

THE STONY BROOK PRESS

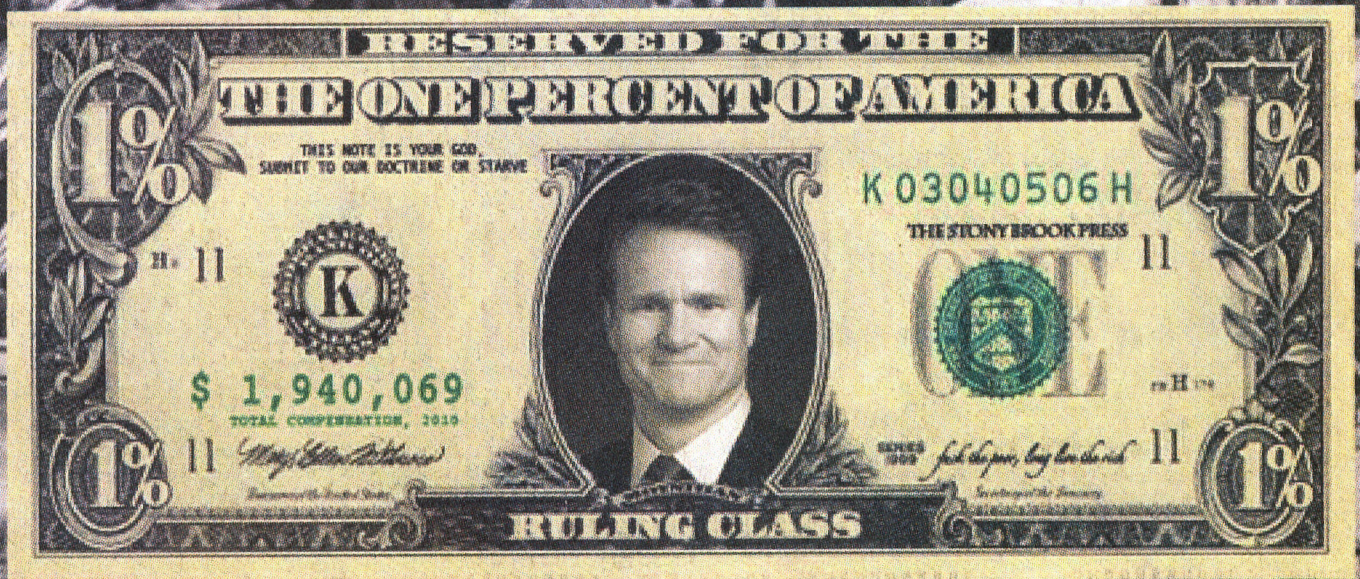


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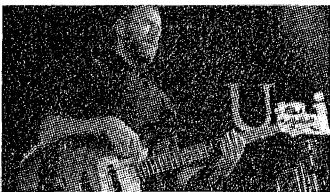


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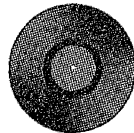


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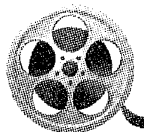


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FOOD FOR THOUGHT

First 'Official' Statement from Occupy Wallstreet

Courtesy of ZNET

This was unanimously voted on by all members of Occupy Wall Street last night, around 8pm, Sept 29. It is our first official document for release. We have three more underway, that will likely be released in the upcoming days: 1) A declaration of demands. 2) Principles of Solidarity 3) Documentation on how to form your own Direct Democracy Occupation Group. This is a living document. You can receive an official press copy of the latest version by emailing c2anycga@gmail.com.

Declaration of the Occupation of New York City

As we gather together in solidarity to express a feeling of mass injustice, we must not lose sight of what brought us together. We write so that all people who feel wronged by the corporate forces of the world can know that we are your allies.

As one people, united, we acknowledge the reality: that the future of the human race requires the cooperation of its members; that our system must protect our rights, and upon corruption of that system, it is up to the individuals to protect their own rights, and those of their neighbors; that a democratic government derives its just power from the people, but corporations do not seek consent to extract wealth from the people and the Earth; and that no true democracy is attainable when the process is determined by economic power. We come to you at a time when corporations, which place profit over people, self-interest over justice, and oppression over equality, run our governments. We have peaceably assembled here, as is our right, to let these facts be known.

They have taken our houses through

an illegal foreclosure process, despite not having the original mortgage.

They have taken bailouts from taxpayers with impunity, and continue to give Executives exorbitant bonuses.

They have perpetuated inequality and discrimination in the workplace based on age, the color of one's skin, sex, gender identity and sexual orientation.

They have poisoned the food supply through negligence, and undermined the farming system through monopolization.

"We...urge you to assert your power"

They have profited off of the torture, confinement, and cruel treatment of countless nonhuman animals, and actively hide these practices.

They have continuously sought to strip employees of the right to negotiate for better pay and safer working conditions.

They have held students hostage with tens of thousands of dollars of debt on education, which is itself a human right.

They have consistently outsourced labor and used that outsourcing as leverage to cut workers' healthcare and pay.

They have influenced the courts to achieve the same rights as people, with none of the culpability or responsibility.

They have spent millions of dollars on legal teams that look for ways to get them out of contracts in regards to health insurance.

They have sold our privacy as a commodity.

They have used the military and police force to prevent freedom of the press.

They have deliberately declined to

recall faulty products endangering lives in pursuit of profit.

They determine economic policy, despite the catastrophic failures their policies have produced and continue to produce.

They have donated large sums of money to politicians supposed to be regulating them.

They continue to block alternate forms of energy to keep us dependent on oil.

They continue to block generic forms of medicine that could save people's lives in order to protect investments that have already turned a substantive profit.

They have purposely covered up oil spills, accidents, faulty bookkeeping, and inactive ingredients in pursuit of profit.

They purposefully keep people misinformed and fearful through their control of the media.

They have accepted private contracts to murder prisoners even when presented with serious doubts about their guilt.

They have perpetuated colonialism at home and abroad.

They have participated in the torture and murder of innocent civilians overseas.

They continue to create weapons of mass destruction in order to receive government contracts.

To the people of the world, We, the New York City General Assembly occupying Wall Street in Liberty Square, urge you to assert your power.

Exercise your right to peaceably assemble; occupy public space; create a process to address the problems we face, and generate solutions accessible to everyone.

To all communities that take action and form groups in the spirit of direct democracy, we offer support, documentation, and all of the resources at our disposal.

Join us and make your voices heard!

*These grievances are not all-inclusive.

A LEADERLESS MOVEMENT

By Jessica Rybak

I touched the car with my hand, pushed against it as the driver frustratedly stopped to let myself and my fellow protesters run past it. People were shouting and chanting. We, Stony Brook students and alumni, were shouting and chanting, running in the middle of the Brooklyn Bridge during the #occupywallstreet march on the afternoon of Saturday, October 1.

"We're making history!" someone shouted as we ran across both lanes of traffic, filling the bridge with what the police would later refer to as "bodies." Bodies that they didn't know what to do with, because we were being peaceful and exerting our legitimate response to the many economic attacks that have been committed on us. As I shouted with more emphasis with the realization that perhaps we were making history, I was aware of how each moment would factor into my memory of this day. I was happy to be involved in this moment that would finally bring the occupation and protests into the mainstream news as part of the larger movement that has solidified so many people's belief in the potential for a revolutionary movement in the U.S.

I learned a lot from that experience, beginning with my trust for the community that was marching with me, the people who risked exactly the same things that I was and proudly marched for what we collectively believed in. The sense of asserting our beliefs in such a high-risk context highlighted how important these struggles are. It is so important for us, as

people who live in and/or are affected by this country's politics and the increasingly hurtful influence of wealthy people and corporations, to assert ourselves and fight back.¹

I felt so proud that the protesters completely legitimized themselves and the movement by responding with calm



to the police's violent provocations. Fellow protestors urged one another until the entire crowd of over 700 people heard the message—to emphasize ourselves as being peaceful, through sitting down and being quiet. People standing above us on the bridge's pedestrian platform, who weren't in danger or at risk of arrest, helped us communicate by surveying the crowd and conveying messages from one end of the trapped protesters to the other. They showed their support and made clear their pride in us, shouting that we were "On the right side of history," and thanking us for putting ourselves in a position of such risk for this cause. At a time when the police had, just moments earlier, pushed us into

each other from both sides on a bridge from which we now recognized we had no escape, people didn't react in irrational fear and didn't respond to the cops with violence. Everyone worked together to make sure they weren't hurting anyone else—that everyone around them was okay. I took the hand of my friends, Stony

Brook students, and held on as the crowd swayed while the police reached into the front of the crowd and started beating up protesters who were calmly standing there. Complete strangers made positive examples of themselves by keeping each other relaxed with jokes, supportively catching each other when we almost fell down after losing balance, and telling us that even if we were arrested, we would all be okay.

It was a young person riding his bike through the crowd as we marched onto the Brooklyn Bridge who shouted "Take the bridge, take the bridge!" Of the people who have been living in Wall Street for almost a month, creating this nationally inspiring occupation of the financial sector, the majority are young. The people who have organized a society in the camp at Wall Street are creating an anarchist society. There has been an effort to include communities of color, establish child-friendly areas, emphasize women's voices and opinions, respect and engage queer people. The efforts have proved, thus far, a radical approach to a movement that includes, rather than excludes, all identities. The occupiers have dispelled common stereotypes about activists: young people, radical people



Stony Brook student Jessica Rybak stands handcuffed on the Brooklyn Bridge

and anarchists do have the potential and thoughtfulness to create a successful, new form of society—they are exhibiting that new society at Wall Street, where they are contributing the skills and resources that they have to comfort one another and keep each other safe. In the tense moments that often occur when people wage important fights like this, they keep each other calm, reminding each other of the ways to be successful—exert peace, rationale and control.

The establishment of #occupywallst as a leaderless, anarchist movement is profound because it takes the fear away from the term “anarchy.” In essence, this movement is the true definition of anarchy. By being leaderless, they allow me, someone who hasn’t been able to permanently occupy Wall Street because of my responsibilities at school, to have the same sense of unity in the movement as someone who has been occupying Wall Street every day and night since it began on September 17. It also allows new supporters and occupiers to become involved whenever they are able to. It allows someone who wants to contribute by donating food and supplies to recognize how important they are in this movement.²

In the context of the global revolutions that are being and have been won and waged, I recognize that the ability for masses of people to demonstrate and assert their civil rights, as well as their

personal criticisms and understandings of those rights, is a privilege. However, human rights abuses are still occurring, and the police are, in my opinion and in the opinion of many protesters, overstepping their boundaries, using aggression and violence where it is unwarranted. That proves that we must continue to use whatever political privileges we each have to fight for a society that is *truly* free; one in which everyone marches together, in whatever capacity they are able to, to create a society where everyone has equal rights. We, as Stony Brook students, faculty, staff and community members, should feel compelled to educate ourselves about the movement and why it is important that we become involved.³

1. What can you do to help? Everyone in the area can help to sustain and support #occupywallstreet, and anyone outside of the area can begin occupying their own city. There are already at least 85 confirmed and active occupations around the US besides the one in Wall Street. If you’re at Stony Brook and are interested in joining the movement; you’re more than welcome to. Students are organizing rides and community members from Stony Brook to Wall Street, and people are also happy to meet at any train or subway station, direct you to the area and introduce you to the camp. People are welcome to come

and go according to your level of interest or comfort. Stony Brook students who have spent the night at the camp at Wall Street recommend the experience for the solidarity and comfort it brings. Otherwise, you can spend the day there, observing it or engaging with others.

2. #needsoftheoccupiers: Stony Brook’s Social Justice Alliance will be collecting donations of food and supplies to hand to the occupiers every Sunday from 6-8 p.m. outside of Kelly Quad’s Dining Center. More donation locations will be popping up around campus, as the numbers of student organizers increase. The club will be meeting Thursdays at 8 p.m. in the Union Unity Cultural Center to further discuss outreach to educate the Stony Brook community and support the occupiers. Contact us at sbusja@gmail.com to see how you can get involved. Additionally, by typing “#needsoftheoccupiers” into a Google search you can find a list of what the occupiers need in their camp to continue occupying Wall Street.

3. Suggested news sources to follow for updates and education about #occupywallstreet include: <nycga.cc> for information directly from #occupywallstreet’s General Assembly meetings, <adbusters.org/campaigns/occupywallstreet> for livestream video of the occupation and links to other sites, and <democracynow.org> for constant, reliable reporting about the occupation.

NEWS

The Mold & the Beautiful: Welcome to the West Apartments

By Arielle Dollinger

The West Apartment buildings, which stand in their own secluded area just past the edge of Stony Brook University's Kelly Quad, are abuzz with student complaints of a few not-so-picturesque aspects of college living -- unexpected in an area of campus that costs more to live in than any other on campus.

According to Director of Residential Operations, John Sparano, there has been a "slight increase" in mold complaints this year, compared with the number of complaints in past years, specifically in the university's West Apartment buildings.

The mold, Sparano said, is the result of air conditioning units that were left on next to open windows in several rooms that were unoccupied for a period of time. With the resulting condensation, his environment was perfect for mold to grow, he said. Some of the rooms with the mold, he said, were located and cleaned, but some were missed and reported by residents.

Mike Lopizzo, a junior business major living in West D, found mold in his room and his suite's common room, kitchen and bathroom.

Lopizzo, an athlete on Stony Brook's track and field and cross country teams, moved in a week before the start of the semester for preseason. When he found the mold, he and a suite mate spent \$50—\$25 each—on cleaning supplies, and cleaned the apartment.

"We bought a Swiffer," Lopizzo said.

"What men buy Swiffers unless they have to?"

And mold was not the only room defect; Lopizzo also mentioned food remains from prior residents, a broken shower, a broken pipe that directed water straight to the floor and dirty mattresses.

A mold-damaged lampshade was not replaced, Lopizzo and his suitemate cleaned the food remains, the shower was fixed three days later and the broken pipe

like every RA does."

None of his residents have complained of mold, however, and Lin personally saw no mold in his apartment. The issues on his floor were mainly involving bugs—crickets, in particular—coming in through the air conditioning units.

"We have to refer them to that site because we can't do anything about it," he said, "unless it's a dangerous amount. If it's a dangerous amount of mold, we have to

"They took a dirty mop, and they wiped it on my floor, and the floor was filthy afterwards..."

and mattress problems were solved only after Lopizzo's mother called the Campus Residences office to complain.

"They eventually sent someone to clean," Lopizzo said. "They took a dirty mop, and they wiped it on my floor, and the floor was filthy afterwards; and we had to clean it after they came."

Chris Lin, a senior majoring in business management at Stony Brook, is a Resident Assistant in West G. Lin said that he receives complaints about room condition from his residents "all the time, but we refer them to [the] work orders site

displace them and have it cleaned."

The university is now investigating some alternative controls, which would eliminate the possibility of mold development, Sparano said. The options include thermostatic/cooling limits, occupancy sensors and window sensors.

Some students have also been dissatisfied with the amount of time between the placement of work orders and their fulfillment.

Holly Stehle, a junior majoring in business management, said that she has put in three work orders for her broken air



conditioner within the past three weeks and has received no response. Stehle also put in work orders for a broken shower hose and a window leak.

"[I] had put a work order for the broken hose in the shower in August, and they just came and fixed it on Thursday, Oct. 6," Stehle said. "[I] put in a work order over two weeks ago for the window leak in the living room; still nothing."

Campus authorities had mixed responses.

One maintenance worker employed by Campus Residences, who asked to remain anonymous and not be quoted for fear of reprisal, said that the reason for the frequent delays in work order fulfillment is the fact that the work order requests go through many channels before they reach the hands of the maintenance workers who will handle them.

Sparano, however, said the opposite.

"The work order flow is quite simple and does not go through many levels of authorization/distribution," Sparano said in an e-mail. "If a resident puts a work order into our system, it will be prioritized, craft designated, and individual assigned by the zone's Facility Manager and given to the crew's supervisor to complete."

He explained that the maintenance organization is broken up into zones, and that work orders are taken care of by

separate sets of employees.

"The Residential Operations maintenance organization is zonal in structure," said Sparano. "Schomburg and West Apartments comprise one zone of four total, and is maintained by a multi-trade crew."

The zones each have an estimated ten trade employees and a separate heating, ventilation and air conditioning (HVAC)

mechanic and cleaning crew made up of contract and state employees, he said.

"On average, each zone could have approximately 200 work orders open at any given time, with a response time of less than six days," Sparano said.

In a later e-mail, however, Sparano said that the response time is eight days or less, depending on the priority and time of year, altering his original statement.

Several policies dictate the eligibility standards for students looking to live in the West Apartments, according to the Stony Brook University website. The buildings that comprise West house undergraduate students of U3 and U4 standing. This translates to a minimum requirement of 57 credits.

Students living in West must also maintain a minimum GPA of 3.0 and be in "good judicial standing" with the University.

The cost of residency in any of the West Apartment buildings is also higher than the cost of living in regular undergraduate dormitories on campus.

It is for these reasons that some students living there are disgruntled by two aspects of campus life: problems with their rooms that needed resolving, and the amount of time that it takes for Campus Residences to resolve those problems.

STONY BROOK UNIVERSITY

SEARCH

Campus Residences *Education Beyond the Classroom*

WELCOME ENTER WORK REQUEST CHECK WORK REQUEST STATUS CONTACT US

Select Quad: WEST

Select Building: A

Select Room: WEST A ROOM 204

Contact Name: []

Phone: []

Description: []

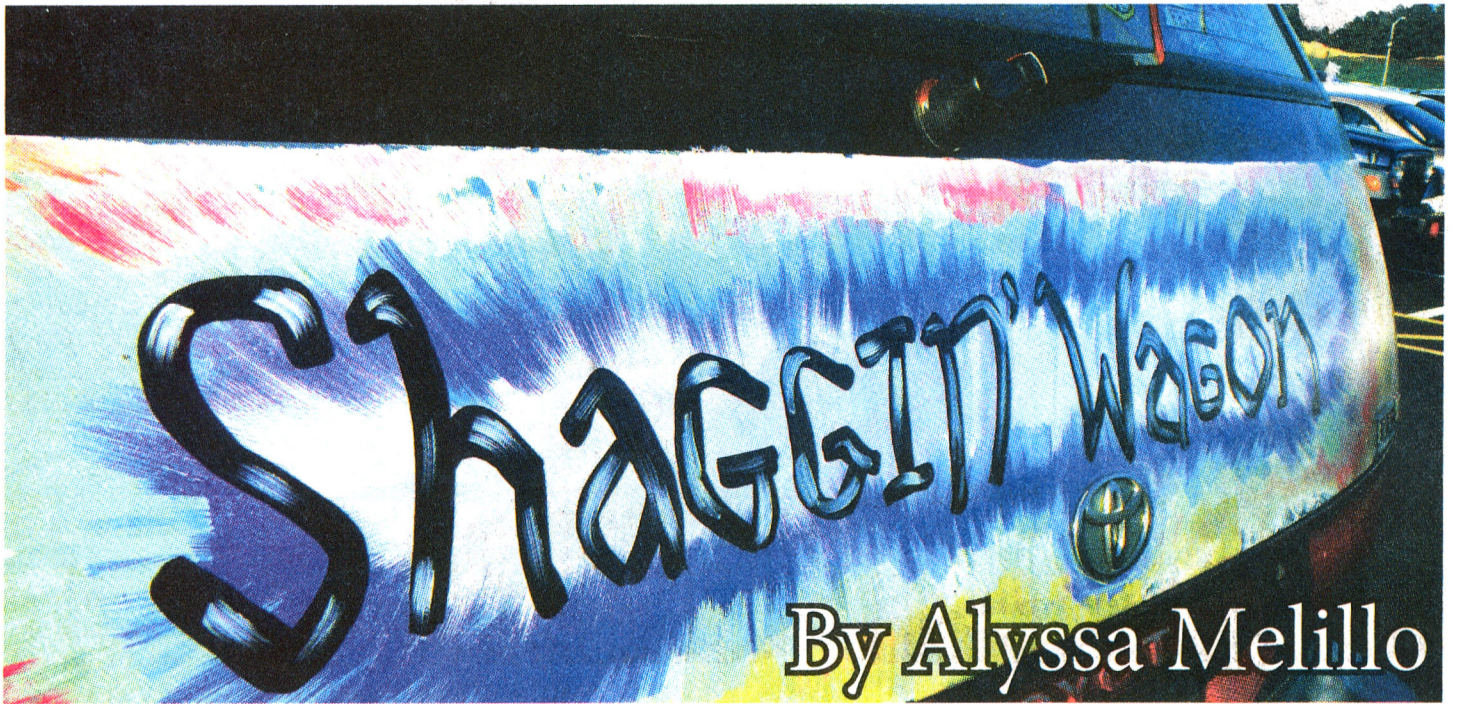
E-Mail: []

E-Mail (Confirm): []

Submit Clear

Submitting multiple work orders for the same problem may cause a delay in processing your request. If you have already submitted a request, use the check work request status above.

FEATURES



South P Lot is a sea of cars. Hondas, Fords and Volkswagens in a variety of colors occupy the parking spaces while students snooze away in their classes at Stony Brook's main campus.

But in this expanse of vehicles, one in particular has many students' heads turning. It's a 1993 silver Toyota Previa, although it doesn't set itself apart from other cars simply because it's an old minivan.

Suzie Digioia's van is more like a mobile mural than an automobile. It's covered in paintings and sayings and looks like it belongs in the 1970s rather than the 21st century. Called the Shaggin' Wagon, it's a collection of ideas and symbols that Digioia says inspires her.

The junior says as she stands outside of the van, looking over the artwork, "Just things that have shaped me, things that I care about.

"It is a canvas," she continues. "It was just asking to be something more."

The Previa was in Digioia's family long before her parents gave it to her the summer after her sophomore year of high school. When she got it, her mom told her she could paint it to make up for the

van's old, grungy appearance. "But by paint she meant something other than chipping silver," Digioia says. "We took it to another level."

So with a bunch of pearl paints, Digioia and two friends spent a week during the summer of 2007 creating the images that make up the Shaggin' Wagon.

The driver's side is almost completely

"It is a canvas.
It was just
asking to be
something
more."

devoted to the 1960s, the decade in which Digioia's parents grew up and later incorporated into their daughter's life. There's a Piet Mondrian-inspired jumble of red, yellow, blue and orange rectangles like those on the tour bus in *The Partridge*

Family; the classic '3 Days of Peace and Music' Woodstock poster; a peace sign filled in with patriotic colors surrounded by green vines and tiny white daisies; the word 'love,' a flower serving as the letter O and a heart as the letter V, which Digioia says she saw on an old poster; and a dancing rainbow bear known as an icon for the band The Grateful Dead.

And then there's a large pair of rosy red lips, the top one biting the bottom, with the phrase 'A different set of jaws' written underneath, a symbol of the 1975 film *The Rocky Horror Picture Show*. Next to the Woodstock poster is a profile of a long-haired person surrounded by bubbles, sketched in purple and white. Digioia says people assume it's Steven Tyler, but that it's really no one in particular. Above the back window is Ghandi's infamous quote 'Be the change you want to see in the world,' written in lilac cursive. It's cliché, Digioia says. Everyone knows it, but we do have to do something to see change.

The passenger side is home to more personal artwork. Towards the back of the van is a landscape of an ocean where two boats sail side-by-side in front of a



Suzie Digioia standing next to the Shaggin' Wagon's left side that displays some of the more personal artwork featured on the vehicle - celestial bodies that represent the environmental responsibility instilled in Digioia by her parents. Photo credit: Alyssa Melillo.

lighthouse, a representation of Digioia's father's love for sailing and the summers her family would spend on the water. Next to it is an extravagant painting of a sun and a moon, the sun's flames swirls of gold and blue. The celestial bodies are unified and surrounded by stars, and their facial expressions coincide with the word 'peace' that is written amongst the sun's beams. The gold stars fade into green and purple ones for the next image—two hands enclosing the Earth with the phrase 'go green' written beside them. Digioia says her parents stress the importance of environmental responsibility, and at one point her father even bought the family motorized scooters that got 95 miles to the gallon. And next to the Earth is a portrait of Melanie Safka, a musician from the Woodstock era of whom Digioia is a fan. Safka is outlined in violet and surrounded by suns and flowers and hearts and swirls.

On both sides of the van are paintings of faceless dancers, well-known images from the '80s and '90s. They are the work of a gay pop artist named Keith Haring,

someone Digioia is also a fan of. Other smaller paintings are on the van too, such as a purple paisley design, a Buddhist ohm symbol, a songbird with musical notes that represents Digioia's sister, a rainbow of colors on the hubcaps and the word 'Sukie,' the nickname her mom calls her, written in tiny letters above the passenger door handle. On the door of the gas tank is a nozzle that drips blood, and underneath it '\$4.37' is written: the highest gas price Digioia ever saw that summer.

The van's name is painted within a burst of colors on the door of the trunk. But Digioia didn't get the title of Shaggin' Wagon from *That '70s Show* or *Dumb and Dumber*—her friends would joke around and call it that when her mom drove it. "They would say, 'Here comes Donna in the Shaggin' Wagon,'" Digioia says. "That kind of just stuck."

The one part of the Shaggin' Wagon that isn't painted, however, is the front. Digioia says it's a work in progress.

"That's the first thing you see," she says. "You want to make something of it." She

says she plans on painting a big word backwards, like the way the word 'ambulance' is written, but it hasn't come to her yet. "Sometimes you need to find the right one."

Digioia's life is as colorful as the artwork on the van. She's a believer, a dreamer and a free spirit. The concept of painting the car was a way her mom let her express herself after she got kicked out of Catholic high school her freshman year for drug use. "This was a big thing my mom let me do," she says. "This is where the trust was built."

And the van doesn't go unnoticed. Digioia says she gets notes left on her windshield about three times a week, and people offer to buy it from her all the time. When she's at stoplights, people in cars next to her will honk and give her a thumbs-up. She recalls one of her favorite memories of the Shaggin' Wagon, which occurred last semester after

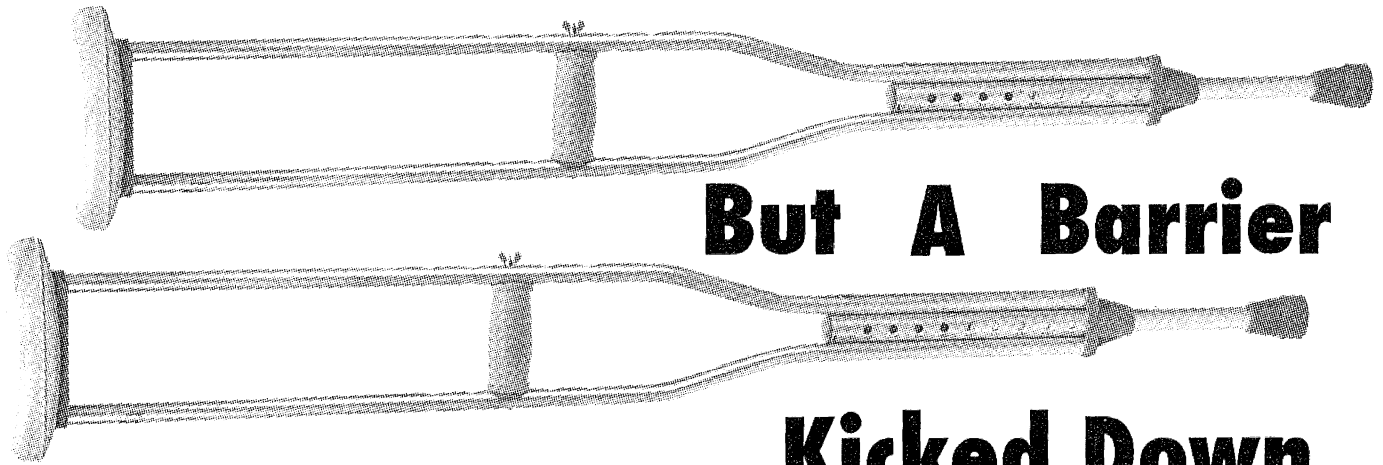
she parked illegally in the Stadium Lot. Digioia had come back to an envelope on her windshield, which she knew right away was a ticket, and when she opened it she found one—along with 30 dollars and a note that read, "This car is too awesome to get a ticket. Pay it forward."

"That was the coolest thing anyone could do," she says. And she took the ticket-giver's advice. "I've been trying to. We all try to."

Digioia also doesn't take credit for all of the artwork on the Shaggin' Wagon. She says she owes some to her friends that helped paint it, along with the people that inspired her. "I don't want this to be my work," she says. "I feel like it's a community thing."

The personality of Digioia's 18-year-old van screams uniqueness and individuality, just some of the messages she tries to convey. "I don't think it's one message. I think it ranges from 'have fun, let loose,' to 'do something,'" she says. "Screw it. You can." 📷

A Dance Move Gone Amiss,



But A Barrier

Kicked Down

By Hallie Golden

Allie Trevisan was in her first year at Loyola Marymount when a bad injury ended her dance career. After extensive surgery, she transferred to Stony Brook University to be closer to home. Last fall, it was on crutches that she took her first step on campus, and it was with the help of those crutches that she began her lasting relationship with Students Taking Aim at Challenges (STAC).

STAC, a club at Stony Brook University that has worked to advocate for students with disabilities for more than 20 years, now has a new president, Sara Kaer. But this leadership turnover wasn't the only change recently reshaping the group. They now have a new focus: reaching out to students *without* disabilities.

Currently, Trevisan is the only club member with no physical or mental disability. After she finished her time on crutches, she not only continued to participate in STAC, but is now its secretary.

"I guess since I was on both sides, I know how it feels to be on campus with a disability and just have people be nasty to you," said Trevisan. "I would be crutching into Javits and people would close the door right in my face."

Removing this negative stereotype

is exactly what Kaer hopes to do. Every Wednesday during Campus Lifetime, she and about 15 members of STAC meet inside the Disability Support Services (DSS) office. They sit in couches and chairs and vote on plans for holding campus-wide events to

"There's such
a negative stigma
attached to the
word disabled..."

help raise awareness.

"[STAC] gives students the opportunity to learn leadership skills, to work with other clubs and then to have an interest and pursue it," said Peggy Perno, Assistant Director of Disability Support Services and Supported Education Counselor.

Events in the past have ranged from movie nights, where the club has screened films like *A Beautiful Mind* or *Autism: The Musical*, to art therapy sessions, where

students can listen to calming music as they paint. This year, Kaer wants to have shirts made and add new events to past years' successes.

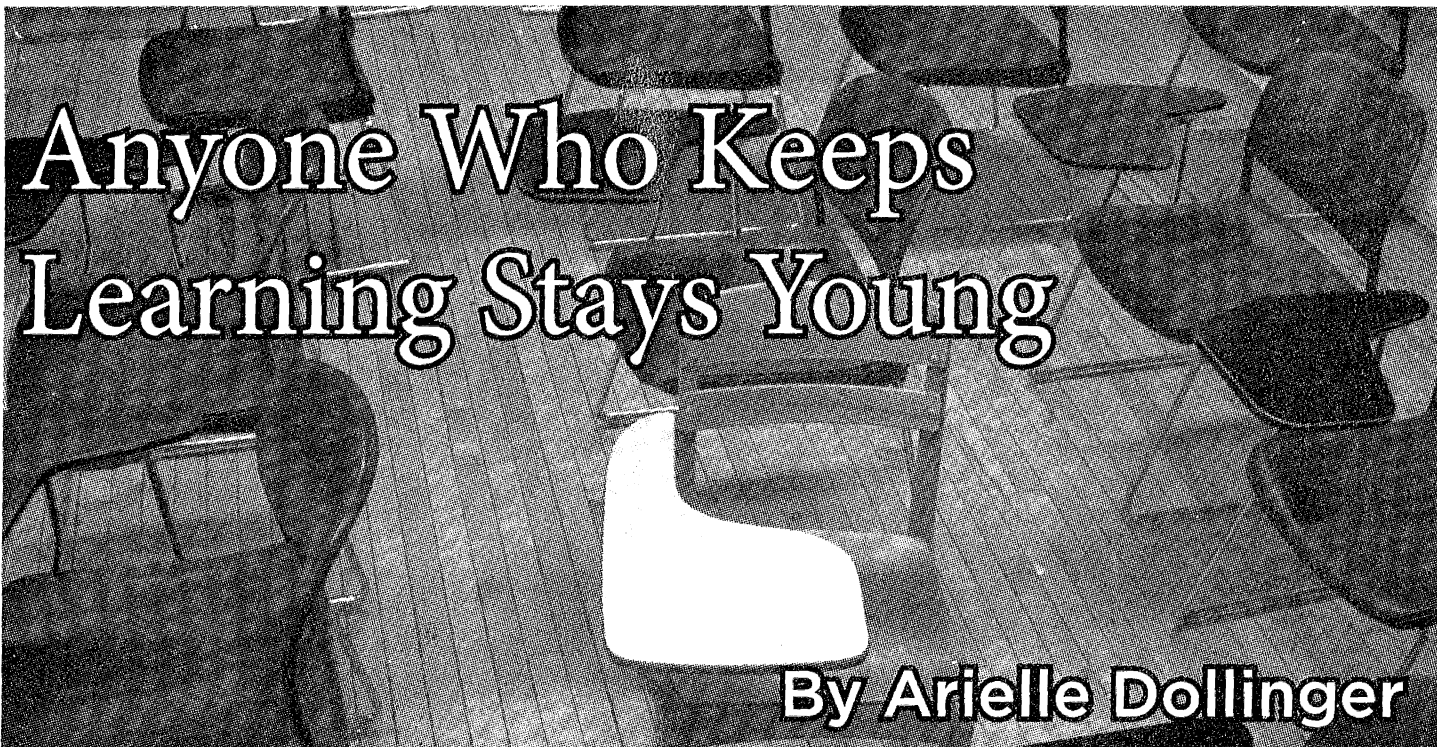
"There's such a negative stigma attached to the word disabled," said Kaer. "And I get so frustrated by how people respond to it."

Last week at Stony Brook's Involvement Fair, STAC members stood at their booth and handed out fliers while collecting contact information from potential new members. Even though at the end of the event they had almost 90 names, Kaer said it wasn't easy.

"At the club fair I had people give me back the flier once they heard the club had disabled people in it," said Kaer.

But it was far from all negative. They also had students approach their table telling them they wished they had heard about the club earlier in their academic career. And at the following week's meeting, five new members attended.

Although there have yet to be any new members without a disability, Trevisan has continued to encourage those around her, hoping they will be able to knock down the barrier the same way she did—minus the crutches.



Anyone Who Keeps Learning Stays Young

By Arielle Dollinger

On Thursday at 5:20 p.m., Jacobo Schmidt took a seat at the back of a classroom on the third floor of Stony Brook University's Humanities building. During the next hour and twenty minutes, Schmidt took a quiz on Spanish prepositions and took part in a class discussion about Julio Cortázar's *Continuidad de los Parques*. Schmidt attends this SPN 321 class every Tuesday and Thursday. He is 74 years old.

Schmidt, who immigrated to the United States from Germany in 1966, is now married with two sons and four grandchildren. He is a retired professor of biochemistry at Stony Brook whose own work focused on neurochemistry and later gene regulation. He studied biochemistry at the University of California Riverside, did postdoctoral work at CalTech and came to Stony Brook in 1973.

Over the past four years, Schmidt has taken seven mostly-Spanish classes as a non-matriculated student. Though he receives no credit for the courses that he takes, Schmidt does not fall under the classification of an "auditor," according to the University website. Students who audit classes, the site says, are restricted to only taking certain courses. Foreign language, physical education, laboratory, studio art,

English literature, Health Sciences Center and online courses are off-limits.

As a non-matriculated student, meaning that he is not working toward another degree, Schmidt takes his classes seriously and for the sole purpose of learning something new, he said. He participates in class, does all homework assignments, takes all exams and receives grades and feedback, just as a matriculated student would.

Originally, Schmidt said, he wanted to learn Spanish so that he could read the literature of magic realism in the original text. He has since lost interest in Gabriel Garcia Marquez and that branch of Latin-American literature, so that is no longer his focus.

"I have learned Spanish, to some extent," Schmidt said. "At least I can formulate sentences and read enough so as to go off to a Spanish-speaking country and get by."

The teacher-turned-student said that he has had no problems in his interactions with his classmates, despite the age difference.

"I have had only positive experiences with my classmates who are often half a century younger than myself," said Schmidt. "The natural and unselfconscious

acceptance by my fellow students has been a wonderful experience."

Brian Macpherson, a junior double-majoring in business and Spanish at Stony Brook, has been in two of Schmidt's Spanish classes, including his SPN 321 class this semester. The two often talk to each other when the class is doing group work.

"Jacob brings a whole other level of knowledge and experience to the student body, which I have found to really add to my own learning experience," Macpherson said.

Joy Marie Virga, another student in the SPN 321 class, said that she has taken other classes with students like Schmidt as well.

"I have a lot of classes with [non-traditional learners], usually moms," said Joy Marie Virga senior woman studies, political science double major with a Spanish minor, "and even though they have kids and a job, they tend to be the best students."

Schmidt, for one, takes his classes no less seriously than do the younger students around him, and puts in much effort.

When asked for how long he will continue to attend classes, Schmidt replied, "I have no plans to stop."

Yellow Ostrich Unleash The Mistress At SBU

By Arielle Dollinger

On the couch opposite the television in the *Press* office sat a man with shoulder-length hair and glasses with thick black frames. On the adjacent couch sat a second man, clean-cut with light brown hair, wearing a turquoise-hued plaid shirt, and a third, with neatly trimmed hair and beard and a calm countenance. As the man with the glasses strummed a guitalele, he and the others followed through on their promise of an interview with *The Press* before their show. They are Yellow Ostrich.

On Thursday, October 6, Yellow Ostrich took the stage of Stony Brook's University Café as a part of Stony Brooklyn, a concert series open to the 21-plus crowd.

During the interview, the trio spoke about the group's beginnings and their individual and collective inspirations and aspirations.

Yellow Ostrich began with Alex Schaaf, a college student in Wisconsin with an uncanny resemblance to *That 70s Show's* Eric Foreman, making music by himself. Schaaf moved to New York last August and hooked up—as he likes to put it—with Michael Tapper, a drummer enveloped in what seems to be a perpetual state of existential crisis, at a bar. The two started playing shows around New York, released

an album on the Internet last October and acquired a third band member, down-to-earth instrumentalist Jon Natchez, in January—and so Yellow Ostrich was born.

The band has since toured, signed with Seattle indie label Barsuk Records and made the top ten college radio list on the back cover of music, liberal politics and pop-culture magazine *Rolling Stone*. It is set

“...it’s silly
and it’s diva-like,
but it’s adorable
at the same time.”

to tour with American indie rock band Ra Ra Riot later this month, and the members aim to release a new album early next year.

The band members were shocked at the size of the school and also commented on the difference between playing a show on a college campus and playing at any

other venue.

“It’s great because there’s usually more hospitality and it seems more of an event,” said Schaaf, who graduated college himself a year and a half ago.

Though the UCafé doors opened at 8:00 p.m., the opening band, Grandchildren, did not begin its set until almost two hours later. Yellow Ostrich didn’t strike a note until 11 p.m.

The crowd was not restless, however, and, \$5 beers in hand, seemed in no rush to leave.

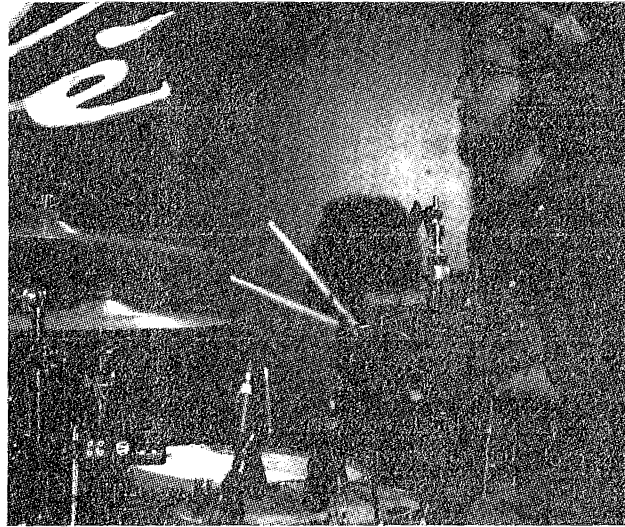
Emma Kobilakis, who graduated from Stony Brook in May with a degree in psychology was one who did not mind the wait.

“It’s great because I get to socialize, so that’s fine,” Kobilakis said. “And I think it’s funny, honestly, how long they take. I mean, it’s silly and it’s diva-like, but it’s adorable at the same time.”

Kobilakis came to the show with a friend from Port Jefferson. “Stony Brooklyn has always been great,” Kobilakis said. “And if I don’t already know of the bands, I usually like them, and the people who go are worth meeting and socializing with.”

How did your band begin?

Alex: I started the band by myself when I was in school in Wisconsin. I did a lot of recording before I moved to New York last August and hooked-up with Michael—in a platonic way. We knew it was destiny. So yeah I got him and we started playing around New York. Our album came out on the internet around last October, so we played around New York for a few months and then we got Jon in January. That's the beginnings I think. Kind of a boring entrance.



How is it different for you to play on a college campus than it is to play other venues?

Alex: It's better. It's cool because I just graduated from college a year and a half ago. I booked bands. So from that end it's great because there is more hospitality and it seems like more of an event. Bands are coming and people actually go to shows, whereas people at a club see four bands every single night. I don't know...it's always less jaded at schools from my experience.

How has playing with a band been different than playing by yourself?

Alex: It's been much worse (jokingly). It's cool. I only did a couple of shows by myself as Yellow Ostrich because I had another full band in college that I was playing with, but it was more like a recording thing, so it's been cool to have a band to play the songs live and have them be a little bigger and more like what they are in the recording than if I just did it by myself, so it's been nice.

What's the writing process like for you?

Alex: Well, for the album that's out, I wrote it and recorded it before we were a band. But now it's a lot more collaborative.

Michael: It always starts with Alex. Alex always sends out an email that says "new jams". I mean it's still a very new thing. We're just sort of feeling our way around how it's going to work. It does seem like the live band approach is sort of the lens that everything gets refracted through.

What are your music influences?

Michael: The Velvet Underground

Alex: That's a good one...I would say Neil Young. I've had a bigger Neil Young phase than anyone else, or than any other phase that I've had. No one else is as big a fan as I am. I could say a thousand bands

but that's the one I'll pick.

You recently signed to Barsuk Records. How have things been different?

Alex: It's been great because they're really cool and they're really excited about it. It's weird because they're putting out one of our albums that has been out for a year. Relatively, a lot of people have it already. But it's been nice...we're getting out. We have a tour with Ra Ra Riot, who is also on the label, next month. It's been cool just getting into some bigger kind of venues than we could on our own.

You've recently landed on the college radio charts. How did that feel?

Jon: Yeah, back page of rolling stone. That was surprisingly cool to me. I didn't think it would feel that cool. But I distinctly remember being a kid and subscribing to Rolling Stone and feeling like "Oh yeah, I'm into music; I know a lot [about music]. I know about like Bruce Springsteen and Dead Head." I had this vivid memory of the first time I saw that college chart and there were all these crazy bands I had never heard of. I still remember the number one band was Julian Cope at the time and I remember being like "Who the fuck is Julian Cope?" I don't even know if I knew the word fuck at that point. That's a very vivid memory of like "we're the cool kids." It was like this strange mystical world of music. It was very exciting to me as a kid.

John: Are you guys from Long Island? I came up with a mathematical formula applicable to Long Island. I have friend that grew up in East Moriches and he was home for the summer once and I went to visit him for the weekend. I decided to like bike out to his place. It was a good all day bike ride. [East Moriches] is like directly west to east across long island. And the formula is this: directly proportional, the further east you go on long island the more likely people are to yell at you from moving vehicles. That is a mathematical truth that I found on that ride. The first ten miles it would happen once. The second ten miles it happened twice. Then the third ten miles four times and it just kept going.

Michael: Exponentially.

If you could say one thing about your band to college students what would you say or about being in a band?

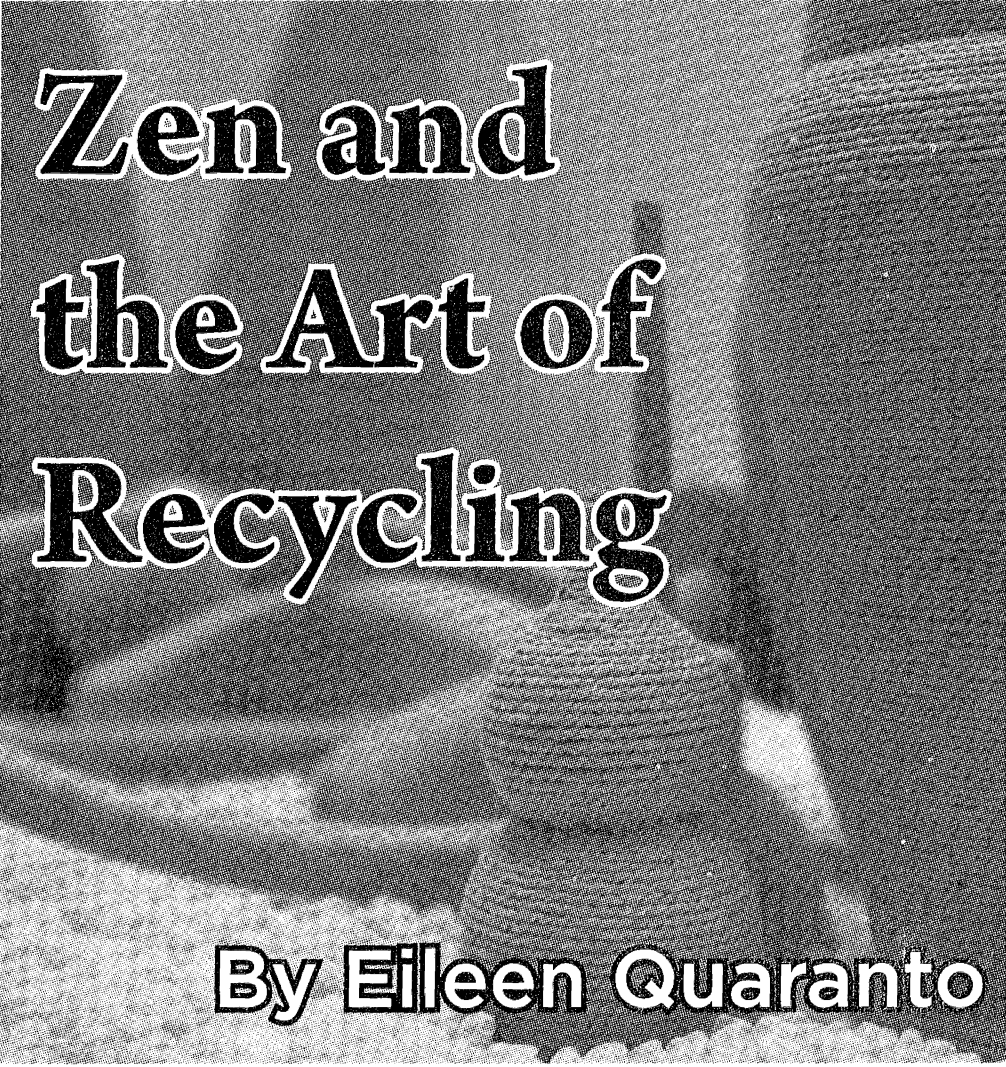
Alex: That's two different questions...

Michael: Follow your dreams.

Alex: I was going to say that. You stole my answer. Don't follow your dreams. Jon what would you say?

Jon: Some of you guys are going to love it, some of you won't. But, we're having a good time.

Culture



Zen and the Art of Recycling

By Eileen Quaranto

Recycling and Reincarnation: Exhibition of Public Art, Image Communication and Industrial Design, a monumental exhibition made almost entirely from recycled materials, is a collaborative effort between the young artists of Stony Brook University and East China Normal University in Shanghai. The goal of the exhibition is twofold: to draw attention to the need for a new kind of art that is sustainable and beneficial to the environment, and to bridge the gap between eastern and western cultures through a shared ideology. The result is a

stunning collection of mixed media works aiming toward themes of sustainability, renewability and cyclicalty as well as Buddhist concepts of reincarnation and regeneration. The exhibition's curators even chose to reuse the shipping crates from the artwork to save materials and adhere to the theme of recycling.

Many of the works revolve around our reciprocal relationship with our environment. One is a work titled "Aquarium," which is a small old-school television transformed into a goldfish tank (real goldfish included) suggesting

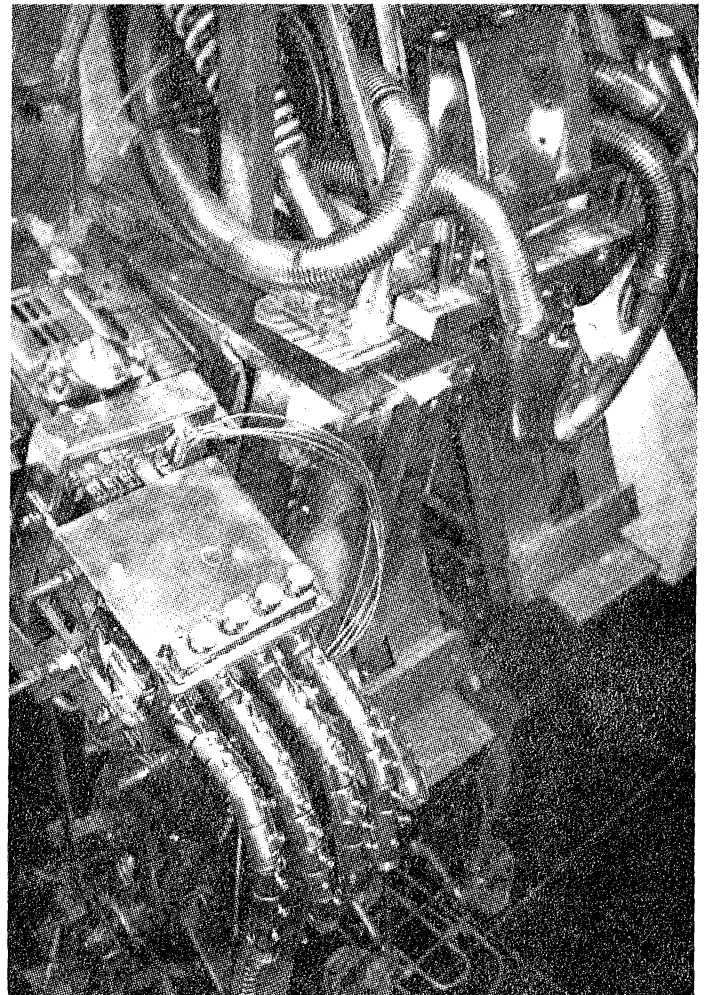
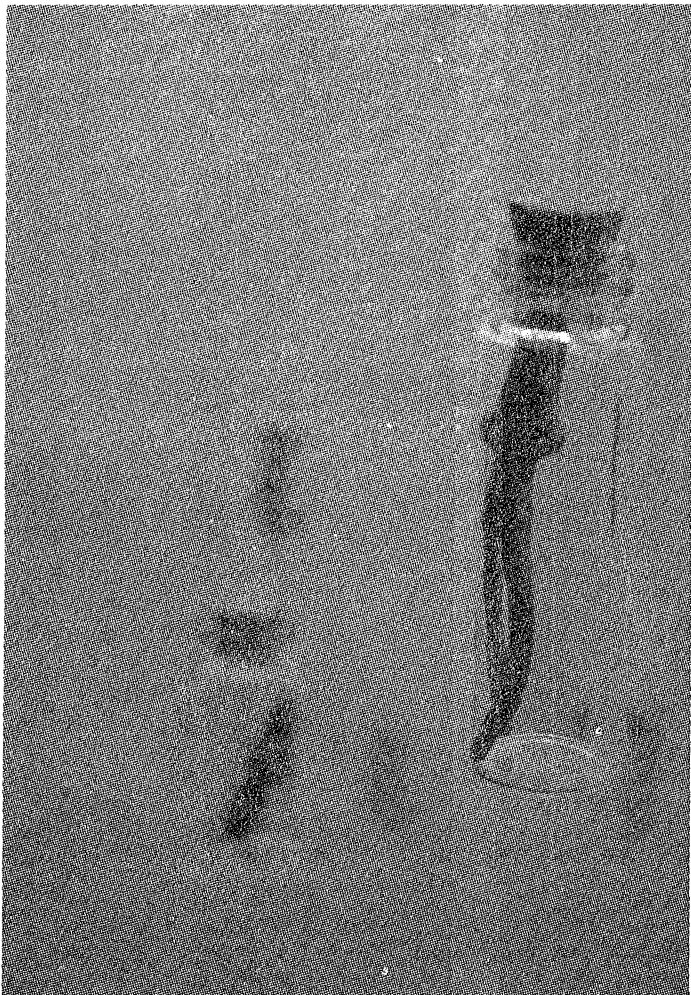
a balance between our biological environment and the materials we use in everyday life. Other works in the show are more closely related to industrial design and maintaining a sustainable industrial world: one sculpture is a larger-than-life functioning robot made entirely from scrap metal and other collected materials. But among all these new artistic theories that the artists propose, the old masters are not forgotten. One piece, a toilet bowl with the image of a face projected from above, is a reinterpretation of Marcel Duchamp's infamous "Fountain" of 1917, a urinal turned on its side and declared a ready-made work of art.

ECNU chose Stony Brook as the prime institution to share this project because of a shared understanding: that we need to create a better future through environmental conservation and awareness. "We came to this university and realized that this was the university doing it the same way we do in China," said Professor Wei Shaonong, Dean of the College of Design at ECNU, at the artists' panel on October 4th. Professor Wei's English was far from proficient and his translator, a physicist, was not adequately prepared for his largely philosophical language laced with artistic terminology. But despite the language barrier, the ideals behind the art were communicated loud and clear.

The two universities plan to put together another exhibition in Shanghai within the next 18 months with the hopes that a pattern of artistic exchange will develop, according to SBU Art Department Chair Professor John Lutterbie: "I agree with Professor Wei that we are looking for truth and values to live by, and if we can do it together then so much the better."



Photos by Jenifer Chiodo



Ode To The Playstation 2

By Vincent Barone

Playstation Weekends

My father always played as the Lakers. He lived in an apartment complex behind the mall. It was a teeny one-bedroom space and I'd have to sleep in the living room during the weekend that I'd spend there. My sojourns were never long or frequent enough for him to truly keep up with my interests and maturation. In lieu of fishing for conversation, we just sat around and played video games all weekend long. It was scripted and detached, but what would we talk about? Girls? Shaving? Manual transmissions? No, it just so happens that it was a bit easier to chew the fat over Kevin Garnett's low post game.

My dad started his day early—before six A.M.—even on the weekends. More time for Playstation, natch. Every morning I spent there I would wake up to the TV glow. Sometimes the sun would still be rising. And *only* sometimes would my dad be wearing a shirt this early in the day.

I'd rub my eyes as the TV slowly came in focus. And sure enough, there he'd be, sitting on the couch across from my converted bed, belly out, with some cold coffee in the ceramic golf mug that I'd gotten him for his birthday a while back. He'd undoubtedly be playing NBA Live on his humongous mid-90's tube television. 36-inch screen and 55 inches of girth. It took up much of the heavily cluttered living room/bedroom space and practically breathed over me while I slept. Th is was back when TVs could fall off their stands and still crush a child. The good old days.

I'd get a "mornin'" out of dad, never looking away from the screen as he bit his lip, driving the lane with Nick Van Axel. My dad is a chemist. And although he was bald and mustached at the time, much akin to the Lakers' point guard, the only "shots" he'd really drain were into beakers. (Watching my dad dribble a basketball is as uncouth as watching, well, any bald,



mustached chemist dribble a basketball. His thick glasses didn't help his case, either. He looked like a caricature of a scientist.)

I think he played as the Lakers because they were simply the best team. Regardless, they were the only team that wore bright-colored jerseys at home and I enjoyed watching the pixelated, golden yellow jerseys of Vlade Divac and the aging Magic Johnson roughly emulate the motions of pick and rolls and swing passes.

I insisted on getting in the next game. Sometimes he would even quit mid-quarter to let me hop in. Just quick game before breakfast, Dad.

Without fail, he'd beat me. And not merely beat me, but mercilessly annihilate me. I'd grow more and more frustrated as he drained three-pointer after three-pointer without saying a word. He'd be up 20 points by halftime before climbing up by 30, then 40 by the end of the fourth.

And then I'd cry.

Without leaving the room, I'd grab the phone and dial my mother, whining. "Dad beat me again! Oh, it was *so* cheap! He only

shot with Nick Van Axel."

This was true. Van Axel would routinely drop 45 to 50 points. If my dad coached the Lakers, they would have never needed to trade away for Kobe in '96. Why would they when they had Van Exel, a bona fide scoring machine? And for whatever reason, maybe because I was six years old, I couldn't stop my pop's one-man offense. And he knew it. When he smelled blood, he went in for the kill.

With every one of these calls, my mom repeated the number one tenet of any single mother. "Well, you're father's an ass."

These are my earliest memories paying video games. And I am very fond of them.

The Playstation 2

I didn't get my first console of my own until the Playstation 2 came out in 2000. I was ten years old, had a terrible haircut and an embarrassingly small amount of friends. I blame the haircut, in retrospect. I'd like to think that I was an incredibly interesting and, questionable coiffure aside,



dashing fifth grader who could practice long division and yo-yo with the best of 'em. Alas, record-breaking walk-the-dog lengths didn't help me climb the social ladder of my elementary school. *Why not, really?*

There were a few kids my age living on the block. We'd chalk up bases and play baseball in the street with tennis balls and ancient, 38-ounce wooden bats that our parents passed down from their little league heydays. The bats were comically oversized



and their knobs were chipped down from us tossing them to the concrete as we headed to first. This made the bats far more elusive during our backswings and every so often they would escape our grips and smack into the sides of cars. We'd scramble inside as the alarms went off and neighbors came to their windows.

After a five-game series of tennis baseball, we'd fire up my PS2, which was as loud as my neighbor's vintage hot rod, open the disc tray, which seemed like it was fashioned out of toothpicks and bubblegum, and slid in, what else, but MVP Baseball. These summers were multi-media baseball extravaganzas. We couldn't get enough.

I released before I started writing this that most serious gamers will be very upset that I will not be talking about *Final Fantasy*, *Metal Gear* or *SOCOM*. I didn't really dabble in those kinds of video games. Well, okay, I only really played sports games. Sorry, guys. And although I hit more virtual home runs than completed quests, stomped on mushroom men, or played charmed flutes, I still spent a significant amount of my youth with these silly sports games. Thus the Playstation 2 bizarrely managed to notch an important role in my

adolescence. Next to baseball cards and Reese's Puffs cereal, it holds a special place in my 13-year-old heart.

The Playstation 2 Lifestyle

The Birth Of Chill Gaming

Certainly, the most impressive facet of the Playstation 2 is that it was the first 'chill' system ever made. The basis of this theory lays completely in the fact that it plays DVDs. Sony had tremendous foresight in this regard. Gamers have an insatiable hankering to game, no doubt, but they are at least a bit more complex than that. 'Egads, they might also like movies,' Sony had gathered, while Nintendo's GameCube read mini disks and Microsoft's Xbox was yet to be birthed.

The Loading Screen

Sony was always lambasted for its systems' loading screens. Put-off gamers would revert to alternative consoles, but the waiting times were prime opportunities to actually get to know my friends. We'd spend each afternoon on our contrived fields obsessing over the world of professional sports from the night before. And while I could learn a lot about my friends by where they thought Mike Piazza stood in baseball lore, we hardly uttered anything about our personal lives.

For instance, the parents of one of my close "gaming" friends were going through a six-month-long nasty divorce, completely unbeknownst to me. It wasn't until after the months of legalities and paperwork, during a fateful loading screen for a game between the 2003 New York Yankees and Kansas City Royals that my sullen buddy broke the news to me. His dad had moved out the day before, I was told as my Playstation 2 moaned, always grinding earnestly to render our athletic arenas. (It may have also been the hardest working console, actually.)

Nonetheless, I walloped my friend, in true poppa Barone style. Yanks won 9-3. Jason Giambi launched a grand slam in the fifth and I couldn't believe that my friend's living situation hadn't been brought to light sooner. I told him I was sorry.

WHAT'S NEW



PRESS START

IN

VIDEOGAMES



DLC and a Gamer's Meager Budget

By Brian Connell

Don't you miss the good old days when you could just buy a video game and that would be that – no extra charges or fees, just you and the game you bought? Sadly, those days are gone forever with the advent of online marketplaces such as Xbox Live Marketplace and the Playstation Store. Now it seems that every time I buy an already expensive video game (usually about \$60 each) I am expected to pay up to another \$40 in map packs, expansions, expanded story lines and God knows what else in order to enjoy the entire game. What started off at first as just a way to keep you interested in a game for a little while longer has snowballed into a fuckfest of new ways in which the gaming industry can make money off its gamers.

With the game industry seemingly moving towards more and more downloadable content, one thing is clear: it's gonna cost us a ton. As soon as a game launches, there are promises of add-ons galore.

But new trends are arising as well, like online passes such as the EA Sports Online Pass. In order to play any future (and some current) EA Sports titles, you will need to get an Online Pass to partake in the online multiplayer component. The problem? The pass only comes free when you purchase the game brand new, so for people like me, who buy everything pre-owned to save some cash, we have to pay extra money just to play online. Though the \$10 price

tag isn't too outrageous, the fact that we are paying extra to play a portion of a game that we already paid a small fortune for is ridiculous. How long will it be until other game developers start issuing their own "online passes," causing gamers to dig deeper into their meager wallets?

Another trend that doesn't bode well for gamers are "subscriptions" such as that of *Call of Duty: Elite*. This subscription gives players access to strategies, videos, tournaments, special events, DLC (downloadable content) and more, all with a yearly fee of \$50. Not only are you paying \$60 for the game, but obsessed gamers are forced to pay another \$50 on top of that to enjoy the full game. Since a gaming juggernaut like *Call of Duty* is promoting subscriptions like this, more likely than not other developers will follow in their footsteps, forcing gamers to resort to picking loose change out of the couches or to go without money-absorbing frivolities like food and water.

One thing is certain: big time game developers adopted this idea of downloadable content damn fast. If you look back as recently as 2007, you can see just how the gaming industry went from barely any DLC to a massive amount of it in a few short years. But was the reason for this jump just to make an extra dollar (or \$40) off a gamer, or are other factors at fault? Let's face it, games are a hell of a lot better than they were five years ago. Gameplay, storytelling, graphics and online

capabilities have all evolved drastically in the past couple of years, with some games practically resembling blockbuster movies. If you hadn't realized this, play the first *Call of Duty* console game for the PS2, Game Cube, and Xbox, and compare it to *Modern Warfare 2* or *Call of Duty: Black Ops* and tell me which one you think is better.

All of these improvements don't come for free, so the cost of developing video games have sky rocketed over the past few years. For example, the original *Gears of War*, which debuted on the Xbox 360 in 2006, cost about \$10 million to develop. Today however, it is not unusual for a high end game to cost anywhere from \$20 million to \$50 Million to develop. To state the obvious, that's a lot of money. So maybe the game industry isn't just doing this in order to loot our wallets and pad their own—though I'm sure it's at least partly that—but rather they do it to ensure that they make a profit off a game that costs such a ridiculous amount to produce.

Maybe the only reason why developers are charging us for DLC isn't merely to rob us of *all* of our money, but that still doesn't change the fact that gamers these days have to pay way too much in order to fully enjoy all aspects of a game. And with the rising costs of DLC and games in general, it's only a matter of time until some gamers are forced to put their controllers away to collect dust along with their consoles, and be forced to do such blasphemous things as *reading a fucking book or going outside*.

**The CRISP Crew is Back:
Season 2 of How to
Make it in America**

By Ariam Farghazi

Two New Yorkers struggle to launch their 70s-inspired denim clothing line CRISP and live the American Dream. The TV show *How to Make it in America* chronicles the experiences of childhood friends Ben and Cam who will do anything to earn a buck.

The series second season premiered last Sunday.

Ben, a Jewish kid from Brooklyn, worked as a retail associate at Barney's after dropping out of the notable Fashion Institute of Technology in New York City. He is the visionary behind a 70s-inspired denim-turned-vintage-tee clothing line

CRISP, which will land the two New Yorkers their big break. Surprisingly, he is not as optimistic as his business partner and best friend Cam, who is often misguided in his financial endeavors. Cam is a money-hungry, buoyant Latino who resides with his grandmother in the Lower East Side.

Throughout Season One, we see the two-man band caught in messy situations—from getting busted by cops for selling counterfeit leather coats without a vendor's license to having a truck loaded with 200 CRISP vintage tees stolen.

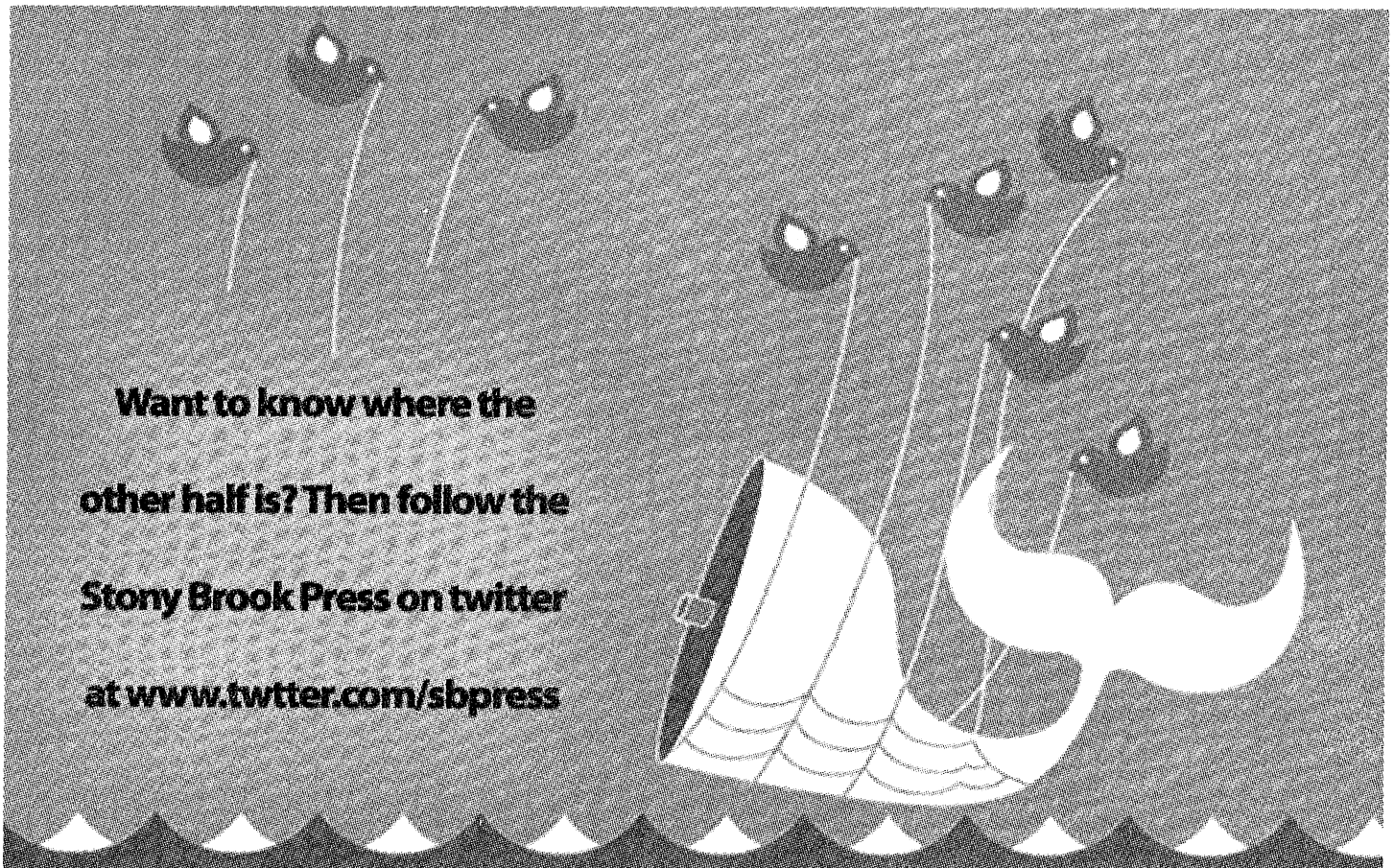
How to Make it America speaks to

an audience of first, second and third generation immigrants who may or may not have had the same opportunities in life as others who reap the benefits of living in one of the world's wealthiest countries.

Society is receptive to stories of struggle and progress and that's what makes this show a must-see.

In Season Two, viewers see CRISP break into the indie fashion scene. The duo flies out to Shinjuku, Tokyo on a business/pleasure trip after sealing a deal with Hidemi, a Japanese designer. Fresh from their trip to Japan, the two attempt to market their CRISP attire by launching a fetish-themed pop-up shop in the Lower East Side.

A run-in with rival designers and ex-junkies Neaderthal ushers Ben and Cam into one of many stunt sequences the producers have in store for viewers this season.



**Want to know where the
other half is? Then follow the
Stony Brook Press on twitter
at www.twitter.com/sbpress**

SBU Style File

By Matthew Murray & Anna Too

STYLESTALKER

Name: Kathleen Howard

Kathleen Howard is not your run-of-the-mill college professor. With striking red hair and a smile to suit her upbeat personality, the English professor is one of the few faculty members who knows how to apply personal style to the work world. Always wearing pitch-perfect coats, slim jeans or impeccably-tailored black dresses, Howard manages to wear clothing that strikes a balance between her professionalism and her love of all things fantasy. As teacher of a unique class with a primary focus on the fantasy world (English 391: English in the Fantastical World), it only makes sense that Howard would be the polar opposite of lackluster, bringing a touch of magic to every outfit she pulls together.

Inspiration: My biggest recent inspiration was the Alexander McQueen exhibit *Savage Beauty* at the Met. It was clothing as art, clothing that told a story, and it was gorgeous. It reminded me of the possibilities inherent in what we wear.

Hometown Influence: Seattle is where I think of when I think of home. And yes, I was there for the early 90s grunge, and I do still wear my Docs.

Style Icons, Real or Imaginary: Marilyn Monroe, because the tragedy of her beauty breaks my heart. Helen Mirren, who is classy, sexy, appropriate, and fierce. And I want to steal the coat from the Marquis de Carabas in Neil Gaiman's TV series *Neverwhere*.

Does fantasy literature help you visualize fashion differently? It's another place for inspiration. I love fairy tale and

fantastic elements in my clothing. Even though I don't co-play characters, the professional conferences I go to tend to have pretty dramatic fashion elements, so I do dress a little more bravely when I'm at one. Finally, I have a tattoo of lines from one of my favorite works of fantasy literature, *The Tempest*: "We are such stuff as dreams are made on."

Style Mantra: That black goes really well with black, that I should always look like myself, and that a fabulous shoe fixes a lot of problems.

Favorite Items: Probably my winter coat. It was an investment, because winter in Minneapolis is basically October through April, and I wanted something I loved. Long black cashmere, on-seam pockets, double breasted, and very well tailored. I feel nothing but glamorous when I wear it.

Wardrobe: I wear a lot of black, because color fights with my hair. I love knee-high boots and patterned or brightly colored tights. I have a fondness for a well-cut jacket and a weakness for sparkle - sequins, silver - or lush fabrics like velvet. I would rather wear something that expresses who I am than something that follows a trend. I also always wear perfume, and I tend to gravitate to interesting scents (one of my favorites smells like a rare book store) rather than conventional ones.

Howard wears a Missoni for Target coat, Gap T-shirt and jeans, Coach boots and the wildly coveted Yves Saint Laurent 'Downtown' bag. Howard is a firm believer in personality's ties to style. Rather than just wearing whatever trends are surfacing, Howard wears clothes that tell a story. Hers.



Get Your Clicks

We're all sick of Smithhaven Mall's limited selection, so the stylish turn to online shopping, and it's amazing. Purchasing online takes the hassle out of shopping—no more waiting on lines for fitting rooms, digging through messy sale racks and searching desperately for your size only to find that the store just doesn't have it. Moreover, there are ways to save a ton of money by finding deals and steals on items that you wouldn't be able to afford in store. Here are five tips and tricks for shopping on the web:

Easy ways to save

Before we get into technicalities and extensive penny pinching, here are some effortless ways to save. If you can, place online orders with a friend. It's a great way to spend a rainy afternoon, get some reassurance that you're not buying something hideous and, best of all, you can split the shipping charges. Furthermore, many online retailers will offer free shipping if your order reaches a specific amount (usually around \$100 or \$150) so splitting shipments can really save you a bunch.

While shopping in store, use your cell phone and check the price of the item you intend to purchase on the store website. Many chain stores such as Urban Outfitters will match the online price, which may be cheaper than the in-store price. In-store sales depend on what is popular and being bought in the local store and have no effect on the online sale prices.

Ultimately, sleep on it. Buyer's remorse, thoughtless consumerism and wasteful purchases can be easily avoided by shopping online. When you browse the website, put the things you want in your cart and resist pressing checkout until you've reviewed your items the next morning. It's more than likely that you won't want one or two things

that you threw in there because they only caught your attention for a few minutes.

Going to the right websites

This may seem obvious, but when ordering online this is key. Going to the right website to make your purchase can save you up to half the price of your purchase and it only takes a second. If you find an item you desire on a "trendy" site such as modcloth.com, or a smaller retail website, it is more than likely that they are overpricing the item. Always check manufacturer websites, brand websites (if they have one) and online-specific sites such as Zappos or Piperlime for better deals.

Rep Codes and Discount Codes

Many websites have boxes for discount codes at checkout, and just because you don't know any doesn't mean they don't exist. Websites such as retailmenot.com and bargainist.com frequently update discount codes for pretty much every online store available, so be sure to check them before checking out. There are codes that give you free shipping, anything from five to 50 percent off, money back, even free magazine subscriptions. Websites such as Karmaloop also have referral programs that give you points to spend at the online store, free clothing and even cash when you get people to use "rep codes" to make purchases. Sign up for these programs if the online store you frequent has one!

Luxury discount and sample sale websites

Skip the long waits, damaged merchandise and fist fights over shoes

and denim and go sample sale shopping online. There are wonderful websites with flash sample sales that are on par with the Barneys warehouse sale: HauteLook, Gilt Groupe, Rue La La, PLNDR, and JackThreads, to name a few. Sign up to get amazing deals on luxury brands, but just make sure you're by the computer when the sale starts to get items before they sell out.

Making correct purchases and returns

In the past year or two since online shopping has really taken off, returns have become easier than ever. Almost all websites have amazing return policies and many of them will give you prepaid boxes or prepaid labels to ship your merchandise back. However, it doesn't mean it's not important to read return policies on the websites so you don't get stuck with something you don't want. Also, another good option is to see if you can return in store or change sizes if you're short on time. To avoid this altogether, just be a smart shopper. Make sure you read the description of items very carefully; pictures can be photoshopped and unless you've won the genetic lottery, clothing may not fit you like it fits the models. Many items, especially at cheap budget chain stores such as forever21.com or alloy.com, will call things "silky" or "leather" but in fact it's PVC or synthetic; this will be listed in the item descriptions. Most importantly, read reviews; they're the best source of finding out if things run big or small and the quality of the item. Remember to leave a review as well after you have received your online order, and pay it forward—it only takes a minute and can help other shoppers make a smart decision.

Blink 182: Neighborhoods

ALBUM REVIEW

By Liz Kaempf

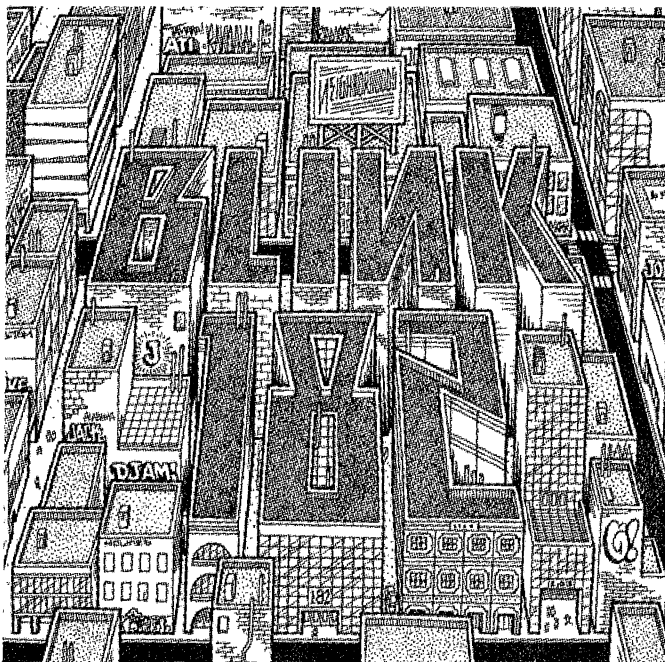
If you're looking for self-deprecation, sex and crude dick jokes ("Happy Holidays, You Bastard," anyone?) you're not going to find them here. It's been eight years but the boys of Blink-182 are back with the smart and energetic new album, *Neighborhoods*.

The album definitely maintains the fast and loud punk rock music and biting, quirky lyrics that have come to be expected from Blink-182. Although it follows in similar conceptual footsteps as the self-titled album of 2003, there's something more thoughtful in the way it was constructed. It's technically sound and the musical sections, transitions and overall themes show that eight years gave the guys plenty of time to grow as songwriters and musicians and to get themselves back into their groove as a band.

Not only did they grow in the technical aspects of their musicality, but the lyrics have taken a turn for the mature as well. Whereas several years ago you may have found an overabundance of songs filled with explicit cursing and extreme bluntness about sex, backstabbing, cheating girlfriends and feeling like a stupid kid, the songs on the new album demonstrate a sense of understanding that can only come through living and learning. Between marriages, having kids, TV shows, side music projects and a nearly-fatal plane crash, the guys have a bank vault worth of experiences to pull from. Now they do it in an intelligent and poetic manner that lies on the opposite

end of the spectrum compared to albums like *Enema of the State* and *Take Off Your Pants and Jacket*.

"Up All Night," the first single released from *Neighborhoods*, is quintessential Blink-182. Travis Barker, probably one of the best drummers in the genre, if not the business, leads the guitarists seamlessly through several musical transitions and



the alternating vocals from line to line, between vocalists Tom and Mark, make it feel like old times. The song has an unapologetic, anthem-like feel that the band always seems to lean towards while the heaviness and darkness of its tone are very similar to tracks on the last album.

Thanks to the magical, mystical powers of satellite radio I had time to fall in love with some songs early. The catchy chorus of "Natives" had me at the first listen and the song is reminiscent of feeling like you're

being pushed out of a place where you always thought you belonged. "Heart's All Gone" is a hard-hitting track that denotes the lies told in love and relationships.

One of my favorite things about *Neighborhoods* is that I feel like I have options. Of course, it's a tight rock album worthy of the increased volume of your headphones or being blasted out of your car's stereo, but it also leaves room for interpretation. This is an album that can be listened to passively or put up for critical analysis. The songs are also not difficult to relate to real life. "After Midnight" can easily remind listeners of a chaotic relationship destined to end ugly while "Wishing Well," with its upbeat tempo and sweet light-heartedness, keeps you on the sunny side of life.

And if you are going to spring for the album, definitely go for the deluxe edition with three bonus songs including the perpetually dirty, but clever, joke that is "Snake Charmer" and the instrumental "Heart's All Gone Interlude."

The album in its entirety is heavy on the high-pitched vocals and exasperated phrasing of Tom DeLonge, much to my chagrin. See, I have a much greater fondness for those deep and sexy Mark vocals. Don't judge. I had two huge crushes growing up: Mark Hoppus and Nick Carter. Every girl loves a good boy band but that doesn't mean I don't appreciate it all just the same.

So if you're upset that this album no longer presents the boys of Blink-182 as those dumb, angsty punk kids and you don't want to listen to their new stuff, then go put *Duders Ranch* back on and stop complaining. But if you're the type of person that grows up with a band instead of growing out of them, then *Neighborhoods* will make you feel right at home.

PRESS
RATING

8.5

50 Laughs For 50 Tears

By Lauren DuBois

Cancer isn't funny. But that doesn't mean the journey to beat it can't be.

In *50/50*, a new dramedy starring Joseph Gordon-Levitt and Seth Rogen, one man's battle to beat the disease allows him a few moments of enjoyment as he struggles with the very real prospect that his life could end before he knows it.

Gordon-Levitt plays Adam, an overly cautious 27-year-old journalist for Seattle Public Radio who, after finally seeing a doctor about a persistent backache, learns he has an unpronounceable form of spinal cancer with even odds of survival. The rest of the movie deals with Adam's struggle to beat the disease before it beats him. Along the way he deals with his smothering and overbearing worrywart mother (Anjelica Huston), cheating and manipulative

girlfriend (Bryce Dallas Howard), and insensitive oncologist (Andrew Airlie). However, thanks to his boorish and trash-talking best friend Kyle (Rogen), new friends and fellow cancer sufferers Alan (Phillip Baker Hall) and Mitch (Matt Frewer) and a somewhat budding romance with his therapist Katherine (Anna Kendrick), the battle is just a little bit easier to handle.

What really makes this movie stand out is its ability to balance an extremely sensitive and delicate topic with another big 'C'—comedy. The bulk of the comic relief is provided thanks to Kyle, who insists that getting laid will solve all of Adam's problems (and of course give himself the benefit of scoring as well); even when he seems crude and immature

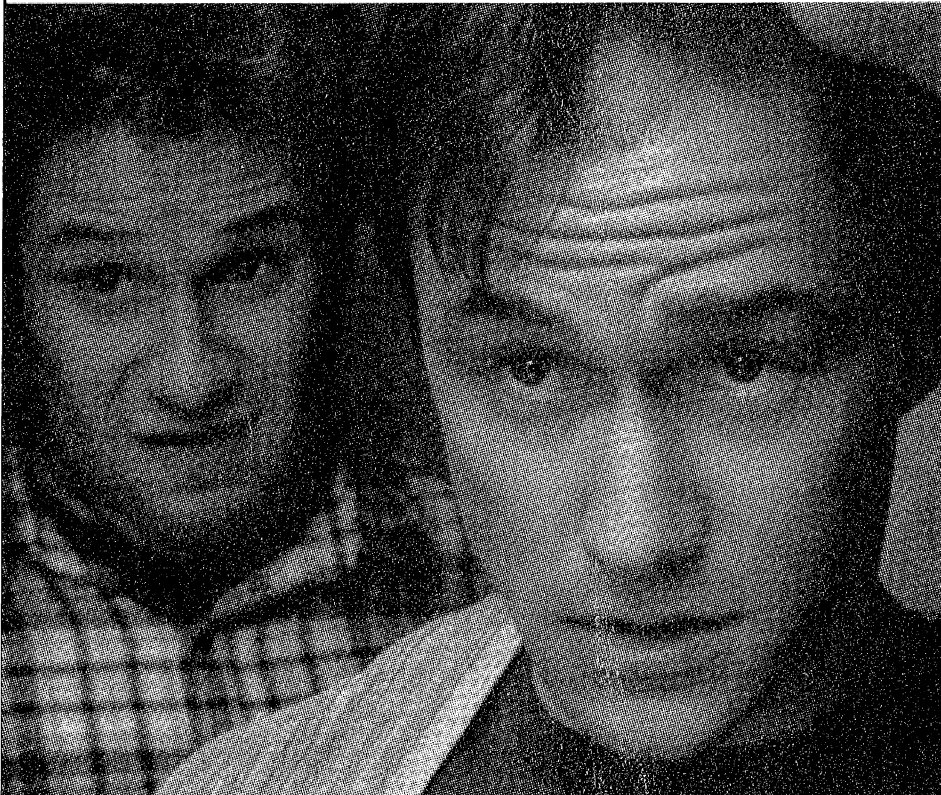
MOVIE REVIEW

and like the last person Adam could really use in his life, he's also a truly wonderful best friend who is there for him every step of the way, whether it's secretly trying to better understand the disease, getting the timid Adam his prescription of medical-grade marijuana, helping him shave his head, or calling out his cheating girlfriend. No matter what, he's there for his buddy—a true friend, and Rogen does a phenomenal job playing this character. While it isn't really distant from his norm, these few moments allow him to come off in a slightly different light.

Kendrick, as Katherine, is superb. An angel for Adam in a lot of ways, she tries so hard to be a therapist for the sick, but still allows her vulnerabilities and emotions to show, giving her an endearing tenderness. Kendrick does a spectacular job in this role, perhaps giving herself a chance (albeit a small one) of another supporting actress Oscar nod (she was previously nominated for *Up in the Air*). She also has incredible chemistry with Gordon-Levitt, another actor who has proven over the years that he too can handle roles where characters have immense emotional depth in *Stop-Loss*, *Mysterious Skin* and *(500) Days of Summer*. He too does an impressive job here playing Adam, and when he and Kendrick get together, it's a marvel to see how well they work.

Perhaps what gives the movie an even more poignant touch is that it is based on its screenwriter's own real-life diagnosis at the age of 25. Will Reiser, an old friend of Rogen's, inspired the project. Though the basis is fairly loose, the fact that it genuinely comes from experience drawn from real life gives it even more power to pack the one-two punch that the best dramedies have.

Overall, the film is superb, one of the year's best. It brings a little bit of fresh air to the life-or-death drama that is cancer by nature, but without being insensitive to the disease. It also manages to make the entire audience cry, and by the time they leave the theater, there isn't a dry eye in the house. It truly is a must-see.

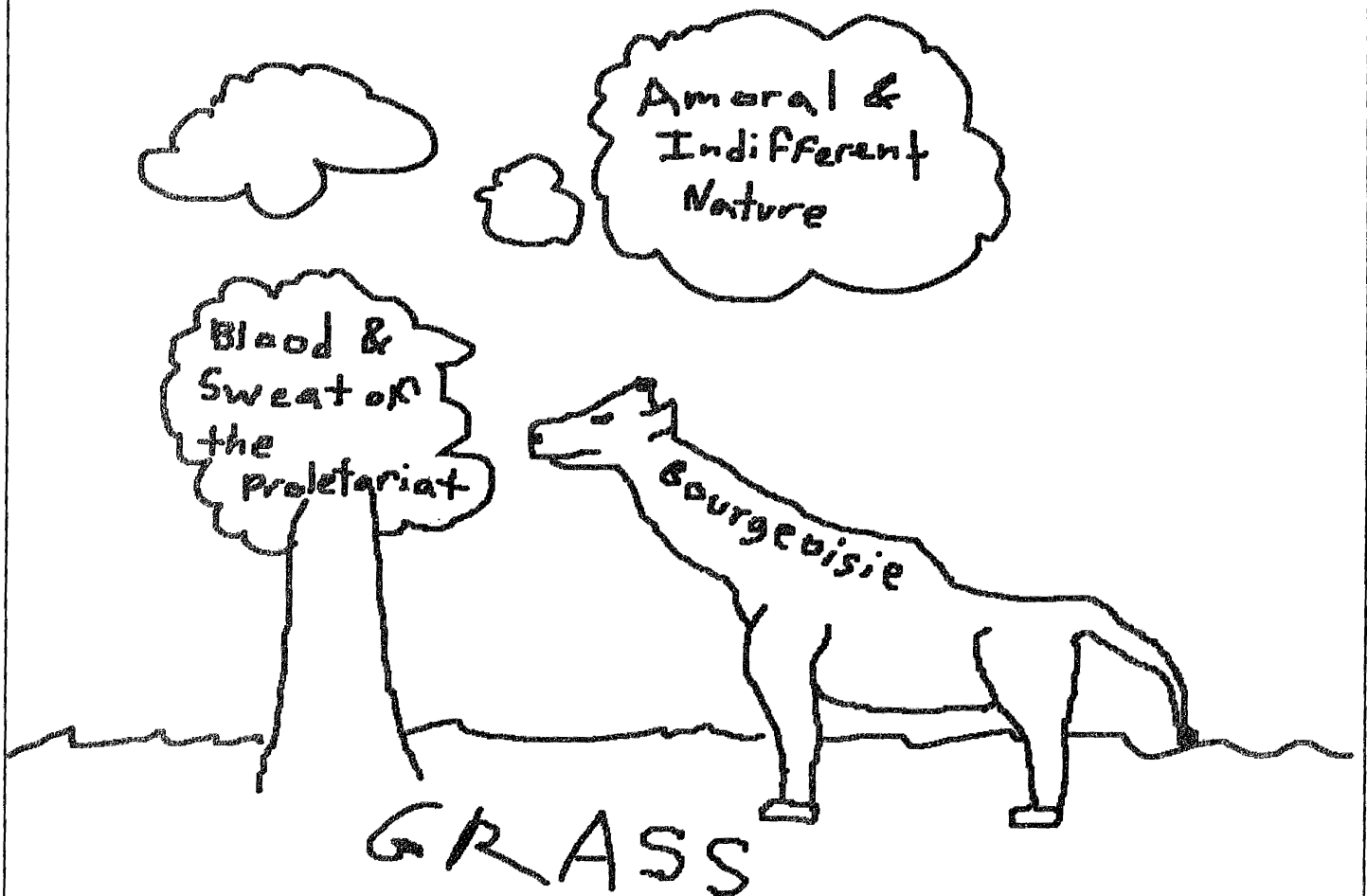


THE COMICS SECTION

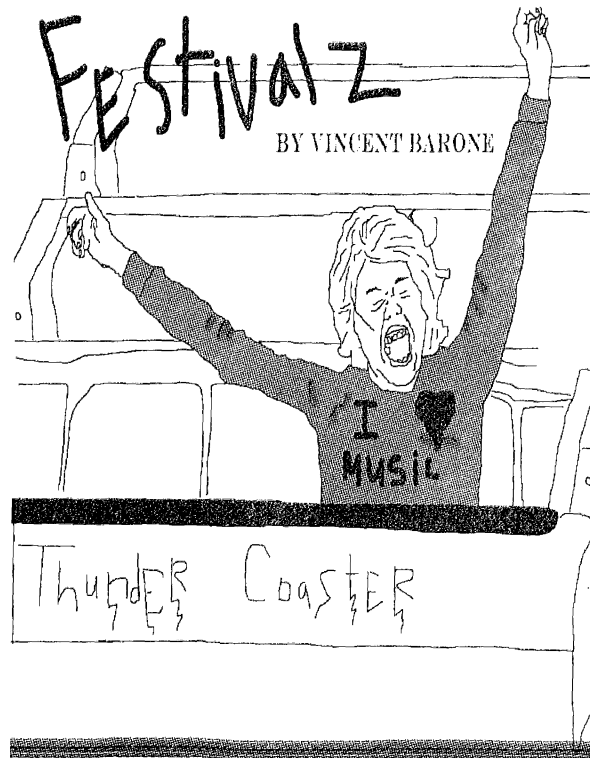
Boring Rocks to Return Next Issue!

By Daniel Cashmar

Political Cartoon



THE COMICS SECTION



I Lift Things Up And Put Them Down

By Yakov Gaberman

As I walk around campus, I can't help but notice women's butts. Maybe it's just one of those lonely strands of DNA left from my caveman days, or maybe I'm like Will Ferrell in *Blades of Glory*. In any case, the compassionate side of me takes over and I can't help but think, "Girl, you can use some squats." Many would reply to me, "Excuse me, but I run 25 miles a week." Now, I have no problem with cardio, but unless you're being chased by a cheetah, you should not be running that much. And since when is running 25 miles on the treadmill equivalent to 25 miles in real life? Once you factor out wind resistance, uneven ground and cheetahs, all you are left with is a flat escalator. Cardio is good, but less is more, ladies.

When I walk into the gym, girls are either on an elliptical or a treadmill. A few brave souls venture out into the weightlifting area, but for the most part girls do cardio. Girls, it seems, tend to shy away from lifting heavy objects.

Guys who try to lose weight focus



on cardio too. I am not a bodybuilding expert; my definition of a good workout is checking out the girls on the treadmills. However, based on numerous studies that I

have just made up, focusing solely on cardio won't get you fully toned. Incorporating both cardio and weightlifting is a good way to get toned. And if you want those washboard abs, use Photoshop.

Another thing that annoys me at the gym is weight dropping. I'm pretty sure if you can lift 250 pounds off the floor with such grace and elegance, you can put it back down like that as well. I know the surge of testosterone coupled with all the bros watching you makes it tempting to show off, but let's try and be civilized here, you hairy Neanderthal, you. I already have trouble focusing on my five-pound curls and don't need dropping weights to distract me. Not only does that make you annoying but you're also scaring away all the scrawny kids from the bench area, and that's just plain mean. Here's a tip: every time you have the urge to bang something, use your head! Now I don't mean think with it, but bang it instead of the weights. You'll lower your testosterone and not be a douchebag. That's like killing two stones with one bird!

Five Reasons to Go to Stony Brook Football Games

By Maximillian Contessa

5) **Football** - I feel like this is a good way to start a list about why to go to football games. If you like watching the sport, there is a chance that you won't rue the day you walked into LaValle Stadium. Makes sense, right? Glad I could help.

4) **Roommate Conversations** - I know you really want to spend another Saturday evening with your roommate who only wears inside out t-shirts, just discovered Morrissey, and can't seem get his cat Trevor from back home out of his mind. Trevor is a Maine Coon, one of the oldest natural breads in North America, don't you know. He loves to be scratched

behind his left ear. Don't use more than two fingers, though; that freaks Trevor out.

3) **Making Friends** - You have no friends at Stony Brook. You think you'll connect with someone who gets equally excited about a 'pick 6,' or a long-distance field goal. This reason is a pipe dream, you must realize. I get very upset when someone sitting near me tries to connect over a monumental play. I'll give you a hive five if you really *really* want one. That doesn't mean that I want to know your middle name.

2) **To Learn About Seawolves** - There will be droves of people wearing red t-shirts

that will explain what a seawolf is for you. Some girls like to cut their shirts to expose their midribs and shoulders in interesting ways that will make you think that they are intelligent. Some guys like to wear theirs even though last week's nacho stains are indelible. You *know* they are intelligent.

1) **Pretzels** - This is the only place to get honest to goodness soft pretzels. Sometimes I enter the stadium, buy a pretzel, apply mustard and leave. It's worth the hassle of getting through security. You don't even have to watch any football.

If It's Not New York or Boston, It Didn't Happen...Wait, is this ESPN?

By Matt Maran

It's October again, or as the Mets like to call it, "A month off." That means playoff baseball!

Hey, what do The New York Yankees and Siegfried and Roy have in common? They both know what it's like to get mauled by Tigers.

After a great performance by A.J. Burnett (try saying that without a double-take) in Game Four, the Yankees could not come through and win the series in the deciding fifth game. The Yankees season came to a disappointing end with an Alex Rodriguez strikeout, his third of the game.

Congratulations to the Detroit Tigers. You know you're relevant when all it takes is a good start to the football season for the normally abysmal Detroit Lions to be making more headlines than the baseball team that is four wins away from a World Series berth.

If the Tigers didn't happen to beat the Yankees, they'd be talked about as much as the Brewers or Diamondbacks. Who?

It's not fair, but that's the way it is. Why in the world do more people know



A.J. Burnett than Clayton Kershaw? The Red Sox poor September got a hundred times more coverage than the Atlanta Braves similar collapse. The Mets lineup is probably much better known than the Diamondbacks', and the Mets haven't won a championship since we were in the Cold War, Kurt Cobain was still alive, and "the

Macho Man" Randy Savage was defending his Intercontinental Championship against George "the Animal" Steele.

Imagine that ESPN is Fox News and everything that happens outside of New York and Boston is Ron Paul. You can almost feel the anchors tremble when they have to read a story off the teleprompter about the Cincinnati Reds. It's time ESPN hopped out of bed with New York and Boston and covered sports legitimately.

The representative for the American League this year will either be the Texas Rangers for the second straight year or the Detroit Tigers for the first time since 2005.

The biggest bit of news in the National League is that during Game Four of the Phillies-Cardinals series, a squirrel interrupted game-play by running across the field in the middle of an at-bat. Fortunately, the situation was taken care of and the squirrel now currently resides on the face of Cardinals relief pitcher, Jason Motte.

There is no New York or Boston team left in the playoffs so...enjoy all the NFL coverage on ESPN, and the occasional reluctant and uncomfortable mentions of the MLB Playoffs.





ASIAN AMERICAN E-ZINE

WWW.AA2SBU.ORG/AAEZINE

The Pacific Comes to Stony Brook

by Adam Sue

On September 27th the Charles B. Wang Asian American Center brought the Pacific to campus. The show, which featured artists Kaumakaiwa Kanaka'ole from Hawaii and Polynesian fusion rock band Te Vaka, wonderfully showcased not only the culture of their respective origins, but also the virtuosity of the artists in delivering it to us.

The evening started off with Kaumakaiwa Kanaka'ole's a capella voice soaring over the audience as he approached from the back. He sings in his native Hawaiian language, rich stories of human life masterfully delivered by a strong yet airy voice set over a solo acoustic guitar accompaniment. He graciously introduced every song with an explanation and a touch of humor, welcoming his non-Hawaiian speaking audience to celebrate in Hawaiian culture with him. Though many songs spoke of love and of Hawaii, one of the most prevalent themes he



Kaumakaiwa Kanaka'ole

Photo by Adam Sue

promoted was that of cultural identity. An apparently profoundly personal matter, he spoke heavily of his upbringing and why his Hawaiian background is so important to him. Deeply rooted in his rich Hawaiian culture, his mission through music is to give honor to his culture and share it with others, and he does so beautifully. New Zealand band Te Vaka followed and the two artists could not differ more in terms of musical style. A definite contrast from traditional drum setup to the show and performed rhythm and chant numbers that three of the band members danced to. Their beats were infectious and exciting, calling audience members to sing and clap along with them. Children as well as adults took to dancing in their seats and in the aisles as Te Vaka shared their roots and connected with the audience. Their performance was lively as it was diverse, intricate in its presentation meant for not

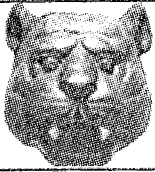
only the ears, but for the eyes. From Kaumakaiwa's soaring melodies to the color and sights and sounds of Te Vaka, the Wang Center theater was transformed into a celebration of the Pacific, drawing us all to places close and personal to them. These two artistic groups, though possessing two very different musical styles, share the same goal - to preserve their culture and to share it with others. To connect with the audience is their mission, and the night ended with just that.



Kanaka'ole's solo accompanied style, Te Vaka brought us their Polynesian roots under a heavy backdrop of drums and guitars with cultural dance. While Kaumakaiwa gave us Hawaii, Te Vaka's members come from many different islands in the Pacific, so their style is diverse within itself. Te Vaka brought their

Te Vaka photos by Adam Sue





ASIAN AMERICAN E-ZINE

WWW.AA2SBU.ORG/AAEZINE

Imagine Peace: The Yoko Ono Exhibit University Art Gallery Show Ends 10/15 by Yukie Kuang

In New York City during the fall of 2008, billboards spanning Times Square in bold saying: "WAR IS OVER!" with smaller words "if you want it" underneath, in simple black and white, appeared. This billboard campaign for peace by Yoko Ono and John Lennon became a phenomenon during the Vietnam War and has become somewhat of a permanent mantra now as a legacy to Lennon and Ono's mission for world peace.

For those of you who are not avid Beatles fans, Yoko Ono was the wife of the late John Lennon, a co-founder of one of the world's most influential bands, who was assassinated in 1980. She is also a conceptual artist who began her career in Japan exploring art, music, and writing and is

most revered as a peace activist along with her late husband.

As a supplement in conjunction with the exhibition: Yoko Ono Imagine Peace 1966-2011, showcasing some of Ono's most recent memorable works now curated in the Staller Center, a multimedia lecture was given by Kevin Concannon. He has been a fan of the Beatles since he was a child and is now the Director of the School of Visual Arts at Virginia Tech. In Concannon's multimedia medley, the lecture painted out a biography of the couple's mission

for peace, narrating a course of several accounts from Ono about her works and also Ono's rise to fame and follow-up on her solo career. An exploration of Ono's work was given through a series of short clips and a chronological

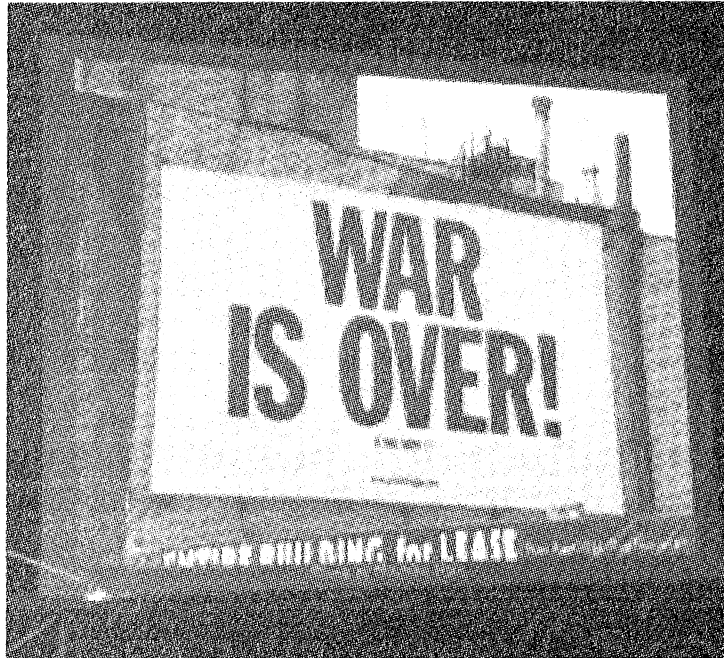


Photo by Adam Sue

Prof. Kevin Concannon's photo at his exhibit talk.

oration of Ono's and Lennon's other peace campaigns.

Originally created in 2007, this art exhibition of Yoko Ono's work by the Myers School of Art was first produced at the University of Akron and then traveled around other universities across Ohio. Now, marking its first tour, "Yoko Ono Imagine Peace" banners can be seen on the face of Staller. The exhibition is scheduled to run through October 15th, located in the University Art Gallery in the Staller Center.

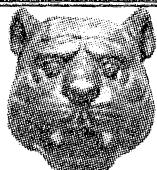
Walking into the showcase, the

pristine and soothing pastels and white in the room create an artful atmosphere conveying her peaceful ideal. In this exhibit, an enlarged white chess set is positioned in the center of the room, maps of the world on one wall, t-shirts of the "War Is Over!" campaign, videos, a wishing tree in a corner, selected photos and ink drawings of and by John and Yoko cover the walls. Each visitor is given an Onochord flashlight as a remembrance.

Not only does the cultivation of these pieces accentuate the color scheme of the room, the fact of understanding these various pieces is the delicacy and subtle hints of purity under-toning peace.

The monochromatic chess set, for example, allows spectators to play although there are no opposing sides. Here, a message of 'play it by trust' is conveyed because there is no differentiation between opposing sides.

As was explained in it's manifest, Imagine Peace is a quest for action – it's time for change. It was a movement that is still happening and involves the interaction between the art pieces and their perceivers, passing on the message that it only takes each one of us to carry out its mission for peace.



ASIAN AMERICAN E-ZINE

WWW.AA2SBU.ORG/AEZINE

Wang Center Exhibition: Regeneration & Rebirth School of Design Students, East China Normal University, Shanghai by Xueqian Dong, Hui Liu and Chenjun Feng

The exhibition at the Wang Center, running through Nov 6th, is more than meets the eye. Titled Regeneration and Rebirth in Chinese and Recycling and Reincarnation in English, each piece not only turns garbage into art, each portrays the artists concept of reinventing how we live and see our lives. Photographs of each work are on the AA E-Zine Gallery and here are brief descriptions of just a few.

Dancing Space 0/1 by Gao Ruyun is made of wood, transparent and black wires, and small motors. There is a set of sixteen pieces and all appear to be different stereoscopic shapes or lines we usually see or suppose them to be when still, but when the electricity is turned on, they become deformed and bend to create an illusion that the space is living. Since the appearances of three-dimensional shapes are deeply rooted in our minds, when they shift, we will falsely consider the space is twisting. The artist attempts to "describe two dimensions visual effect by three dimensions space", as well as to question if space is consciously moving, or in a sense, is space living? We all living in space but this is really a question that most of us never thought about. The artist wants to see if anything could be reflected in our minds from the usually repeated movements. - HL

I'm Just Nobody by Wang Yaxin contains tiny glass bottles hanging



I'm Just Nobody artist Wang Yaxin Photo by Hui Liu

by clear string. Within each one is a little human-like sculpture made of oil sludge. The poses or faces of the human beings are different but all screwy and anguished. The artist wants to express that each one of them is afflicted by small things that do not affect anyone else, and they are hidden in their tiny world, struggling desperately, which is represented by the sealed bottles, and never think of being able to open to the whole world. Stand back to look at this art and we don't really see any specific things - none of them are so special to be noticed. They are nobody to the whole world. - HL

Infusion of Monroe by Wei Zekai is a portrait of Marilyn Monroe with a oxygen masked over her mouth attached to an infusion bottle filled with water and plants. The artist said that when people breath, they do not just take oxygen from the environment that is created by the plants. We also give plants carbon dioxide which keeps them alive. So we and the

environment have a invisible circle. The artist uses this circle to show the public why we should live together in harmony with our environment. - XD

Xinru Mao's "Camel's Hair" is a reflection of the changes in the role of camels in the lives of people from ancient China to modern China. In ancient times they were partners. The camel was a very important tool for people's travel, migration and business, so they were

well treated. Even in times of war, camels ate better than people. Now, camels are routinely slaughtered to make blankets and coats. The artist wanted to use this opportunity to call for the protection and better treatment of these important animals. - CF

21st Century Feast by Fang Lin is comprised of two parts - a square table and a round table. The square table represents the Western Christian concept of the Last Supper. A row of white plates containing clear water implies that only through the layers of the white plates, which constantly filter and purify people's minds, can they reach their final redemption - the red plate in the middle. The round table is representative of the Chinese "Man Han Banquet." The plates on the table contain all kinds of life's rubbish and waste materials, so beautifully displayed at first one doesn't realize what they are. The artist is appealing to people to care about being "green." - CF

Insightful Wisdom from the One Percent

“Is it possible to have too much ambition? Is it possible to be too successful?”

-Lloyd Blankfein
CEO, GOLDMAN SACHS

“Giving debt relief to people that really need it, that’s what foreclosure is.”

“[Homeowners] are probably better off going somewhere else, because they get relieved almost 100 percent of the debt through foreclosure.”

-Jamie Dimon
CEO, JPMORGAN CHASE

“...we have a right to make a profit.”

-Brian Moynihan
CEO, BANK OF AMERICA

CUT OUT YOUR FAVORITE WALL STREET CEO! INSIGHTFUL WISDOM ON THE BACK

