



The view
from here

By ANDREW LE
Features Editor

The new Amerika

If it is raining, then the ground is wet. If the ground is wet, it does not necessarily mean that it has rained. Logical fallacies are something that I'm pretty well acquainted with because I use logical fallacies all the time; it is not something I will deny. I've never really been a rational person.

But there is one thing that I've always been somewhat logical about and that is legalization. I am well aware that this is an overdone subject. It's actually also kind of absurd—most people I know that are strongly pro-legalization do too many drugs, and most that are anti-legalization do not do any. And the people are really impassioned about whatever it is that they believe in.

But whenever I am around a debate on the issue, it usually degenerates into the anti-legalization faction calling the pro-legalization faction junkies, and the pro-legalization faction calling the cons squares.

I think what makes me pro-legalization is that 16.6 percent of inmates in federal prison are non-violent offenders with no violent history, the majority of whom are drug users. Regardless of how many eight balls they've blown I don't think poisoning yourself should really be held on par with something like sexual assault. I saw a Tru-TV episode the other day where a guy was in and out of prison three times by the age of 30-something for sexually assaulting women with a rope before finally getting life for murdering an actress.

People who get caught up with a few ounces of a white powder distilled from a plant mixed with baking powder get the same penalty as a guy who runs into a house with a razor blade cutting up pregnant women. I don't know when it was that our country lost its way, but I specifically remember a time when I believed that we had a strong moral clarity and thought America was the best in everything we did. That we were the good guys who took down Nazi Germany. But now whenever I watch TV, I always hear about repeat sex offenders getting caught for the fourth time or PMCs getting caught committing atrocity in some sandy barren country. I don't even know when we decided it was best to let sociopaths out of prison to let the stoners in.

I don't even know where our country's priorities lie anymore, I don't know when our CIA chartered planes started going down full of cocaine or when members of government got caught selling crack cocaine to the ghettos. I'm only 20 and the America from my childhood is nothing like the America I read about on the news. I just hope that in another 20 years I will still be able to recognize the America of my youth.

Art exhibit showcases reality

By ANNA BIARITZ ROLDAN
Staff writer

A woman with a complete picnic set holds a sandwich in one hand. On one side normal tiny ants climb and consume the fruits she has, but right after they become unusually gigantic.

This is a story told graphically in sculpture entitled "Genetically Engineered Picnic" that's featured in the "Reality" show that opened Friday, Sept. 19 at the Louie Meager Art Gallery in the Smith Center.

This sculpture represents Peter Langenbach's interest in the concept of genetically altered drought-resistant and pest-resistant sustainable crops. It shows just how much people would enjoy it, but then again the question of whether it is safe or not.

Langenbach said that he uses all recycled material for his sculptures and that his use of recycled materials is a message to everyone that art does not have to be created from expensive materials. Using recycled products can also be a good way of recycling, which will benefit us all, but that is not his only reason for recycled materials. Langenbach said he likes the challenge of having to find a way to make something unrefined into a masterpiece, and said it truly satisfies his thirst for art.

Langenbach was formerly an art teacher at Cesar Chavez Middle School at Union City who once took classes at Ohlone in the 1970's. He is a sculptor responsible for the sculptures Cannibal Electric, Banana Split, Master Chef and the mentioned Genetically Engineered Picnic.

Langenbach is one of many believers that motivation and practice leads to perfection.

Langenbach said, "art is, like anything else is, a skill that you can develop. The more you do, the more proficient you become." He also used to tell his students, "if you do or don't like to draw, blame it on your mother, because when you took that first cartoon made of the same stick figure that everyone draws as a child, regardless of whether that child is Michaelangelo or you, and gave it to your mom and your mom gave you a big hug and gave you a cookie. You know what you did? You went out and she slapped it right on the refrigerator and you went out, got another piece of paper and drew another picture of your mom... Some kids took that picture to their mom and their mom said, 'Oh I'm not that fat' or 'My hair doesn't look like that' and she gave it back to you and said 'try it again.' And you know what you did? You threw the paper away, went in and grabbed your video games. Right?"

New director of application services

By ANKITA CHHABRA
Staff writer

Director of Application Services Don Penrose, has recently become an addition to the Information and Technology department here at Ohlone.

After working with Datatel, the company responsible for Ohlone's Webadvisor application, Penrose joined the Ohlone team in early June. Penrose said that he has come



Photo courtesy of Farshid Namei

'Nas' is a painting currently on display at the 'Reality' exhibit.

The show runs till Oct. 17 and displays contemporary realist sculptures, prints, paintings and drawings by Bay Area Art Educators and MFA students. It features the works of artists Christian Fagerlund, Joyce Faulknor, George Pfau, Jian "James" Wu, Guy Magallanes, Farshid Namei and Alicia Debrincat.

Magallanes worked in many different art-related fields, from creating and selling his sweater line to making baskets to being an illustrator and graphic designer for a number of book publishers. He is now a watercolor instructor and in the gallery are three of his pieces. All noticeably have related themes including nature.

Magallanes said he loves nature and has been influenced by his grandparents, who were very fond of yard work and farming. His grandfather was a storyteller and a musician while his grandmother painted and made all sorts of things, which suggests that being an artist was in their blood.

As a child, Magallanes felt like he always had to be drawing. He said with a little bit of humor that he was always that kid at the restaurant who draws on the tablecloth with food. Magallanes's pieces are all watercolors and very detailed. His paintings are entitled Helios, Fiesta and Dome Reflections, each with its own representation and meaning.

to fall in love with the campus and its close-knit community. "I'm still getting used to the campus, but the students are fantastic here and the staff is very friendly," said Penrose, who has become especially fond of the Ohlone coffee cart and its affordably delicious caffeinated products.

Penrose is currently responsible for directing the analysts, programmers, database administrators and system administrators who sup-

port the Colleague software and Webadvisor. The transition from a District office to a college has been enjoyable for Penrose, and he plans to continue his career at Ohlone with projects planned for the near future. One such project is called "Web Time Entry," a program that is currently being designed for student workers and supervisors to have access to a "paperless time card." Penrose commented, the "bottom line is

Ohlone student Farshid Namei is a painter who chose people as her subject because they express so much in their faces, particularly in their eyes. Her gallery artwork includes "The Little Girl in Sunol," "Time Out" and "Nas." She is most fond of children because "children do not hide their emotions and you can see all that in their faces and most of all through their eyes." Namei is currently taking only art classes because she already has three master's degrees.

Namei at one point was a financial planner for Wells Fargo. She had already been working there for 10 years and was making a good salary, but then in 2004 she asked herself, "Would you rather have \$10 million or 10 paintings?" She realized that she would rather have the paintings and that was what made her switch gears.

Before going to Ohlone, Namei thought about going to the Academy of Arts, but when she checked out Ohlone, she was surprised at the superior quality of teaching available here. Namei has already applied for several competitions and every time her works get accepted and that only makes her more determined and certain about the decisions she has made in her career.

Alicia Debrincat, a graduate student from the San Francisco Art Institute, is another artist who uses people as subject matter for

her art.

Debrincat's art focuses primarily on women and her paintings in the gallery are all of women who are not only typical standards of beauty, but who are in one way or another trapped or limited due to the way society depicts and labels them.

Her works "Bubblehead," "Numbers Game" and "Cute Little Thing" are all rooted in her personal fears that may be somewhat similar to what all women go through in their lives.

Debrincat said, "Bubblehead is a somewhat distorted self portrait of myself that shows how I sometimes find myself being someone else just to satisfy what others expect me to be."

According to the Ohlone website, an upcoming show is Dark Designs, "a show of contemporary set designs, costumes, and concept drawings by Bay Area independent theatres, Drama Educators and theatre students," that opens Thursday Oct. 23. The reception is Saturday, Oct. 25 from 7-8 p.m. and it closes on Saturday, Nov. 1.

Another show that is planned for the near future is the exhibit entitled "The Plumed Serpent," "a show of large scale naturalist drawings of endangered birds from Mexico's El Triunfo Wildlife Preserve," opening on Nov. 8 with reception on Saturday Dec. 6 at 6 p.m. The show closes on Jan. 31.

that we will keep making products that will help [improve] student functionality."

Besides working for the Ohlone Information and Technology department via a Strata Information Group Contract, Penrose is enrolled in two master's programs for Public Administration and English Literature at CSU East Bay. In his spare time, Penrose thoroughly enjoys gardening, stained glass and making beer.

Ohlone's standing slam dunk

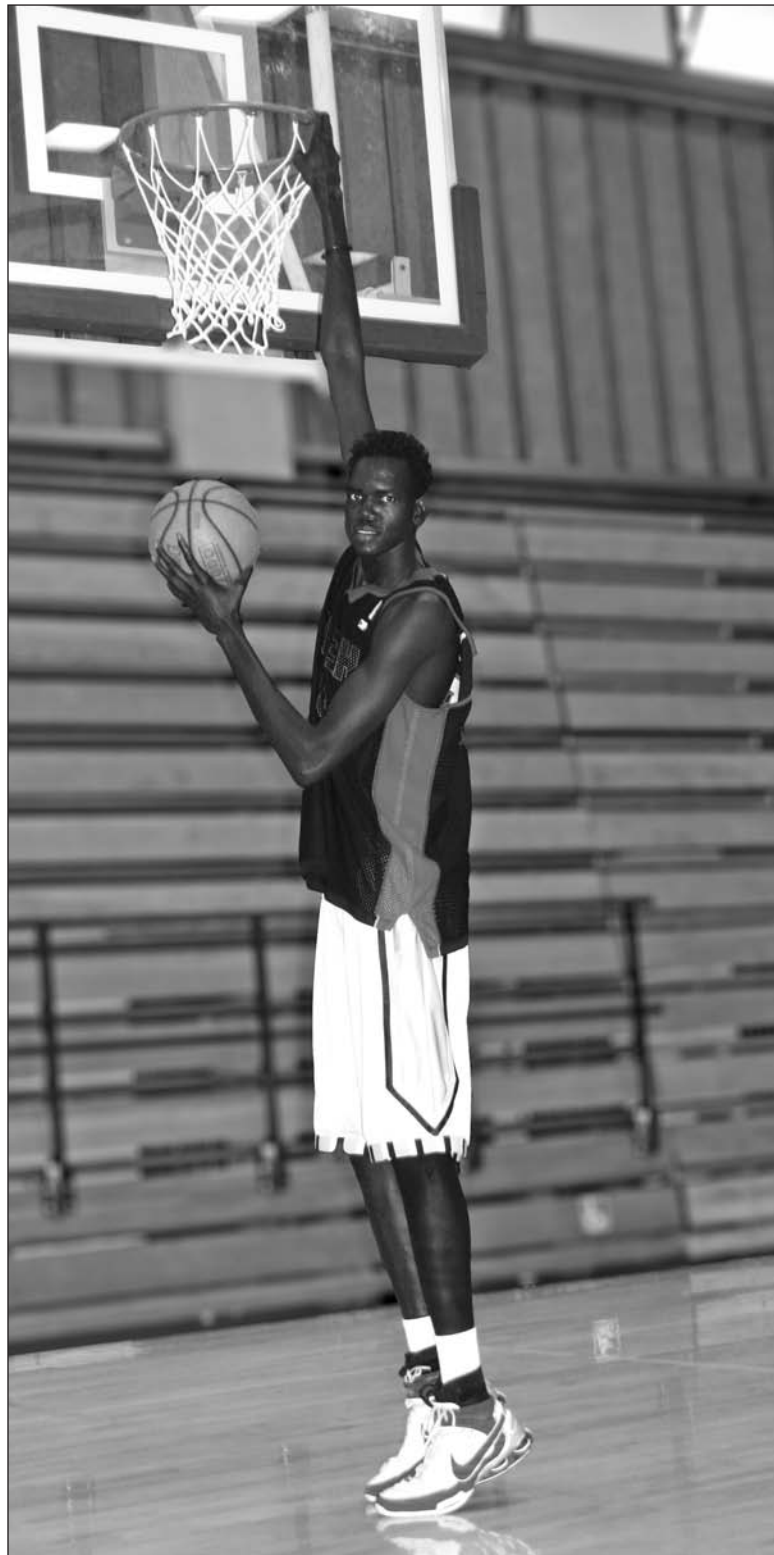


Photo by Eric Dorman

7-foot-4 Ohlone basketball player Ring Ayuel can dunk without leaving the ground.

By **WILLIAM O. MARTIN**
Staff writer

Ohlone has a new big man on campus. A really big man, who has high hopes for the upcoming 2008-'09 basketball season and beyond. He is a 7-foot-4-inch freshman center from Sudan by the name of Ring Ayuel, who can grab the rim from his tiptoes.

Ayuel is originally from a village called Turalei, located in southern Sudan, a region that is plagued by poverty and demoralized by a war that seems to have no end. After his village was pillaged and burned during the Sudanese genocide, Ayuel was forced to flee for his life at the tender age of 11.

Amidst the chaos swirling around Ayuel, he knew only that he would need to run for his life to survive. He left behind his 6' 11" mother, his father, and siblings.

Ayuel and a group of fellow exiles were forced to travel to Kenya for refuge, a trip that took 30 days by foot. Upon reaching Kenya, he spent five years at Kakuma, a United Nations-administered refugee camp located in the northwestern region of Kenya, in the Turkana district. At Kakuma, Ayuel mostly played soccer and volleyball, and a very primitive form of basketball.

It was not until he moved to America that Ayuel first picked up—or rather, palmed—his first basketball in an organized game on the hardwood at Our Savior New American (OSNA), a Lutheran international exchange school in Centereach, N.Y. OSNA was the next critical stepping-stone for Ayuel, and it was here he began to learn English and the sport of basketball. "I learned a lot of things there," said Ayuel. "They gave me an opportunity to come here."

Ayuel wasn't the only big man at OSNA—the school boasted three other Sudanese players over 7 feet

tall, attracting the team attention up and down the East Coast. Together with Ayuel, these players made OSNA the tallest team in basketball.

To put it in perspective, Shaquille O'Neal looks up to Ayuel: "Shaq-daddy" is only 7' 1" to Ayuel's 7' 4". The NBA also looks up to OSNA in another aspect: no NBA team sports four 7-foot-4 centers on its roster.

After playing three strong years at OSNA, a friend referred Ayuel to Basketball Coach John Peterson, and soon he found himself at his new home here at Ohlone.

"I like it here," reflected Ayuel. "All my teachers are nice, my coaches, my teammates, the weather is nice—everybody is nice here."

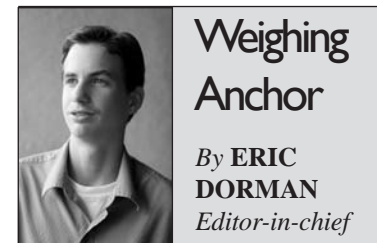
Ayuel likes the weather here in California since it is more like Sudan as opposed to the icy winters of New York. "The winter in New York is too cold for me," recalled Ayuel.

With amazing speed for a center of his stature, and a great natural feel for the game, the toughest challenge Peterson said still faces Ayuel is getting his academics up to par. He is still struggling to master spoken English, but is very comprehensive.

"He is just a little behind academically but we are trying to get him caught up," Peterson said of Ayuel. With a little help from some tutors and the great people at the Extended Opportunity Programs and Services (EOPS) at Ohlone, Peterson is confident that Ayuel will quickly catch up.

Although Peterson said that Ayuel most likely would not see much playing time this season, he understands that one day his new 7-foot-4 center can be a dominant presence in the paint and a force to be reckoned with.

The new season kicks off on Nov. 7 when Ohlone hosts the Jon Wallace Tournament.



Weighing Anchor

By **ERIC DORMAN**
Editor-in-chief

Wall Street needs Fed

Shock and awe. Yes, I know that particular word combo has already been used far beyond common literary decency, but desperate times call for desperate measures. And in these turbulent times, it's hard to come up with a phrase that does justice to how one feels viewing the spectacular failure of some of Wall Street's most venerable institutions.

Lehman Brothers, bankrupt after 158 years of operation. AIG, on the verge of collapse before being saved by a \$85 billion check from the government. And now the announcement that the government will spend a minimum of \$700 billion to bail out Wall Street in order to keep the market from tanking completely.

Shock and awe? The phrase scarcely begins to cover it. As Americans and taxpayers, we have plenty of questions. Is that *my* money you're throwing at these firms? Isn't there a less costly way to deal with this? (Answers: yes and, unfortunately, no.) But the real question we should all be asking is, "how did we let Wall Street get like this?"

Some factors behind this collapse—such as the abysmal real estate market—were beyond anyone's control, but others were entirely preventable. For the real blame, look no farther than Washington. Ever since the New Deal established regulations on Wall Street, Republicans (along with a few Democrats) have sought to tear down those regulations. Their success is manifested in the state of affairs we have today—giant firms engaging hundreds of billions of dollars in risky moves that mean big payoffs most of the time, but disaster for the entire American financial system when the market turns sour.

Proponents of deregulation point out that America has a capitalist economy, and that the government should keep its mitts off all businesses, regardless of size. Yes, we do live in a capitalist country, and separation of businesses and government works fine most of the time. But the fact remains that when a company becomes so massive in size that the financial system depends on its continued function (as is the case with AIG), that business and the government become inexorably entwined. If we are put in a position where our economy cannot function without a certain company's existence to the point where we must bail out that company when it falters, then we deserve to maintain some oversight over that company.

Feel like your \$700 billion shouldn't go to reward companies for reckless behavior? Think about how you'll feel the next time you have to pony up when the next brokerage firm gets in hot water. The time for regulation is now.

Sweet Can Circus outside the norm

By **JESSICA LOSEE**
Staff writer

The word "circus" will bring images to one's mind of a striped tent, face-painted clowns, elephants, sequined outfits and death-defying acts. With the San Francisco Sweet Can Circus, none of these things were present in the performance. That does not mean that it was anything but excellent.

This troupe of six players managed to wow the audience with their humor and grace. The cast included Beth Clarke, Natasha Kaluza, Kerri Kresinski, Jeremy Sheets, Daniela Steiner and Matt White.

The "Habitat" performance took place at the Smith Center, Saturday Sept. 20. Throughout the performance, a few themes repeat, including the coming and going, receiving and sending of mail.

Along with having "mail" issues, the cast also has their "door" dilemmas, where they open and close doors, walking in on other people, not being able to open the door at all, and sneaking a peek through a keyhole.

All of these interactions with mail and doors show the personality of the players and sometimes a bit



Photo courtesy Sweet Can Productions

The Sweet Can entourage together

of their background as well. There are two men, one blonde and one tall-dark-and-handsome, and four women, the curly haired woman, the "kid," the "starlet" and the "flirt."

The characters all interact with each other in different ways, just as all of us do with other people. And I think that is what made this performance so funny and entertaining, because how the performers act, is

how we act in real life. For instance, the "kid" plays with her hula hoops, but makes it absolutely phenomenal when she can keep about 15 at a time going round and round her waist, while the other players continue to throw more over her head. And throughout the show, a live band plays in the background, with hints of jazz and Middle Eastern musical influences.

Other fascinating feats include the scenes where the starlet is having a hard time sleeping and tosses and turns in her sheets, which are long ropes of silk hanging about 15 feet off the ground. The acrobatics are not only elegant as she twists and turns her way through the sheets but it also makes your stomach drop, especially when she twirls down 10 feet rapidly and seemingly unsecured.

There are no harnesses seen; the only thing keeping her from falling to the stage is her ability to wrap her limbs up within the silk so that she is kept from falling.

Another scene is when two lovers do similar acrobatics with the silken ropes, portraying how the two entwine themselves in each other and the silk. This is certainly not all that was going on during the show, but I don't want to ruin it all completely.

Life is filled with drama, laughter, woe and wile. All of these things were present in the "Habitat" performance. If possible, I would recommend seeing them at another of their performances. For more information about the troupe, please visit their website at www.sweetcanproductions.com.