. "My goal is to focus on the fundamentals, and with that will come success," Choubaralian said.

Boys' Baseball

With A New Hairdo, Hitmen Look to Overcome Last Year's Mediocrity

continued from page 20

for a 13th consecutive season with a playoff birth. "George Washington is always tough, but I feel like we'll give them a run for their money this year," Becker said. Once again, the Hitmen will face the Blue Demons of Beacon High

School in two consecutive games to close out the season.

With their new Mohawks, meant to help build team unity and energize the players, the Hitmen hope to go deeper into the playoffs. "I want to win the city title in my senior year. I don't want to lose in the first round," Rozar said. "I want to go out a winner."

Boys' Handball

With Tough Season Ahead, Boys' Handball Puts Gloves On

continued from page 20

Sandler has also made practices more rigorous in order to prepare the team for the upcoming season. "Our first practice Coach already gave everyone a chance to play and see how everyone is. In the past, when we got on the team, we didn't really have any chances to show how good we are," junior and co-captain Darren Lin said.

The Dragons' first official match is Tuesday, March 24 against the High School of Environmental Studies. Last year, Environmental came in second place in the division with an 8-4 record, and will probably pose a challenge for the Dragons again

this year.

In order to complete another undefeated season, Sandler thinks that the junior co-captains, Lawrence Ly and Darren Lin have to be leaders as well as star players. "They're going to have to serve as role models for the younger players and be leaders. They have to tutor and help them with their hooks and how to properly hit the ball," Sandler said. With the loss of last year's seniors and the large number of underclassmen on the team now, it appears the Dragons will face difficulties this year. However, the confidence displayed by the players shows that they are ready for the challenges ahead and are prepared to hook the season in their favor.

ADVERTISEMENT



2009
summer in china

info@chinaquest.org
www.chinaquest.org

SPORTS CALENDAR

Tuesday, March 31

Boys' Tennis
vs. Manhattan Center
for Science and Math
FDR Drive Courts
4:00 p.m.

Boys' Baseball
vs. HS Environmental
Studies
Central Park
North Meadow Field #4
4:00 p.m.

Boys' Golf
vs. John F. Kennedy
Van Cortlandt Park Golf Course
4:00 p.m.

Wednesday,
March 25

Girls' Fencing
vs.
Bronx HS of Science
Stuyvesant Gym
4:30 p.m.

Wednesday,
April 1

Girls' Soccer
vs.
Lab Museum United
East River Park A
4:00 p.m.

Friday,
March 27

Girls' Softball
vs.
George Washington
Central Park North Meadow
Field #7
4:00 p.m.

Monday,
March 30

Boys' Volleyball
vs.
Food and Finance HS
Stuyvesant Gym
5:30 p.m.

Thursday,
April 2

Boys' Handball
vs. Chelsea Career and
Technical Education
Stuyvesant Gym
4:30 p.m.

Girls' Tennis
vs.
Herbert H. Lehman
FDR-Houston
Street Courts
4:00 p.m.

THE SPECTATOR SPORTS

Boys' Basketball

JV Rebels Fall to Graphics in Borough Semis

By MOIN SATTAR

When freshman Roy Vlcek hit a jumper with 3 minutes and 31 seconds left in the third quarter, he cut the deficit faced by the Runnin' Rebels, Stuyvesant's boys' junior varsity (JV) basketball team, to only six points. For the first time all game, the Stuyvesant fans, who had come to watch the Rebels compete against the High School Of Graphic Communication Arts in the semi-finals of the Manhattan JV Borough Championships on Tuesday, March 10, were on their feet cheering the team on. Although the Rebels were not able to complete their improbable comeback and lost 75-62, they were content that they got far enough to compete in the borough championships.

The Rebels finished the season 13-2 and won the Manhattan West A division title. This gave the Rebels the opportunity to play for the borough championship.

However, the High School Of Graphic Communication Arts, also 13-2, was the toughest team the Rebels faced all season. On paper, the match-up seemed one-sided in favor of Graphics, which averaged more points per game and more assists per game than the Rebels did. In addition, while Stuyvesant averaged only 15.67 rebounds per game, Graphics averaged 51.93.

In the first half, it looked as if predictions made based on these statistics would hold up, as the Rebels found themselves trailing



The Rebels finished their season 13-2, and hope to do even better next year.

by 13 points at halftime. After a quick 5-0 run by the Rebels in the first minute of the game, Graphics was able to get many offensive rebounds and easy layups during a 22-10 run to close the first quarter.

During the first three minutes of the second quarter, the Rebels cut their lead to three. But in the next 37 seconds, two events shifted the momentum back in Graphics's favor.

Four minutes into the second quarter, Graphics sophomore Quay Shaun Mitchell converted a 4-point play, a rare occurrence in basketball in which a player gets fouled when shooting a three-point-shot and makes the free throw as well. On the Rebels's next possession, sophomore Ani Sefaj, who had controlled the

defensive rebounding thus far, was hit hard by one of the Graphics players and had to come out of the game. Sefaj was unable to play the rest of the first half, but did come back in the second half.

With Sefaj unable to play, coach and physical education teacher Howard Barbin had to resort to a smaller lineup. "Rebounding was kind of lacking when Ani got injured," sophomore and co-captain Tobi Idowu said. "There were a couple of offensive rebounds their team got that we should have got."

Graphics forced the Rebels into many turnovers in the second quarter and also got numer-

continued on page 19

A Traveler's Guide to West Street

Sarah Morgan Cohen Smith / The Spectator



By SHALIYA DEHIPAWALA

West Street gives Stuyvesant athletes a direct route to Pier 40. It runs between the West Side Highway and the Hudson River. During the course of a school year, Stuyvesant's boys' track team (in total) runs several thousand miles over this stretch of pavement.

Running up West Street, the first things I notice are the cyclists whizzing by. The bike path is only a few yards wide. Runners and cyclists tend to be friendly towards each other when cars forced them share the curb. However, when given their own space, like on West Street, the camaraderie disappears.

I've received plenty of "Get out of the [expletive] way," an occasional "[expletive] kids," and my personal favorite, "You [expletive] idiot," which is both insulting and brief. Cyclists don't have much time before

they're out of earshot.

Nevertheless, compared to the unpredictable winter winds, the cyclists are our best friends. The wind presents a two-pronged attack, and, despite my best efforts, it always seems to be one step ahead of me. First, it slowly numbs my face and hands. Then, it blows sand in my eyes. I try to cover my face, but my hands are frozen stiff. I'm left defenseless, and, to passers-by, I look like I'm having both a seizure and a terrible allergic reaction.

I haven't been discouraged yet. The city placed a variety of memorable landmarks on West Street to keep runners' minds occupied while they pound the pavement. A boardwalk was built recently about a quarter mile north of Stuyvesant. After a quick detour onto the boardwalk, I noticed two things: the boardwalk has no noticeable purpose, and it probably cost

several hundred thousand dollars. Now I completely understand the city's looming education budget cuts. Students don't need teachers. They need boardwalks.

The really interesting places come a mile north of Stuy, like the conveniently placed bathrooms. The city placed identical public bathrooms one eighth of a mile apart. That seems like a waste of public money. The cash could have helped build a new school, or, better yet, a new boardwalk.

The next part of my run takes me past the sanitation department building on West 9th Street. If the pasty-yellow paint and rusted garage doors don't take your breath away, the smell of rotting garbage will. The toxic smell, combined with Manhattan's smog, makes the sports cliché "What doesn't kill you makes you stronger," feel hollow. More accurately, "What doesn't kill you will probably give you lung cancer."

There's a helipad about a mile further on West 29th street. Watching a helicopter take off in front of you is usually exciting. Just the slight possibility of a Black Hawk Down-style crash makes my five mile round trip worth the effort. But a helicopter also means dust and wind. And that's no fun.

Even with these obstacles, the bike path does succeed in one way. It lets me satisfy my ego. Nothing boosts my self-esteem more, outside of writing this column, then sailing by the inferior runners who have succumbed to West Street's troubles.

Boys' Baseball

With A New Hairdo, Hitmen Look to Overcome Last Year's Mediocrity

By PHILLIP GODZIN

said. "We weren't in proper condition and that really affected us mid-season."

In the first few preseason games this year, a 5-1 loss to Madison High School on Monday, March 16, and an 11-0 loss to Lehman on Wednesday, March 18, the Hitmen displayed the same qualities that greatly contributed to their losing streak last year. In those two games, the offense managed only three hits and one run.

In the fourth inning of the game against Madison High School, senior and co-captain Nolan Becker smacked a triple. Rozar then hit a sacrifice fly to score Becker from third, the Hitmen's sole run.

"It shows we still have a long way to come as far as hitting," Becker said. "We have to produce some more runs this year." During the eight game losing streak last year, the Hitmen were outscored by their opponents by an average of four runs a game.

Despite this inconsistent offensive production, coach John Carlesi is optimistic about the Hitmen's pitching staff, although they did lose a top starter, junior Richard Nelson-Chow, to a torn labrum. A combination of several pitchers threw six shutout innings on Monday, March 16, with a five run fourth inning being the only blemish in the box score. "We still have really good depth this year," Carlesi said. "It's all going to come down to pitching."

Unfortunately, the Hitmen face a tough schedule in their bid

continued on page 19

Boys' Handball

With Tough Season Ahead, Boys' Handball Puts Gloves On

By JEFFREY CASTILLO

As the snow clears and the courts empty out, the boys' handball team, The Dragons, is looking forward to another successful season. After finishing with a perfect, 12-0 regular season record in 2008, the team looks ready to build on its previous accomplishments. But this year poses a new challenge for the reigning Manhattan II Division champions.

The Dragons now have large gaps in their lineup due to the loss of players. Ten of the 22 players on the team last year were seniors. However, the returning players and the new members are looking to fill in the holes and lead their team to the playoffs.

Some players on the team believe that the loss of the starting players will not fundamentally upset the team's talent. "It won't really have much of an effect. I feel we're going to win in our divisions just like last year and the one before that," junior and co-captain Lawrence Ly said. With this optimistic attitude in place, it will be interesting to see if they will repeat an undefeated season.

Coach and social studies teacher Robert Sandler shares the team's positive outlook on the '09 season. "I have high expectations for them and a lot of them look optimistic about the season," Sandler said. "I have faith in them that they will do well."

Sandler believes that the obstacles the team will face this year will only make them stronger. Because of the loss of last year's starters, they will have to put extra effort into creating an effective starting lineup.

"For our practices we'll probably just spend more time than last year, finding out what are the best doubles and singles players to start," junior Phillip Chan said. Not only is that going to add extra work for the juniors and seniors, but the underclassmen will have to step up to the challenge as well.

"A large number of them [the underclassmen] haven't ever been in real matches or competed in PSAL competitions. We're trying to get a lot of scrimmages in before their first game," Sandler said.

continued on page 19